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## Principled Characters in Iris Murdoch's *The Bell*

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### Abstract

Iris Murdoch is an important writer of British literature in twentieth century. She plays a vital role among the British writers. She has occupied a remarkable place in field of British novelists. Her writings are dealt with social perspectives which make the readers with pleasure. Her fourth novel is *The Bell*, which discusses the morality in understandable manner. Leading life is not easy way generally. It became complicated due to financial crisis. The world of competitive gives concentrate on money. When people are ready to respond the money, they do not bother about life. While people of modern world search for external pleasure, they miss the morality of life which is basic of human life. Iris Murdoch is a writer of philosophy. Her writings are based on experience. Each and every characterization of her is good to society. In her novel *The Bell*, She insists the essential of morality clearly. This paper aims to explore that Nick's speech contains a moral elements which differs from James's and Michael's contents. The three man's speech contains a concrete wellness of human nature, the good man, etc. thus, we can argue that Nick's speech should not be ignored from the moral point of view in a moral reading of *The Bell*.

**Keywords:** Iris Murdoch, *The Bell*, Moral, Speech, Life, Mankind, goodness, reality

### About Iris Murdoch

Iris Murdoch first novel published in 1954, and she published around 26 novels. *The Sea*, *the Sea* got a Booker Prize in 1978. One of her last novels is *The Green Knight*, in 1994. She passed away on February 8, 1999, in Oxford, England. Murdoch was a child, her family moved towards to London, England. She grows up; her father was a civil servant, and her mother as a trained opera singer. Murdoch is the only child of her parents. The Murdoch went to boarding school in Bristol until 1938, when she started attending Somerville College; she started working as assistant principal for the British treasury. After working two years on the treasury, She away that position in 1946 with the intent to further her education Life is too easy to lead nicely without having any expectations, expectations surely hurt when it does not come to true. Few people in our

life expect lot and they do all sorts of immoral activity to fulfill their expectations which are really not acceptable. At the same time, very few people work hard with social mentality without having any personal expectations. Here in this novel we see both moral and immoral characters.

The novel start with Dora Greenfield goes away from her husband Paul Greenfield. At this time Paul has moved to Imber Abbey, Gloucestershire to work on some 14th century manuscripts. During chapter seven we understand of Michael's life. His ancestral home is now Imber Court. Michael's homosexuality makes him in the past challenged his desire to become a priest, and he has decided to make Imber Court a lay community of the Abbey. A small group of more and less pure people comes to the court, whose greed for God makes them unsatisfactory citizens of an ordinary life, but whose strength fails them to submit the world completely. This novel has three important moral characters whoever has been taken to justify above title. They are like preachers which are nicely presented to the reader: James's, Michael's, and Nick's. These three characters advise other people how they should behave in order to earn good name. The morality elements are overflowed by the three characters.

### **Morality in the Speech of James**

James speech has been delivered as a part of the Sunday religious service attended by members of the community. In the beginning, he says that the primary elements of the best life are to live without having any kinds of image. He gives importance on moral conception.

According to him, reality, morality and mankind are very essential. Studying one's personality is not good to goodness. The good man lives by faith not any others. The good man *does* what seem right and good without considering the effect, without calculating anything. He never believes anything except God. As per his concern, God will do all the best things in his life. In order to do something good, we need to free ourselves from our own ideals which are nothing more than dreams that come between us and reality. Ideology stops us from what we need most to see reality. We should think of our actions and we must act according to common ethics. Last part of James's speech he keeps on drawing his moral conception. In the eyes of James, the marks of innocence are fact, simplicity

### **Elements of Disciplines in the Speech of Michael**

Michael's speech is delivered a week after James speech. The context is same. Speech of Michal is contentious of James. Michel speaks on Sunday service which most of the members of the community attend. It can be divided into two parts. The first part of Michael's speech is an introduction and starts with the same words, though Michael presents a very nice conception of the good life: 'The primary need of the good life is that one must have some conception of one's ability. One must realize what the next thing is. One must study carefully how to use such power and strength as one has. After this introduction, the narrator explores both how Michael does when

delivering the speech and how the listeners are gathered in the room. Michael accepts that his speech emerged from his recent reflections on his relationship with Toby Michael goes on uttering that goodness is closely related to self-knowledge. As per his speech, his sermon, God requires us to understand our imperfections Michael argues that each and everyone has a different experience of reality, as everyone has a different experience of God. Experience and knowledge of reality are the origins of our real strength to live and lead as spiritual beings. Michael also believes in reality and the goodness in particular things. Like James, he uses the bell in order to project his moral conception: The bell is subject to the force of gravity. We too must learn to understand the mechanism of our spiritual energy and find out the hiding places of our strength.

### **Elements of Philosophy in the Speech of Nick**

Nick's speech is private it is designed especially for and given to Toby. Nick forces Toby to listen to it. Even so, it is a moral speech which defends a certain conception of human reality and human goodness. Of the novel's three sermons, Nick's is the only one that is announced in advance. After James's sermon, Nick says to Toby. Nick considers it the right moment for the sermon. Toby to confess his meetings with Michael to James, which is one of the multiple causes of the novel' sending: the dissolution of the Imber Court community. The sermon is in the living room at the Lodge. Nick and Toby live are separate from the other members of the community. He drinks steadily while giving his speech. His modulation of voice is very nice and conclusive. Nick takes his best effort to make Toby listen to the sermon and digest his elements of morality. We must recall that what Nick says in this sermon is addressed to Toby. At the same time, it is a general theory of morality about human nature. We must take into account the possibility that Nick's message may be directed to remaining people. Indirectly Nick has given well packed message to all human beings to run their life with morality. Iris Murdoch is woman of philosopher. She stresses as human to lead the life in its way. Her simple thoughts are not to force human being rich life. She gives importance to moral, loyal life. Her characterizations are clearly have been pictured as principled characters

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## **Cultural Representation in Language Textbooks: An Analysis**

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### **Abstract**

Mere knowledge of a language doesn't assure explicit communication. Meanings are deeply rooted in the culture and cannot be separated from it. Therefore, knowledge of culture is quite necessary for unambiguous and successful communication. In the classroom context, textbooks in general and language textbooks, in particular, are significant sources to acquaint students with their own culture as well as the culture of others. Moreover, language textbooks do not merely acquaint the students with the cultures but also enhance their cultural awareness by making them understand the plurality of the cultures around them which further leads to enhance intercultural communicative competence. Thus, keeping in view the significance of representation of culture in the textbooks the present study intends to analyse how culture is represented into Maharashtra state's (9<sup>th</sup> and 10<sup>th</sup> standard Marathi and English medium) English textbooks. These textbooks have been analysed by using Cortazzi and Jin's (1999) model for evaluating culture in textbook with the special reference to 'Big C' culture and 'Small c' culture. The result reveals that the textbooks have a very minor representation of culture. However, out of whatever representation textbooks have, the main focus of the textbooks seems to be on teaching international target cultures (comparing to target culture and source culture) through the most occurring themes of Big C such as literature and history.

**Keywords:** Language and culture, Big C culture, Small c culture, Source culture, Target culture, International Target culture and Intercultural communicative competence.

### **1. Introduction**

It has been widely accepted that the knowledge of culture in addition to linguistic knowledge is quite essential to carry out an unambiguous communication. Kramsch (1995) expresses a concern that the mere learning of linguistic codes does not assure peace and real understanding between individuals belonging to different cultural backgrounds. Thus, she emphasises on the need for the integrated teaching of language and culture. In the same vein, Dombi (2013) states, that "foreign language teaching should not aim at making students achieve native-like proficiency, but it should endow students with knowledge, skills and attitudes necessary to function in diverse cultural contexts...". (p.12) Thus, the role of the textbooks becomes very significant in the classroom context. Therefore, the present study tries to answer the following questions.

## 1.1 Research Questions

- a. How culture is represented in Maharashtra state's English textbooks?
- b. What are the themes of Big C and Small c culture have been represented in Maharashtra state's English textbooks?
- c. Which culture (source culture/ target culture and international target cultures) the language textbooks endeavours to teach?

## 1.2 Methodology

The study considers two sets of textbooks for analysis. The first set of textbooks is 9<sup>th</sup> and 10<sup>th</sup> standard English textbooks of English Medium and the second set of textbooks is 9<sup>th</sup> and 10<sup>th</sup> standard English textbook of Marathi Medium. The rationale behind choosing these sets of textbooks is as follows: in English medium, English is taught as a first Language, and in Marathi medium, it is taught as a third Language. Since the aim of the proposed study is to investigate how culture is represented in the Maharashtra state's (9<sup>th</sup> and 10<sup>th</sup> standard Marathi and English medium) English textbooks, the research work employs textual analysis method. These textbooks have been analysed by using Cortazzi and Jin's (1999) model for evaluating culture in textbook with the special reference to 'Big C' culture and 'Small c' culture.

## 2. Literature Review and Theoretical Framework

### 2.1 Research on Textbook Analysis from Cultural Point of View

Here is the account of some previous studies which helps to reveal how cultural representation is important in ESL/EFL textbooks. These studies also reveal that not only source or target culture is important, but both the cultures are important for developing mutual, cultural and intercultural understand in learner. Having studied the relationship between the target culture and learner's native culture Kramsch (1993) observes that in order to establish explicit communication with the natives of the target culture the learner should learn and understand the target culture in relation to one's culture.

Fasih and Marie (2011) have mentioned that there are some cultural views that appear in one culture, but at the same time, they are not adequate in another cultural group. Thus, while writing textbook author should be sensitive not only about one's own culture but also about other's culture(s). This study concludes with that awareness of both cultures should help to overcome the problem of stereotypes or general assumptions about a culture.

Nadura (2004) has given a very significant account of cultural reflection in the ESL textbooks taught in the US. She points out the missing cultural aspect of ESL textbooks and stereotypical representations of character. Her research also underlines the lack of dynamic representation of native and target culture. She concludes her work by giving five strategies for dealing with stereotypes and other cultural biases in ESL textbooks and other instructional materials.

There are very few studies which address the issue of developing Intercultural Communicative Competence (ICC) in a classroom context. Let's look at some of the most recent studies. Heidi Aijala (2009) in the study, *Acquiring Intercultural Competence from Coursebook:*

*Analysis of Learning Tasks in the Finnish Upper Secondary Schools Course Book Series In Touch* analyses the learning tasks given in the textbooks in order to check if the textbook promotes the acquisition of Intercultural Competence. Similar kind of studies on German course books carried out by Sercu (2000) and Maijala (2008) have been reported in Heidi Aijala (2009). While Sercu (2000) checks the promotion of ICC through textbook, Maijala (2008) examines intercultural content. Surprisingly, both of them draw similar conclusions, i.e. the need for better representation of cultural interaction in course books for enhancing learners' knowledge and skills.

## 2.2 Theoretical Framework

There are numbers of methods/criteria/models available for textbooks evaluation. These methods are proposed by different researchers as per their own way of evaluating textbooks/materials or course books. Awasthi (2006) gives a detailed account of the contributors who have contributed to the methods of textbook analysis. He mentions Rivers (1968), Chastain (1971), Tucker (1975), Breen and Candlin (1979), Daoud and Celce-Murcia (1979), Williams (1983), Cunningsworth (1984), Hutchinson and Walters (1987), Sheldon (1988), Skierso (1991), Block (1991), Ur (1996), Littlejohn (1996), Harmer (1996), and McDonough and Shaw (2003). Additionally, Ellis (1997) and McGrath (2002) have also contributed to the list of methods.

There are some criteria and checklists available for textbook analysis from a cultural point of view such as Sercu's (1998), Hatoss Aniko's (2004) Checklist, Huhn's (1978), Byram's (1993a) criterion and Cortazzi and Jin (1999) Model for evaluating textbook culture. Since I have chosen Cortazzi and Jin (1999) Model for evaluating culture in the textbook, it has been briefly summarized here. According to Cortazzi and Jin (1999, p. 204-210) checklists are not enough for textbook evaluation. So, they have proposed a model for evaluating culture in the textbook. In this model, they have categorised culture in three categories.

1. C1. Source culture- learners' own culture (i.e. native culture),
2. C2. Target culture - Where the target language is used as a first language (i.e. English in this case) and
3. C3, C4, C5... International target cultures- refer to cultures that are neither source culture nor the target culture. (Variety of cultures in English or non-English speaking countries around the world which use English as an international language)

This categorisation reflects to understand not only target culture but also source and international cultures. It also encourages the development of their/one's own identity and awareness of others' identity. Cortazzi and Jin (1999, p.218) consider that cultural mismatches can occur, but knowledge and awareness of different cultural approaches might help to reduced difficulty.

Meanwhile, one should understand that whatever culture is there (i.e. source, target or international cultures) that should be categorised in two categories, i.e. Big C culture and Small c culture. Brook (1968) suggests that two domains are significant for the language teachers; the first

one is Big ‘C’ and the second is Small ‘c’ (cited in Jing Xiao, 2010). The following section endeavours to explain what Big C and Small C is and what is their significance.

### 2.3 Concept of ‘Big C’ and ‘Small c’

For the better understanding of the term culture, Hall (1976), Peterson (2004), Chen (2004), Lee (2009) and Songmei Liu (2013) have categorised it in two categories which is known as ‘Big C culture’ and ‘Small c culture’(Chen 2004, Lee 2009 and Songmei Liu 2013) or ‘Big C culture’ and ‘Little c culture’(Peterson 2004). It is also known as ‘surface culture and’ ‘deep culture’ (Hall 1976).

According to Peterson (2004) ‘the culture relating to grand themes, is classified under Big C which includes the following themes such as geography, architecture, classical music, literature, political issue, society’s norms, legal foundation, core values, history and cognitive processes. Little c culture involves the life together with attitudes and beliefs. Peterson (2004) defines ‘little c’ culture as the culture focusing on common and minor themes. It includes themes such as opinion, viewpoint, performance or tastes, gesture, body posture, use of space, clothing styles, food, hobbies, popular music and popular issue and certain knowledge etc. (cited in Lee 2009).

Lee (2009; p.78) refers to the ‘Big C’ culture as “the culture which represents a set of facts and statistics relating to the Arts, History, Geography, Business, Education, Festival and custom of a target speech society. It is, by nature, easily seen and readily apparent to anyone and memorised by learners and has been utilised heavily by many L2/FL/ELT language practitioners to teach a target culture. The ‘Small c’ domain, on the other hand, refers to the invisible and deeper sense of a target culture, i.e. the mainstream socio-cultural values, norms and beliefs, taking into consideration such socio-cultural variables as age, gender and social status”. Lee (2009) designed a set of concrete themes for examination of how culture was taught in Korean EFL textbooks. Lee’s framework consisted of 22 themes for Big “C” for example arts, agriculture, education, sports, and politics etc., and 26 themes for little “c” such as freedom, materialism, informality, fairness, and competition etc.

In a similar way, Chen (2004) has proposed a cultural framework based on the model conceptualised by Lessard-Clouston (1996). Chen’s framework includes seven themes under Big ‘C’ i.e. music, social norms, education, economy, politics, history and geography and nine themes under little ‘c’ such as daily routine, lifestyle, holiday, food, gesture, weather, greeting, customs and values etc. (cited in Songmei Liu 2013 p. 31).

By using Chen’s (2004) and Lee’s (2009) framework Songmei Liu (2013) has considered the respective merits and weaknesses of both cultural frameworks mentioned above. He has prepared his own framework in which only seventeen cultural themes are used; ten themes for Big “C” i.e. Geography, Science, History, Social norms, Architecture, Economy, Education, Art/Literature, Politics, Music/Sports etc., and seven themes for little “c” culture i.e. Food, Holidays, Lifestyles, Customs, Values, Body Language, and Hobbies etc.

After referring to the three frameworks of Chen (2004), Lee (2009), Songmei Liu (2013), there seems to be ambiguity and overlapping between the classifications of Big C and Small c. Moreover, there is no clear reasoning for the categorisation of the themes under the Big C and Small c.

Thus, to get a clear picture of Big ‘C’ and small ‘c’ I have tried to check the ‘Iceberg model’ of culture which was proposed by E. Hall (1997) in his book titled ‘Beyond the Culture’. Hall (1997) has categorised culture in two parts, i.e. ‘Surface culture’ and ‘Deep culture’. “Surface culture” refers to that culture which is most visible. This is the part one can see, taste, smell, hear, and touch. It includes things like food, music, visual arts, language, celebrations, and games. The visible aspects of culture are important parts of how cultures interact and maintain their sense of unity. But over the period of time they change, for example, recipes, games and arts can all change over time. Even language shifts with each generation. Therefore, we can say that the top part of the culture iceberg have a relatively low emotional load. They matter to people, but they can also be changed and altered without fundamentally challenging the existence of a culture or people's ideas about who they are. “Deep culture” in contrast, is the invisible type of culture associated with a region, group of people, language, etc. Some examples of little c culture include communication styles (facial expressions, gesture, eye contact, touching, body language etc.), verbal and non-verbal language symbols, cultural norms (what is proper and improper in social interactions), how to behave, myths and legends. Deep culture makes living today absolutely positively possible. We can't live or communicate without deep culture. A lot of intercultural communication is based on either Deep culture or Surface culture, or both.

Hall's (1997) Iceberg model is deeper for understanding but it seems confusing. When Hall explains about deep culture, he mentions that deep culture is the ‘invisible type of culture’ and he categorises ‘facial expressions, gesture, eye contact, touching, body language etc. under the deep culture which is visible. Thus, his terminology, especially ‘invisible’ seems less appropriate. In my opinion, the term, ‘less visible culture’ would be more appropriate to use for things like ‘facial expressions, gesture, eye contact, touching, body language etc.

By considering the merits and especially the demerits of the earlier theories, their application to the current investigation will also be limited. Therefore, I would like to suggest that the term, ‘less visible’ to be used for ‘invisible’.

The suitable proposed definitions/explanations for the current investigation are as follows:

### **2.3.1 Big C Culture**

Big C culture is the most visible culture which deals with grand themes. Grand themes are those themes which one can see, taste, smell, hear, and touch. Thus, Big C includes themes like food, music, visual arts, language, celebrations, and games etc.

### 2.3.2 Small c Culture

The Small c culture is a less visible culture which deals with minor themes. Though they are less visible, they have a deeper sense of culture. Thus, the Small c culture includes themes such as cultural norms (what is proper and improper in social interactions), mannerism, values, daily routines, gender role, hobbies, holidays, communication styles (facial expressions, gesture, eye contact, touching, body language etc.).

### 2.3.3 The Proposed Categorisation of Themes under Big C and Small c:

After examining the categorisation of Big c and Small c put forth by Hall (1976), Peterson (2004), Chen (2004), Lee (2009) and Songmei Liu (2013), it found that it is not appropriate or entirely suitable for Indian or very specifically to the culture in Maharashtra. They have categorised “Food and Custom” under Small c culture and “Holiday” in Big C culture which seems quite inappropriate in Indian or Maharashtrian culture. Thus, the researcher has proposed some changes in the categorisation by categorising “Food and Custom” under the Big C culture and “Holiday” in Small c culture.

The reason behind proposing above categorisation (Food and Custom” under the title of Big C culture) is in India food and customs are very peculiar things which help to represent the particular identity of society and geographical area. For example, *rasgulla* is associated with Bengal and Odisha, *dal-bati* is associated with Rajasthan, *varan-bhat*, *puranpoli* and *bhakari* is associated with Maharashtra. Every food item is an identity of that particular state and society. Even within the same state there are different food cultures which help to differentiate one region from another one, one society from another society and one individual from another individual. The proposed categorisation of themes under Big C and Small c is as follows.

Table1: The proposed categorisation of themes under Big C and Small c is as follows.

	Big C culture	Small c culture
1.	Food	Values
2.	Art, literature, Music	Hobbies
3.	Festival	Role of gender
4.	Clothing	Daily routines
5.	Economy	Holidays
6.	Religion	Body language
7.	Custom	
8.	History	
9.	Geography	
10.	Environment	
11.	Sports	
12.	Science	

### 3. Analysis of Textbooks and Discussion

As mentioned above, Cortazzi and Jin (1999, p. 204-210) argued that checklists are not enough for textbook evaluation. Thus, they have put forth a model for evaluating culture in the textbook. In this model, they have categorised culture in three categories namely, Source culture, target culture and the international target culture. Thus, this model has been adapted for analysing the culture in the textbook.

For the analysis of the culture represented in the textbooks, the cultural content of each of the textbook is examined. Every unit of each textbook is examined to check if it represents themes which can be categorised under Big c or Small c. Further, each theme of Big c and Small c is examined to check which culture(s) (source culture, target culture, and international target culture) it represents.

#### 3.1 My English Coursebook: Standard 9<sup>th</sup> English Textbook for Marathi Medium

The following things are observed after analyzing the textbook.

The textbooks have very minor representation of culture. The textbook contains only the six themes of Big C culture such as food, history, literature, Science, custom and art. Among the themes of Big C, the themes such as history and literature were represented twice. However, food, science, custom, and art were represented once. These themes of Big C mostly represent the international target culture.

In particular, the international target culture has been represented five times in the textbook. However, the source culture has been represented four times, and the target culture has been represented only three times in the textbook.

Table 2: Class 9<sup>th</sup> English Reader: A course book in English (Marathi Medium)

Unit no.	Topic/ lessons	Cultural themes		Source culture	Target culture	International target culture
Unit 1	1.1 Walk a little slower	Big C				
		Small c				
	1.2 The Fun they Had	Big C				
		Small c				
	1.3 'Hope' is the thing with feathers	Big C				
		Small c				
	1.4 The Story of Tea	Big C	Food	√		√
			History	√	√	√
			Custom	√		√
		Small c				
1.5 The Necklace	Big C					

		Small c					
Unit 2	2.1 Comparisons	Big C					
		Small c					
	2.2 Helen Keller and Anne Sullivan	Big C					
		Small c					
	2.3 Mark Twain	Big C					
		Small c					
	2.4 Please Listen!	Big C					
		Small c					
	2.5 A Play	Big C					
		Small c					
Unit 3	3.1 Coromandel Fishers	Big C					
		Small c					
	3.2 The Fall of Troy	Big C	Literature				√
			History				√
		Small c					
	3.3 To a Butterfly	Big C					
		Small c					
	3.4 Think Before You Speak!	Big C					
		Small c					
	3.5 Great Scientists	Big C	Science			√	
Small c							
Unit 4	4.1 What is Success?	Big C					
		Small c					
	4.2 Reading Works of Art	Big C	Art		√		
		Small c					
	4.3 Silver	Big C					
		Small c					
	4.4 The Tempest	Big C	Literature			√	
		Small c					
	4.5 The Last Lesson	Big C					
		Small c					

### 3.2 Kumar Bharati: Standard 9<sup>th</sup> English Textbook for English Medium

The textbook contains only the three themes of Big C culture such as history, literature, and art. Among the themes of Big C, the theme such as literature was represented twice; however, history and art were represented just once. It has also been observed that through these themes mostly the international target cultures have been represented.

To be particular, the international target cultures have been represented three times in the textbook. However, the source culture has been represented only once, and the target culture does not find any representation in the textbook.

Table 3: Kumarbharti 9<sup>th</sup> Standard English textbook (English medium)

Unit no.	Topic/ lessons	Cultural themes	Source culture	Target culture	International target culture		
Unit 1	1.1 Life	Big C					
		Small c					
	1.2 A Synopsis - The Swiss Family Robinson	Big C	Literature			√	
		Small c					
	1.3 Have you ever seen ... ?	Big C					
		Small c					
	1.4 Have you thought of the verb 'have'	Big C					
		Small c					
	1.5 The Necklace	Big C					
		Small c					
	Unit 2	2.1 Invictus	Big C				
			Small c				
		2.2 A True Story of Sea Turtles	Big C				
			Small c				
2.3 Somebody's Mother		Big C					
		Small c					
2.4 The Fall of Troy		Big C	Literature			√	
			History			√	
		Small c					
2.5 Autumn		Big C					
		Small c					

		c				
	2.6 The Past in the Present	Big C				
		Small c				
Unit 3	3.1 Silver	Big C				
		Small C				
	3.2 Reading Works of Art	Big C	Art	√		
		Small c				
	3.3 The Road Not Taken	Big C				
		Small c				
3.4 How the First Letter was Written	Big C					
	Small c					
Unit 4	4.1 Please Listen!	Big C				
		Small c				
	4.2 The Storyteller	Big C				
		Small c				
	4.3 Intellectual Rubbish	Big C				
		Small c				
	4.4 My Financial Career	Big C				
		Small c				
	4.5 Tansen	Big C				
		Small c				

### 3.3 Comparison of Standard 9<sup>th</sup> English Textbooks for English and Marathi Medium

Both the English textbooks of 9<sup>th</sup> Standard for English and Marathi medium have the same organisation of lessons. The textbooks have 4 units each. Each unit in the textbooks contains 5 lessons. The lessons in each unit are randomly selected unlike the previous textbook of 2016, which had a unit devoted to a particular theme such as sports and adventure, art and culture, science and technology, travel and tourism, people, nature, birds and animals, environment and human relations.

The lessons in both the textbooks are different except three lessons titled, *The Necklace*, *Fall of Troy* and *Reading works of Art*. Among these three lessons, a lesson in the English medium textbook titled, *Fall of Troy* has an additional introduction. This additional introduction provides

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Cultural Representation in Language Textbooks: An Analysis

references to the source culture by mentioning the epics such as *Ramayana* and *Mahabharata* before introducing the Greek epics such as *Iliad* and *Odyssey*. It also implies that the reference to source culture is missing in the Marathi medium text book.

Both the textbooks represent very less themes of culture; among the represented themes, prominently they are from Big C culture. However, not even a single theme of Small c culture is represented in these textbooks.

### 3.4 Standard 10<sup>th</sup> English Textbook for Marathi and English Medium

In congruence with the 9<sup>th</sup> standard textbook, both the English textbooks of 10<sup>th</sup> Standard for English and Marathi medium have the same organisation of lessons. The textbooks have 4 units each. Each unit in the textbooks contains 5 to 6 lessons and these lessons in each unit are randomly selected. Here, the lessons in both the textbooks are different except five lessons titled, World Heritage, Let us March, The Alchemy of Nature, Unbeatable Super mom and Jon of Arc. However, there is a very minute difference in the titles of few lessons.

### 3.5 My English Course book: Standard 10<sup>th</sup> English Textbook for Marathi Medium

Five cultural themes such as Literature, Gender role, Sport, History and Science appear in the textbook. Among all the themes four themes such as Literature, Sport History and Science represent Big C culture while, a theme, Role of gender represents Small-c culture. Among the themes of Big C, the themes such literature is represented twice; however, history, Science and sport were represented just once. The Small-c theme, Gender role is represented twice.

Similar to the 9<sup>th</sup> standard textbooks, through these themes mostly the international target culture has been represented. The international target culture has been represented four times in the textbook. However, the source culture has been represented three times, and the target culture does not find any representation in the textbook.

Table 4: 10<sup>th</sup> Standard Marathi Medium English textbook

Unit no.	Topic/ lessons	Cultural themes	Source culture	Target culture	International target culture
Unit 1	1.1 A Teenager's Prayer	Big C			
		Small c			
	1.2 An Encounter of a Special Kind	Big C			
		Small c			
	1.3 Basketful of Moonlight	Big C			
		Small c			

	1.4 Be SMART... !	Big C				
		Small c				
	1.5 His First Flight	Big C				
		Small c				
Unit 2	2.1 You Start Dying Slowly	Big C				
		Small c				
	2.2 The Boy who Broke The Bank	Big C				
		Small c				
	2.3 The Twins Henry	Big C				
		Small c				
	2.4 An Epitome of Courage	Big C				
		Small c				
	2.5 Book Review - Swami and Friends	Big C	Literature	√		
		Small c				
	2.6 World Heritage	Big C				
		Small c				
Unit 3	3.1 If ...	Big C				
		Small C				
	3.2 A Lesson in Life from a Beggar	Big C				
		Small c				
	3.3 Stopping by Woods on a Snowy Evening	Big C				
		Small c				
	3.4 Let us March !	Big C				
		Small c				
	3.5 The Alchemy of Nature	Big C				
		Small c				
Unit 4	4.1 The World is Mine	Big C				
		Small				

		c				
4.2 Bholi	Big C					
	Small c	Role of gender	√			
4.3 O Captain! My Captain!	Big C					
	Small c					
4.4 Unbeatable Super Mom	Big C	Sports	√			
	Small c					
4.5 Joan of Arc	Big C	Literature				√
		History				√
	Small c	Role of gender				√
4.6 A Brave Heart Dedicated to Science and Humanity	Big C	Science				√
	Small c					

### 3.6 Kumar Bharati: Standard 10<sup>th</sup> English Textbook for English Medium

In the textbook, seven cultural themes such as Literature, History, Role of gender, Religion, Sport, Science and Values appear in the textbook. Among all the themes, five themes such as Literature, History, Religion, Sport and Science represent Big C culture while, two themes, such as Role of gender and Values represent Small-c culture. Among the themes of Big C, the theme such as literature is represented four times; however, Science is represented twice and history, religion and sport just once. The Small-c themes, Role of gender and value are represented just once.

Similar to both the 9<sup>th</sup> standard textbooks and Standard 10<sup>th</sup> English textbook for Marathi medium, through the themes mostly the international target culture has been represented. To be particular, the international target cultures have been represented five times in the textbook. However, the source culture and target culture have been represented only three times.

Table 5: Kumarbharti 10<sup>th</sup> Standard English Medium English textbook

Unit no.	Topic/ lessons	Cultural themes	Source culture	Target culture	International target culture
Unit 1	1.1 Where the mind is without fear...	Big C			
		Small c			
	1.2 The Thief's Story	Big C			
		Small c			
	1.3 On Wings of Courage	Big C			
Small c					

	1.4 All the World's a Stage	Big C	Literature		√	
		Small c				
	1.5 Joan of Arc	Big C	Literature			√
			History			√
		Small c	Role of gender			√
	1.6 The Alchemy of Nature	Big C				
		Small c				
Unit 2	2.1 Animals	Big C				
		Small c				
	2.2 Three Questions	Big C	Literature			√
		Small c				
	2.3 Connecting the Dots	Big C				
		Small c				
	2.4 The Pulley	Big C	Religion		√	
		Small c				
	2.5 Let's March	Big C				
		Small c				
2.6 Science and Spirituality	Big C	Science	√			
	Small c	values	√			
Unit 3	3.1 Night of the Scorpion	Big C				
		Small C				
	3.2 The Night I Met Einstein	Big C				
		Small c				
	3.3 Stephen Hawking	Big C	Science		√	
		Small c				
	3.4 The Will to Win	Big C				
		Small c				
	3.5 Unbeatable Super Mom-Mary Kom	Big C	Sports	√		
		Small c				
3.6 The Concert	Big C					
	Small c					
Unit 4	4.1 A Thing of Beauty is a Joy For Ever	Big C				
		Small c				
	4.2 The Luncheon	Big C				
		Small c				
	4.3 World Heritage	Big C				

		Small c				
	4.4 The Height of the Ridiculous	Big C				
		Small c				
	4.5 The Old Man and The Sea: Book Review	Big C	Literature			√
		Small c				
	4.6 The Gift of Magi	Big C				
		Small c				

#### 4. Conclusion

The close examination of the 9<sup>th</sup> and 10<sup>th</sup> Standard English textbooks for Marathi and English medium reveals that the textbooks have very minor representation of culture. However, out of whatever representation they have, the main focus of the textbooks seems to be on teaching international target cultures (comparing to target culture and source culture) through the most occurring themes of Big C such as literature and history.

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**Demythologising Patriarchal Structures in Angela Carter's  
*The Infernal Desire Machines of Doctor Hoffman***

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**Abstract**

This paper to scrutinise the various social structures in Angela Carter's *The Infernal Desire Machines of Doctor Hoffman* (1972). Carter who has always tried to overthrow the concept of patriarchal societies is critical of matriarchal societies too in this novel. It also has a science-fiction milieu and a picaresque mode of narration. The study of this novel uncovers the perils ramified in providing a free strap to one's dreams and desires. The novel also probes the questions of gender identity. The portrayals of the societies that the protagonist enters become means in Carter's hand to display the disadvantages of diverse social structures. She authenticates the reality that myths are created in order to control people in the biased confines of patriarchy.

**Keywords:** Angela Carter, *The Infernal Desire Machines of Doctor Hoffman*, Patriarchy, Mythology, Gender, Science-Fiction, Fantasy

Angela Carter is an imaginative, visionary and prophetic angel who literally totes us from an illusory world of dreams and fantasy to the bitter realities of life. A genuine understanding of her novels will assuredly grant her a permanent place among the glorious stars in the heaven of feminist novelists. Carter's most famous novel, *The Infernal Desire Machines of Doctor Hoffman*, is a magical and satirical adventure, greatly inspired by the picaresque legacy. The novel draws on the Gothic, anthropological idylls, fairytales, horror films, pornography, boy's adventure tales and the dreams of the features of the quest narrative. In "The Dangerous Edge," Elaine Jordan observes, it is "the deliberate construction of communal myths" (207).

In "The Hoffmann Connection: Demystification in Angela Carter's *The infernal Desire Machines of Dr. Hoffman*," Peter Christensen writes,

the German Romantic fairy tale, as practiced by Hoffmann and others, continues the progressive ideals of the French Revolutionary period Hoffman who came the latest, is perhaps the best example for demonstrating how revolutionary and utopian the fairy tale could become. (64)

Even though some scholars have perceived in Carter's novel as an effort to build a feminist mythology, that Carter herself believes that she is attempting to reveal how imagination could falsify reality and myth-making jeopardize social criticism. For her, language must mirror social reality; it is the very least one can expect language to do. Recurrently she criticises the male language of muse worship. She is demythologizer, marking her interest as a feminist with the social novels that regulate our lives. She devotes herself to a materialism that agrees the reality that this world is all there is. For Carter, myths are phenomenal lies constructed to make people enslaved.

In the novel Desiderio names his story a picaresque venture. The tale is narrated regularly as Desiderio goes from one strange world to another. Desiderio enters into different society while maintaining a sense of suspicion, and this is often all he has to keep himself out of danger. The novel starts with Desiderio's identification of himself as the narrator. A national hero for his task is ending the Reality War; he is now an old man writing his memoirs in preparation for death. In his younger days, he was an assistant to the Minister of Determination in an unknown South American city whose wealth and safety were threatened by Doctor Hoffman's attack on reality. Young Desiderio's part in ending this attack is the substance of old Desiderio's memoirs. Looking back on this story with tiredness and the accumulated unhappiness of a lifetime, Old Desiderio infuses his tale with cynicism. This is also a narrative of lost love, and Desiderio narrates the circumstances leading up to and away from his beloved Albertina in minute detail. Although he questions his failing memory, the detail highlights the compulsive nature of his love and the lovable self-torture it is to remember her.

Doctor Hoffman produces spectres that are the hard base of the entire city's unconscious fantasies, and soon no one is able to tell the difference between reality and imitation. Watches become flowers, people see dead relatives walking down the street, sugar tastes like salt, and nothing is as it seems. In fact, the Reality War is a war against empiricism, because none of the senses can be relied upon. After three years, the city has deteriorated into a state of dissipation precisely because the senses are so unreliable that life cannot continue as it has done. There is no method of distinguishing reality from the projection of one's own or others' fantasy lives, although the Minister tries to treat the problem scientifically. Anything that enters his laboratory and dies as a result of his tests must have been real. Calling to mind the techniques used in Salem witch trials, the Minister's labs prove reality by killing it. In desperation, the Minister and Desiderio meet with the Doctor's ambassador, who promises an escalation of the siege. As a last resort, the Minister sends Desiderio on a top-secret mission, complete with forged papers and identity, to assassinate Doctor Hoffman.

Desiderio's first stop is a small town in which his cover is that he has been sent to investigate the mayor's disappearance. Here he meets the peep show owner, who was once Doctor Hoffman's professor but is now old and blind and the warden of a peculiar museum. The images in the peep show are Doctor Hoffman's samples of psychic possibilities, and they involve surreal scenes of sexuality, death and cruelty. Desiderio spends the night in the mayor's house being seduced by the mayor's somnambulist daughter, Mary Anne. The next day, her body is discovered washed up on the shore, and Desiderio is charged with her murder, not just because he is not who he says he is. This latter is almost as suspicious a crime as murder, although Desiderio is not the murderer. Escaping his captors, he finds himself among the River People, who take him in, tend to his injuries and treat him as one of their own. Only when he discovers that they intend to kill and eat him, he escapes and

meets once more with the warden of the peep show. Together, Desiderio and the warden travel with a carnival, and although Desiderio finds affection among some of his companions, he is savagely raped by the Acrobats of Desire, and afterward he stumbles to a cliff and takes refuge in a small cave. While he is recovering, a landslide obliterates the town, the carnival, and the peep show, and Desiderio emerges from his cave to find himself alone.

His next encounter is with the Erotic Traveller, a count that's sexual and other appetites recall both Dracula and the Marquis de Sade. The Count is an extraordinary narcissist, excessive in all of his desires because he feels that his are the only ones that matter. The Count's Valet, LaFleur, is syphilitic, as though his body has taken on the consequences of all the Count's lusts. Although the samples in the peep show have been buried, the Count seems to enact all of their savage sexual imagery. Nowhere is this exemplified more clearly than in the horrific brothel, where the women are "sinister, abominable, inverted mutations" (132). In this nightmarish setting, Desiderio finally meets Albertina, Doctor Hoffman's daughter. Although Desiderio has already met her in dreams and in innumerable disguises, she appears to him in the brothel as the object of all his passions. The moment of recognition is short-lived, however, because the Determination Police are still hunting for Mary Anne's murderer and have traced Desiderio to the brothel. He flees with the count and LaFleur to the coast, where all three board in a ship. Attacked by pirates whose celebratory drinking bout leaves the ship to founder and sink, the travelers are washed up on the shore of Africa, where a band of cannibals boils the Count for soup. As they drag LaFleur to the same fate, however, Desiderio sees that he is Albertina in disguise, and stabs LaFleur's captors, embrace Albertina, and shoots the cannibal king.

In *The infernal Desire Machines of Dr. Hoffman*, the hero's gender fits with the gender of the mythical hero. Desiderio is a subject gendered male, but not in the falsely universal sense. Carter's revision of the oedipal quest narrative foregrounds, rather than transcends gender, de-universalizing the male subject by engendering him. The novel chronicles a revolution in the relationship between reason and unreason in which Dr. Hoffman a renegade philosopher, whose theoretical framework echoes Nietzsche, Derrida, and others have declared a war on reality, in order to liberate desire; he is intent on exploring and materializing the obscure and controversial borderline between the thinkable and the unthinkable. Eschewing binary and linear logic, Hoffman attempts to find the "loopholes in metaphysics" (212), rewriting the cogito to read: "I desire, therefore I exist" (211). Against the law of the city fathers represented by the Minister of Determination who is not a man but a theorem, clear, hard, unified and harmonious Hoffman is "disseminating" "lawless images" (12). The Doctor is attractive in his ability to think beyond binary oppositions, to read the world in ways not wholly dependent on a logic, which would repress the unconscious in a domination of logo- centricism. But, early in the novel, something sinister enters into the textual mapping of the Doctor's effects. In an absurd confrontation between Hoffman's Ambassador and the Minister, the former speaks for seduction and the latter for compulsion; however, the two figures come closer together as the Ambassador describes the Doctor's terms for surrender: he wants absolute authority to establish a regime of total liberation. The language here foregrounds the idea that the Doctor's libratory scheme is complicit in the same will to power that the Minister clings to. The Minister, a representative of "logical positivism" (194) speaks for a humanist epistemology that cannot countenance contradiction in its systems. The Doctor speaks for a post-humanist epistemology where contradiction rules and

where rationality has been put radically into question. Yet, the two systems are quickly seen to be complicit in the same ideological agenda: they both position Man as an imperialist subject whose desire gives free reign to exploitation and domination.

Desiderio is literally fatherless: his mother, a prostitute, conceived him through her work in the Indian slums of the city. Not only has his mother deprived him of a present father, but also forced him to carry the “genetic imprint” (16) of this lost father on his face. And, while he disclaims his Indian heritage in his life before Hoffman’s revolution, this repressed material gets released once the desire machines start their work. Thus it is that Desiderio finds himself ‘adopted’ by a family of ‘River People’ in an adventure that plays out his ambivalence toward his mother’s actions and his father’s race. During his time with the River People, Desiderio’s colonialist imagination is given full scope, as he constructs this isolated society as ‘ex-centric’ primitive, naive, living with a complex, hesitant but absolute immediacy. Their society is theoretically matrilineal though in practice all decisions devolved upon the father. Because everything that happens to Desiderio is an emanation of his desires, we can read in this episode a nostalgic return to the ‘feminine’, to his absent mother and the threat that this return evokes.

That threat, of course, is castration, and Desiderio’s adventure with the river family replays the Freudian family romance in a new, although still recognizable, way. It is assumed that he will become the husband of one of the clan’s daughter, Aoi, whom Desiderio consistently refers to as an “erotic toy” (86). In preparation for her marriage, Aoi’s grandmother has manipulated her clitoris over the years, until it approximates a penis. Desiderio cannot help approving this practice, it was the custom for mothers of young girls to manipulate their daughters’ private parts for a regulation hour a day from babyhood upwards, coaxing the sensitive little projection until it attained lengths the river people considered both aesthetically and sexually desirable. What is important here is not so much this practice itself, but Desiderio’s interpretation of it; from his male-centred frame of reference, the women are aspiring to masculinity. His desire to masculinise the women amounts to a fetishistic desire to endow his ‘erotic toy’ with a penis. He leaves the River People, reluctantly, after it becomes clear that the father is about to make good on the threat of castration but not, however, until he succeeds in sleeping with the mother. It is this experience, which prompts Desiderio to remark, “Indeed, I was growing almost reconciled to mothers,” (85). Desiderio’s desire constructs women as phallic in order to alleviate his anxieties over his own masculinity, evoked by the absence of his father.

The quest plot that structures *The Infernal Desire Machines of Doctor Hoffman* is a contorted version of oedipal narrative that Carter uses to foreground the ideological stakes in this kind of story. Because Desiderio’s adventures represent a direct expression of his desire both conscious and unconscious, the text serves as a commentary on the gendering of that desire as masculine. This novel is an in-depth exploration of male subjectivity in narrative, and the construction of sexual difference along binary and often violent lines; as such, it foregrounds the problematics in reading as a woman. Yet Carter systematically disrupts the pleasure of the text by foregrounding the enunciative apparatus behind its inscriptions of desire. If the pleasure of the text is dependent on identification with Desiderio who, after all, has been produced as a “war hero” by History, that pleasure is continuously disrupted by Carter’s insistence on what that official History leaves

unspoken: the complicities between desire and domination. Desire, in this text, ultimately destroys both its subjects and its object. For, although Desiderio emerges intact from his adventures, Carter deprives him, at the last minutes, of his climax: he fails, after all, to find either a worthy master-father, since Hoffman turns out to be a hypocrite, a totalitarian of the unconscious; or the object of desire, since Albertina must be killed in order for Desiderio to fulfil his mission and become a hero. Desiderio, in turn, deprives his imagined reader of that climax, as well, breaking the pattern of narrative denouement which would ensure the pleasure of the text through the release of tension, modelled, "See. I have ruined all the suspense. I have quite spoiled my climax. But why do you deserve a climax, anyway?" (208).

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## **Reduced Tolerance to Sounds Among Youngsters**

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### **Introduction**

Hyperacusis is a condition in which exposure to everyday sounds is perceived as more annoying which resulting in symptoms such as a headache, fatigue, and concentration difficulties. People who are having hyperacusis may even find normal environmental sounds to be too loud. Hyperacusis is a disorder of loudness perception, in which sound intensities that are considered comfortable by most people are perceived unbearably loud (Baguley, 2003).

“Hyperacusis is an abnormally strong reaction to sounds occurring within the auditory pathways.” Jastreboff & Hazell (2004). The perception of intense sound by listeners with normal hearing was described as a “tickle” by the authors Von Bekesy in 1936 and Silverman, Harrison, & Lane in 1946, a “discomfort” (Wegel, 1932), and a “pain” by Cox in 1981. Many authors have given different descriptions for hyperacusis. Phillips & Carr, (1998) defined hyperacusis as a heightened awareness of sounds.

Hyperacusis does not indicate a higher than normal threshold sensitivity to sound, nor loudness recruitment (Tyler & Conrad-Arnes, 1983). In the case of hyperacusis, sounds are not simply a bit loud, but truly unbearable. Hyperacusis can occur without a loss of hearing thresholds (Gu, Halpin, Nam, Levine & Melcher, 2010). A person with hyperacusis will have a wide range of symptoms such as difficulty tolerating normal sounds like the noise from running faucet water, riding in a car, walking on leaves, dishwasher, fan on the refrigerator, shuffling papers etc. But the characteristics and severity of the problem may vary among individuals. Hence the individuals with hyperacusis have problem in perceiving normal environmental sounds in their day to day life, there will be a strong impact on their quality of life, and it leads to changes in their behaviors like avoiding loud situations, social interactions, public transport, all of which impede the patients' ability to lead a normal life (Sheldrake, Diehl, & Schaette, 2015).

And in addition, hyperacusis may have a negative impact on a patient's emotional well-being, sleep, and concentration. (Tyler et al., 2014). Because of a wide range of symptoms that shown by

individuals with hyperacusis it has been defined in several different ways in the literature including as auditory hypersensitivity, hyperresponsiveness to sound, phonophobia, and misophonia. Although phonophobia (fear of sound) and misophonia (severely negative reactions to specific “trigger” sounds) are sometimes used in the place of hyperacusis, both these conditions describe aversive emotional responses to sounds.

Tyler et al., 2014 focused on loudness, annoyance, fear, and pain as the different forms of hyperacusis and he stated that individuals with hyperacusis can experience these different reactions individually or in combination. Due to the differences in assessment procedures applied and the lack of a clear definition for hyperacusis, prevalence rates reported in the literature vary.

Studies conducted in Sweden (Widen & Erlandsson, 2004) and Poland (Fabijanska, Rogowski, Bartnik, & Skarzynski, 1999) reported the prevalence of hyperacusis as 8.6 and 15.2% respectively. Hyperacusis shows a high degree of co-morbidity with the phantom auditory sensation of tinnitus. It is estimated that 86% of hyperacusis patients also perceive tinnitus. (Anari, Axelsson, Eliasson & Magnusson, 1999). Statistics on hyperacusis are too little, and although it is often coincident with tinnitus, limited evidence has supported the co-occurrence of the two conditions (Andersson, Lindvall, Hursti & Carlbring 2002; Gu et al., 2010; Nelson & Chen, 2004). With an approximate prevalence of about 10–15% of the population (Gilles et al., 2012), the prevalence of hyperacusis is comparable to tinnitus (Shargorodsky, Curhan, Curhan & Eavey, 2010).

Hypersensitivity to sound can have an extremely strong impact on patient’s lives. It can prevent people from exposing themselves to louder environments and it can prevent people from working and interacting socially. Importantly, it can prevent patients from enjoying a variety of life activities. In extreme cases, decreased sound tolerance can totally control a patient's life. In these cases, patients do not leave their homes. Their lives and the lives of their families are totally controlled by the issue of avoidance of sound (Jastreboff & Jastreboff, 2001).

The possible etiologies for hyperacusis are still not understood clearly (Katzenell & Segal, 2001). Goodson, (2015) have explained some of the diseases in which we can see hyperacusis. And it includes Bell’s palsy, chronic fatigue syndrome, Lyme disease, Meniere’s disease, Post-traumatic stress disorder, Depression, and Autism. Additionally, hyperacusis is seen in patients who have experienced head trauma, such as airbag deployment, surgery to the jaw or face, or a viral infection of the inner ear. One major cause of hyperacusis is loud noise exposure. It may be triggered by a single intense noise.

People those who are exposed to loud levels of noise through their occupation, whether as a machinist or a musician, should be protective of their hearing to avoid noise-induced hearing loss and other changes in their hearing such as tinnitus or hyperacusis. Hyperacusis can be seen in all age groups. But it was stated that the patients suffering from hyperacusis are relatively young as compared to the patients suffering from tinnitus or the individuals suffering from a noise-induced hearing loss (Anari et al., 1999). Young people are often exposed to high music levels which make them more at risk to develop noise-induced symptoms such as hearing loss, hyperacusis, and tinnitus of which the latter is the symptom perceived the most by young adults (Gilles et al., 2016).

From the studies conducted in young adults it says that youngsters are at a risk of experiencing auditory problems such as hearing loss, tinnitus, or hyperacusis as a result of their health risk behaviors, for example, exposing themselves to loud levels of sounds and listening to loud music through headphones (Chung, Roches, Meunier & Eavey, 2005). Hence hyperacusis more prone to have in youngsters, the assessment of the hyperacusis in this population is very important. But there is no standard objective method for the assessment of the hyperacusis. Most of all the individuals with hyperacusis will have normal hearing thresholds (Anari et al., 1999).

Hyperacusis is a highly subjective phenomenon (Wallen, Hasson, Theorell & Canlon, 2012) hence the patient's description of the condition is very important in the assessment of hyperacusis. So questionnaires are the easy tools that can be used to obtain information about the characteristics and severity of the symptoms that are related to hyperacusis. And questionnaires are an easy tool to evaluate young adults who may be unaware of their discomfort for sounds.

### **Need for the Study**

There are different western studies in the literature regarding hyperacusis which talks about the nature and characteristics of hyperacusis. There are also studies regarding the music listening habits, use of headphones, noise-induced hearing loss etc. and its effect on auditory function in young adults. Young adults are more exposed to noise through personal amplification systems, headphones and all, and there are more prone to have hyperacusis. Since there are only very few Indian studies regarding hyperacusis in young adults, the present research is to study the reduced tolerance of sounds in young adults.

### **Review of Literature**

Hyperacusis is one of the common problems that seen in most of all the people and it is associated with concentration difficulties, use of ear protection, avoidance, tension, and sensitivity to light/colors (Andersson et al., 2002). Noise exposure is one of the important causative factors of hyperacusis. Most of the individuals experience a negative emotional response to noise exposure and the responses may be much more than the annoyance. Reactions to noise exposure may include frustration, depression, anger, exhaustion etc. (Soames, 1999).

Studies show that hyperacusis can be seen in all the age groups. Coelho, Sanchez & Tyler (2007) did a study on 506 children reported that; children were affected by hyperacusis. 42% of the children were upset by sounds and 3.2% had hyperacusis. 50% of the children were reported to have tinnitus. Individuals who reported to have tinnitus and hyperacusis have often associated with a history of traumatic acoustic overexposure, some have clinically normal thresholds (Anari et al., 1999; Brandy & Lynn 1995; Coelho et al. 2007; Schmuziger et al., 2006), suggesting that all these perceptual problems can arise through peripheral damage that is undetected by standard audiometry. Hyperacusis shows a high degree of co-occurrence with tinnitus. It is estimated by Anari et al., in 1999 that 86% of hyperacusis patients also perceive tinnitus.

Gothelf, Farber, Raveh, Apter, & Attias (2006) conducted a study in individuals with William's syndrome. In the study, 49 subjects have participated. Mothers of each subject with hyperacusis were asked to complete the hyperacusis screening questionnaire. Those who were having hyperacusis underwent audiological and brain auditory evoked response testing. Results show that 41 out of 49 children with William syndrome (84%) had hyperacusis. Subjects with William syndrome

reported have discomfort in high sound intensities. They concluded that hyperacusis in Williams syndrome was having a similar configuration of noise-induced hearing loss.

Klein, Armstrong, Greer & Brown (1990) also evaluated Hyperacusis in children with Williams Syndrome using Parental questionnaires. Children with 95% of children with Williams syndrome were having hyperacusis. Wallen et al., (2012) did a study in order to validate the hyperacusis questionnaire (HQ) in different levels of emotional exhaustion. HQ-scores and uncomfortable loudness levels were of 348 individuals were found out with low, intermediate, and high emotional exhaustion-levels. 1.1% of subjects met the critical value for hyperacusis according to the HQ. All correlations were negative, indicating that higher hyperacusis questionnaire scores are correlated with lower uncomfortable loudness levels.

Khalifa et al., (2004) have done a study in autistics with respect to subjective perception of loudness compared to healthy controls. They used 2 psychoacoustic tests. First, the auditory dynamic range was evaluated. Secondly, loudness growth as a function of the intensity level was estimated. Verbal responses from a group of 11 children and adolescents with autism were compared to responses of the control group. Uncomfortable loudness level and dynamic range were small in the autistic group, as well as the increased perception of loudness indicate hyperacusis in subjects with autism.

Dauman & Bouscau-Faure (2005) did the assessment of hyperacusis in tinnitus patients to find out the relationships between hyperacusis. All tinnitus patients seen over a period of 16 months were assessed using (i) a scale ranging from 0 to 10 for assessing the annoyance of tinnitus and the overall annoyance of hyperacusis and (ii) the newly introduced multiple-activity scale for hyperacusis. Tinnitus was greater in females. The prevalence of hyperacusis was high (79%). The annoyance of hyperacusis varied among subjects. Individuals with severe hyperacusis were younger than those in the other groups. The Correlation was poor between the annoyance of tinnitus and the annoyance of hyperacusis.

Study of the relationship between the degree of tinnitus annoyance and the presence of hyperacusis was done by Guimaraes et al., (2014) to evaluate the prevalence of hyperacusis in patients with tinnitus and its relation to the annoyance of tinnitus. A questionnaire and audiological evaluation of tinnitus and hyperacusis were done. Using a visual analogue scale the degree of annoyance of tinnitus and hyperacusis was measured. Hyperacusis was present in 18.4% of patients. The degree of annoyance in tinnitus patients with hyperacusis was similar to that of patients without hyperacusis. Hyperacusis was present in 18.4% of patients with tinnitus. There was no correlation between the degrees of annoyance due to tinnitus with the presence of hyperacusis.

Blomberg, Rosander & Andersson (2006) conducted a study to find out the possible connections between fear, hyperacusis, and musicality in a Swedish sample of individuals with Williams's syndrome. The study included 38 individuals. Results revealed that female participants were having high fears and hyperacusis. They concluded that fears and anxiety could be associated with hyperacusis in the William syndrome population, and musicality could serve as a protective factor and prevent anxiety.

Clark (1998) studied the effect of leisure noise on hearing. He said that exposure to amplified rock, classical or jazz music; exposure from personal listening devices, the noise around the home, hunting and target shooting sounds are the most sources of leisure noises and he also reported that all these activities have a potential for dangerous levels of noise exposure and can cause a threat to hearing.

Stansfeld (1992) reported that noise is one of the environmental stress factors which may lead to emotional symptoms. And also, associations between noise exposure and changes in performance, sleep disturbance and emotional reactions such as annoyance. Noise sensitive people attend more to noise and they get annoyed by noise very easily and find noises more threatening and out of their control, and react to, and adjust to noises more slowly.

Beutel et al., (2016) did a study to find noise annoyance associated with depression and anxiety in the general population. They reported that the degree of anxiety and the depression increased with noise annoyance. Hasson, Theorell, Bergquist, & Canlon (2013) studied stress induced hyperacusis in women with emotional exhaustion. Uncomfortable loudness level was found out before and after giving an acute stress task for the assessment of hyperacusis. Results of this study indicate that after giving the acute stress task there was a significant difference in levels of uncomfortable loudness level in emotionally exhausted women. They concluded that women with a high level of emotional exhaustion become more sensitive to sounds after exposing to an acute stress task.

Smith et al., (1986) compared the self-reported everyday problems of people who are living in the area with a high level of aircraft noise. Subjects were divided into 2 groups like people who are more sensitive to sounds and people who are less sensitive to sounds. Results of this study reveal that people who were having high sensitivity towards the noise was having a problem with everyday activities and there was no interaction between noise sensitivity and the level of aircraft noise.

Shepherd, Welch, Dirks & Mathews (2010) conducted a study in adults who are residing near the airport to find out the relationship between noise sensitivity, noise annoyance and health-related quality of life. A survey was conducted among participants to measure the noise sensitivity, noise annoyance and quality of life. The results revealed that noise sensitivity was associated with health-related quality of life. And they concluded that annoyance and sleep disturbance due to the noise exposure mediated the effects on health.

Lee et al., (2014) did a study in young adults of Singapore and reported that one in six young persons is at risk of developing leisure Noise-induced hearing loss (NIHL) from music delivered via earphones and the extent of the problem of leisure NIHL may be even greater. Adolescents are exposed to high music levels such as concerts, nightclubs, sports events, pubs, bars, etc., due to the large amount of social activities the younger population is at risk to develop noise-induced symptoms such as hearing loss, hyperacusis, and tinnitus (Serra et al., 2005) and (Beach, Williams, & Gilliver, 2013).

Smith, Davis, Ferguson & Lutman (2000) also studied the type of social noise exposure in young adults in England. And their results also suggest that young adults have been exposed to noise from different social activities compared with other occupational noise and gunfire noise. Most of

the young adults who reported they were attending nightclubs and rock concerts were having temporary effects on their hearing.

Hellstrom, Axelsson & Costa (1998) studied the temporary threshold shift induced by the music in youngsters. Youngsters with different music listening habits were allowed to listen to their own choice of music for 1 hour. Temporary threshold shift induced by the music was noted. And results show that female participants were having more temporary shift due to noise exposure than males. The temporary shift also different for subjects with different listening habits.

Zhao, Manchaiah, French & Price (2009) reported that excessive exposure to loud music can cause hearing problems and may lead to noise-induced hearing loss. Nowadays adolescents and young adults are exposing themselves to music on a voluntary basis at potentially harmful levels which may lead to noise-induced hearing loss.

Vogel et al., (2009) did a study to assess the risky and protective listening behaviors of adolescent users of MP3 players. The result suggested that most of the participants were frequently using earphones to listen to MP3 players and most of them used high volume settings and only a few participants were reported to use noise limiters. They concluded that adolescents are more likely to engage in risky listening behaviors and are unlikely to take protection.

From the studies that have reported earlier in youngsters regarding the music listening habits and sound intolerance problems it is clear that young population are more exposed to different kinds of noises through the use of personal listening devices, attending to DJs, rock music, concerts etc. and due to these kinds of social activities and noise exposure in youngsters they are more likely to have sound intolerance problems. So, the studies regarding the hazardous noise exposure and its consequences may provide the youngsters with awareness about these problems particularly, in the Indian context.

### **The Aim of the Study**

- To study the reduced sound tolerance among youngsters using hyperacusis questionnaire.
- To study the gender difference in hyperacusis among youngsters.

### **Method**

#### ***Participants***

A total of 750 college students whose age ranges between 18 to 25 years from 5 different colleges of Ernakulum from the urban area were selected for the study. The number of male students and female students was equal (375 girls and 375 boys). All the students participated were native speakers of Malayalam. All the Subjects will be provided with verbal information about the study. Ethical committee clearance was taken for the study and confidentiality and privacy of the participants was also maintained. The subjects who had hearing loss and any other metabolic or neurological problems were excluded from the study.

#### ***Material***

Modified Khalfa Hyperacusis Questionnaire given by Khalfa et al (2002) was used to assess the hyperacusis in youngsters. The questionnaire was in English and it was used in many studies for the assessment of hyperacusis and it was available on the internet. In the current study the English

questionnaire was translated into Malayalam by a person proficient in both Malayalam and English, and then the questionnaire was verified and validated by 10 Audiologist.

The Modified Khalfa Hyperacusis Questionnaire consists of total 20 questions and the questions were divided into 3 subscales namely 1. Functional, 2. Social and 3. Emotional. Functional subscale consists of 7 questions, Social subscale consists of 6 questions and Emotional subscale consists of 7 questions.

### **Procedure**

The researcher distributed the questionnaires among the college students whose age range between 18 to 25 years. For the recording purpose and to get the basic information about the participant, the subjects were asked to fill their name, age, and gender. The participants were asked to fill the questionnaire. Subjected were instructed to mark their responses for each question and it should be completely based on their personal opinion. Subjects were asked to mark their responses on a 3-point rating scale. The rating of each question was “yes”, “sometimes” and “no”. A maximum score of 5 was given to the response “yes”, score 3 was given to the response “sometimes” and the response “no” was scored as 0.

The possible total index score was 100 and the severity of the hyperacusis was determined on the basis of the total score. Subjects who scored “0 to 10” total score were considered as normal (no hyperacusis) and those who scored above 12 were considered as having Hyperacusis. Subjects who scored total score 12 to 40 score were considered as having Mild hyperacusis, total score 42 to 60 was considered as having Moderate hyperacusis and total a score of 62 to 100 was considered as having Severe hyperacusis.

### **Data analysis**

Collected data were statistically analysed in order to find out the reduced tolerance of sounds among youngsters across the functional, social and emotional domain. Comparison across the gender was also done to check whether hyperacusis is more common in males or females.

### **Results and Discussion**

The aim of the study was to study the reduced tolerance to sounds among youngsters. The present research was conducted among college students using a questionnaire and the scores obtained were subjected to statistical analysis. The responses of the subjects towards the intolerance to sounds were rated under three subscales; Functional subscale, Social subscale and Emotional subscale and the results are discussed in the following sections.

#### **1) Hyperacusis among youngsters:**

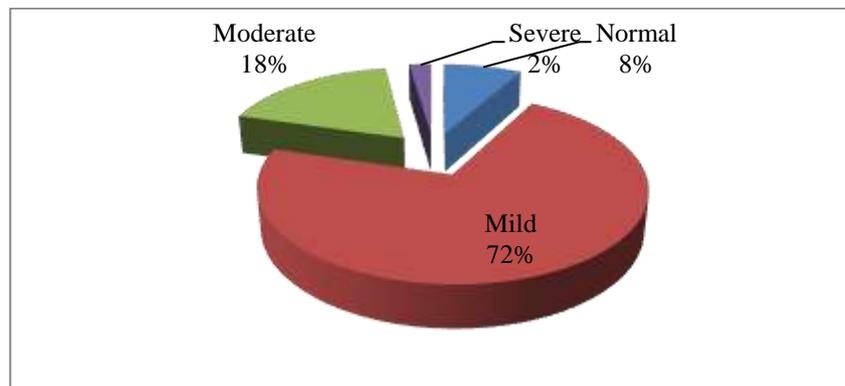
Based on the total score of the modified hyperacusis questionnaire severity of hyperacusis for each participant was found out. And the total mean score of each participant was calculated to find out the percentage of the severity of hyperacusis.

Severity	Frequency	Percent
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Normal	60	8.0
Mild	537	71.6
Moderate	136	18.1
Severe	17	2.3
Total	750	100.0

**Table-1: Indicates the percentage of participants based on the severity**

The table - 1 shows the total number of participants and its percentage based on the severity. And it says that out of 750 participants only 60 participants that is 8% of the participants were normal (those who scored below 10). 537 participants (92%) were reported to have hyperacusis (those who scored above 12). Majority of the participants, that is 72% were scored between 12 and 40 indicating mild hyperacusis. 18% of the participants scored between 42 and 60 indicating moderate hyperacusis. Only 2% of the participants scored above 62 which indicate severe hyperacusis.



**Figure - 1 shows the percentage of the severity of hyperacusis**

Figure - 1 show that most of the subjects participated in the study reported having hyperacusis indicating that sound tolerance is a common problem seen in youngsters.

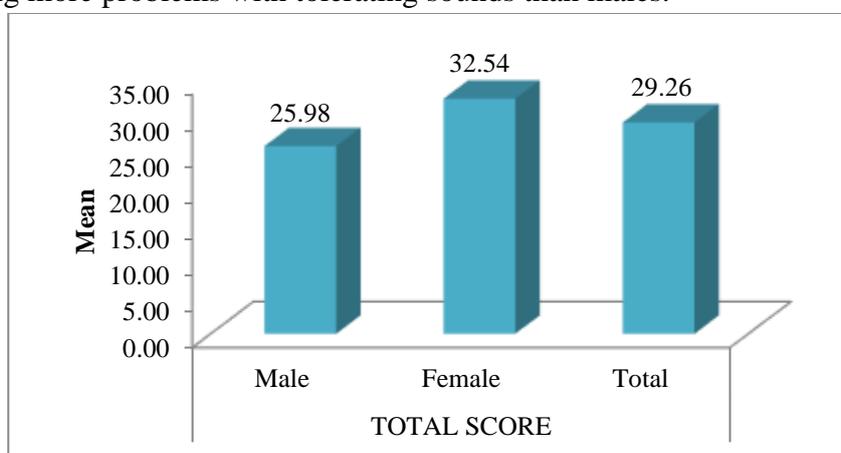
## 2) Gender comparison:

Total mean scores and scores of each subscale of males and females were calculated and comparison of total score across gender was done and also gender comparison across each subscale was done using the Chi-square test.

Gender	Severity			
	Normal	Mild	Moderate	Severe
Male	13.9%	70.1%	14.7%	1.3%
Female	2.1%	73.1%	21.6%	3.2%

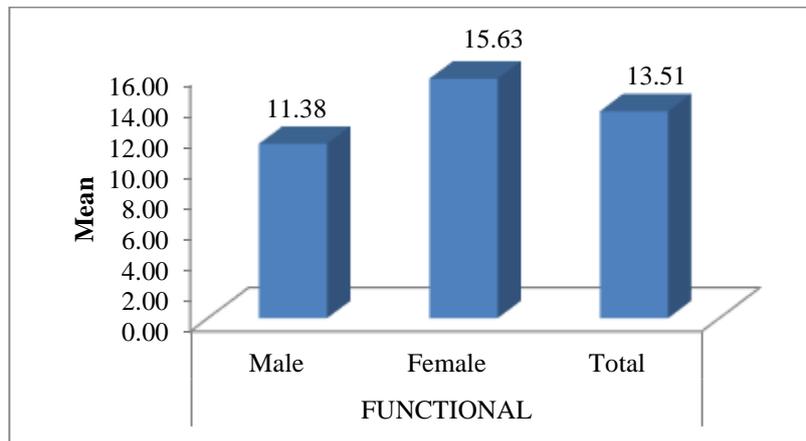
**Table-2: Indicates the percentage of males and females based on the severity**

From the table - 2, 13.9% of the males were reported to have normal sound tolerance. And only 2.1% of the females were reported to have normal sound tolerance. Most of the participants were having mild hyperacusis, 70.1% males and 73.1% of females were reported to have mild hyperacusis. Only 14.7% of males were reported to have moderate hyperacusis whereas 21.1% females were having moderate hyperacusis. Only a few participants were reported to have severe hyperacusis out of that 3.2% of the participants were females and 1.3% of the participants were males. The score of female participants was higher than males. And only a few females were reported to have normal sound tolerance, whereas scores of males were low compared to scores of females and 13.9% of the males were reported to have normal sound tolerance. So these results indicate that females are having more problems with tolerating sounds than males.



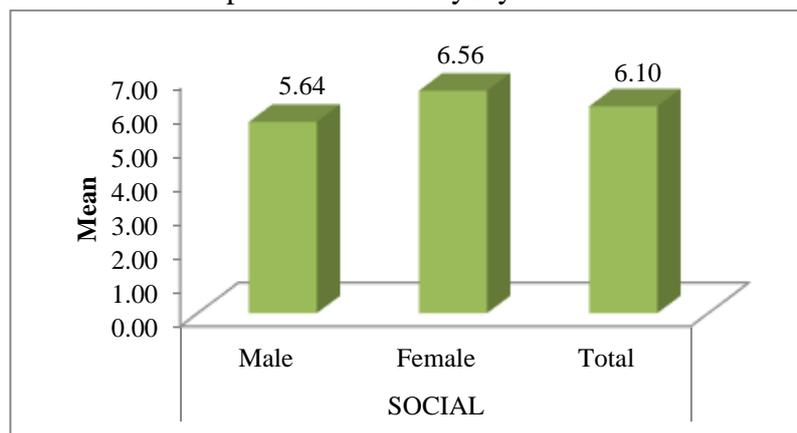
**Figure-2: Shows the difference in total scores of males and females**

The figure - 2 shows the difference in total scores of males and females. The x-axis denotes scores of males and females and the total score and the y-axis includes the total mean scores. The total mean score of females was 32.54 and it is higher than mean scores of males which is 25.98. So, these scores from figure indicate that females are having more sound tolerance problems than males. Total scores of males and females were compared using the Chi- Square test to check whether there is any significant difference between the scores of males and females and the results shows that there is a highly significant correlation between the scores of males and females with p-value 0.000. Gender difference across the subscales was also checked to found out whether functional, social or emotional problems have an impact on sound tolerance.



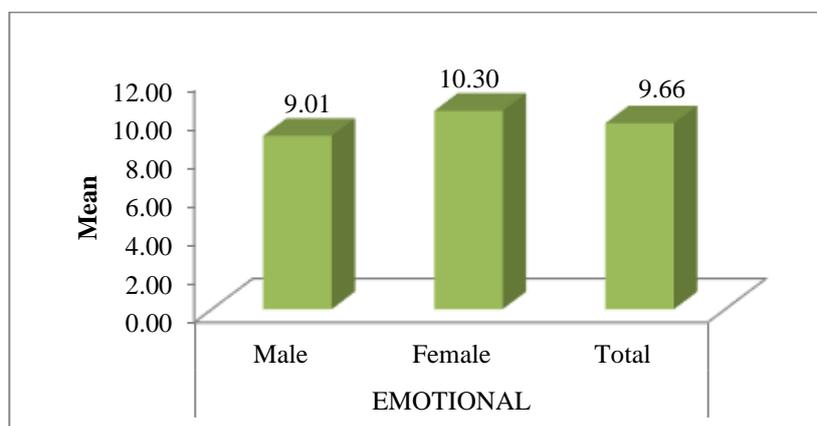
**Figure-3: Shows the difference in scores of males and females in functional subscale**

In the figure -3, the x-axis denotes the total scores obtained by males and females and the y-axis denotes the total mean scores. The total mean score for the male in functional subscale is 11.38 and the total mean score of functional subscale for the female is 15.63. From the figure, it is clear that both males and females are having the functional problem and compared to males females are having more functional problems than males. These results indicate that reduced tolerance to sounds causes functional problems and it has an impact on their everyday situations.



**Figure-4: Shows the total mean score of social subscale for males and females**

The figure-4 shows the difference in total mean scores of social subscale for males and females. The x-axis shows the variable male and female and the y-axis shows the total mean scores. Total mean scores of social sub-scale for males is 5.64 and for females is 6.56 which says that both males and females are having social problems due to reduced sound tolerance and it indicates that reduction in the sound tolerance may have an impact on the day to day life. From the scores of males and females, we can say that females are having more social problems than males.



**Figure-5: Shows the total mean score of emotional sub-scale for males and females**

The figure-5 shows the difference in total mean scores of emotional sub-scale for males and females. The x-axis indicates the males and females and the y-axis indicates the total mean scores for the emotional subscale. In the emotional subscale males were having a total mean score of 9.01 and for females, the total mean score for emotional subscale was 10.30. This result indicates that females are having more emotional problems than males due to reduced tolerance to sounds.

The above results show that both males and females are having the problem in sound intolerance and this intolerance to sounds problem cause them functional, social and emotional problems which may have an impact on their daily life activities. From the results obtained we can say that females are having a high score in each subscale (functional, social and emotional) when compared to males.

Subscale	Gender	N	Mean	SD	Mann Whitney test		
					Z value	P	
Functional	Male	375	11.38	6.36	9.52	.000	HS
	Female	375	15.63	5.86			
	Total	750	13.51	6.47			
Social	Male	375	5.64	4.92	2.54	.011	Sig
	Female	375	6.56	5.01			
	Total	750	6.10	4.98			
Emotional	Male	375	9.01	6.88	2.60	.010	Sig
	Female	375	10.30	6.79			
	Total	750	9.66	6.86			
Total Score	Male	375	25.98	14.78	6.41	.000	HS
	Female	375	32.54	13.22			
	Total	750	29.26	14.39			

**Table-3: Indicates mean and the p-value of males and females across each subscale**

The table-3 shows the significant difference across the 3 subscales among males and females. Mann Whitney test was used to find out the significant difference across the 3 subscales among males and females. From the table-3 it is clear that there is a significant difference across each

subscale among males and females. The results show that there was a highly significant difference across male and female in the mean scores of functional sub-scale with p-value .000. In the social subscale, the mean scores of males and females were having a significant difference with p-value .011. And in the emotional subscale, there was a significant difference across the mean scores of males and females with p-value .010. There was a highly significant difference between the overall total scores of males and females with p-value .000.

The correlation between the total scores of each subscale was found out using Karl Pearson's coefficient in order to find out whether the intolerance to sound cause more impact on functional, social or emotional aspect.

		Functional	Social	Emotional	Total score
Functional	Pearson Correlation		.402**	.379**	.767**
	P		.000	.000	.000
	N		750	750	750
Social	Pearson Correlation	**		.506**	.762**
	P			.000	.000
	N			750	750
Emotional	Pearson Correlation	**	**		.819**
	P				.000
	N				750
Total score	Pearson Correlation	**	**	**	

\*\* Correlation is significant at 0.001

**Table-4: Shows the correlation between the functional, social and emotional subscale**

The table-4 shows the correlation between the 3 subscales. And from the results, p-value indicates a significant correlation between 3 subscales. The significant correlation between the 3 subscales suggests that there is a significant impact on the functional, social and emotional aspects among youngsters due to intolerance to sounds.

## Discussion

Hyperacusis is a condition in which a person has a problem in tolerating sounds that are normal to others. Individuals who are having hyperacusis will be having the problem in tolerating sounds around them. This problem in tolerating sounds that we are exposing to day to day life will have an impact on the quality of life. According to the literature, there are so many factors that can lead to Hyperacusis. One of the most important causative factors that can lead to hyperacusis is noise exposure.

There are studies regarding the hyperacusis among youngsters done in the Western population. In the literature investigation regarding intolerance to sounds report that hyperacusis is seen in all age groups. Nowadays youth are exposed to noise through the use of personal listening devices, listening to music, use of mobile phones etc. so there is a high chance that youngsters are more susceptible to have sound intolerance problems. Anari et al (1999) stated that individuals who

are suffering from hyperacusis are relatively youngsters compared to tinnitus due to exposure to noise. The present research was done to study the intolerance to sounds among youngsters.

The results of the present study show that youngsters are more prevalent to hyperacusis and due to the sound intolerance, they are having functional, social and emotional problems. Short term exposure to sounds through personal listening devices, phones, DJ parties etc. can act as a stress causing factor which can increase the effort required to maintain adequate levels of efficiency on tasks which requires attention, so problems with attention and concentration due to intolerance to sounds can lead to functional problems like difficulty in reading noisy environment, listening in the noisy environment etc. Due to these functional difficulties, individuals with hyperacusis may avoid social activities and this may affect the quality of life of the individual which will result in emotional problems.

Findings of the current study suggest that females were having higher scores in terms of both total scores and the scores of each subscale of functional, social and emotional. A study was conducted in university students of Turkey (Yilmaz, Tas, Bulut, Nurcin, 2017) which support that females are having more problems in tolerating sounds than males. A study by Khalfa et al, 2002 also reported that there a significant difference in the scores of males and females in the emotional and attention domain, but there was no significant difference in the scores of social domain. They also reported that females are more prevalent to hyperacusis than males may be because females express their intolerance to sounds more readily than males.

Hasson, Theorell, Bergquist & Canlon (2013) conducted a study and they reported that acute stress induces hyperacusis in women with a high level of emotional exhaustion. According to them study the possible reason for females to have more intolerance to sounds may be due to the variety of factors like age, estrogen level, the phase of menstrual cycle etc. findings of this study is also correlating with the results of the present study. Intolerance to sounds or hyperacusis can negatively affect someone's day to day life, which can lead to functional, social and emotional problems. The sound intolerance problem is higher in females than in males, females experienced more functional, social and emotional problems than males. As indicated earlier the findings of the present study were similar to other studies in the literature.

Nowadays youngsters are more engaged in activities like listening to music, DJ parties, concerts etc. All these activities make them exposed to different kinds of noise and these may be hazardous to hearing. Because of the noise exposure in youngsters, they are at risk of having sound tolerance problem. Most of them will not be aware of the hazardous effect of noise exposure. So the current research was done to study the sound intolerance problems in the youngsters. Gaining information regarding the sound sensitivity may help to give awareness regarding the noise sensitivity and its effects on hearing. In the current study almost all the participants were reported to have hyperacusis. Only 8% of the participants were reported to have normal sound tolerance. Among the participants who were having hyperacusis most of them were having mild hyperacusis. Number of females who reported to have intolerance to sounds was more compared to males and scores of females were also high. All these findings of the current study imply that sound intolerance is one the problem that is experienced by the young population and it is more common in females than males.

## Summary and Conclusion

The aim of the present study was to study the hyperacusis among youngsters and to find out the gender difference in tolerating sounds. Since the perception of sound is a subjective phenomenon a questionnaire was used to study the hyperacusis.

A total number of 750 students (375 males and 375 females) from 5 different colleges of Ernakulum district were randomly selected for the current study. All the subjects participated were native Malayalam speakers. The subjects were provided with the questionnaire, which was translated into Malayalam and was validated by Audiologists. The questionnaire included 20 questions. And the subjects were provided with the translated questionnaire and were asked to mark their response in a 3-point rating scale. Each participant was scored according to their responses and severity of hyperacusis was found out.

The results revealed that most of the youngsters participated in the study was having sound intolerance problem, and due to the sound intolerance, they were reported to have functional, social and emotional problems. The results also indicated that females were having higher scores hence having more problems in tolerating sounds than males. From the results obtained from the present study, we can conclude that youngsters are more vulnerable to have intolerance to sounds or hyperacusis. From the responses of each subject participated in the study it is clear that due to the sound intolerance problem they are facing problems in tolerating sounds compared to normal. Most of the participants reported to have problems like concentrating in the noisy environment, the problem in reading noisy environment, difficulty understanding noisy situation etc., and all these problems restrict them from social participation which may affect their quality of life hence causing emotional problems. So, it is very important to make the youngsters aware of sound intolerance problems and possible causes for hyperacusis like the use of personal listening devices, exposing to high intense sounds such as DJs and concerts etc. Making youngsters aware of hyperacusis may help them to take persuasions like hearing protection devices when they are in a noisy environment. Hearing protection measures will help to protect their hearing from noise hence by reducing the chance of having hyperacusis.

### ***The implication of the study***

The present study emphasizes the noise exposure and intolerance to sounds among youngsters and its effects on quality of life. And the study also gives importance in giving awareness among youngsters regarding the hyperacusis.

### ***The future directions:***

1. The study can be conducted in other age groups and comparison between the age groups can be done.
2. The study can be done in subjects from different places based on the noise exposure.

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## **English Lexical Borrowings in Kashmiri – Revisited**

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Language can't remain stagnant; therefore it changes from time to time either by incorporating new words from another language or by extending the meanings of already existing words. Lexical borrowings are important for the development and growth of any language. If a language doesn't accept a new word or a language is protected from coming in contact with other languages, it will lead to its death.

Language contact is one of the major reasons of lexical borrowings. Most of the time when two languages come in contact with each other it results in the influence of one language on another. One of the prominent arenas which is influenced by language contact is vocabulary i.e. words of one language get incorporated into the other language. This incorporation of words of one language into another is borrowing. Borrowing is the outcome of language contact and words can go in both directions between the two languages in contact. However, it is not symmetrical mostly, more words can go from one side to the other and the process of borrowing is not random. One of the common reasons of borrowing a word from another language is the need of a word for referring to a concept, which is new to its speakers. Therefore, the inadequacy in the language prompts its speakers to use a word from a foreign language. It also depends on many other factors like power, prestige, and status of the source language and also on the attitude of people towards it, which makes the objects, and ideas it brings desirable and useful to the borrowing language. Sometimes a language enjoys the status of being more prestigious, powerful and of a higher status among people. To enhance the status of the

native language a word from the language of a higher status is chosen. In this article, I have thrown a fresh light on the English borrowings in Kashmiri.

**Keywords:** Lexical Borrowings, Kashmiri, Borrowings, English Lexical Borrowings in Kashmiri – Revisited

Kashmiri as called by its native speakers or Kashmiri as called by non native speakers is spoken mostly in the valley of Kashmir in India and by Kashmiris settled outside Kashmir. Kashmiri is classified to be the part of the Dardic group of the Indo- Aryan Family as per the general consensus amongst historical linguists. The variety spoken in and around Srinagar is considered to be the standard, which is widely used in the media and literature. Kashmiri has been under the influence of Urdu on one side and English on the other side. Most Perso - Arabic words have come through Urdu into Kashmiri whereas most English words found their way in Kashmiri through the contact with British. It won't be wrong to say that it is the historical background of Kashmir, which has been primarily responsible for the language contact of Urdu and English with Kashmiri.

Most of the time when two languages come in contact with each other it results in the influence of one language on another. One of the prominent arenas which is influenced by language contact is vocabulary i.e. words of one language get incorporated into the other language. This incorporation of words of one language into another is borrowing. Borrowing is the outcome of language contact and words can go in both directions between the two languages in contact. However, it is not symmetrical mostly, more words can go from one side to the other and the process of borrowing is not random. One of the common reasons of borrowing a word from another language is the need of a word for referring to a concept, which is new to its speakers. Therefore, the inadequacy in the language prompts its speakers to use a word from a foreign language. It also depends on many other factors like power, prestige, and status of the source language and also on the attitude of people towards it, which makes the objects, and ideas it brings desirable and useful to the borrowing language. Sometimes a language enjoys the status of being more prestigious, powerful and of a higher status among people. To enhance the status of the native language a word from the language of a higher status is chosen.

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English Lexical Borrowings in Kashmiri – Revisited

### **Definitions and literature review of Borrowing**

In linguistics, borrowing usually refers to lexical borrowing, which happens mostly when one language comes in contact with another, but in some cases structural (phonological, morphological and syntactic) patterns can be borrowed as well. Haspelmath (2009: 38-39) distinguishes material borrowing (the borrowing of “sound-meaning pairs, generally lexemes”) and structural borrowing (“the copying of syntactic, morphological or semantic patterns”).

According to Martinet (1966: 163) borrowing is a particular example of interference already established (i.e. accepted and used) in the recipient language.

Borrowings have been used as “to refer to the incorporation of foreign elements into the speakers’ native language” (Thomason & Kaufman 1988:21), i.e. as a synonym of adoption (Thomason Kaufman uses the term substratum interference for ‘imposition’, and interference as a cover term for ‘borrowing/adoption’ and ‘substratum Interference/ imposition’).

According to McMahon (1994:204) borrowings can get integrated into language or added to language.

As per Wardhaugh (2000:37), the motivation for borrowing and the extent to which lexical borrowings can occur depend on different social factors that vary from one contact situation to another.

The two reasons that have been mentioned most of the times are “need” and “prestige” and that is what has been found in the present research. The main reason for borrowing words is found to be the need for that word and to some extent the high prestige of English language. Nowadays, English being spoken widely as a global language has influenced most languages of the world and Kashmiri is not an exception. English has made its presence felt prominently in most domains in Kashmiri. The reason for this is Kashmiri is used only at home whereas the official language is Urdu and the medium of

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instruction in Educational institutions is either Urdu or English. Apart from it, most students prefer to go to English medium schools rather than Urdu medium schools unless they are economically not sound.

Some of the words, which have been in use actively in Kashmiri for quite some time, are given below. I have not dealt with the detailed morphological analysis, however, I have thrown some light on the usage of the borrowed words and the use of inflections in different domains. These words are very common and widely used by people irrespective of their age, gender, education etc.

Most of the words which are borrowed are due to the expansion of the vocabulary in modern technology or words for concepts which had not been the part of the Kashmiri culture.

<b>Borrowings</b>	<b>As pronounced by Kashmiris</b>	<b>Common Inflections</b>
	<b><u>Technology</u></b>	
Radio	re:ḍio	re:ḍioas peṭh
TV	TV	tu jas peṭh
Computer	kampuṭar	kampuṭaras peṭh, kamputaran peṭh
Internet	intarnet	intarneṭas peṭh
Software	saṭṭve:r	saṭṭve:ras
Website	websait	websaiṭi peṭh
Browser	brawzar	brawzaras manz
Server	SARVAR	SARVARASI MANZ
Server	-----	SARVARṬ tṣhu davun
Charge	tṣa:rdz	tṣa:rdzas thavun
Charger	tṣardzar	tṣardzaras
Mobile	mobail	mobailas , mobailuk naaw
Missed Call	mised ka:l	warriyah mised ka:lṭ

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Charges	tʃardzez	-----
Prepaid	prepaid	prepaidas
Postpaid	postpaid	postpaidas
Call alert	ka:l əlɜ:t	ka:l əlɜ:tɪ
Call waiting	ka:l vertɪŋg	ka:l vertɪŋgɪ manz
Barr	bar	-----
Telephone	ʧelifəun	ʧelifəunas
ISD	-----	-----
STD call	STD ka:l	STD ka:lɪ
STD (meaning phone booth)		
Lab or laboratory	leɪb	leɪbɪ
Cable	keɪbəl	keɪbɪ peʃh
Channel	tʃənəl	tʃənɪ
Station	steɪʃən	steɪʃənas peʃh

**Mode of Transport**

Bus	bʌs	bʌsɪ manz
Stop (bus stop)	stɔ:p	stɔ:pəs peʃh
Station (railway station)	steɪʃən	steɪʃənəs peʃh
Rail	reɪl	reɪli manz
Rail	reɪl gaed	reɪli ga:di manz
Train	ʧrem	ʧremi manz
Counter	kaʊntər	kaʊntərəs peʃh
Line (meaning que)	laɪn	laɪni
Auto	a:tə	a:təʊəs manz

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Truck	ṭrak	ṭraki manz
Driver	ḍreivʌr	ḍreivʌras, ḍreivʌran
Conductor	kandʌktʌr	kandʌktʌras, kandʌktʌran
One way	vʌn vei	vʌn veras
Speed breaker	sipi:ḍ bre:kar	sipi:ḍ bre:karas peṭh
Highway	harwei	harweijas peṭh
Speed	sipi:ḍ	sipi:di
Parking	pa:rking	pa:rkingi manz
tourist	ṭu:ristʃ	ṭu:ristʃan
jeep	ji:p	ji:pi
two wheelar	ṭu:vi:lar	ṭu:vi:laras
three wheelar	ṭri: vi:lar	ṭri: vi:lar

### Education

School	saku:l	saku:las manz, saku:li
University	junivʌrsiti:	
Teacher	ṭi:tʃar	ṭi:tʃari or ṭi:tʃaras
Syllabus	selibas	selibasas manz
Attendance	eṭandʌns	-----
Register	radziʃtar	radziʃtari peṭh
Stapler	ste:plar	ste:plari
Copy (meaning notebook),	kə:pi:	
Question Paper	kʌstʃʌn pe:par	kʌstʃʌn pe:paras manz
Answer sheet	ʌ:nsar ʃi:t	ʌ:nsar ʃi:tʌs peṭh
Additional sheet	ʌḍiʃnal ʃi:t	ʌḍiʃnal ʃi:tʌs peṭh

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Centre	senṭar	senṭaras
Paper pin	pe:par pin	pe:par pinṭ s3:th
Rubber (eraser)	rabar	rabarṭ s3:th
officer)	aphsar	aphsaran, aphisaras
Drill	ḍril	ḍrilṭ
Duty	ḍu:ṭi:	ḍu:ṭi:jṭ peṭh

### Trade and commerce

Business	bizinis	bizinisas
Business man	bizinis mæn, bizinis me:n	bizinis mænas
Import	impo:rṭ	-----
Export	eksporto:rṭ	-----
Show room	ʃou ru:m	ʃou ru:mas
Factory	fekṭri	fekṭrijan
Sale	se:l	se:lṭ peṭh
Company	kampani:	kampani:jan
Call Centre	ka:l senṭar	ka:l senṭaran
Bank	benk	benkas manz
Saving	seving	sevingṭ manz
(meaning savings account)		
Recurring	rekaring	rekaringṭ manz
Fixed	fiksad	fiksadaṣ manz
ATM		

### Home and Kitchen

Gas	ge:s, gæs	ge:sas, gæsas
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Cylinder	surrender (ge:s m3tɪ is also used) 'ge:s da:nɪ (from daan ) or ge:s tʃu:lɪ (taken from hindi/Urdu Chulla)(gas stove)	
Burner	barnar	
Cooker or pressure cooker	cukar	cu:karas manz or preʃar cukaras manz
Rice cooker	rais cukar	rais cukaras manz
Grinder	gramɖar	gramɖaras manz
Mixer	miksar	miksaras manz
Juicer	dzu:sar	dzu:saras manz
Tent	ʃent	ʃentas manz
Blower	blo:var	blo:varas manz
Heater	hi:ʃar	hi:ʃaras peʃh
Geyser	gi:zar	gi:zaras
Mug or jug	mag	magas manz
Bottle	boutal	boutali

### Cosmetics

Powder	pouɖar	-----
Eyeliners	ar lamar	ar lamari
Lip liner	lip lamar	lip lamari
Mascara	maskar	maskari
Lipstick	lipsaʃik	lipsaʃiki
Gel	dzal	-----
Vaseline	va:slin	-----
Pin (hair pin)	pin	pinɪ s3:th

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Rubber band	rabar bænd	rabar bændɪ sɜ:th
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**Health related**

Tension	tenʃan	tenʃanan, tenʃanas
Doctor	ɖa:kɖar	ɖa:kɖaras
Nurse	naras	narsɪ
Ward	varɖ	varɖas
Pressure	preʃar	preʃarɪ sɜ:th
Sugar	ʃugar	ʃugarɪ sɜ:th
Heart (for heart problem)	ha:rt	ha:rtɪ sɜ:th
Aids	eɪɖas	eɪɖasɪ sɜ:th
Cancer	kʌnsʌr	kʌnsʌr
	(many people say wʌɭti doud meaning cancer)	
Gout	gavut	gavutɪ sɜ:th
Syringe	siri:ndz	siri:ndzɪ sɜ:th
Injection	indzekʃʌn	indzekʃʌnɪ sɜ:th

**Miscellaneous** (words added due to turmoil)

Crackdown	kreɪk or kræk ɖaʊn	kreɪk or kræk ɖaʊnas manz
Searchlight	sɜ:rtʃ laɪt	sɜ:rtʃ laɪtɪ sɜ:th
Bunker	bankar	bankaras manz
Military	mili:tari:	-----
Army	a:rmɪ:	-----
Curfew	kɜ:rfju:	kɜ:rfju:as manz
Parade	pəreɪɖ	pəreɪɖas manz

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march-past	ma:rtʃpa:s	ma:rtʃpa:sas manz
Grenade	grene:d	grene:ɖi s3:th
Interrogation	ɪnʃro:gæʃan	ɪnʃro:gæʃanas manz
AK47	AK47	AK47
Encounter	enkaʊnʃar	enkaʊnʃaras manz
Bomb	bum	bumi s3:th
Commando	kəma:nɖou	-----
Militant	miliʃant, miliʃan	miliʃantan

**Analysis and Observations:**

Haugen [1950: 212-213] in his model, defines the linguistic changes resulting from borrowing using two key terms – importation and substitution. In the importation, the original form and pronunciation of a particular feature are retained as part of the transfer process from the source language to the recipient language, while the substitution is said to have occurred when the borrowed feature changes in form or pronunciation. This is what has been seen in our data. After analyzing the data given above, it has been observed that it is the root word which is being borrowed. The borrowed words undergo phonological changes as per the recipient language which is Kashmiri. Inflections are used from Kashmiri to nativize the word. E.g suffixing (i) or (as) as in *kampuʃaras peʃh*, *TV jas peʃh*, *ʃremi manz*, etc. Similarly, inflections from Kashmiri are added for pluralization as in *kampani:jan*, *ka:l senʃaran*, etc. This is what Poplack & Sankoff (1984: 130) point out “once a term is accepted into the speech community, and adapted into a particular phonological form, it is that form which is transmitted across generations in much the same way as monolingual neologisms”. This is what is happening in case of borrowings in Kashmiri. The words which are borrowed have become an integral part of the language and are being carried on from generations to generations along with the influence of L1. The interference of the speakers' L1 is clearly apparent in borrowed

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words. As an example, instead of saying “school” the word is pronounced as /saku:l/ or lipstick is pronounced as /lipastik/. Insertion of a vowel is due to the influence of L1.

From the observations, it was concluded that the words which are mostly borrowed are nouns and the most important reason and the motivation for borrowing words especially nouns from English to Kashmiri is the need to refer to the ideas or things for which a word in Kashmiri is not available or has become archaic. For example for the word school earlier people used “zabar zaet or madras” but at present hardly anyone uses this term. Similarly, the various semantic fields which have been listed above, most of the words are related to modern technology like rice cooker, mixer grinder etc. for which words are not available in Kashmiri. Also, the semantic field listed in Miscellaneous, the words were borrowed due to the turmoil in Kashmir and they became the part of the vocabulary because of the frequent usage.

Whereas the above given words have their equivalents in other Indian Languages like Hindi and Urdu, Kashmiri seems to lack the proper vocabulary updating process in place, therefore the new words added from English are taking their place in Kashmiri without being replaced by a Kashmiri equivalent.

### **Conclusion:**

Many languages of the world borrow words temporarily from other languages and in the due course of time the borrowed words are substituted by native words. Though it does not seem to happen in case of Kashmiri rapidly, some English words have been replaced by Kashmiri words by extending the meaning of existing words. For example ‘ge:s m3tɪ’ is used for “gas cylinder”, ‘ge:s da:nɪ or ge:s tʃu:lɪ ’ is used for “gas stove”. It is worth mentioning that both ‘m3t and da:n’ were present in the Kashmiri vocabulary for different concepts. Moreover, there are Kashmiri words for typhoid, chicken pox, fever etc. However, at large the borrowed English words have become the integral part of the Kashmiri vocabulary and the chances of replacing them by native words in the near

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future don't seem to be overwhelming. The reasons for not using the existing Kashmiri words for the borrowed words are:

1. The rapid spread of English language through different modes like media, school, and social network. Using English words is becoming a norm not only among educated people but also not so educated people of the society
2. The higher prestige attached to English language is also one of the biggest reasons for using English lexical items in Kashmiri. People are deliberately using English words because of their attitude towards English as a language of civilized and upper class people and Kashmiri as a language of less educated or illiterate class.

Therefore, Kashmiri is susceptible to losing the words which are already in the language due to the less use of a word which is present in its vocabulary or due to the use of English word for it used most commonly by people. Also, this is the reason why new words are not coined for the concepts of modern technology because already English lexical items have got integrated in Kashmiri so well that it won't pave way for the need of updating lexical items in Kashmiri. Moreover, even if the new words are coined by Kashmiri linguists, acceptability and their use by people will not be encouraging due to their attitudes towards Kashmiri Language.

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## **Challenges in Language Acquisition in ESL Classrooms**

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Language acquisition begins at birth. When a person is born, they grow up listening to their mother tongue and with learning and hearing their mother tongue spoken all around them. With age, there comes an understanding of the language as they slowly understand and speak in the language that they grow accustomed to hearing. Thus, a person's first language is something they learn naturally.

If a person is born into a family where English is not or spoken, then they need to learn the language separately outside their home. Since learning a second language itself is challenging, learning English in a country where English is not the native language is even tougher. As it is one of the most widely spoken languages in the world, and as it increasingly gains ground to become the preferred language of employment and social success, the importance of English cannot be understated. English is spoken in 101 countries, more than any other language in the world [1]. For any student, or any professional plying his trade on the International stage, knowledge of the English language is crucial for being able to communicate with clients, partners, or any other interested party.

In such a situation, the ideal thing for any person to do is to find a solution to meet the challenge, a way by which they can learn to grasp the nuances of the language and understand its direct and implicit meanings. With that in mind, the best solution for these individuals is to take a course in the English Language. Schools all over the world have identified the need for teaching English and have opened ESL courses. This is one of the ways by which the challenge can be met in acquiring proficiency in ESL classrooms.

The obvious question then is what is ESL? Defined as English for speakers of other languages, ESL programs are designed to help those individuals who are non-native English speakers to improve their oral and written understanding of the language. Usually, these students are learning the language as their second, third, and in some cases, even as their fourth language. In such instances, these students take courses where they can learn English as their Second Language (ESL), from teachers specialized to teach them, and who are often bilingual to be able to communicate with them better. "Oftentimes, these programs are located in English-speaking countries to give students a real immersion experience. There are ESL Programs that can be found in home countries as well." [2]

Along with the language itself, the structure of these courses often involves other subjects as well, such as Mathematics, Science, and History. These subjects are taught in such a way that non-native speakers will get a firmer grasp of terminology. “Many programs teach mathematics, science, and history classes in a way that is easier for students who are non-native speakers.” [3] It allows them to enjoy a more immersive experience -- not only learning the language but getting a feel of it in the same manner that Native English speakers did when they first learned it.

So then, why is there a need for ESL courses? Often, people question the actual need for an ESL course. Most people feel that since they can pick up enough of the English language to get on a day-to-day basis, they do not need to study it separately. The answer to this persistent question is a simple. A large majority of students studying the course do so with the explicit aim of preparing for a life in a country where English is the official spoken language. Since any country brings with it a distinct culture and a separate set of expectations along with it, a person moving there find themselves implanted in a whole new world they are quite unfamiliar in terms of culture, a different sort of people, the way of doing things, and most importantly a whole new language.

In such a situation if a person does not have a proper grasp of the language it is easy to become completely overwhelmed. The best thing then, to avoid such an extreme condition, is to have adequate knowledge of the language to at least be able to understand what people are saying to them, learn how to ask questions, and read signs and notices strung up on the street. Apart from this, there is obviously the need to be able to conduct business fruitfully. So, a grasp of the language indeed goes a long way.

The development of ESL courses has worked wonders, as the number of students learning English has gone up exponentially than in the past. As the knowledge and requirement of English increases in the business world, so does the need for tailoring better courses to meet the need. But as is common with any solution to a problem, nothing comes without its own challenges. The ESL course is no different.

Surrounding the course, are challenges faced by the participants on both sides - The teacher, and the students. This brings up the need to find a balance between the two which can be achieved by the ability of the teacher to explain the intricacies of the English language in the classroom to students who are attending the course is crucial, thus paving the way for a smooth acquisition of the language in the students as they develop proficiency in both the language and the coursework. There are several challenges a person may encounter when it comes to ESL courses. They arise due to several reasons. For a thorough understanding of the challenges faced in language acquisition and proficiency in ESL classrooms, it is necessary to elaborate on these challenges and their source. One of the challenges encountered includes Communication. It is not difficult to realize that in a classroom where language is being taught, the first and foremost difficulty that can and does arise is that of communication between the teacher and the students. Unless there is a thorough comprehension of all the connotations and nuances of what is being said and taught by the teacher, the entire course will be rendered pointless. It is important that the teacher in question be bilingual, or at least has a communicative knowledge if not fluency of the native language of his students. Otherwise, the explanation of the course is lost in translation, and the course itself would be rendered

ineffective. This problem can especially be seen in a classroom where the students are from mixed backgrounds, thus speaking different languages. While it is possible to overcome this challenge, it is not easy and depends on the skills and ability of the teacher to communicate with each student. “Support and maintenance of the young ELLs home language contribute to the learning of English. High-quality programs have teachers that find ways to use the child’s home language to display respect and provide scaffolding to increase first language proficiency.” [4]

Another major problem faced by students when trying to acquire a language in an ESL classroom is the fact that they are put into a group. In this scenario, it is not always possible for the teacher to concentrate on each student. As a result, if a student is not vocal about not understanding a particular portion of the coursework, then it might never be clarified, and they can get left behind. This is because each part of the coursework is designed in such a manner that it has an influence over the next part. Without knowledge and a clear understanding of a particular portion, it may be problematic and even impossible for the student to move on and understand what is being taught next. There is no place for guesswork in an ESL course, and as a result of being in a group, it is highly likely that a student gets left behind for not raising doubts at a crucial juncture. Due to limited class participation and even more limited lecture test performance drops as no learning takes place.

“Small group and individual instruction allow the teacher to focus in on the needs and levels of each ELL. High-quality programs provide many opportunities for this style of instruction through the use of group time activities and centers. This individualized instruction creates an avenue for needed differentiation to occur.” [5] In an individual face-to-face teaching method, problems of this nature are minimized.

Yet another challenge that may arise in an ESL classroom is the transition between different sections of the course being taught. For a new student, the newness of the entire experience of learning a completely new language can sometimes be quite overwhelming, and in such a situation, it is not uncommon to face problems. However, when a student is immersed in a particular part of the course and has understood it, and if the transition to the next part is not a smooth one, they get left behind. Then, there will be no way for them to be able to understand what comes next. A jarring transition, which does not necessarily follow the logic, can be damaging to a student’s understanding of a subject. The transition, therefore, needs to be a logical process with the next step coming smoothly after a previous one, and which is at least connected to it in some manner.

Previous incorrect knowledge is one of the hardest barriers to overcome in an ESL classroom. In a situation where a person is learning a language for the first time, there is no problem if they do not know anything. The purpose of the entire course is to help them learn it from the base roots and base their foundations on this new learning, before building their knowledge on that. However, if a person comes in armed with knowledge which is incorrect, then it is far more difficult. Be it from television shows, or any other source, a person may feel they have a certain understanding of the language. In such a situation, there is a huge chance that what they know is not actually correct. Thus, their foundation is already built but not strong for they would not have learned the right thing. Also, prior to their course in an ESL classroom, the focus of their previous instruction would have been on English grammar and other aspects of standard usage. Essentially, learning English would

have been viewed as a scholarly skill for the purposes of reading and writing, and not as a living language used in everyday conversations and expression of opinion. They would have learned English in classrooms where the main pedagogical style was didactic, with the students being inactive learners. They would have rarely had the chance to use English in conversation in the classroom, and there was no pressure for them to be competent in this. In an ESL classroom, the learning environment is highly regulated since students tend to make an effort to speak and write proper English when they are being monitored. However, since learning the English language needs practice outside the classroom, students find it difficult to relate their classroom learning with what they hear outside because outside of the classroom they hear the language being spoken in a different way. This makes it even more difficult for them to learn correct English.

Many learning materials are used in the learning process. Books may be a necessary material, but they are not enough by themselves and need to be augmented by other tools such as Audio tool. When a student sees a sound symbol in a book, he or she may not know how to pronounce it and will sometimes even go on to become teachers of the English language without ever knowing the correct pronunciation. Students also study unsystematically. They have books to read but they can't tell how certain words are said. They may hear the right pronunciation of words from the teacher or from a native speaker of English but when they often learn the wrong things when they watch English movies because movies contain slang and dialects which are incorrect and inappropriate.

“One implication of this interconnection between language and content is that classrooms will need to evolve to devote much more time to student discourse.” [6] In such a situation, the burden falls on the teacher and the student, to unlearn what they incorrectly know, and replace it with the correct form of the language. To do this takes time and effort, something which not all people have in abundance.

Another problem is that ESL students often lack cultural references that are taken for granted by teachers take for granted. ESL classrooms abound with students who not only have language barriers but also come from diverse educational backgrounds and culture-specific learning styles. ESL teachers can be more effective if they gain some knowledge about the learning styles of different cultures and then set realistic learning goals to reduce stress on both the student and the teacher.

Finally, one of the most important and toughest challenges that students face in language acquisition in the classroom is actually applying language learned in their daily lives. While it is not a simple task for a person to learn a whole new language, it is still possible that they are able to do so within the confines of a classroom because a classroom is a safe cocoon for learning. There is a network of people present to support the learning process but this conspicuously absent in the outside world because it is very likely that the person they come across outside may not be understanding if they hesitate in speaking the language. They also have to cross the barrier of understanding colloquial terms, the accents, writing difficulties, and problems of interpretation.

Thus, all of these needs to be included in the coursework, and it can be confusing for people to hear and understand the different forms that the language can take. The difference between

learning the theory from the safety of a classroom and applying it in the modern world is altogether stark and not something that can be crossed easily. One way this challenge can be dealt with is by introducing the idea of peer interactions, as it helps to deal with the situation, and not leaving education one-dimensional. “Peer scaffolding can be very productive for supporting ELLs. High-quality programs offer time and learning opportunities that support the use of peer interactions. Strategies such as Think-Pair-Share, and cooperative learning increase the opportunities for peer interactions in a structured way.” [7]

These are, in short, the major challenges that a person comes across when trying to learn the English Language in an ESL classroom. While these challenges are being dealt with at an individual level, despite the progress on the courses of ESL, there are several barriers that are yet to be overcome in the classroom. With more time, English as a Second Language classroom will expand even further, and as it expands there will be more ways it is more likely it will be that the issues are dealt with.

Given the speed of problem-solving in the modern world, it is only a matter of time before these problems too are wiped out, and progress is made on the front of ESL classrooms, helping non-native speakers to enjoy equal opportunities, by providing them with the knowledge of the language. Teaching ESL is akin to any other job since it has its problems too. But by being aware of the challenges and anticipating and preparing for their appearance with pro-active reflection, can minimize the impact of ESL problems on both students and teachers.

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**The Utopia of Subtle Feminism in Indira Goswami's  
*The Bronze Sword of Thengphakhri Tehsildar***

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**Abstract**

Indira Goswami was more than just a strong feminist voice. She was a humanist in the true sense of the term. Through her writings, she shed light upon the regressive elements of the society and how both men and women get trapped in them, in different ways. Her last novel *The Bronze Sword of Thengphakhri Tehsildar* is a semi-fictionalized historical biography, with generous dollops of feminist stuffing in it. However, the biggest strength of the book is that it doesn't force its ideology onto the readers; just like its female protagonist who has a mind of her own and exercises her own will, even though she is most often than not surrounded a bevy of men waiting to carry out her orders. The peaceful co-existence of men and women in the book without interfering each other's physical and mental space seems a bit far-fetched from reality but the book succeeds in successfully sowing the seeds of a gender-egalitarian society. Unlike the other works of Indira Goswami where the women are the victims of societal prejudices and the educated men act as their saviours, *The Bronze Sword of Thengphakhri Tehsildar* stands out as a breath of fresh air by the virtue of a female protagonist who doesn't entertain the idea of victimhood.

**Keywords:** Indira Goswami, Feminism, Thengphakhri, Tehsildar, British India, Sahibs.

**Introduction**

*The Bronze Sword of Thengphakhri Tehsildar* is a book written by Jnanpith Award winner Indira Goswami that brings into focus, the never before put to words, history of an Indian Bodo women who was the first women tax collector of British India and arguably one of the first working women of the country. In telling a personal story of an extraordinary woman who towards the end of the novel voluntarily joins the Indian freedom movement, the author

consciously transcends narrative restrictions to make it also the story of a place (Bijni Kingdom, Assam), which has been criminally underrepresented in Indian history, and its people. Goswami successfully balances history, fiction and elements of feminism in her last novel *The Bronze Sword of Thengphakhri Tehsildar*. The book was originally written in Assamese but thanks to the efforts of Aruni Kashyap, a renowned English writer and translator, it can now be enjoyed by readers around the world.

### **Feminism and Utopia**

In the preface to the book *Feminism, Utopia, and Narrative*, Sarah Webster Goodwin and Libby Falk Jones suggest that, “One women’s utopia is another’s nightmare; feminism itself takes on a range of meanings” (Preface IX). Goodwin further elucidates the point in a chapter called *Knowing Better* and states that, “...and because any definition of feminism must include an impulse to improve the human community, feminism seems to have at least an inherent utopian inclination”. (Goodwin 1). In the book, Thengphakhri’s emotional, physical and financial independence, despite her being a widow, is not only a personal achievement but also have large scale effect in improving the condition of womenfolk in general, at least in her own village, if not in all parts of India.

### **Can Feminism Be Subtle?**

Traditionally, Feminism began with the idea of women asserting their rights and demanding equality in all spheres of life, especially in the workspace. So, as a movement it always had to be loud and demonstrative, literally speaking, in order to be heard and acknowledged. In such a scenario, the idea of a subtle feminist movement seems a bit far-fetched and almost utopian. This is wherein the book *The Bronze Sword of Thengphakhri Tehsildar* steps in. It achieves the rare, if not never before achieved, feat of telling a feminist story via a female protagonist who is not very vocal about her emotions. She resorts to action to make her point and successfully does so. There are many instances in the book where the female protagonist drives home the message of keeping it short, simple and direct, as far as verbal communication is concerned.

### **Methodology**

In the introduction section, the translator Aruni Kashyap, while describing Thengphakhri’s valour, however, does not lose sight of her feminine grace. Kashyap aptly describes her as a, “woman working with the British officer’s shoulder to shoulder, as a tax collector who rode a horse, wore a hat and had knee-length black hair.” (Kashyap VII). His words are just a precursor to a book that is full of such gynocentric descriptions in a world surrounded by self-assured men who encourages women to realize their full potential. The book which is written by a woman (Indira Goswami) and translated into English by a man (Aruni

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Kashyap) is itself a sign of gender compatibility and thus acts a breeding ground for ‘subtle feminism’.

### **Review of Literature**

Deachen Angmo in her analysis of the book for FeminismIndia.com focused on the “powerful and transformative silence” of Thengphakhri, along with other significant observations. She also credits the book of “re-narrativizing India’s freedom struggle by keeping Bodo life and its culture at the forefront of literary and cultural discourse” (Angmo; Feminismindia.com). Telling Thengphakhri’s story is a double-edged sword – it is both a feminist tale and a fictionalized biography - due to lack of recorded and archived materials. Indira Goswami consciously created a female character, who is passive-aggressive and has a mind of her own, but it is her creation and it would be futile to look for historical accuracy as far as her characterization is concerned.

### **Reading between the Lines**

“Why doesn’t Thengphakhri speak?” (2). Very early on in the novel, it is established that the female protagonist speaks through her actions rather than words. She is a woman of outstanding physical beauty with hair that “glittered like gold” (2). Her long hair suggests that she didn’t modify her womanly features to fit into the world of men, as opposed to the demands of her job as a tax collector. On certain occasions, her thick crop of hair came to her rescue, given her line of work as a tax collector. In one specific occasion when she was learning to ride a horse, she fell and Hardy Sahib, her mentor, “held her hair and pulled her up”. In her exact words, “he had used her thick crop of hair like a rope” (6). This incident in particular highlights the fact that her physicality is not a hindrance of any kind in fulfilling her duties.

The three most important person in her life – her grandfather Tribhubon Bahadur, her mentors Macklinson Sahib and Hardy Sahib – are all men. Thengphakhri has an emotional attachment with each one of them. They are not only her guides on a personal and professional level but also pillars for her to rest on while navigating through her young life as a professional and as a widow in charge of her life. In their very first meeting Macklinson Sahib advised Thengphakhri that, “You won’t be able to become a good administrator if you are soft. If you don’t have a strong personality, there is no value in your beauty” (3). Fortunately, Thengphakhri is sensitive but not weak, and possess a strong personality to complement her beauty; so much so that impressed by her demenaour Macklinson Sahib once called her “great”. As far as Hardy Sahib is concerned he not only gifted Thengphakhri her first horse but also taught her to ride it and how to handle a gun; the two indispensable qualifications for her to carry out her job as a tax collector.

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There is a recurrent mention of ‘guava wood’ in the novel. As per spiritual beliefs, guava represents “quite yearning” and understanding. Seeing guava in a dream means feeling good about oneself, vicariously through the feelings of others. Thengphakhri’s emotional attachment with Hardy Sahib is expressed in very few words in the novel but if the reader reads between the lines then there is an obvious allusion to an exchange of feelings between them that transcends professional boundaries. In fact, there is no inhibition from her side as there is no attempt to hide her feelings and longing for Hardy sahib. When she was informed of Hardy’s death by Macklinson Sahib, she was heartbroken, to say the least.

Thengphakhri fearlessly goes on about her duty as in the back of her mind she is aware of the fact that people of her village “have great respect for women” (3). And she herself is living proof of that. Despite being a widow, she didn’t face any objection from her family and fellow villagers when she decided to venture out of the comforts of her home and work; that too alongside British officers. This is very much unlike the other female protagonists of Indira Goswami’s novels who are forced to undergo physical and mental transformations trapped inside the four walls of their homes. But Thengphakhri by the virtue of her work gets to experience the real world which heightens her mental faculty and helps her make the correct decisions in times of emergency.

Her uncle Musahari has a very interesting analogy to describe British Memsahibs. In his own words, “the people from the North say they are born from eggs laid in trees. The sahibs hold on to their waists so that they don’t fly off into the skies.” (9). According to him, Thengphakhri is the complete opposite of them and calls her “a brave Bodo woman” (9) of whom even the horses are scared of. This analogy by the author is a means to show the difference between Indian women and British Memsahibs as far as a privileged position in society is concerned. The Memsahibs command respect simply by the virtue of being the wives of British officers. On the other hand, women like Thengphakhri and her ilk have to earn respect through hard work. The ‘bronze sword’ in the title not only emphasizes her bravery but also highlights the fact that she is a natural born fighter. And the beauty of her bravery lies in the fact that it is her grandfather, a patriarch, who taught her how to wield a sword before she was recruited by Captain Hardy, initially as an Izardar and later promoted to the position of Tehsildar. She changed the course of history by becoming the first women in India to be in a position to collect taxes, a job that demands a very masculine demeanour. Throughout the course of the narrative, she hardly loses her cool and uses her silence as a tool of unpredictability and as a curtain to her thought process. Only her grandfather understands her myriad moods and whims. Also, Thengphakhri is not someone who takes compliments seriously. Owing to her observant nature she is fully aware of the pros and cons of her position and whenever she speaks, she speaks her mind.

Apart from her physical strength, a lot has been mentioned about her physical beauty in the text. Elizabeth, Captain Hardy's wife, repeatedly waxes lyrical about her natural beauty and thus attributes to her a rare quality of feminine grace and physical courage. Thengphakhri's hair, in particular, enticed Elizabeth Memsahib. On their first encounter, Elizabeth kept touching her hair, "to test if it was real" (12).

Regarding her choice of career as a tax collector, there is hardly any objection from her fellow villagers, be it men or women. As mentioned earlier, the men act as mentors and guide to her, while the women adore her beauty and grit. Her story of self-sufficiency in fending for herself as well as taking care of her family is not only ahead of its time but also one of a kind. The author Indira Goswami by the way of her book very carefully provides for its female protagonist an environment to bloom and where she can make decisions without cowering to the pressures of society, patriarchy and peers. *The Bronze Sword of Thengphakhri Tehsildar* challenges the very core of a pre-Independent Indian society where women were not considered equal to men as far as emotional and financial liberty was concerned. In her book, Goswami presents an almost Utopian kind of an Indian society where men support their female counterparts in their pursuit and in Thengphakhri's case she is supported by her grandfather, uncle, fellow male villagers and most importantly the British officers, who go out of their way to make her feel comfortable. Supporting her decision to become a tax collector, an elderly person from her village stated, "when young widows are burnt alive with their husbands by force... in such times, our Thengphakhri will be collecting taxes! Will be working and earning for her family! Bah! This is amazing, we should be proud of her!" (18).

Also, Thengphakhri's strength lies not in her aggressive feminism; a concept which didn't exist in her times, but in her assertion of her rights in straightforward words and at times even through her silence and stern gaze. She rides a horse, wields guns and swords and literally matches steps with her male counterparts in every aspect of her life.

Once Ram Babu, a soldier hailing from Uttar Pradesh, visited her village and impressed by her personal and professional exploits commented, "She has the Mother's blessings! Here women are respected and look at us: our women are hidden behind the purdah. They can't even leave their hair open like this, they can't wear hats like this..." (27). His words highlight the fact that there is a clear distinction regarding the status of women in different parts of India and the story of Thengphakhri is nothing short of a culture shock to him. This is where her story makes an impact. Telling her story not only put the spotlight on a woman who almost got lost in the passage of time but also looks into the possibility of a world where gender equality is the norm rather than an exception.

Towards the end, when she could no longer ignore the nationalistic feelings taking shape within her, she doesn't resort to chest thumping and jingoistic rhetoric. Staying true to her introvert self, she informs her grandfather about her decision to serve her motherland in very few words as possible and he in return blesses her and reminds her, "You mustn't forget to take your bronze sword with you. You will win." (122). Here the bronze sword becomes synonymous with her courageous soul. Even as the written words begin to cease, we get a feeling that she succeeds in her new mission too. Such is the power of her subtle conviction.

## Conclusion

Reading the book gives you a lot to ponder upon. For instance, Thengphakhri's reluctance to fit into the traditional space of a protagonist is a statement in itself. She is the master of her own life. The author makes it very clear through her words that the men around her are only allowed to guide her and the final decisions in any matter will be hers. The rural, as well as the colonial setting, helps Thengphakhri in leading an ideal life of personal joy and professional satisfaction. The near Utopian like situation in the novel should not be dismissed as convenient but should be treated as a gateway into a world of gender equality and emancipation of women, where men play the leading role.

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*Tehsildar*

## **Philip Roth's Portrayal of Transformation of Jews from Proletarian Poverty to Middle Class Suburban Comfort and Culture**

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### **Abstract**

This article is an appraisal of Philip Roth as an adept in broadcasting the themes of Jewish transformation from proletarian immigrant poverty to middle class culture. The conflicts of American Jews existing between two sets of values, the American and the Jewish get projected in this paper as depicted by Philip Roth in his novels. This paper not only exposes the American Jewish experience but also picturizes the universal human condition. Thus this paper has successfully utilized the Jewish American background as a fictional framework to explore the universal human condition.

**Keywords:** Philip Roth, Judaism, suburban, immigrant, inhabitants, identify, dilemma, universal human condition.

What is considered as one of the most notable features of contemporary American literature is nothing but the emergence of “minority writing and writers” to the foreground, especially in the field of fiction. Two such groups of writers as the true spokesmen of mid-century America are “the Southern novelists and the Jewish writers” (Hassan 161). Despite the fact that another group of “minority writers” namely that of Negroes, had made its impact on the contemporary American literary scene, it is the Southern and the Jews who were considered to be the dominant groups. As Irving Malin puts it, the Jewish movement is “the only movement in twentieth century American literature as important as the ‘Southern Renaissance’” (P 3). As far as fiction is concerned, by the late sixties, the Southern novelists seem to have stepped aside in favour of the Jewish novelists. Tracing the social history of modern American literature, Walter Allen observes:

“... in the United States, it now seems as though the dominance of the South in the novel has largely passed to Jewish writers, through the best of whose work, the novels of Saul Bellow

and Bernard Malamud in particular, a recognizably new note has come into American fiction, not the less American for being unmistakably Jewish” (P xxii).

With the winning of the 1976 Noble Prize for literature by Saul Bellow the ascendancy of the Jewish group over the Southern group was found to be complete in all respects. Even though there were Jewish – American novelists of great distinction in the first two decades of this century, they did not gain as much prominence as the novelists of the thirties had. But even these novelists of the thirties could not enjoy the success and immense popularity enjoyed by the novelists of the sixties. Now, even in mid-seventies, the Jewish – American novelists continued to flourish. Among the present day Jewish writers in America, the major American novelists like Saul Bellow, Bernard Malamud, Norman Mailer, J.D. Salinger, gained prominence in novel-writing. Other than those writers, a few other important American novelists among the Jews were Philip Roth, Herbert Gold, Leslie Fiedler who proved themselves to be eminent writers, out of whom Philip Roth is said to have created “an important body of work, a good deal of it of high critical as well as of popular acclaim” (Angoff 7).

Truly speaking, the American Jew is born between two sets of values – the American and the Jewish. Many noted American social thinkers started questioning the validity of values by pointing out that the American culture and society can be better served if the minorities are allowed to retain their identity and distinct culture. Americanization, according to Bogordes, means “giving the immigrant the best America has to offer and retaining for America the best in the immigrant” (Cohen 236). The survivalists among the Jews vehemently repudiate the idea of abandoning one’s group identity and cultural heritage. They assert that following one’s own religion or even fostering it is not against the spirit of American democracy. Morris Raphael Cohen in his book *Reflections of a Wandering Jew* states:

“The idea that all immigrants should wipe out their past and become simple imitations of the existing types is neither possible nor desirable. The past cannot be wiped out. And we make ourselves ridiculous in an effort to do so ... All great civilizations have been the result of the contribution of many people and a richer American culture can come only if the Jews like other elements are given a chance to develop under favourable conditions their peculiar genius” (P 240).

The Jewish-American writer like the typical American Jew experiences “the tension between the old and new generation, between Ghetto and suburb, bar mitzvah and little league baseball, synagogue and college, gabardine and ivy-league suit”. This tension spurs “the Jewish writer to an evaluation of his heritage as Jew, American and modern man” (Schulz 5-6). That is to say, he creates out of the experience of a modern American Jew not only a portrait of the American experience but also a picture of Universal human condition. The Jewish writer in America enjoys a special advantage over the rest of the modern American writers because of his marginal status. He is neither completely integrated in the society nor wholly alien to it. He is at once inside as well as outside, of both the American and the Jewish traditions.

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Philip Roth’s Portrayal of Transformation of Jews from Proletarian Poverty to Middle Class  
Suburban Comfort and Culture

Philip Roth has certainly taken great advantage of this paradoxical situation to produce some highly popular and meritorious fiction. Writing about Roth, Guttman said:

“Of Jewish writers a generation younger than Saul Bellow and Norman Mailer, he is the most talented, the most controversial and the most sensitive to the complexities of assimilation and the question of identity” (P 64).

The fact that he is a highly controversial writer became clear immediately after the publication of his first book *Goodbye, Columbus* (1959) consisting of the title novella and five stories. While the literary critics showered generous praise over him, the theologians bitterly frowned on him. “What many writers spend a life-time searching for a unique voice a secure rhythm, a distinctive subject – seem to have come to Philip Roth totally and immediately” (Howe 17). Alfred Kazin praising him for his ‘toughness’ said thus:

“One catches the lampooning of our swollen and unreal American prosperity that are as observant and charming as Fitzgerald’s description of a long Island Party in 1925” (P 260).

If on the one hand, Roth received such excessive praise from the ordinary critics, on the other, he invited the wrath of the rabbis and the Jewish leaders. Ironically, it was the subject of Jewishness which landed Roth in the middle of a bitter controversy. As an artist, Roth had a right to say anything about the Jews that he honestly thought was true. He did maintain that the Jews were overly concerned with Gentile reactions. The solution to the problem of anti-semitism, he argues, did not rest in concealing their faults. On the other hand, it was better to dramatise them.

Quite undaunted by the criticism against his earlier work, Roth went ahead to write his first novel *Letting Go* (1962) with Jewish protagonists of course, Jewishness was not the only theme of this book. However, in this novel, Roth made certain valid comments on the Jewish family life in America, though not as satirical as his remarks in the stories of *Goodbye, Columbus*. *Letting Go* failed to receive as much popular response and critical acclaim as received by *Goodbye, Columbus*. After a gap of five years, Roth wrote *When She Was Good* (1967), a novel purely about Gentiles, perhaps to prove that he could write as well about non-Jews or perhaps prompted by a desire to be considered as an American writer, writing for American. This novel of Roth received hardly any notice at the hands of either the critics or the general readers.

Roth’s next novel *Portnoy’s Complaint* (1969) was quite another matter. Eagerly awaited, this book became a runaway success. After gap of three years, Roth wrote three novels in quick succession: *Our Gang* (1972), a political satire on the Nixon Administration, *The Breast* (1972), a confused novel about the transformation of a man into a breast, and *The Great American Novel* (1973), modeled on the American baseball fiction. In none of these three novels is Roth concerned with Jewishness. “Roth’s natural subject”, according to Kazin, is “the self-conscious Jew, newly middle class, the Jew whose ‘identity’ though never in doubt is a problem to himself” (P 144). All

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the leading characters of his Jewish fiction. *Goodbye, Columbus, Letting Go* and *Portnoy's Complaint*, belong to the middle and upper – middle class Jews of the suburbs with “the finest eye for the details of American life, Roth describes every minute detail of American life.

Generally speaking, Roth's Jewish fiction gives the reader an insider's view of the anxieties, tensions and problems of the Jewish – American life. While writing about his fellow Jews, Roth does not adhere to the dictum that a writer must owe a certain allegiance to his tribe. Believing in the artistic integrity of a writer, he “castes a cold eye on Jews as a group” (Kazin 145). In his stories and novels, he satirises the suburban Jews for their obsession with material wealth and the consequent corruption of values. Sometimes, the satirical tone becomes deprecatory. Nevertheless, Roth's Jewish fiction reflects the dilemma of the Jew in America. The conflict between the Jew and the American figures vary prominently in his fiction. In *Goodbye, Columbus*, his first and to date, the only collection of short stories, Roth dealt with the lives of the middle and upper-middle class Jews of the suburbs. While the spokesmen of Jewish community and religion denounced him for presenting an unfair and negative view of Jewish life, the literary critics praised him for his true portrayal of American suburban life. But these critics were content to look at him only as a “prodigious observer of a special sub-culture” (Lear 132).

Irving Howe reviewing the book said that Roth's depiction of the suburban world was “ferociously exalt”. According to him, Roth succeeded in presenting the theme of the transformation of Jews “from proletarian immigrant poverty to middle class suburban comfort, which has all too often meant from tragic – comic intensities to a dreary slackness” (Howe 17). Bellow, too, struck the same note when he observed that it was the change that had been brought about by assimilation which was the real subject of Roth's stories.

Kazin praised Roth for his “toughness” but he too seemed to conclude that the portrayal of Patimkin manners and morals was more important than the love affair in the title story. There is no denying the fact that Roth describes with exact accuracy the life of the Jewish inhabitants of the Suburbs, but to consider him merely as a close observer of this culture is highly unfair. There is more in his writings than the mere depiction middle-class suburban culture. His characters threatened by the onslaught of American ethos, face up to their own identities. Thus, what is central to these stories is Roth's endeavour to present the specific tensions and dilemmas in Jewish suburban life arising out of the dual heritage of the American Jews.

No doubt, Roth's long story “Goodbye, Columbus” has often been read as a satirical social commentary on the life of the suburban Jews. However, a close reading of the story suggests that Roth in writing this story is concerned not so much with satirising the vulgar ways of the suburban Jews, as with presenting the paradoxical life of the Jew in post-war America. As in other stories, Roth is seized of the problem of identity here too. Neil Klugman, the youthful hero, dangles between two groups of Jews in search of his identity. He is neither here nor there, unable to conform to either of the groups. This does obviously constitute his dilemma. Neil works in a public library in Newark and lives with his Aunt Gladys since his parents have gone to Arizona for reasons of health.

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During the summer, he meets Brenda Patimkin of Short Hills and a romance develop between them. The two worlds between which Neil hangs are those of Aunt Gladys and the Patimkins. Newark and Short Hills represent two opposite positions on the integration – survival scale. Malin says that “they conveniently stand for past and present” (P 78). The Patimkin’s have travelled the path of riches from Newark to Short Hills because of the phenomenal rise in the sale of their sinks during the war years when “no new barrack was complete until it had a squad of Patimkin sinks lined up in its latrine” (P 30). Through this extraordinary sale, the Patimkins grow wealthy enough to move to the suburban heights of Short Hills. Roth here exposes the vulgar materialism of the suburban Jews through the Patimkins and their way of life.

The manner in which Roth has drawn the love affair between Neil and Brenda does not make it difficult for the reader to accept Neil’s rejection of Brenda. Although he is attracted towards Brenda, his love for her does not seem to be deep-rooted. Even Brenda does not seem to be sincere about her love since she very callously leaves the diaphragm at home. Their love through summer is just a pretension and proceeds purely on a physical level with both trying to escape any commitment. That is why Neil proposes a diaphragm instead of marriage, and Brenda easily succumbs to the demands of her parents. Their love, in fact, is nurtured out of a dissatisfaction with their live. While Neil feels an outsider in his home, Brenda too does not feel at ease in her home. Neil’s rejection of Brenda is significant in that it means his rejection of the Patimkin values which largely happen to be American.

“The Conversion of the Jews” is yet another story which deals with the struggle of the protagonist to reconcile the contradictory demands of being an American on the one hand and a Jew on the other. The conflicting loyalties of the modern American Jew is the subject matter of Roth’s next story “Defender of Faith”, which is, at once, one of the most praised and attacked of his stories. Roth himself has observed that “it is about one man, who uses his own religion, and another’s uncertain conscience, for selfish ends; but mostly it is about this other man, the narrator, who because of the ambiguities of being a member of his particular religion, is involved in a taxing, if mistaken, conflict of loyalties” (Roth 36).

While the “Defender of the Faith” describes a scheming Jew who exploits to the fullest possible extent his religion in order to gain selfish ends, the next story “Epstein” portrays a middle-aged Jew who is an unfortunate victim of circumstances. “Epstein” has caused a great deal of resentment among the rabbis. What has irked them is that Roth has made a sympathetic character out of an immoral Jew. In *Epstein*, Roth has created a tragic figure who is desperately trying to adjust himself to time. The last but the most important story of *Goodbye, Columbus*, “Eli, the Fanatic” deals with two groups of Jews occupying two extreme points on the integration – survival continuum. While the extreme integration position is represented by the Woodonton. Jews, the extreme survival position is represented by the Jews of Yes Livah. Roth’s chief concern in this story, as in other stories, is to throw light on the struggle of the protagonist to reconcile the two positions. All the leading characters of the stories analysed here are ambivalent figures. In spite of

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their best efforts, they are unable to find a solution to their problems. Their dilemma, in fact, cannot be resolved until they gain a sure sense of their identities. Hence all of them wander in quest of their identities. The fact that Roth has consistently chosen such dangling man as his characters throws ample light on his own dilemma as a Jewish – American writer caught between two worlds.

To conclude, it may be said that Roth's concerned are humanistic rather than merely Jewish. He has very successfully managed to utilise the Jewish-American background as a fictional framework to explore the universal human condition. The dilemma of the Jew is, in fact, a part of a bigger universal dilemma. Roth as a true artist simply dramatises the paradoxical situation without asserting any particular stance of his own. Whatever else one may observe about Roth, it is evident that he takes his Jewishness seriously since he is deeply concerned with the situation of a Jew in America and its concomitant problems.

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**Unique Identity as a Chinese-American: A Critical Study of Maxine Hong Kingston's *The Woman Warrior***

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**Abstract**

In this paper much discussion will be on the formation of a unique identity as a Chinese-American in Maxine Hong Kingston's *The Woman Warrior*. This unique identity succeeds to link and bridge the two different cultures, the past and the present, the male and the female. It also has the capacity to encompass all sorts of differences and contradictions. The hybrid allusions, the hybrid genre, the blending of facts and fiction, the thematic decentralization, the shifting narrative point of views, the hybrid readers and the hybrid language employed in Kingston's writing all reflect on the erasure of boundaries between the East and the West, the past and the present, the male and the female. Instead of dichotomizing the world, the unique identity as a Chinese-American link and unite things altogether.

**Keywords:** Maxine Hong Kingston, *The Woman Warrior*, Chinese-American, Self, Cultures, Identity, Decentralization, Immigrants

Maxine Hong Kingston, born and raised in America, perceived the images of China only through the mass media and the memories of her parents. Since the images perceived are not first-hand materials, Kingston reconstruct her identity through the cultural imaginary. She has carved out a niche for herself as a chronicler of human experience. She is one among the few writers who believe that writers have extreme responsibility to the public and society. She firmly believes that the very purpose of her writing is to take people's perception and pave the way for the social change and enlightenment. Experimenting with new narrative forms, she has created a perfect combination of legend, myth, history, memoir, folktale, anecdote, autobiography into a genre of her own invention. Writing as a representative of South Asian American immigrants, she wrote the living experiences of womankind fantasizing their careers as nurses, teachers, mother and daughters. Claiming no specific influence on her writing, she always feels that she is a born writer.

At the intersecting point of inter-subjective and intra-subjective communication, the individual succeeds in identifying oneself through communicating with the others and within oneself, formulating a unified and complete self. Hence, the communication between self and the other, and the recollection process between the past and the present within oneself both contribute to the

formation of a unified self. People tend to generalize things into two dichotomies - the East and the West, the male and the female, the past and the present, the authors and the readers, which are in fact simplifying and essentializing things into two opposing camps.

At the age of 36, Kingston captured national attention with the publication of her first book *The Woman Warrior*. Appealing equally to general and academic readers, it has become the most frequently assigned text in high schools, colleges, and universities by a living American author. The appearance of *The Woman Warrior* on the literary landscape in 1976 caused nothing less than a revolution in Asian American literary and feminist studies. It was an immediate crossover hit winning several awards, and virtually guaranteeing Kingston a celebrated place as the undisputed sovereign of Asian American writing.

Locating in the crossroads of two cultures, Chinese-Americans have the advantage to experience both cultures and have the capacity to link the two different cultures together instead of separating them apart. Kingston, as a Chinese-American, interweaves different modes of cultural values and ideological assumptions together, contributing to the coexistence and interactivity of the oppositional forces. The loose tongue of Kingston symbolizes her freedom to move between the two cultures by speaking two languages and judging things from two different angles. In *The Woman Warrior*, Kingston admits, “Maybe that’s why my mother cut my tongue. She pushed my tongue up and sliced the fraenum” (147). Having a loose tongue symbolizes Kingston’s capacity to speak what she thinks and be able to “move in any language” (148). In the chapter “A Song for a Barbarian Reed Pipe” in *The Woman Warrior*, there is an episode in which Kingston curls up her tongue in front of the mirror. Mirror is a reflection on Kingston’s darker self. Through the mirror, she sees herself as the other and has the chance to look into her private self. At the same time, with her loose tongue, Kingston could voice out her private self and her public self without any limitations. In fact, it is agreed with Kingston’s deletion of the hyphen between the words “Chinese- Americans.” In “Cultural Mis-readings by American Reviewers” Kingston says,

We ought to leave out the hyphen in ‘Chinese- American,’ because the hyphen gives the word on either side equal weight... Without the hyphen, ‘Chinese’ is an adjective and ‘American’ a noun; a Chinese American is a type of American. (60)

Kingston advocates the deletion of the hyphen so that Chinese-Americans mean the type of Americans with Chinese cultural and ethnic heritage. Contrastively, it is perceived the term Chinese-Americans with reference to the inter-relationship between the two cultures. The hyphen should not be deleted since it marks the linkage between the two cultures, and therefore signifies the hybrid nature of the Chinese-Americans. It also exhibits the equal importance of the two cultures. Kingston can never minimize the impact of American ideas on her upbringing. Nor can she denounce her Chinese biological origin. Hence, both the Chinese and American selves are equally important to Kingston.

In fact, Kingston’s identity as a Chinese-American has the power to encompass all sorts of ambiguity and contradictions. The hybrid genre, the hybrid allusions, the decentralized theme, the

blending of facts and fiction, the shifting narrators, the hybrid readers and the hybrid language employed in her works all reflect the erasure of boundaries between opposites and dichotomies. Instead of dividing the world, this unique identity link and unite things altogether. It is therefore explainable that her works are marked by ambiguity. Ambiguity creates a blurred boundary between dichotomies and there are no fixed boundaries in terms of race, gender, and genre. Ambiguity also creates uncertainty and skepticism, which breaks down the long-existing binary opposition. In “Crossing Boundaries: The Revisionary Writing of Maxine Hong Kingston,” Sally Keenan states,

*The Woman Warrior and China Men*, which are a mixture of autobiography and biography, history and myth, memory and tabulation... this mixing of forms... provides a means to tease out the multiple but interconnected threads of identity - of gender, ethnicity, class, culture and history. (75-91)

It is doubt, instead of certainty, that makes her works lively and powerful. It is also the ambiguity that creates a blurred boundary and allows the bridging of different ideas.

The ambiguity and fragmentation in Kingston’s works match well with the postmodern notion of not believing in human reason holding all the answers to life’s questions. Postmodernists do not need the world to make sense as modernity required. Logic has its place, but it is not the main focus. Postmodern thought is therefore multiple, contradictory and destabilizing. Truth is accessible only when we are observing the whole picture rather than the component parts. The voices of the other are put in front of the world, forming a complete picture of the world. Accordingly, the ambiguity in her works draws on the different things together, be it the different types of genre, the different types of readers, the different narrative angles, the different types of allusions, the different cultures, the real and the imaginary.

To begin with the genre of Kingston’s works, it is ambiguous and fragmented in nature. Amy Ling calls *The Woman Warrior* “a collage of genre” (“Maxine Hong Kingston”) and the book is named as both a fiction and nonfiction. *The Woman Warrior* is considered as both a biography and autobiography. On the one hand, the book is an autobiography in the sense that it records the spiritual growth and imaginations of Kingston, starting from her childhood to her adulthood. The title “memoirs” further suggests that it is an autobiography. On the other hand, the book is a biography of Kingston’s family. One may take it as a biography of Kingston’s mother and other female family members instead of the autobiography of Kingston’s herself. First of all, the title of book, *The Woman Warrior: Memoirs of Girlhood among Ghosts* mentions nothing about the name of Kingston. Secondly, the book seems like a fiction with the abundance of imaginative and fictive elements. Even the title of the book is legendary when the name “The Woman Warrior” borrows from the Chinese legend of Fa Mu Lan. And the word “ghosts” further heightens the mysterious and fantastic elements of the book. Ghosts normally suggest something mysterious in contrast to the factual presentation mode in autobiography. In addition, the works of Kingston has a blending of facts and fiction, which destabilizes the traditional association of autobiography with facts and history. Kingston’s unconventional mixture of biographical and fictive narratives destabilizes the rigid definition of traditional autobiography and introduces another alternative to reality. At the same time,

it also reveals the inadequacies of the conventional presentation of facts in reflecting the interiority of individuals, which autobiography is supposed to capture.

In *The Woman Warrior*, the historical facts like foot-binding and wars are juxtaposed with the fictive elements like fairytales, talk stories and dreams in the narratives of China. In addition to the hybrid genre, the boundary between the East and the West is blurred as well. Through reading Kingston's writing, we realize the two cultures are not necessarily opposite from each other. In *The Woman Warrior*, Chinese women like Fa Mu Lan possess the American spirit of assertiveness, while some Americans can have a timid and silent personality. Furthermore, contradictory to the traditional depiction of the Chinese women as being superstitious and silent, Brave Orchid is an outspoken and practical woman. She is scientific enough to ignore other people's speculation on ghosts. Hence, the two cultures have the capacity to coexist and intercommunicate with one another. Kingston's unique identity as a Chinese-American thus succeeds in linking the two cultures together rather than splitting them into two opposites.

In terms of theme, there is no main plot in *The Woman Warrior*. There is no difference between the center and the margin in Kingston's literary world, which might be hinting that we should not place any race or gender in the center of the world. Accordingly, Kingston is no longer a marginalized Chinese in the eyes of the Americans, and she is no longer an American in the eyes of the Chinese. Instead of feeling belonging to nowhere, she is a Chinese-American, a unique identity erecting proudly in between two different cultures and contributing to the coexistence and interactivities of both cultures. At the same time, the fluid identity of the Chinese-Americans also turns down the traditional association of the Chinese as a static and unchanging culture. The Chinese-Americans are capable of undergoing changes.

Instead of worrying about the erasure of the yellow race, Chinese-Americans should actively define their own unique position in the multi-racial America. Hence, with the formation of a unique identity that transcends culture, time, race and geographical distance, the Chinese-Americans become the subjects to determine their own identities, but not the passive objects to be determined by the others. It is they who give themselves meanings and identities. There are two sides of a coin. Instead of feeling ashamed and inadequate of being the minority group in America, Kingston takes the positive side of this unique experience and finds out her position as a Chinese-American who benefits from both the Chinese and American cultures and experiences. Other than the theme, there is no central narrator in Kingston's writings as well. There is a shift of first-person, second-person and third-person narratives; a shift of male and female narratives; and a shift of Chinese and American narratives. The flux of narratives jostling together and indicate the ambiguity of the subject position in Kingston's works. In *The Woman Warrior*, Kingston narrates the story of Fa Mu Lan from a third-person narrative, but suddenly, she immerses herself into the story and imagines herself as Fa Mu Lan. The narration is then shifted to the first-person narration.

The unified identity as a Chinese-American has the capacity to encompass all sorts of ambiguity and contradictions. The mixed genre, the hybrid allusions, the decentralized theme, the blending of facts and fiction, the shifting narrators, the hybrid readers and the hybrid language all

reflect the blurred boundaries in her works. Instead of dichotomizing the world, Kingston succeeds to reconcile and bridge things altogether. The ambiguity and fragmentation in her works match well with the postmodern notion of not believing in human reason holding all the answers to life's questions. Postmodern thought is therefore multiple, contradictory and destabilizing. Truth is accessible only when we are observing the whole picture rather than the component parts. The voices of the other are put in front of the world, forming a complete picture of the world.

Hence, Kingston's writing is marked by ambiguity and multiplicity in terms of genre, theme, narrative point- of-views, readers and allusions. At the end of *The Woman Warrior*, she claims that she is similar to a "knot-maker" (147) that links different strings together, linking the past and the present, the male and the female, China and America, life and death, ghosts and the human beings, reality and fiction, the old and the young altogether.

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## **The Margin - Astronaut Enoch & the Rap - Ret.**

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### **Abstract**

Literature is a vast expanse profound and incomprehensible. The travelogue of pilgrims and travellers invoked the desire to learn other cultures, religious beliefs, lifestyle, food habits and the spiritual dimension. The aspects promoted life towards positive growth and hope.

### **Keywords:**

Literature is a vast expanse profound and incomprehensible. The travelogue of pilgrims and travellers invoked the desire to learn other cultures, religious beliefs, lifestyle, food habits and the spiritual dimension -- the aspects promoted the life skills of numerous people and provided ample support to foster positive growth and reflect upon one's beliefs.

As critics aver post-colonial studies explores the strategies of resistance and the counter discourse in native texts. The natives wanted to reclaim the past and erode the colonialist ideology which devalued the past. Fanon, Frantz was born Martinique. His father was the descendant of African slaves, and his mother was the illegitimate child of mixed slaves. The people in the post-colonial set up did not settle by a cosmic accident --- their meaning and purpose in life is a common question worth consideration. The legend of Enoch is a pre-post-colonial discourse in a time of colonies, varies species, hybrids and a unique map of the earth.

The words spoken by Enoch continued to survive from time to time. It is not in astonishment that the Authorized Version of the Bible is the backdrop to the reinstitution of various words. As Wood observes, "In his History of the English language, published towards the end of the last century, Professor O F Emerson analysed the vocabulary of a number of the English writers with the object of finding out what percentage of their language was of native origin, and the following table gives the results of his investigation"

The Bible (Authorized Version) - 94 %

Shakespeare – 90%

Spenser – 86%

Milton – 81% (47)

Enoch was marginalised and, surely he had no bible except the words from the Maker echoing through his parents and grandparents and those who feared Him to opionate and practice ethic-discourse. As critics opine, some of the words used by these popular speakers and writers are not forgotten, though it is rejected. A few critics aver that language is never static and these new words are being added. As critics observe, the outbreak of the war of 1939 created the opportunity for the coinage of words like admass, Cold war, iron curtain, etc. It is as if the Maker “walked on the wings of the wind” (Ps. 104.3) to create the story of these new words in the hope that more words can be formed by intending the clouds as His chariot. As critics aver in the name of post-colonial theory enormous harm happens to the cognitive ability of the people who have already been colonised, and culture is a run on the mind where there will be something called irreducible values and post-colonial theory cannot afford to be considered a revengeful approach to literature. As observers on the subject aver the writers are with multiple and heterogeneous identities, with an attempt to reconcile the desire to celebrate differences by an acceptance of pluralities and to explore the frontiers of encounter, and as Dominic K V opines, “Culture is mosaic and not monolithic. The characteristics of post-colonialism, as critics aver are adopt, adapt and adept and child welfare experts argue on “promoting child’s learning and intellectual development through encouragement and cognitive stimulation and promoting of social opportunities” (DWC 127). Enoch anticipated the ret-rap of the king. He must have kissed his children, and blessed them for the affectionate help, given them a proper study of the way to a better life. He wanted them prepared for His coming but His plan was to rapture him to heaven and return him on an appointed time. Enoch’s parents, as observed in the character and life of Enoch were good caregivers and teachers. Their parents were positive enforcers of their mind and will; enabling the child to regulate their own emotions and behaviour. Child experts argue that,

The key parental tasks are demonstrating and modelling appropriate behaviour and control of emotions and interactions with others, and guidance which involves setting boundaries, so that the child is able to develop an internal model of moral values and conscience, and social behaviour appropriate for the society within which they will grow up. The aim is to enable the child to grow into an autonomous adult, holding their own values and able to demonstrate appropriate behaviour with others rather than having to be dependent on rules outside themselves. (DWC 128)

Enoch was, as historical books on the ancients discuss – a man in connection with the Maker. He was also an adult-child but in a closed knit with the Maker. As Jebadurai avers, he was a man set on higher perspectives. The Book of Enoch also discusses the incidents of the legend of heaven and secrets to the locked storehouse of knowledge and wisdom and similar higher viewpoints, and certain incidents that are to occur in the future.

Bardocz Todor discusses that there are three books on Enoch: The Ethiopian book of Enoch, The Slovanic book of Enoch and The Hebrew book of Enoch. These three books as discovered by the writer were originally taken from ancient books/ scrolls. There are evidences of beasts trespassing the limits of nature. These beasts human or in human may have caused a rupture in the

positive growth of knowledge and the paraphrase of such positive structures. Some of these beasts are utilized in foolish stance by the rulers who desire to be an oppressive force. However there are impressive stances: “The governor called Thecla over from the midst of the wild beasts and asked, ‘Who are you? And what is there about you that none of the wild beasts has touched you She replied, ‘I am a slave of the living ...’ (Maker). ‘As to what there is about me: I have believed in ..., in whom he is well pleased. That is why none of the beasts has touched me. For this one alone is a boundary marker of ... salvation and a foundation of life immortal. For he is a refuge to those who are afflicted, a shelter for those who have despaired, and to put it most simply: whoever does not believe in him will not live but will ....’ (120)

have no hope. The dangers caused havoc to women. These women persisted in goodness and were executed on grounds of difference of character. There were men who walked likewise. Enoch walked with the Maker in a very positive manner. It is written in the book of the ancients, “can two people walk together unless they be agree?” (Amos 3.3). In similar state is the viewpoint of the conversation of friendship with the Maker made. The Maker would have advised him on several issues and manner of life.

There were people with names as identical to the Scriptural Enoch. Somehow, as a critic avers Enoch was ill, and of grape juice which is of great taste of good use of the opportune was made and was restored. This particular Enoch was of a generous nature and it is adhered that people of the similar mind are generous. So, there are secrets with names – that unlock the treasure chest of the Maker with every call of a name. However, there is a name greater than other names.

The scriptural Enoch would have felt the challenges of fellow mankind: for he was also human. It is mentioned in the book of Enoch penned by scribes from the past the book of Genesis, that the man walked with the Maker after the birth of his son, born when he was “sixty and five years” (Gen. 5.21) old. Soon after the child’s birth, he stabilized himself in the good relationship with the ‘Abba’ of all creation and it is written that he had many “sons and daughters” (Gen. 5.22). The nature of the story is evidenced, that he was not buried but given a promotion with no evidence of decay in to the heavenliness.

The truth is evidenced in the books written by men who had a similar encounter: people who fasted, like Jeadurai, Daniel, Moses, Jesus Christ. They ascended to a heavenly realm after a natural death; but Enoch surpassed the death of men by a more right way of life and the Maker could only think of the plan; the sketch of a very great thinker is brought forth into life by a more in-depth attachment with the Creator, and Enoch achieved the greatest feat: to visit one of the most desired destinations – a land devoid of giants. There was an incident leading to the enquiry of the occupancy of souls who could be members of the royal kingdom - Heaven.

The Bibliographical book referring to the sacred texts mentions the presence of giants in the very early of days: “And when thou comest nigh over against the children of Amnon, distress them not, nor meddle with them: for I will not give thee of the land of the children of Ammon any

possession. (That also was accounted a land of giants: giants dwelt therein in old time and the Ammonites call them Zamzummim, people great, and many, and tall, as the Anakim, but the Lord destroyed them before them; and they succeeded them, and dwelt in their stead” (Deu.2.19-21). It can be understood that the fallen angels – “the Watchers” (*BE* Ch. 16.1) even before the deluge, transgressed with the daughters of men and gave forth into seed: ‘giants’.

As discussed in the preceding references. The land of Canaan was home to these giants: And there we saw the giants, the sons of Anak, which come of the giants: and were in our own sight as grasshoppers, and so were in their sight” (Num. 13.33). A perspective on ‘the Watchers’. They are the spirits which have fallen from heaven. The book presumed to be written by Enoch preserves history from ancient days; even before the days of the invention of electric lights, trains. The earth however, remained the same. The moon came up every day, and some of the clouds covered up the moon and it is even so in the present day. Men were evil from ancient days. Enoch avers, “Afterwards the Ancient of days repented, and said, In vain have I destroyed all the inhabitants of the earth. / And he swore by his great name, saying, Hence heavens; (50) and it shall be a faithful witness between me and them for ever, as long as forwards I will not act thus towards all those who dwell upon earth. / But I will place a sign in the days of heaven and earth last upon the earth. (50) Cp. Gen. 9: 13, “I do set my bow in the cloud, and it shall be for a token between me and the earth. Ch 54. (29). The evil spirits on earth are from the giants who had lived on earth. These giants were the children of the fallen angels and the women on earth. The spirits of the fallen angels (The Watchers) and the ‘beautiful’ women led to the begotten-ment of these giants (YouTube/ Watchers). The Watchers perhaps had been jealous of man and his offspring and wanted to procreate seed of his own. The authenticity of these events is true to a certain extent.

The Book avers in the sub-book Genesis, “the sons of God saw the daughters of men that they were fair; and they took them wives of all which they chose ... There were giants in the earth in those days; and also after that, when the sons of God came in unto the daughters of men, and they bare children to them, the same became mighty men which were of old, men of renown” (Gen.6.3-5). The author of the book of Enoch mentions “And as to the death of the giants, wheresoever their spirits depart from their bodies, let their flesh, that which is perishable, be without judgment. (27) Thus, shall they perish, until the day of the great consummation of the great world. A destruction shall take place of the Watchers and the impious” (*BC* 11). They were a “demonic hybrid” (L A Marzulli). There is a mention made of the giant called by the name “Goliath” (1 Sam.17.48-51). Another Giant is observed on YouTube. As the person comments, he is affected by an influence made on the internal part of his head. “Could the giants in fairy tales become a reality?” (0.44-0.45 Is it.../YouTube). As the narrator comments there are separate chambers for the outpouring of water, mist, chambers of the sun and moon whence they proceed and how they return; and so there can be a remodel and outburst into earth for the destruction of god-less people and creatures.

There were advancements in all areas and people survived catastrophe and disaster due to the aspects made on spirituality. These were necessary to further the limit made on education. Mc Rae writes that “Mandeville begins a long tradition of writings about faraway places which created the

idea now called Orientalism. He talks of rivers such as the Ganges, the Nile, the Tigris and Euphrates, which are, of course, all real” (28). The twenty-first and twenty-second century witnessed a handful of people who had travelled to heaven and returned to earth. It is indeed a worthy phenomenon. The visit to the moon, a revolutionary event, where people saw their home from another planet demonstrates the possible travel to an impossible destination.

As the narrator in the book of Enoch pens, the evil spirits on earth are the spirits of giants who had lived on earth. The watchers perhaps had been jealous of man and his offspring and wanted to procreate seed of their own. The narrator reads the book and opines that he saw the hidden and “four voices I heard in those days”. Enoch avers, “I saw likewise the chariots of heaven, running in the world above to those gates in which the stars turn, which never set. One of these is greater than all, which goes round the whole world” (13). Enoch writes of a world – the unseen world in a narrative which takes the form of a poem. The narrative is simple, yet profound with insight on the knowledge available even in the pre-flood era. The knowledge, therefore available to these men were the knowledge of frequent occurrences and every day phenomena. However, there was a knowledge, that surpasses occurrences, it was the knowledge of the supernatural and the Maker. The book expounds on ‘astronomy’, ‘geography’, the ‘luminaries’. Supernatural creatures “Raphael, Gabriel” (Enoch books).

The present world and the wars in the world relate to a discourse that seeks a new world regiment. However, the days of Enoch during the time of the event of the “deluge” (Heston), crosses the skies to speak of events that revolutionized the life of mankind. There were the ‘watchers’, the ‘Nephilim’, the daughters of men, the Watchers who were once called the “sons of God”. As the book of Enoch mentions these ‘watchers’ sought the help of Enoch to find out of a chance on ‘cloud nine’ in the heavens was possible, for they knew of its excellence. However, Enoch conveyed the information that these children born to these fallen angels had no chance on ‘cloud nine’ in heaven, as they were of impure blood – they were a mixed race. They had inter-bred with the beautiful daughters of the men on earth and as a transgressed race they would not be given peace nor a heavenly abode for their dead giants. They were soulless beings. Then of those who were born out of wedlock the suffering of the emotions was even greater and of those who had not received the instruction of fasting for purification there was the refining made to it, to achieve heavens call.

The information renders astonishing insight and further delves into the familial relationship of Enoch as mentioned in the book of Enoch – his children, and the genealogical lineage of his relationship with the first man Adam and the first woman Eve. As critics state, he was the great grand-father of Noah; perhaps the fallen angels wondered if they could ascend to heaven by the plot of intermarriage; though evil multiplied, Creator used nature, combined His forces to protect and preserve the good at heart, and it is so even now.

As Simmons and Cowman aver, for as the earth bringeth forth her bud, and as the garden causeth the things that are sown in it to spring forth: so doth the earth stand forth with resplendence. The trees are beautiful and lushly green. At each and every sunrise the world hears the voice and

prepares mercy and love. Country's sing out, bursting with joy – a bliss inside that keeps me singing I can never thank you enough! The Maker claims the college world as his – everything and everyone belongs to the Creator's crown. The world pushed back oceans to let the dry ground appear planting from foundation for the students – sacred emotions of a heart on fire and a liturgy of prophetic oracles breaking forth at every sunrise. The 'students' charge their batteries and fill their sails in quiet reminiscence – sailing in the ship of splendour anchoring in the port of perfection; though heterogeneous, many plants and trees ... seven thousand natural and special moments where the students enjoy its breeze and, the world, and the violets, and the roses as at twenty years. The nearer the 'student' approach the end, the panes I hear around me the immortal symphonies of the worlds which invite me -- it is marvellous yet simple. The flowers confess: Everyone look! Come and see the breath-taking wonders of the Maker. As shepherds herd them, leading them like sheep, and at daybreak the loving maker redeems the sky once again with powers and riches from the sky and appeared the realm and honour the moments with eternal insights like angels; the radiance of perfect beauty. The dazzling blaze in June, and he fountain of abundance enough to give compassion, that teach wisdom in a bubbling brook. It comes down like rain upon the mown grass. There is a note of music in all the thorns as mighty as the emphatic pause at dusk – a ... a kind of life comes back to us as life comes back to withered blooms that drink the summer rain and strange quiet that seems to fall upon all nature before some preternatural phenomenon that occurs every morning. A plan: where we dwell in eternal stillness; a whisper of eternal affection spoken more sweetly to souls along the woods that state "pa - pa, re-ga – re-ga-sa" (Jebaraj). A multitude of luscious fruit, stay fresh, and overflow in beautiful strength, with majesty, the rays of revelation shine and boomerang with clouds. The seeds and saplings display the melody of music and miracles and miracles of kindness, and the eagles flying in the sky. The beauty and splendour of the trees taper – its branches provide the birds a place to build their nests, even wild birds find a home in the trees. At sunrise, an amazing variety with many creatures, so vast crawl deep and sing praises in sweetness that is within. A beam of rose-coloured light from a pane in the chancel window recovers power with dramatic power, the great joy buried beneath. The walk in the light of sparks is better also in the walk in the walk with creation and walk alone in the light – to open a rose bud and enrich the other flowers. In lovely picture-scape the habit of the silver lining of the cloud catches the eye. Our eyes behold the solid phalanx of strength of power, that I ever behind every turning away from the hosts of darkness. The soul of the student is the eagle and a Japanese proverb infers, we can never see the sunrise by looking into the West (SD) (PT). The Incidents Rap - Ret – Rapture of man-kind and Return of Enoch are anticipated events.

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The Margin - Astronaut Enoch & the Rap - Ret.

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### Abbreviations

DWC Developing World of the Child

BE Book of Enoch

SD Streams in the Desert

PT Passion Translation

Glory to Lord Jesus Christ.

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**Gender Consciousness – II**  
**Family And The Diabolical In Literature:**  
**John Donne, Ann Done, Undone**

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**Abstract**

If we look at Hamlet, we often confront the existential question: To be or not to be. Hamlet was the product of a diabolical marriage of the King Hamlet and his wife Gertrude. All Hamlets are not Hamlets. But mis-marriage between the couples is a common streak between difficult children. Marriage, happy or otherwise, casts a lengthening shadow over the psyche of the child. How an unwanted institutionalized marriage with Jocasta had devastated Oedipus? It is difficult to find earth's children in a state of joy. In fact, marriage is the institutionalized form of a commercial contract, which is given a human face by overlaying it with love, duty, faith, etc. Essentially, we are bedding two unknown people who keep on doubting and hating each other. Love is an occasional episode in this saga of distrust and, consequent, demonic adjustment for personal gains defying all ethical considerations. Such adjustments are essentially immoral choices. Everybody suffers the consequences of such marriages, which are rooted in a void of gender unconsciousness. We are trying to look at the sprawling weirdness in which kids like Hamlet are born, with strained wits, This article is in continuation of my previous article on Gender Consciousness in which I have discussed in detail how our social system has played foul with the growing young adolescents who remain distracted during the most creative phase of their lives, resulting in an average level of achievement in 95% cases. This article takes up my explorations to another level: the quality of procreation. The previous article also discussed the uselessness of our marriage system, in which two disparate elements are yoked together with violence, and this heterogeneous combine turns the idea of a home on its head and makes the home a crockery throwing school of love in which "John Donne and Ann Done, are undone". This article sets out to bring into focus the reasons and the vast expanse of loss

that this society has encountered over centuries, for the simple reason that we are all status-quoists, we not only resist change, but are averse to change.

**Keywords:** Gender Consciousness, marriage, love, sex, procreation, distractions, diabolical

### **Introduction**

Let me take up the matter from the quote: “John Donne, Ann Done, Undone”. The only idea to bring in this quote is that man and woman who marry under the prevailing systems, instead of understanding each other, try to create an atmosphere which is inimical to wellness, peace, and creativity. “The family” according to MacIver and Page “is a group defined by sex relationship sufficiently precise and enduring to provide for the procreation and upbringing of children”.(Sociology Discussion, google]. Family fulfills certain functions that are vital to community life. It meets emotional and sexual needs, it ensures the reproduction of children. For sociologists, it is an economic unit. But ideally and psychologically speaking, a family should be a place where one is at peace. A home is a place which retorens man to his physical, emotional, and spiritual balance. If a night is as disturbed as the day, will night be a welcome abode for the tired limbs of man? In the same way, family and home are those institutions which are intended to bring peace to tired nerves. But, strangely enough, in our families, we have everything else, except peace. The reasons are not far to seek. We never wanted peace. At home, we needed a female, who could bed you at night, and how does it matter if they go on fighting all the life? Our concepts of a family, kids, are stereotyped. We have no faith in logic. We don’t believe in reason. We believe in what happened a thousand years ago. And it continues.

Literature reflects the reality of our lives with projection of possibilities of betterment. The tragedy with humans is that while they are leading this life, they cannot see themselves. Literature is like a CCTV camera, which captures their movements, and when you see yourself in action, after the event, you are in a position to know, where you went wrong, and what would have been the better course of action. Now, let us agree, and we cannot disagree, that literature pours on the pages all the strife-ridden lives we have been living. And, a major portion of this strife is born out of family disloyalties, duplicity of behavior, conjugal maladjustment, and consequent elopements, and rapes, and then, the writers are also obsessed with the idea of nemesis overtaking the perpetrators of evil. What is the root of evil? It is disorientation of human human mind.

We can easily relate to Shakespeare’s tragedy of character when he says that the tragic hero suffers from a tragic flaw. It implies that there were some problems with his upbringing. Macduff who kills Macbeth was not born but ripped unnaturally from the womb of his other. Birname wood walks towards Macbeth’s castle to suggest retribution is inching towards him. Even in Ben Jonson, excess of a humour takes a toll of mental and emotional balance of human beings, and what passes as comedy of humours is actually a serious tragedy of human character. Go to Chaucer, or Milton, and find out if there have been any peaceful patches in human life. Greed, ambition, rashness, and indecision – these human traits dominate the majority of humans.

It is important to look into the reasons why, across the ages, we are confronted with human species are full of distortions in their character. Can't nature frame human beings well balanced in human characteristics so that peace, joy, happiness and goodness reign the world, which is the shared dream of humanity? If we argue that modern life is fragmented, and man has to struggle it out at the psychological level as well, and he finds his life absurd in the absence of any meaning in it, let me take you back to the 15<sup>th</sup> century when invaders like Babur invaded India. Were those times any better than today? Those times were too the progressive days compared to the earlier periods of existence. And since the dawn of history, man has deteriorated as a species, while he has made commendable improvements in the physical environment conducive to his living styles.

### **The Issue**

The major issue which we are going to rock in today is the idea of marriage, the idea of a family, and its constitution, and what we have done to this institution, and, in turn, what it has done to human society. The society which believed that the female was meant to keep the home, and man, to fight it out and earn bread, had laid down these norms; for woman to stay at home, and wait for her man. All the household chores were finished, and when man arrived, woman was expected to give him mental and physical comfort. Our civilization today has started believing that a man and a woman can have jobs to do other than mere sex and procreation. But it is a basic fact of creation, that man and woman are essentially two genders, which together form a whole. And from this wholeness, other beings are created. In other words, the very idea of creation is rooted in sexuality. The vegetation, the flowers, the trees, the birds, in fact the entire creation ... is the outcome of this instinct of sexuality. Man and woman too, are like flowers and leaves, which take energy and then become sources of energy and saturate the muscles of life. Anything that does not carry on its very body the organs which can procreate, are considered incomplete and lead to a dead end to that race. Every fruit has in it, the seeds, which need a womb. Dogs, buffaloes, pigeons, sparrows, snakes: is there anyone which is born without its sex? If sex is the primary creative urge, why our civilizations does not want to recognize it? Why is love taboo, and sex a crime outside marriage? If you are not married, till the age of 21, you will not have sex. This is what we expect from our youngsters, who are at the threshold of puberty. How innocent of grown up men!

In fact, the only beautiful people on this earth, are the people who love. And when they procreate, we can expect the best breed of human beings. And, those born to other alliances, are inorganic compounds, who vitiate the aroma of this earth. No activity which does not involve an orgasm of senses acquires its ultimate felicity. Why you need sleep? Because, otherwise, it will disturb your concentration. No food, for how long you can survive. You feel like going to washroom for urination. Can you wait? Can you argue with your nature's call for long? These are natural ultimatums and cannot be postponed. So, is the urge for sex. It cannot be postponed, except at a huge price, which our society has been paying in myriad forms.

## The Grand Moment

Let us try to recreate in our imagination the moment of ultimate joy. But before we lavish into this situation, here are some givens which govern the moment. The husband and wife in the family were married by the parents. They did not know each other before getting married. Now, as there is no love between them, what binds them together are economic considerations. It is a very brash contract: man will take care of the physical necessities, and woman will provide him joy. From their mating, will be born some kids. Let us close on to the grand moment when man and woman are conjugating. Go a little deeper into the mind of the woman. What is she thinking? Her mind is gripped by several thoughts and she wants some rich jewelry from her husband. There are so many things which are needed. And as soon as man gets ready, she starts her music. To these demands, man, who is a macho character, brushes aside some of her demands. She is reluctant. He is insistent. At that moment, neither of them is possessed by a pure passion. Love is missing from their conjugation. They have sex, not love. Only their bodies were involved in a physical activity. Minds were busy with their bargains. Losses and gains. The woman could be having her time with a friend, and man, could be enjoying a fantasy with a whore. The physical joy has no match in the mental joy. Their bodies are having sex, and an orgasm too, but in their minds, which should have attended this ritual, they were fighting their own battles. A sexual act has an equal spirituality about it. Sex is essentially a mental exercise. Our marriages make it a physical exercise, and our children are byproducts of this physical exercise, shorn of mental joy, and spiritual ecstasy.

Where was this spiritual ecstasy in the case of Othello? Kings often usurp beautiful princesses who never surrender to them in totality. 'Frailty, thy name is woman', is not an empty shout. Kings and Queens, Princes and Princess, - all have been in unnatural unions, from which we have inherited our systems and their guardians, as well as these constitutions, which defend the nasty institutions, like marriage. And, what type of people are born to them? What type of a sex King Hamlet and his wife Gertrude might have had, from which Hamlet was born? Hamlet may be a great character, but as young man, he was an emotional disaster. Can you imagine what type of a son or a daughter could have been born to Lady Macbeth? Did she love Macbeth? If she had loved him, would she force him to murder Duncan, which she herself could not do? Pick up the life of any hero from our mythology, or from our history, or from literature, men who are born of loveless sheets have ruled this world like bastards. And, this is where we are. A world full of bitchery, disloyalty, corruption, double-dealing, and in utter chaos. The Restoration Comedy and its laxity are not localized to that period. Marriage has always been so.

Cuckolding is an established pastime of people of this era, for whom marriage is a ritual. Our world is highly organized physically, but equally chaotic from our inside. The reason: we are sons and daughters of a bastardizing lust. We are born of loveless sheets. Our parents made compromises. They never loved. And we shall too lovelorn die. After all, we are the offspring of Adam and Eve, who 'fell' in love, i.e. they fell from divine grace, because they loved each other so much, that they decided to eat the forbidden fruit together, and share the curse, too. They could 'fall' in love, but we don't find any love lost between the parenting partners, who come together, not for love, but for economic sex.

## **The Love Pairs**

The world is so ranged against the idea of love, in mortal fear of its divine aura, that we have seen great wars waged to undo wherever there was love. Troy was destroyed because Helen had fled with her lover. Every country has in its legendary love pairs who were not allowed to unite in marriage. Punjab has five love pairs, all of whom were wasted by the custom ridden society. Even today, India is a country where a woman is looked down upon, killed in the womb, and if she gets born, the life that she leads is full of uncertainties. Things are improving. But the reigning sentiment is in favour of men. And women are treated as objects of lust, abducted and raped. From where have we inherited this rapacious society? These young men and women, who keep fantasizing about sex, and whenever they tread into forbidden lands, honour comes in their way, or they land up in whorehouses.

## **The Impossible World**

Just think of a society which believes in love. There is a Ministry of Love. Whenever people fall in love, they give a phone call at a No. and get themselves registered. After that, nobody can touch them. Marriage is a convenience. Do it or don't do it. Because, the real adhesive power to keep them united and one, is love. When these people will conjugate, it will be a sublimated union. The bodies, the mind and the soul, on the same page. From this union will emerge kids whole in mind and thought. And, you will see, Crime Patrol serials will be stopped, because the basic reason behind social life going berserk is absence of love in human pairing, and socio-economic planning which is a part of matrimony. Once these old practices are abandoned, and scheming gives way to love, the sea will gradually change. The authors dream of a world which is conceived in love, where family is not threatened with ulterior motives, where kids grow in fulfilled love. So, that, finally 'John Donne, Ann Done, Undone' gets re-written as: John Donne, Ann Done, Well done.

## **Conclusion**

You will call it a tall order. I too believe that it is tall. It is a situation which may never arrive. Still, which scripture forbids us to dream of better times? Is there any provision which stops us from fantasizing about a beautiful future? In this world, we have men who think that women are no more than a possession, a part of their property. This is the beginning of the sordid story. Women too start taking advantage of their superior position, as she reigns over the valley of pleasure. This pleasure opens the gates of spiritual joy, and connects man with the creative forces. Certainly we don't want a society whose face has got pock-marks. And whose mind is always dribbling in 'forbidden' lands. Our rules make everyone a transgressor, and therefore, permanently guilty of a moral crime, which haunts him, and makes him fear imaginary gods. Something on which a whole class of people has survived and thrived.



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## **Hawthorne: Portrayal of Juvenile Literature**

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**Abstract**

Nathaniel Hawthorne had a focus towards didactic children literature which earlier used to be read from England. Though, Puritanism was very strong in the region and the whole idea of forgiveness was not desired after, yet, Hawthorne employs an approach to contrition and how the characters play an important role to fortify the understanding of sin to young readers. Hawthorne wanted his young readers to have a sense of desire than force. The moralistic view of Hawthorne towards a change and accepting the Transcendental viewpoint is remarkable though he had a Puritan lineage. This paper is an attempt to view Hawthorne as a writer of moral teaching to children.

**Keywords:** moral teaching, children, Calvinistic, Original Sin, Juvenile fiction

Nathaniel Hawthorne, one of the most celebrated writers of fiction in America had a lot of difference in his writings because of the incidents that happened in his life. He wrote with various themes of dark romanticism, political and Puritan inspiration. His short stories are ornamental to read and give the joy that they were written for, but still, they came with an underlying message. Hawthorne articulated the belief in the importance of fancy in books for children that has remained a guiding assumption about children's literature ever since. But the whole system of Juvenile literature merely existed in those days.

Before the 1812 war of America, didactic children's literature was mainly imported or reprinted from the British Press. But, later on during the 1820s these books were supplemented and by the 1830s largely replaced by a literature for and about children that celebrated and inculcated values that were entirely American. Patriotism began to grow. Even though, Americans may still read Dickens, the increase for purchase of story books, magazines and school books for your children grew.

In the early years, there was very little space or desire for delight in fiction: the education of the young was a serious, moral, spiritual and political undertaking. Fiction for the young thought values as the transcendental view began to grow. They taught honesty, charity, piety, industry and self-control through stories for small children and they grabbed the ideas under guidance of wise adults. Hawthorne may seem to be a writer of a different genre, but he joined this race too as later on in life,

the entire thought process of his generation being in a very bad light was thrown out of him though very stained short stories and novels.

His story *Little Daffydowndilly* allegorically adopts both formulas in the ‘rambles’ of a boy who runs away from school and evades a character Mr. Toil but now and then finds him in all places. Hawthorne writes, “Daffydowndilly, had learned a lesson, when he became better acquainted with Mr. Toil.” (21-22)

The lesson that Hawthorne wanted children to receive was internalization of social values. Once again, Hawthorne used words to his benefit, ‘Toil’ could be taken in two aspects, ‘hard work’ which children had to understand from childhood. These carved signs of discomfort as Toil was like a dictator in the story and so, we feel sympathy towards Daffydowndilly. Hawthorne, too, when he was young showed equal pain with Daffydowndilly as he was separated from his mother as he had to go to school and he mentions, “The happiest days of my life are gone. Why was I not a girl that I might be pinned all my life to my Mother’s apron?” (87)

There were many expectations from Juvenile literature and *Little Daffydowndilly* brought an experience of life to its readers. Hawthorne put in essential transformation by cultivating a self-regulating conscience, which is necessary for children. This is another aspect of Humanism where we see children being looked into from a wide angle to be a member of society. The society was Puritan in those days, but coming out of that and not accepting the wrongs done during that period was the greatest challenge that American writers faced for the future generations of America.

Later, we see how attitudes towards child rearing gradually undergoes a transformation, replacing the awful birch rod that Daffydowndilly would have found in the heart of his school make, and so we observe the story to be a more effective incentive to industrious and virtuous toil.

The Calvinistic ideologies that child-rearing was ‘infantile depravity’, that is having the Original Sin in them from the fault of Adam and Eve. This thought of depravity brought children from an angelic view to the need of womanhood from Satan even before they could learn to choose right. Children were born without Sin, salvation came later. (Leupold 20) And thus, we had grim and primitive attitude towards childhood which persisted in evangelical families. The idea that children were born angelic had to be brought and thus, Horace Bushnell in *The Christian Nature* asserts the innocence of children as they were unaware of the thought of Sin, ‘Infancy and childhood are the ages pliant to good.’ (4)

We nurture good in children, and should not subdue bad, then only can we change the attitudes towards children, and cause a major shift in the structure of families. Maria J. McIntosh rightly states, “The only right way to govern ant one is by giving them confidence in your kindly feelings towards them - by love.” (145)

This in itself creates a new domestic order that can bring our focus to how familial ties should be. As normal humans, we tend to stress ourselves and pass on this stress to our children many times. But the real discipline that we look into is 'love' and this 'love' is tied to the mother, more than the father, as Mary Ryan asserts in *The Empire of the Mother*. (145-147)

Hawthorne in the 1830s moved into juvenile fiction and brought in a different look into the household. We see a change that is historical, developments which happen completely uneven in practice; sinfulness and sinlessness, punishment and affection, paternal and maternal governance live together in this world and not against one another. They bring in a flux within a single family, or even within an ambivalent self.

There was brought into a Puritan society, a change - a shift from curtailing women, but this gender shift as when we talk about children, we normally relate them to women, and thus, more women came out with works for children. Hawthorne placed himself and his literary success in an audience much bound with women and unknowingly but increased the prominence of authorship by women. As Juvenile fiction remained in the female sphere, but the mention of another American litterateur Samuel Goodrich has to be made as his motivation exemplified the market for children's literature and he provided a platform from where the young Hawthorne in those days could go into a realm of talents. (Goodrich 317). Goodrich hired Hawthorne as an editor. Hawthorne's effort in the camp of Goodrich brought in him a complete change. In his letter, Hawthorne reveals his understanding of writing literature for children and how this can be lucrative and useful.

Hawthorne used children in his fiction to figure out avidity of consumer desires. In *Little Annie's Ramble*, Annie's "pleasure in looking at the shop windows." Or, in *The House of Seven Gables* where the feats of the little cannibal who frequents Hephzibah's shop. We see Hawthorne associating the market with children. He wants to bring out the picture of looking at children as an asset to be had.

If we look at the economic side, Hawthorne with his juvenile histories - *Grandfather's Chair*, *Famous Old People* and *The Liberty Tree* tried a lot to get them to be state schoolbooks for the state of Massachusetts. But, most interestingly his Greek myths for children *The Wonder Book* and *Tanglewood Tales* make him financially successful. He made a lot of earnings in juvenile literature than his famous novel, *The Scarlet Letter*.

Hawthorne mainly wrote for the young and he describes this in the preface to *Little Annie's Ramble*. He asserts:

I have written for the young, but as I desire that these volumes may not be faced upon anybody as a monitor or master, I say in the title page that it is designed for families. I wish it to be permitted and enter the family circle and take its chance to make its way. If it is placed not as a task-book, but rather as a storyteller, on the table, perhaps the children may patronize it, perhaps the parents may desire to look into it. (84)

Hawthorne preferred desire to force. Homes had to have affection and love, and literature for children had to resist hierarchies and control, and celebrate storytelling as the most effective means of learning. In his letter from Millington's compilation, he wrote to Longfellow about collaborating to produce fairy tales for children. Hawthorne imagined that this could "revolutionize the whole system of juvenile literature." (150) He mentions, "I think that a very pleasant and peculiar kind of reputation may be acquired in this way - we will twine for ourselves a wreath of tender shoots and buds, instead of such withered and dusty leaves as other people crown themselves with." (150-1)

In *Little Annie's Ramble*, the mother's fear of losing Annie is put forward very nonchalantly and what they see as they roam the streets of the town, the narrator also brings about his fascination with Annie's "pure, instinctive delicacy of taste." (Millington 152), then the narrator himself appears as the source of taint. "Here we see the very sane world - do not go near him, Annie! - the selfsame wolf that devoured Little Red Riding Hood and her grandmother." (152)

We see a difference here between the fairy tale and the real. In presenting himself, thus, as a writer of stories for children, we see Hawthorne suggesting the perverse and the innocent possibilities of that role. Here, we see Hawthorne bringing in a comparison with the *Scarlet Letter*. When Chillingworth tortured Dimmesdale, there wasn't any sort of remorse that was felt. The thought once again of 'Unpardonable Sin' is brought into the picture. But *Little Annie's Ramble* presents itself as an innocent children's story but we do see hidden aspects of Sin that is 'unpardonable' when the narrator cries out, "I have gone too far astray for the town crier to call me back!"

Though, Annie is symbolized as a sinless child, the whole idea of this little girl symbolizing herself as a source of seduction is also noticed. Hawthorne's writings brought about an 'intersubjectivity' of mother and child and it revealed the nature of authority in the family.

In the *Scarlet Letter*, though Pearl is symbolized to be the Sin that Hester had committed, it is the authority that binds Hester and Pearl. In one of the chapters *The Child at the Brookside*, Hawthorne explains Pearl's gestures and emotion in the reflecting water of the brook:

At length, assuming a singular air of authority, Pearl stretched out her hand with the small forefinger extended, and pointing evidently towards her mother's breast. And beneath in the mirror of the brook, there was the flower-girded and sunny image of Little Pearl, pointing her forefinger too. (44)

There existed a relationship - a bond between mother and child, Hester and Pearl. This notice puts into play how one's own human child can nevertheless be so alien - this thought is seen obsoletely in the fiction of Hawthorne where his own parenting towards his daughter Una may have not been so successful.

*The Wonder Book*, one of the most successful children's books of Hawthorne imagines the idealization of childhood and the expectations of culture as seamlessly united. Children being innocent

and the clarity of authorial control are very certain. Thus, the paradise of childhood lies upon obedience and domestic accord. True parenting with better understanding of the needs of the child can bring across a sunny and happy thoughtful familial lining rather than be different. Though being deluded, Hawthorne's writings on children's literature talks in a way of the 'Original Sin' and the 'Innocence' that children have when they are born; how they reflect angelic terms and how they can show a transformation in bringing out a better society if they know what went wrong. The Transcendentalist idea of America brought in this shift from a lower level to a higher one of how though born with Sin, children have that fascination and perseverance and then, psychologically proved, we see that pleasure and discipline grow together in a rationalized understanding and thus Hawthorne's writings on Juvenile Literature became such a powerful pedagogical form. This stakes the nature for both family and romance.

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**Postmodernist Fusion of Historical Facts and Fictional Reality in Kurt  
Vonnegut's *Hocus Pocus***

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**Abstract**

This paper attempts to explore Kurt Vonnegut's preoccupation with the fantastical takeover of America by International conglomerates in his novel, *Hocus Pocus*. Vonnegut's use of a futuristic perspective and many kinds of scientific discoveries and inventions are examined. The paper elaborates Vonnegut's postmodernist intermingling of historical facts and fictional reality and flair for historical revisionism. Vonnegut's apocalyptic motifs of strange learning disabilities and disorders and his use of music to transcending the realm of the ordinary receive special attention.

**Keywords:** Kurt Vonnegut, *Hocus Pocus*, Postmodern, Reality, Disabilities, Disorders

Kurt Vonnegut occupies a prominent place in American literature. His concerns about technology, the future and myth arise out of the events of his life. His life, his influences, and personal experiences find expression in art. His fiction of the sixties is a fair example of American cultural change. His materials are science, philosophy and anthropology but their form is one that arises out of bourgeoisie life. In an age of complexity and obscurity both of narrative form and vision, Vonnegut appears doggedly middle class, conforming to his simple disposition towards plain truth even in the face of the most challenging atrocities.

As a postmodernist, Vonnegut's techniques partake of playful artifice which foreground the process of writing and reading novels and also unsettle given notions of life, time and death. If there is a way of dealing with pain and despair in his writing it is through the anti- intellectual subversion of cause and effect and a reinvention of form. Writing within the conditions of his time, Vonnegut touches on all its felt urgencies, art and the artist, society and politics, wars and massacres, weapons and armaments, diseases and aberrations, freedom and confinement, pornography and ethics. His oeuvre is best defined by his deft fusion of form and content. As a novelist he is grounded in contemporary issues of man and his society. His distinction however rests in his ability to apply postmodernist cerebrations to produce new and unusual insights. His narrative artistry has to be assessed in the light of his contemporary novelists.

The novel, *Hocus Pocus* (1990), derives its force from the stark and revealing display of America's destruction of itself and its ultimate takeover by conglomerates like the Japanese. As in

his other novels, here too the Vonnegutian eloquence emerges from the narrator's inability to deal with the happenstance. Eugene Debs Hartke, the protagonist in a bid to unravel the "hocus-pocus" in which he is caught reveals the cruelty, self-centredness and hypocrisy of his fellow Americans in the '90s and at the same time expresses his inability to alter any part of it. A typical Vonnegut reader will attempt to decode the title *Hocus Pocus* but will soon realise that it refers to the mess that the protagonist and the reader find themselves in beyond their own making. In other words, an ordinary decent citizen cannot expect to live in any other way except ensconced in a "hocuspocus."

One of the major contributors to this unjustifiable scheme of things is a penchant for wars and subsequent takeovers. The war Hartke has been victimized by and where he too victimizes people is the Vietnam War. One part of his life is tainted by the crimes he was forced to commit as a part of being a professional soldier. A second major deterrent to Hartke's progress has been his unfortunate family life. As a teenager Hartke is forced into joining West Point whereas his own interest lays in music especially Jazz music on the piano. Hartke's entry into the military academy is an avenue to elevate his parent's social position. His misfortune complicates itself when he marries women with a family history of insanity. These experience in his life give him the needed fortitude when he is accused of professional misconduct and misleading his learning-disabled students. Perhaps it is his troubled past too, which helps keep him unfazed even in the face of arrest and torture.

*Hocus Pocus* starts with an "Editors Note" which highlights many of the eccentricities and obsessions of the narrator. Vonnegut's own hocus-pocus comes to light in the manner in which every little authorial detail is mentioned. A discussion of the novel therefore merits an insight into this "Note." A significant part of the novel deals with discoveries, inventions and strange diseases notably dyslexia. It would be unfair to miss out on history and Vonnegut's use of it in the novel as the reader has no clue whether it is history as such or a fictionalized version of it that is being passed on as history. History in a postmodernist novel flouts the notion of a verifiable, established and known past. Revisionist historical fiction contests the concept of a knowable past and posits instead an array of incidents, and characters isolated from their familiar contexts and placed instead in settings that generate shock, surprise and disorientation.

As a part of the postmodernist novelist's repertoire of devices, history serves more than one purpose for analysing life in general and character in particular. The historical past of the Mohiga Valley and the Tarkington institute for the learning disabled is more an attempt at analysing the contemporary situation. If in the distant past Mohiga Valley was the place where some important inventions took place, in the present it is the centre for criminals, the Athena jail which is notoriously popular. We recognize a certain nostalgia for the past in a statement like: "In more optimistic times, when it was not widely understood that human beings were killing the planet with the by-products of their ingenuity..." (9). Hartke begins his account of his past by underlining his association with Eugene Debs, the noted socialist, pacifist and labour organizer who ran several times for the presidency of United States of America, after whom he has been named. An association with the legendary Debs is used by Hartke to narrate his own career as a professional soldier, which was the very antithesis of the life of his socialist namesake. Hartke thus appears as a revised version of his legendary namesake reversing his socialist ideals and posing instead an absurd and blatantly indefensible version of his lofty ideals.

Hartke's narrative of Vietnam War foregrounds the destruction of the physical and the psychological self but also appears as an analogue for man's destructive nature in general and cruelty as a distinctive human trait. It is not as if previous wars have not been destructive and there are accounts from the Second World War and the battle of Gettysburg to illustrate the history of war. Jeffery Walsh categorises Vietnam War as different because of its defeat both militarily and politically for Americans. In counter-cultural terms such a national dilemma was dramatized in metaphors suggestive of irreconcilable and inherent moral contradiction.

Vonnegut employs historical revisionism not only to present his own constructed account of Vietnam War but also to comment on the potential for destructive evil in contemporary human nature. Hartke's own past is inextricably linked to the dubious past of the Vietnam War and it is documentary evidence from his own narrative perambulations that makes us aware of the un-heroic nature of this war. Hartke's defence of the American Consulate in Saigon and his senseless killing of civilians to win the much-coveted Silver Star are all an attempt to expose the ridiculousness of war in general.

If in *Slaughterhouse - Five*, John Wayne is condemned as a trivializer of wars and wartime activities, *Hocus Pocus* is a unmasking of the elaborate facade of the Vietnam War. Hartke is a Vietnam War veteran and therefore retains some memories from his bizarre and gruesome past. His anecdotes are therefore lived experiences. It is the deliberate attempt at projecting a false and heroic version of the Vietnam War that makes the board of Trustees of Tarkington College preventers of history. Hartke in keeping with his 'friend and historian Damon Stern's views appraises the students of the historically and politically true nature of certain important landmarks in history. It is repeating these facts that lands Hartke into trouble and he is accused of disparaging virtues like patriotism and leadership. It is in a context like this that Vonnegut raises the question of what really a historical account is, and whether as partakers of history we really understand the different versions of history, private, idiosyncratic and anachronistic that is being propagated in a revisionist historical fiction like *Hocus Pocus*.

As a novelist, Vonnegut seems to revel in flouting plausible historical repertoire and instead presenting an amusing invented version of it. Part of his historical or quasi - historical bandwagon is the use of characters from his own earlier novels. One such character in *Hocus Pocus* is Paul Siazinger, the writer in resident for that year in Tarkington college. Paul Siazinger is of course, a friend and housemate of Rabo Karabekian, the ex-abstract expressionist painter in *Bluebeard*. Also of interest is Hartke's mention of the Galapagos islands with reference to a televised debate on T.V. about environmentalism. History, then in Hartke's terms seems to be some kinds of recyclable hocus pocus and it is only through the transfiguring power of historical revisionism that the planet can be deemed habitable anymore. Hartke is a science graduate, but his outlook on the American takeover by multinational conglomerates is that of an anthropologist's. America is doomed because of its "uncaring" ruling class but also because of the "opportunistic" and "grabbing" tendencies of the foreign groups who are in no way less devious than alien invaders. There is a profusion of takeovers of social institutions, of educational institutions and of building and electrical corporations. In *Postmodernist Fiction*, Brian McHale considers the takeover of countries by conglomerates, a significant science fiction motif of postmodernist fiction.

The world of *Hocus Pocus* derives its special appeal from the strange contraptions that populate the novel. If one of the earlier inventions in the novel is the building up of a perpetual motion machine which is supposed to defy the law of inertia, the later invention is a computer game called “Groit” which is “the most popular computer game at the Pahlavi Pavilion” (102). Groit with its predictive powers of a person’s future prospects, once it is fed with the age, race, degree of education, present situation, drug abuse etc is symbolic of the omniscience of technological machinery, especially computers.

Hartke himself has been attracted to the computer and as can be assumed, feeds detail from his own past life to see if the computer’s predictions are accurate. Each time the computer with its clockwork calculations predicts the life of an alcoholic, a wife beater and a premature death for him. Being a computer, it has no way of taking into account those subtle variations in human development which are unique to each individual.

Vonnegut seemingly uses genetically controlled disorders as a way of telescoping the attention of these offenders to their own misadventures. In *Hocus Pocus* then, Vonnegut’s favourite theme of how man can survive against himself assumes the force of an apocalyptic announcement which foreshadows the doom of our planet and all habitable life forms. Furthermore, it declares the “irreversible” nature of this tide. Dyslexia and plutocratic juvenile incapacity might then be just a few of the aberrations indicative of human mutability and the catalytic effect of man-made ecological imbalance in propagating these disorders. There might be many more disastrous consequences to follow.

Hartke is just one sample American astride on the roller coaster ride to doom, surrounded by all kinds of diseases like obesity, insanity, Gonorrhoea and finally Tuberculosis. It is the lament of millions of hidden Hartkes that unsettles Vonnegut. In his later phase of literary career, Vonnegut uses postmodernist strategies of alternate exposition of time. In *Hocus Pocus*, he makes use of revisionist and apocryphal history. The divergent use of time and history along with the extrapolation into space are all devices that reinforce the pattern of contingency and randomness in the Vonnegut cosmos. Through these and other devices, Vonnegut underlines the force of uncompromising and inevitable fate. These devices also help Vonnegut dwell on the seriousness of issues like the growing human dependence on machines, the undermining of human creativity through advancement in technology and the problem of surviving in an asocial environment. Also evident in these later novels is Vonnegut’s attempt at refraining from a definite closure. The protagonists of all his later novels attempt to integrate themselves in the face of an all pervasive pain, despair and failure. The autobiographical accounts of these characters are the only therapeutic remedy that helps them overcome their languor.

Vonnegut is a persistent postmodernist artificer with a vision of a better existence for his fellow human beings despite his protests against explanations. He has always attempted to foreground sophomoric questions like the purpose of human life and how we are to derive meaning from our existence. His later novels are continued attempts at answering these questions. He has been openly didactic on issues like the cruelty of the Darwinian logic of survival of the ‘fittest, the

human inability to relate to complicated technological environment, the increasing human attraction to wars, atrocities and weaponry, insatiable human propensity for power and material gain and a disavowal of any human commitment to protecting the natural environment. He also comments on the role of the novelist in society. In his use of lucid postmodernist narrative artifice for structuring these questions, Vonnegut surprisingly displays a greater proclivity for the moral rather than the aesthetic.

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**Baroka as Lion; Sidi as Jewel with Reference to  
Wole Soyinka's *Lion and the Jewel***

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**Abstract**

The present study makes an immense attempt to bring out how far Wole Soyinka has brought originality in his play with the title that Baroka as a Lion and Sidi as a Jewel in the play *Lion and the Jewel*. Further, the study portrays the standard of African writer Wole Soyinka. Baroka is considered as a real lion in this play. Sidi is considered as a real jewel, then the play has a comic end with the decision of the playwright Wole Soyinka who further points out Barako as lion, the reason is, Barako still stands strongly in his position to win the heart of Sidi and prepares some monkey tricks and fox techniques at the end of the play. Barako wants to break all the obstacles that surrounded Sidi that this is made by local school teacher Lakunle who is the initial lover to Sidi. She is not only a woman, but in the high imagination of the author, she is given a title that she is a precious jewel for the lion Baroka. Lion is the king of the forest. Likewise, Barako is the king of his village. If this lion wins the jewel, there will be he crowned as a real king. Although Baroka, the lion married, he uses some strategy to marry Sidi, the jewel.

**Keywords:** Wole Soyinka, African Culture, Society, Character of Baroka, Character of Sidi.

**Introduction**

*The Lion and the Jewel* is a comedy play of Wole Soyinka. The story is set in a village called Ilujinle. Three main characters are only leading the whole play interestingly. The protagonist of the play is Baroka, who is considered as lion and another important character of the play is Lakunle, a school teacher. Baroka is the village chief who wants to break the modern ideas of the school teacher Lakunle. Sidi, the jewel of the village, who makes both Barako and Lakunle fall in love with her through her immense beauty. Barako is a craftsman. Lakunle is an arrogant. But Sidi is innocent. The play is clearly portraying about the love and its affection of men. Wanton love of Barako defeats the nuptial love of Lakunle.

Baroko would like to lean aside tradition and its old custom. But Lakunle wants to change that tradition in to modernism. Baroko is experienced in marital life than Lakunle. As a village chief, he does not like any modern progress in his village, but Lakunle would like to change all against him. The play is dealt with the normal mentality of African women and their choice of selecting husbands. At the end of the play, Sidi selects Baroka to marry him who considered here as the lion of that village, even he is very older than Sidi. There is a doubt that that's why Sidi doesn't select younger Lakunle, but she has selected Baroka, an old man, because Lakunle refuses to offer bride-price it is a custom that strongly followed in the Nigerian society. Baroka is ready to give any bride-price to Sidi to impress her. In order to respect his culture, he is able to win the hand of young lady. Hence the play is completely reflecting the Yoruban elements.

### **Wole Soyinka: A Post-Colonial Writer**

Wole Soyinka, as a Nigerian, he becomes an unavoidable artist in multiple genres. He is a playwright, poet, novelist, critic, political critic etc., To honour his literary activities, he was offered Nobel Prize for literature in 1986. Wole Soyinka is a writer of realism. Because, he does write his plays for acting not only on the stage, apart from that, he expects his writing to make some revolution in the minds of people. In the post-colonial period, Soyinka attempts to bring the shaping and regenerating the culture and political identity of a people and for nation. He believes that art may connect the culture of a people to come out from archetypal cores that has been followed by Nigerian people traditionally. His writings are consisted of Nigerian society and its culture especially Yoruba deities and folklore.

The plays, the novels, and the poems those were written by whole Soyinka which portrays a direct post-colonial aspect in itself. One supposed find in the literatures of the post-colonial period, which may attempt to return to one's own identity. Post-colonial reading of texts is a conscious exercise in reading texts in relation to their historical, social and cultural contexts rather than accepting them as expressions of universally acknowledged moral principles or aesthetic value. In this context, Wole Soyinka, is considered as the greatest African post-colonial writer and certainly one of the most important dramatists. Hence, it is perhaps after reading whole Soyinka's plays are analyses and interpreted from within the framework of post-colonial theory, a brief survey of all the relevant definitions given by the theories of post-colonialism will not be irrelevant definitions given by the theories of post-colonial will not be irrelevant in this context.

### **African Culture and Society**

Africa is culturally and traditionally a greatest country. But it has some demerits with the practices of its culture which is partially based on superstitions with a struggle from tradition and modernity. There is no city culture in African society in those days. After the entry of

Europeans, the whole African society comes for city culture by based on modernity by Christianity. Today most of the African countries are following Christianity and some in Islam. If modernity does not arrive at this country, the people may strongly lose their life from their superstitions and other bad rituals. Bride price is an important thing in this country which is followed in regularity. In *Lion and the Jewel*, Lakunle refuses to provide bride-price to Sidi. But Sidi expects it strongly from him. According to the culture of Nigeria, Baroka accepts to offer the bride-price, because he respects his country tradition. Hence Sidi leans aside Baroka and marries him at the end of the play. Child bearing is the significant one in Africa. If a woman does not beget a child, she is pitifully cornered and verbally tortured by other women of that society. Chastity is the second important religion in the society of Africa. Females are grown safely, and they are tested virginity before their marriage. But the society follows the style of polygamy. Wedding is the traditional function in African society. The people are getting to gather in one place, where men and women are playing music, dancing, preparing the meal, eating in group and enjoying it. The custom of bride-price is given a high status for women. But male-domination is in high peak to control and save women from various troubles that occur in African society and culture. The Igbo and Yoruba culture are the two eyes of African people.

### **Baroka as Lion in *Lion and the Jewel***

Baroka is the chief of the village Ilujinle. He is well known figure in that village as “Lion” according to his strength. He is sixty-two years old man with many wives and many concubines. But he has more strength to even beat any youngsters easily. In this condition, he marries a new wife every few months. Baroka decides everything in life through the traditional practice of his society. However, the belief of Baroka is the progress should be done in his own terms and it should not be forced on the village. Baroka is the Bale, who wants to decide anything to happen in his village from his own effort. Baroka is strongly opposing modernity that slowly enriches into his village and he has little fear on Lakunle a village school teacher.

According to the titular ‘Lion’ Baroka is strong and seem as their epitome of masculinity in their village. He wants to conquer Sidi even though he has multiple wives and multiple concubines, and he seeks help from his elder wife Sadiku to reach Sidi and approach her to become the Jewel for this Lion. Sadiku says: “They are lies, lies. You must not believe everything you hear. Sidi, would deceive you? I swear to you”. Sadiku proudly feels to meet Sidi and she praises much about the Lion Baroka in front of her. This is the culture of Nigeria that elder wife supports and help her husband for getting a woman to keep as concubine or wife. This custom will be one of the strange one when compare with western culture. Hence Sadiku says:

“Like the foolish top you think the world revolves around you,  
Fools? Fools! It is you who run giddy while we stand still and

watch, and draw your frail threes from you, slowly; till nothing is left but a runty old stick”

Sadiku is the senior wife of him, considered here as a cunning lady, she wants to reveal in her husband supposed impotency. She actually encourages Sidi to meet Baroka after she assumes and falling for his trick in the play. The Lion Baroka represents the traditional values and ideals of African society, and he seems cunning and very clear then tactically manages and employs his situation that is little touched by the modern school teacher. He is not accustomed and enjoys his present life style and it is a result opposed to progressive such of the building of a railway line. He feels himself proud and prejudice. Once he feels slighted when his photography is not as prominently displayed as Sidi’s, Baroka is ready to offer more bride-price, which states his cunning mind to catch her for his life. So Baroka says:

“As I forget. This is the price I pay once every week, for being progressive prompted by the school teacher, my servants were prevailed upon to form something they call the place workers union and in keeping with the habits-I am told-of modern towns, this is their day off.”

Baroka loves more Sidi. If he wins Sidi, he will feel that he wins the school teacher. Lakunle can easily impress Sidi. But this is very difficult for Barokato easily impress Sidi. Because, he is very old man. Baroka says:

“To think that once I thought, Sidi is the eyes delight, but she is vain, and her head in feather-light and always giddy with a trivial thought. And now I find her deep and wise beyond her years.”

The jewel, Sidi must be conquered by the Lion of the village. Some monkey tricks only would be worked out to win the hand of her. And Baroka wants to prove his youngness in front of his expected angel. The only way for that, that he can use his strong physical body in the wrestling match. So, he indirectly shows his longing that on Sidi, so Baroka says:

“The old must flow into the new, Sidi, not blind itself or stand foolishly apart. A girl like you must inherit miracles which age alone reveals.”

At the end of the play, the Lion Baroka wins his enemy in a match and easily impresses Sidi. But his real enemy is Lankunle. He promises many to do for her future; offering bride-price and her picture on stamp will be released. Hence the Lion Baroka simply wins her heart.

She promises to marry him. Through his crafts and fox method with some monkey tricks, Baroka the Lion takes very young beautiful Jewel Sidi in his life.

### **Sidi as Jewel in *Lion and the Jewel***

Sidi is a village belle of Ilujinle. She seems very beautiful. Men will be attracted very easily when see her at first sight. Her photograph is published in a magazine and goes for a special attention for the spectators. In order to see the pictures of Sidi, she obsessed with her own image and gives her an exaggerated sense of her power over men. One of her images from that photography attracted Baroka and he aims to marry her, and he wants to conquer her beauty completely. Sidi is worth and more beautiful. Both Lakunle and Baroka fight each other to marry her. This is the very big competition for the two men. Sidi does not have any personal decision to whom she wants to marry. As a superficial and beautiful young girl, Sidi initially agrees to wed Lakunle at first. But later she falls aside Baroka. That's why she selects Baroka instead of Lakunle, because, as a modern man made up frustrated Sidi in order to avoid offering bride-price, and he has more modern ideas which is making some irritation for Sidi to come out from traditional custom of her village. Hence Sidi says:

“Lakunle: You could wear something. Most modest women do. But you, no. you must run around naked in the streets. Does it not worry you... the bad names, the lewd jokes, the tongue-licking noises which girls, uncovered like you, draw after them?  
Sidi: ...is it Sidi who makes the men choke in their cups, or you, with your big loud words and no meaning?”

Sidi is extremely proud her photos which appeared in magazine and becomes increasingly absorbed in them. Sadiku is one of the reasons to easily impress Sidi on love by Baroka in this play. Along with Sadiku, she hopes to trick Baroka, whom she also dislikes and does not want to marry, but he triumphs in the end by raping her, taking her virginity, and having her agree to marry him.

“For that, what is a jewel to pigs? If now I am misunderstood by you and your race of savages, I rise above taunts and remain unruffled.”

Sidi becomes popular after a photographer publishes beautiful pictures of her in a magazine. Sidi is considered here as a rude and immature girl who decides to attend Baroka's dinner after hearing the rumor that Baroka is impotent. She aims to make some fun of Baroka during the dinner, but he outsmarts her easily. In a wrestling match, the very old Baroka, easily wins his enemy and proves his manly power in front of Sidi. So, she admires his brave that even

it holds him at his very old age. Further, Baroka promises Sidi, her image will be printed on stamps from her village. She then sleeps with Baroka and she feels ashamed to have sex with him. However, she reminds indignant towards Lankunle and chooses to marry Baroka. Hence she stands as real jewel for him.

### Conclusion

Wole Soyinka is an apt person for getting Nobel Prize with the noble works. He teaches all men to not lose their hope in any situation through the character Baroka. The society and culture of Nigeria is well presented by the playwright is excellent. The play ends comically to ridicule the character Lakunle is highly disappointed. One cannot change one's culture very easily. Lakunle does it in order to wear old fashioned dress is not that much impressed Sidi. The play presents one important matter is that man should not near women except women near man. Baroka has proved that he is the real Lion and Sidi has proved she is real Jewel for him.

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## **Nigerian Society and Culture in Chinua Achebe's *Things Fall Apart***

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### **Abstract**

The aim of the study is to deeply analyze about Nigerian society and culture in Chinua Achebe's *Things Fall Apart*. Perhaps, the novel has several characters along with the novel's protagonist Okonkwo a wrestler. Chinua Achebe has presented the Nigerian society and its village in realistic manner, and then the novel further presents Igbo culture in different manner. The society and culture of Nigeria stand alone in a strange way comparing with western and eastern culture. The system of life and lifestyle of Nigeria, their food, their home and their customs are innovative and uniqueness these seem like very old in fashion. People are looking after superstitions and strange African ritual practice with remote ideology that is mingled in their life. Geographically or according to the geographical set up, this country is in high poverty that the novelist has portrayed through the character portrayed through Unkoa the father of Okonkwo, then his son Okonkwo wins that situation from his own effort and brilliancy. The study completes with Western intrusion has mutilated traditional African society. Hence the present study analyses the society and culture of Nigeria in this novel.

**Keywords:** Chinua Achebe, *Things Fall Apart*, Igbo Culture, Nigerian Culture, Society, African Life.

### **Introduction**

Title of the novel is *Things Fall Apart* which is purely taken from W.B yeast' *The Second Coming* by Chinua Achebe,

“Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
More anarchy is loosed upon the world.”  
(W. B Yeasts' *The Second Coming*)

This novel is greatly written by the author about Nigerian life, society and their culture at the end of the nineteenth century. The novel is one of the gifts of Africans to the world and acclaimed a worldwide attention. Achebe supremely wishes and who speaks about Igbo culture throughout the novel. Actually the novel is written in 1958 in English language. The novelist has beautifully focused Africa's spiritual history; the civilized rich life of Igbo culture of African's who is being lived before the arrival of Europeans and the ruinous social impact of imperialism are presented by the author strongly by the European colonization countries. This novel's back drop is set from the African experience with Europeans.

### **Chinua Achebe, a Magical Writer**

“A writer who has no illusions but is not disillusioned, loves the people without necessity for self-hatred and is gloriously gifted with the magic of an ebullient, generous, great talent.”  
- Nadinne Gordimer

Chinua Achebe was born in Nigeria in 1930. He lived his village of Ogidi, the first center of Anglican missionary work in Easter Nigeria. He graduated in the University College, Ibadan. In 1966, he worked in radio. He was a director of External Broadcasting in Nigeria during the national upheaval that led to the Biafra War. He was a senior research fellow at the University of Nigeria, Nsukka, and then started lecturing in foreign countries. He was very great professor in Nigerian universities and College.

How far, Chinua Achebe can be a magical writer, that is, he has written over twenty books including novels, short stories, essays and poems. To prove that he is a magical writer, his magical writing which he has shown in *Things Fall Apart* which sold over ten million copies in every corner of the world. It is translated into more than fifty languages around the world. *Arrow of God* in 1964, *Beware, Soul Brother and Other Poems* in 1971 are the winner of commonwealth poetry prize. Then *Anthills of the Savannah* in 1987 was shortlisted for the Man Booker Prize. Achebe sails on a unique river of writing, has received magnanimous name from around the world. He has received Honorary Fellowship of the American Academy of Arts and letters. He has received honorary doctorates from more than thirty colleges and universities. He has own also Nigerian National Merit Award. Ultimately, he received Man Booker International prize for fiction in 2007. Hence there is no doubt that he is really a magical writer of fiction.

### **The Igbo Culture**

Igbo culture is practiced by Nigerian people. Accordingly to Nigeria, Igbo, which is “Omenalandi” Igbo. This culture is one of the customs, ancestral practices, and tradition of the Igbo people of especially south eastern Nigeria. It consists of archaic practices with new modern concepts which joined into the Igbo culture either by cultural evolution or by outside influence.

The customs and traditions include the Igbo people's visual art, music and dance forms and languages dialects.

The Igbo are the second largest group of people living in southern Nigerians. Their major tribes are consisted in Igbo at Nigeria. They are consisted of many sub-groups then they are diverse from socially and culturally. Today most of the Igbo are Christian. They have a strong and original society and culture with pride. The culture of the Igbo has molded up their thoughts, speech, actions and artifacts of the Igbo who are easily distinguished from other ethnic groups. Hence the Igbo culture portrays its very deep customs, beliefs, war, burial, society and its social norms, religion, racial, social and material traits of the Igbo. Chinua Achebe has showed to the world that how the Igbo people live in Nigeria throughout the novel. The novel illustrates many different aspects of Igbo culture and the society of Nigeria. The novelist presents to his readers the real aspects of religion in Nigeria. They are polytheistic, which means they worship many gods. The gods and goddess of Igbo people are govern different aspects of the world and daily life, such as goddess of earth, Ani.

They are following different types of rituals and customs which go along with each goal. It resembles like the weakness of peace that is observed to honor Ani for blessing the crops. The novelist also seems in non-religious aspects of Igbo culture. For instance, one can see or hear about the different ceremonies and rituals that surround courtship and marriage. Polygamy is the practice of Igbo culture, not monogamy. It shows different cultural aspects of Nigeria. Hence, the novel has a wide array of different aspects of Igbo life and culture of Nigeria.

### **Nigerian Society and Culture in *Things Fall Apart***

The novelist has taken Nigeria as a central place for his novel *Things Fall Apart*. Nigerians are following Igbo culture. The society and culture of Nigerian people is unique from western and Eastern countries. Village society and culture is portrayed by the author in this novel is very interesting to read it. The whole novel takes place in Umuofia, which is consisted of nine villages on the lower Niger. Okonkwo is a greatest warrior of Nigeria, as well as a leader of Umuofia clan. He is a head and respected man among the village people. People are highly respecting him, because he is a great wrestler as well as bravest man. He has a son namely Nwoye just twelve years old. Even though Okonkwo a great warrior, he is able to control and rule his village people in the little village called Iguedo. That's why he is mostly respected by the village people, because he has beaten Amalinze, the Cat, the undefeated warrior in a wrestling match, when he was so young. When the novel opens:

“Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of 18 he had brought honour to his village by throwing

Amalinze the cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofiu to Mbaino”. (P.3 Chinua Achebe’s *Things Fall Apart*, Modern Classics, Penguin Books, 2001)

According to the society and culture of Nigeria, there is one custom is followed by native men that indulging in fight to prove one’s braveness in high pride and prejudice manner before the village people. The Nigerian culture provided moiré important for art of fight and braveness for ruling village people than knowledge. Igbo culture writes its own pride that Igbo people must speak only bravery things. Okonkwo’s father is an idle man in this story. His name is Unoka. Okonkwo feels sadly that one of his sons Nwoye also similar to Unoka his father. Nigerian people culturally expect brave thing is important than anything in that society. Igbo culture of Nigeria reflects that supposed a boy is cowardice; he will be considered as feminine attitude. Okonkwo is considered as not only a warrior, but also a good farmer. Agriculture is main work in Nigerian society. Okonkwo says: “I sow the yams when the first rain has fallen and stake them when the young tendrils appear. I weed.” (P.14)

In Nigerian society, there is no possible for continues rain fall. It comes very rare. People are using the rare rain fall for their agriculture and to harvest. Not like Unoka, Okonkwo works hard in the fields of agriculture and becomes a very rich man in that village. There is a law which is followed in Nigerian society that beating or attacking woman or wives is crime. But Okonkwo breaks this law once in his life. He beats one of his wives, Ojiugo, because she is too negligent. In Nigeria society animal sacrifice and pay fine for commit sins is followed by people. Again Okonkwo beats his second wife Ekwefi and jointly cook food for their family. There is a festival is followed by village people. Okonkwo avoids participating in that festival. Because he thinks that he is not woman. He becomes full of pent up anger from unemployment.

“The feast of the New Yam was held every year before the harvest began, to honour the earth goddess and the ancestral spirits of the clan. New yams could not be eaten until some had first been offered to these powers. Every year in Nigerian society, there kind of festivals are held by village people before harvest. Wrestling contest is the supreme thing in this people’s culture. Ekwefi meets with Chielo at the wrestling contest, the priestess of the oracle, and wrestling is considered an essentials part of the culture. In this society, war is unavoidable one. Elders are growing their children in order to tell war stories. Okonkwo often tells stories about wars to the boys. ... So Nwoyo and Ikemefuna would listen to Okonkwo’s stories about tribal wars or how, years ago, he had

stalked his victim, overpowered him and obtained his first human head". (P. 27)

Providing bride-price is the supreme and essential in this culture. Obierika invites Okonkwo to be present when he and another man deal with his daughter's bride price. Achebe clearly portrays Nigerian society and its culture in well manner about the ritual of dealing for a bride price.

"We had not through to go below thirty. But as the dog said, If I fall down for you and you fall down for me, it is play. Marriage should be a play and not a fight: so we are falling down again. He then added ten sticks to the fifteen and gave the bundle to Ukegbu. In this way Akueke's bride-price was finally settled at twenty bags of cowries. It was already dusk when the two parties came to this agreement.' (P. 53)

Preparing medicine is a practice of that village. The Nigerian society believes their own traditional medicine rather than English medicine. For an ill of a child, Okonkwo prepares a medicine and tries to heal the child. The society of Nigeria follows betrothal ceremony in all places. Obierika holds Uri, a betrothal ceremony for Obierika's daughter. The ceremony is an enormous celebration, all women help for cooking a gigantic meal for all villagers. All people attend the ceremony interestingly.

Everything will go well and the whole village will be very happy to attend that function. Another funeral will be conducted from Nigerian society and culture that funeral of the old clansman. At the funeral of the old clansman, Ogbuefi Ezeudu once warns Okonkwo about not killing Ikemefuna, but a tragedy happens that he kills him. From that impact, Okonkwo exiles from his village for seven years. Once they leave Iguedo for Mbanta, the native village of Okonkwo's mother, clansmen destroy everything that was related to the ex-leader of the clan in order to cleanse the village of the sin according to their society's culture. According to the culture of Nigerians, the exiled family will be received by relatives of Okonkwo's mother. By the help of the villagers, they start a new life.

"Okonkwo was well received by this mother's kinsmen in Mbanta. The old man received him was his mother's younger brother, who was now the eldest serving member of that family." (P. 95)

Nigerian Igbo cultured people later converted in to Christian culture in this novel. The converters would like to build a church and the villagers offer a piece of land in the Evil Forest

because they think the white men will not accept it. There is a fight between Igbo culture and Christian culture in this novel is seemed. Missionaries are not afraid of the villagers, so they start building the church. In order to slowly destroy the society and culture of Nigeria, the white men church gains more and more converts, they accept the Osu, or rejects of the clan. After seven years, Okonkwo arrives in Iguedo, he has to realize that his village has changed that Christianity has overcome most of the villages.

“Okonkwo knew these things. He knew that he had lost his place among the nine masked spirits who administered justice in the clan. He had lost the chance to lead his warlike clan against the new religion...” (P.125)

Mr. Brown is the pacific leader of the converters and Akunna, a leader of the clan often meet and discuss religious issues in public. Okonkwo comes to meet Mr. Brown and known that Nwoye becomes a teacher. But Okonkwo hates it. Due to Mr. Brown’s sickness, Reverend James Smith takes a leader position. During a traditional ceremony, disguise like an egwugwu and burns Enoch’s house and the new church the next day. Hence district commissioner takes necessary action on crime committers. Okonkwo and others are preparing some other plan for taking revenge against missionaries. But at the end Okonkwo hangs himself in order to kill a messenger. For the commissioner asking, Obierika answers:

“Then they came to the tree from which Okonkwo’s body was dangling, and they stopped dead. Perhaps your men can help us bring him down and bury him, said Obierika.” (P. 151)

According to the custom of that people, the native clans should not touch the dead body if committed a suicide. One should die naturally or must be killed in a war or fight. If one suicides, he is an evil. Strangers only can touch and bury him. But village people never touch it anymore. So, Obierika tracks the police men with to touch the body of Okonkwo and asks them to burry. The situation is portraying that the pressure of commissioner has killed the great warrior in simple manner.

## **Conclusion**

Thus, the Nigerian society and culture is entirely destroyed by colonial operation of white men in that village. The brave warrior Okonkwo even hangs himself like cowardice at the end of the novel. The beautiful society of Nigeria has many magnanimous customs like music, Niger songs, food, agricultural ceremonies etc. If Christianity does not arrive at that village, the tradition and culture of Nigeria will be secured. European colony slowly has killed its culture and erected

their culture instead of it. Nigerian society and culture is very best in the world is vanished by colonial operation is true with reference to Achebe's *Things Fall Apart*.

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## **Non-Human Metaphors in J.M. Coetzee's *Disgrace***

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### **Abstract**

J.M. Coetzee is one of the most celebrated and studied novelists of the twenty first century. He was born on February 9 of 1940, to an attorney father and a school teacher mother. The South African environment in which Coetzee was raised profoundly shaped his works. He was the first writer who won the Booker Prize twice for his novels namely *Life & Times of Michael K* (1983) and *Disgrace* (1999). He was awarded Nobel Prize for literature in 2003. He writes in the third person narrative and maintains a characteristic sense of distance even in the process of writing about his own life. Metaphor is a figure of speech in which a word or phrase denoting one kind of objects or idea that is used in the place of another to suggest a comparison between the two. *Disgrace* is the most celebrated novel written by J.M Coetzee. In *Disgrace*, he has used many animal metaphors to express his interest on Non-Human beings. His metaphors are predatory in nature in this novel. By using animal metaphors, J.M. Coetzee wants to compare the sufferings of animals to that of Human beings and to persuade the readers to give equal moral considerations for the life of Non-Human beings.

**Keywords:** Coetzee, *Disgrace*, Animals, Metaphor, Moral

### **Introduction**

J.M. Coetzee is one of the most famous writers of the twenty first century. He was born in Cape Town, South Africa, on February 9 in 1940 to an attorney father and a school teacher mother. He was born in South Africa, educated there and in the United States and he recently became a citizen of Australia. He is the author of Eleven Novels and six of them were published in the shadow of apartheid in South Africa. His fictions and Essays explore the distorting effects of colonialism and

consistently pose questions about the nature of power, authority and the creative process. He was the first writer who won the Booker Prize twice for his novels, *Life & Times of Michael K* (1983) and *Disgrace* (1999) (Brian 1355 ). He was awarded Nobel Prize for literature in 2003. He writes in the third person point of view and maintains a characteristic sense of distance even in the process of writing about his own life (Paul 7). Amy Gutmann in her forwarding for Coetzee's *The lives of animal* commented that his lectures focus on an important ethical issue that the treatment of animals by human being (3).

### **Metaphor- A Figurative Language**

M.H Abrams defines a Figurative language is a conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard orders of words, in order to achieve some special meaning or effect' ( 96 ). Figurative speeches sometimes described as primarily poetic, but they are integral to the functioning of language and indispensable to all modes of discourse. Metaphor is a figure of speech in which a word or phrase denoting one kind of objects or idea that is used in the place of another to suggest a comparison between the two. It is an implied comparison. When the simile says that one thing is like another, the metaphor says that one thing is another. When metaphor has lost its identity as metaphor and fails to bring and picture to our mind, it is called a dead Metaphor. Eg. The hands of Clock. When there is more than one point of similarity in a metaphor, it is called a complex metaphor. Eg. He has a wild Stag's Foot. This metaphor suggests swiftness, daring and grace. When two or more images are worked out of one figure, it is called mixed metaphor. Eg. I smell a rat, I see it floating in the air but I intend to nip it in the bud.

### **Non- Human Metaphors in Disgrace**

There are many animal metaphors used in *Disgrace* by J.M Coetzee. In this novel, J.M Coetzee has used many Non- Human metaphors to express his interest in animal life. His Metaphors in this novel are predatory in nature. In *Disgrace*, Animal metaphors play a prominent role throughout the novel. It tells the story of David Lurie, a professor of communication at the University of Cape Town. He was divorced twice and unsatisfied with his job. The disgrace came when he has affair with student, Issacs Melaine. He leaves Cape Town and his job as professor after a scandal with his student.

Lurie goes to the country and lives with his daughter, Lucy who runs a farm in the village. One day, Lucy and her father are attacked at her farm by three black youths. They rape Lucy and burn David's Face. After the attack, David is left alone by his daughter. David chooses to devote his time for the euthanized dogs. He became comfortable with rural life in the course of time and he is forced to come terms with the aftermath of an attack on the farm in which Lucy is raped and he is assaulted brutally.

The first part of the novel has a lot of Non- Human metaphors. The protagonist, David Lurie uses metaphors of predators and prey, especially in his sexual situations. David compares having sex with the prostitute Soraya to the snakes engaged in copulation. He describes his love making with

Soraya as similar to that of snakes. “Intercourse between Soraya and himself must be, he imagines, rather like the copulation of snakes: lengthy, absorbed but rather abstract, rather dry, even at its hottest” (Coetzee, *Disgrace* 3). This metaphor seems to be unusual as snakes evoke negative feelings because they are dangerous species.

The second Non-human metaphor appears at the end of first Chapter, When David Lurie acquires Soraya’s private contact numbers and calls her and wonders why Soraya is furious. He tries to pursue her but she breaks off all contact and demand that he will never seek her contact again. “But then what should a predator expect when he intrudes into the vixen’s nest, into the home of her cubs?” (Coetzee, *Disgrace* 10). Soraya has been described as a mother who wants to save her children so that David cannot do any harm to her children. David is presented as predator in this non-human metaphor.

There is an animal metaphor in the scene of intercourse between Melanie and David. David describes the intercourse as follows: ‘Not rape, not quite like that, but undesired nevertheless, undesired to the core. As though she had decided to go a slack, die within herself for the duration, like a rabbit, when the jaws of the fox close on its neck’ (Coetzee, *Disgrace* 26). Melanie has been chased and she could not rescue herself and is now waiting until the rape is over. Melanie is compared with rabbit and David is compared to fox in this metaphor.

There is a predatory metaphor in the trial of David when he had been accused of immoral relationship with his student, Melanie. The reaction of the member of the committee is described from David’s viewpoint in the following way: ‘what does she see, when she looks at him, that keeps her at such a pitch of anger?, A shark among the helpless little fishes?’ (Coetzee, *Disgrace* 53). Melanie has been described as ‘poor little bird’ (Coetzee, *Disgrace* 32) and my ‘little dove’ (*Disgrace*, Coetzee 34). Melanie’s father also used Non-human metaphor to describe the situation in the university. He says ‘If we can’t trust the university, who can we trust? We never thought we were sending our daughter into a nest of vipers’. (Coetzee, *Disgrace* 38). Here Melaine’s father compares the university to a nest of vipers.

There is the presence of animal imagery, when David is being questioned by university students after the hearing of David case. He is surrounded by students and reporters as if he is the hunted. ‘They circle around him like hunters who have cornered a strange beast and do not know how to finish if off’ (Coetzee, *Disgrace* 56). In this instance, David is presented as prey. David has been compared to a strange beast and people did not know the way to finish him.

The life of Lucy and David at Petrus land is compared to the life of dogs. Giving up the land and becoming Petrus’ third wife, have been presented as humiliating and equal to the life of a dog. Later, when David tries to explain to Lucy what happened at the university, stating that his ‘Case rests on the rights of desire’ (Coetzee, *Disgrace* 89). He uses a story from a past, of their neighbour’s dog that was punished every time he would get excited as bitch passed by:

‘One can punish a dog, it seems to me, for an offence like chewing a slipper. A dog will accept the justice of that: a beating for a chewing. But desire is another story. No animal will accept the justice of being punished for following its instincts’. (Coetzee, *Disgrace* 90).

Lurie thinks restraining of desires is wrong and he uses the example of the dog’s life as metaphor to justify his own case. It seems that in David’s world, there are two kinds of people: the predators and the prey.

## Conclusion

All these metaphors have been common aspects with one another that they are all used in a negative context and most of them related to sex. They highlight the fact that David does not love Soraya and Melaine and his only aim is the satisfaction of sexual desire. In the described Metaphors, the animals are described as the suffering. J.M Coetzee wants to focus animal suffering in this novel. By comparing animals to human beings, J.M Coetzee tries to put human beings and Non-human beings on the same moral footing(qtd.in Tremaine 587). By these Metaphors, Coetzee persuades his readers to give equal consideration for the life of animal and their interests. He wants to create attitudinal change towards treating of animal by human beings.

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## **How to Observe a Foreign Language Classroom?**



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### **Abstract**

Generally, a classroom observation is perceived as a method to learn the teaching methodology and techniques from a senior teacher. It is also considered as a content for evaluation of new teachers. However, apart from these objectives, a classroom observation report can prove to be an effective way for peer feedback among teacher colleagues and also a tool to assess and measure the outcome of the teachers' training. The present paper discusses in detail various aspects to be observed in a foreign language classroom so that it proves effective for both, a trainee teacher, as well as in-service teacher. The author of the present paper is a faculty member for MA, Japanese in Tilak Maharashtra Vidyapeeth and designs and implements the course in 'Teaching Methodology'.

**Keywords:** Foreign language classroom, observation report, TS assessment tool

### **Introduction**

There has been ample study on the classroom observation in language classrooms. However, a foreign language classroom is different from a usual language classroom due to various factors that are different from second language. Because the foreign language students have lesser exposure to the target language outside the classroom, the teachers need to concentrate their efforts within the class hours, and so is the case for students. The aspects such as 'using a common language or students' first language for teaching', 'creating opportunities for the language usage' highlight the difference in the teacher's approach as well as bring about the difference in the outcome of the course.

A foreign language classroom observation can be done in various ways. It can be a real-time observation by juniors, colleagues and seniors or a recording of classroom proceedings and a careful observation later. In both the cases, taking notes is of high importance in order to comprehend the classroom dynamics.

### Essentials for a Foreign Language Classroom Observation

The foreign language classroom observation has been mainly concerned with the Teacher Talk and the activities conducted in the class. Applied linguists and psychologists also discuss the observation of students, their response to Teacher Talk<sup>1</sup> through speech or action and their own spontaneous utterances and actions. Brown(2001), in his comprehensive book *Teaching by Principles*, recommends that ‘the teachers articulate their language, slow it down, use simpler vocabulary, and speak in grammar structures just above the student's level’(comprehensible input or ‘i+1’ as recommended in Natural Approach). Nunan (1989) proposes the following categories and a tally sheet for keeping a log of the ‘Teacher Talk’, which proves to be helpful while observing a foreign language classroom.

**Table No. 1: Tally sheet for analyzing classroom interaction (Nunan 1989)**

Teacher talk type	Tallies	Total
1. Teacher asks a display question		3
2. Teacher asks a referential question		4
3. Teacher explains a grammatical point		0
4. Teacher explains meaning of vocabulary item		0
5. Teacher explains functional point		0
6. Teacher explains point relating to the content (theme/topic) of the lesson		1
7. Teacher gives instructions/directions		6
8. Teacher praises		1
9. Teacher criticises		0
10. Learner asks a question		3
11. Learner answers question		4
12. Learner talks to another learner		
13. Period of silence or confusion		3

The present study referred to Okazaki (1990) for discussing Japanese classroom observation. Okazaki listed the following key elements for classroom observation.

#### 1. Teaching skills

<sup>1</sup> **Teacher talk** includes everything that a teacher talks in a classroom.

- (1) Teacher Talk
- (2) Activities
- (3) Handling of questions and answers, Handling of questions
- (4) Nomination (timing and the way of calling a student)
- (5) Usage of blackboard
- (6) Dealing with students' errors
- (7) Gaze
- (8) Whether there is any consideration for diversity of students

## **2. The teacher's attitude**

- (1) Degree of observation of students
- (2) Teacher's attitude towards own failure, dealing with own stumbling

## **3. Student observation**

- (1) Interaction
- (2) Input
- (3) The students as a whole

## **Discussion on the Aspects Important for Classroom Observation**

Deep knowledge of the subject is considered to be the first and foremost condition of an effective teacher and is always given importance in case of all subjects including foreign languages. Secondly, sufficient preparation of the lesson is a universal expectation from a teacher.

However, the present paper focuses on some other aspects which need due attention in a foreign language classroom.

### **1. Teaching Skills**

Teaching skills include various criteria for observing a teacher in a classroom.

#### **A. Teacher Talk**

The first element for classroom observation is Teacher Talk. It is a crucial aspect of observing a classroom dynamics. The speed at which teacher talks influences the learning. It need not be too fast or too slow or loud. A natural speed with comprehensible vocabulary is considered to be ideal.

The teacher's talk performs many functions. To sum up various categories based on Bowers(1980) and Ramirez et.al (1986), the following list can be considered for noting the Teacher Talk.

- |               |                 |
|---------------|-----------------|
| 1. Responding | 7. Eliciting    |
| 2. Sociating  | 8. Explaining   |
| 3. Organising | 9. Commanding   |
| 4. Directing  | 10. Questioning |
| 5. Presenting | 11. Modeling    |
| 6. Evaluating | 12. Feedback    |

All the above functions form the core of a foreign language classroom interaction. The teacher talk is characterised by many questions which are commonly divided into two categories. 1) Display question and 2) Referential question. Their characteristics are given further.

1. Display Questions can be called as ‘known information questions’. The teacher when asks such questions knows the answers and wants the students to display their understanding or knowledge of the subject. These questions are a kind of confirmation before proceeding to new content or higher level. E.g. in a beginners level class:
2.
  - a. T: What is there on the table? (pointing to the table in the classroom)
  - b. S: There is a pencil on the table.

The Display Questions are useful as they are clearly focused on the educational goals. They are framed very regularly in a classroom and are also found in textbook exercises in abundance. However, they may fail to initiate interest among students.

3. Referential questions can be called as ‘true information questions’. The teacher when asks such questions, he/she does not know the information and it is an attempt to know real information. E.g. in a beginners level class on Monday:

T: What did you do on weekend?  
 S: I went on a picnic with my family.  
 T: Oh, that is nice! How was it? / Where did you go? ...

As we can see, Referential questions raise the quality of the classroom interaction from the communication perspective. The conversation develops as the topic is of interest for the students and also creates meaning and purpose for answering the questions. It becomes a motivating factor and there is every possibility of increase in the amount of students’ speech.

Therefore, during the observation of a foreign language classroom, we need to pay attention to the categories of teacher talk as well as the type of questions asked by the teacher.

On the other hand, it is also important to evaluate whether there is there a clear response to students' answers and whether the response to students' questions suitable. (E.g. not spending too much time only on one student's question/ handling questions that drift away from lesson content etc.)

### **B. Difficulty Level of the Teacher Talk**

The difficulty level of the vocabulary and grammar used by the teacher in a classroom determines the comfort of the students and influences the outcome of the teaching-learning process. The teacher is expected to make the transition from known content to new content smooth through interaction. The new learning items are introduced in a gradual manner, or in i+1 fashion as proposed by Natural Approach. Here, it is important whether the teacher takes help of another language as a medium, such as the student's first language. If yes, then it is critical to know whether such use is limited to explain only difficult grammatical concepts or vocabulary such as abstract nouns, or is used excessively. It should also be observed whether the content demanded as answer of the teacher-initiated question is appropriate for the current level of students.

The teacher is expected to adjust the pace depending on the response and reaction of the students and take pause when necessary. Such an adjustment is possible only if the teacher efficiently notes the students' facial expressions and gestures.

### **C. Use of materials**

Effective use of blackboard, textbook, practice materials and audio-visual aids to facilitate understanding of the content and real life materials are expected. The use of Real life materials (e.g. newspapers, magazines, videos of news and their scripts, pamphlets etc. that are usually used by the native speakers of that language) brings a foreign language classroom closer to the target language environment. Effective use of blackboard for teaching scripts, drawing illustrations or explaining syntactical structures contributes to the success of the lesson. The writing on the blackboard should be error-free and easy to read. The use of blackboard should be appropriate (for assisting comprehension but not spoon feeding the students). Particularly in case of Japanese, the teacher may need to write the reading for difficult kanji.

Nonetheless, the gestures used for conveying the meaning as a complement of the teacher talk and text on blackboard must be observed too.

### **D. Careful selection of topics with which the students can relate**

The topics selected for the activities should be of students' interest to keep up their motivation and ensure their participation. The students should be ready and prepared to listen to the teacher. This is particularly important because of the lack of exposure to the target (here, foreign) language culture and society. If the content and topics are very remotely related to the students, it will affect the students' participation. In case of difficult content, effort taken to assist students' understanding should be evident through repeating, rephrasing and summarizing etc.

## **2. Activities Conducted in the Classroom**

The instructions for activities should be clear and thorough (E.g. if needed, with appropriate help of students' first language). The teacher should provide a model/ present an example before the students. Students' questions about activities need to be entertained and answered. There should be some opportunity for students' voluntary display of their role? (E.g. selection/ exclusion of certain elements in the activity or selection of content details). There should be a smooth transition from one activity to another without any strange pauses or confusion.

## **3. Communication Skills**

A teacher as a communicator needs to maintain an appropriate voice quality and volume. Secondly, communicating openly and freely with the whole class becomes necessary without demonstrating a stiff manner or hiding behind a podium.

A teacher's communication skills are considered as a prerequisite of a foreign language classroom, where merely providing knowledge of the target language is not sufficient, but it is necessary to interact with the students and create opportunities for the language usage and performance.

The teacher while communicating has to call out names of the students. It is important to check whether the teacher calls out students in a sequence for a task or at random, does the teacher call students after asking questions as per her judgment or after seeing the raised hands of volunteering students. Making a shy or hesitant student talk is a result of the teacher's good communication skills.

Communication skills and teaching skills go hand in hand while addressing the students' errors. The errors if handled indirectly, the flow of students' communication is not affected. The errors should be corrected in such a way that students do not lose confidence. It becomes an important criteria in Indian scenario of large numbered classes that the teacher giving similar attention to all students (and is not just engrossed in lesson plan and blackboard), maintains an eye contact and no 'Blind Spots' are created.

## **4. Observation of the Students**

Observing the students during the lesson is as important as observing the Teacher Talk. Particularly, in a foreign language classroom, one has to observe the nature of communication taking place through class activities. The interaction should be meaningful with a specific goal or task to be accomplished such as filling an Information Gap. Questions on vocabulary, syntax and teacher talk should be entertained and their wish for a specific content (of interest) for activities should be answered. Active participation and a high degree of interest of student should be evident in the classroom.

## **5. Attitude of the Teacher**

The teacher's attitude determines the participation and motivation of the students. It becomes important to check whether the teacher encourages the students and giving them confidence. However, even for a class of adult students, a teacher's control on the class proceedings and time management is assumed in any teaching method. The teacher's attitude towards own failure and the way of dealing with own stumbling shows the maturity and experience of the teacher. A veteran teacher handles the failure positively and in constructive manner.

## 6. Key Elements Important for the Outcome of the Teaching-learning Process

Apart from the above-mentioned, there are some significant aspects which determine the outcome of the teaching learning process as a whole. They can be observed during the classroom time. The following aspects should also be included for a better observation of the classroom.

1. Organisation of the subject
2. Clear linking of the objectives, teaching contents and outcome, and sharing them with students
3. Preview, treatment and review of the learning goals
4. Realization of the educational goal (evaluation method for checking the achievement level of students for contents which are listed as educational goals)

The following criteria can be said to be critical for the outcome of education as a whole, irrespective of subject to be taught.

1. Assisting students to become independent
2. Initiating and encouraging critical thinking and analysis (through discussion and brainstorming)

## Conclusion

The present paper has a discussion of various aspects to be considered while observing a foreign language classroom such as Teaching skills, Communication skills, Teacher Talk etc. The paper is an interim step towards developing a guideline or a format for a language classroom observation. As an application of the theory, a Classroom Observation Report Template is being developed with due weightage given to the inputs given by the author for specific needs of a Japanese language classroom. The report will guide the pre-service teachers in training. It will also serve as an assessment rubric for evaluation of their learning during the training. However, classrooms of other languages can also develop a report template based on the above discussion to suit their needs.

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## **Onset-Coda and Positional Asymmetry in Marathi and Varhadi: An Optimality Theoretic Account**

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**Abstract**

The present study endeavours to address few phonological issues better known as positional asymmetry and onset-coda asymmetry attested in Marathi an Indo Aryan language spoken in Maharashtra and its variety, Varhadi, spoken in the Vidarbha region. In the patterning of segmental speech sound, segments in privilege or prominent position such as syllable onset, roots, and root initial syllables resist and trigger alternation whereas segments in non-privilege or non-prominent positions, such as codas, are neutralized and targeted for alternation (Beckman, 1998). This, onset-coda licensing and positional asymmetry is best evident in the phonological process of deletion and assimilation in Varhadi and Marathi. Thus, three types of deletions, (i.e. word-final singleton consonant deletion, stem-final vowel deletion and syllable initial second consonant deletion) and the assimilatory processes (palatalization, voicing assimilation as regressive and retroflexion as progressive assimilation) are taken into consideration for the analysis. These phonological processes have been interpreted, discussed and analyzed in Optimality theoretical framework. The study finds that, though the phenomenon of positional privilege or positional faithfulness is observed cross-linguistically, there is a natural class of segments, i.e. Retroflex in Marathi which do not prone to alternation, rather they resist and trigger alternation despite occurring in the coda, a non-privileged position. This is evident in the instances of retroflexion, progressive assimilation which goes against the well-established view of positional faithfulness and positional privilege and adds the crucial characteristics to the debate on onset-coda and positional asymmetries.

**Keywords:** Onset-coda asymmetry, positional asymmetry, Licensing, Directional of Assimilation, deletion, Vowel hiatus. Marathi Phonology, Varhadi Phonology.

## 1. Introduction

In the patterning of the speech sounds, there are some phonological positions in which segments are more prone to alteration whereas there also exist some phonological positions which resist any kind of such alteration. The differences of this kind are referred to as positional asymmetry. Beckman (1998) enlists certain positions known as privilege/prominent positions such as syllable onset, roots, and root initial syllables which resist as well as trigger alternation and non-privilege/non-prominent positions such as codas which are neutralized and targeted for alteration. As onset and coda exhibit different phonological behavior, the study with regard to this is known as onset coda asymmetry. The present study attempts to address a set of questions concerning onset coda and positional asymmetries in the light of some phonological processes in Varhadi spoken in Vidarbha region of Maharashtra, and Marathi, a standard variety spoken in the same state. The phonological processes of assimilation and deletion are explored, discussed, examined, and analyzed mainly in Optimality Theory framework in order to address the phenomenon distinctly. The paper will try to examine the unexplored peculiarities of positional asymmetries and onset coda licensing attested in both of the varieties.

## 2. Statement of Research Problems

The research problems are divided in two parts 1) regarding deletion and 2) regarding assimilation. Research problems involved in the phonological process of deletion are: a) what are the positions of the segments which are more prone to deletion and what are the positions of segments which resist this alteration? b) Why do only the consonant in the coda position gets deleted and not the consonant in the onset position? c) Why it is the case that some particular segments in particular position are affected by phonological processes? d) Why the second segment in the syllable/word is prone to deletion and not the first one? e) Why do Varhadi prefer to delete stem final vowel instead of stem initial vowel?

Research problems involved in the process of assimilation are a) what are the positions of the segments which are more prone to assimilation or alteration and what are the positions of segments which resist and trigger the feature change like assimilation? b) Why the segment occurring in the coda position tends to agree in terms of feature with the following segment in the onset position? and c) In spite of being in a privilege position why in some cases onset tends to agree with the preceding segment in the coda position?

## 3. Methodology

The data, for the present research, has been collected from both primary as well as secondary sources. The primary data has been collected from native speakers of both of the varieties, Varhadi and Marathi; however, the secondary data has been confined to standard publications on Marathi (Kelkar, 1958, Pandharipande 1997). Since it is widely acknowledged

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that Optimality Theory can give a fairly strong and stable representation of the phonological regularities and patterning in world languages, the same framework will be used to address the research questions and analyze the data.

#### **4. Literature Review**

Beckman's (2004) says that since the work of Steriade (1982) and Itô (1986, 1989), onset/coda feature licensing asymmetries have witnessed more works in the generative phonological literature. As stated earlier, Beckman (1998) has carried out a research with regard to psycholinguistic and perceptually prominent positions which license different phonological processes such as assimilation, dissimilation and vowel harmony etc. in languages. These prominent positions include root, root-initial syllables, stressed-syllables and syllable onsets. Segmental and featural contrasts are maintained in those positions although sometimes they are subject to neutralisation in non-prominent positions.

In addition to the positional asymmetry, the notion of positional strength asymmetry is found in Gordon (2004) who argues that prosodic positions like word-initial syllables and the root are endowed with inherent strength. For instance, the attraction of stress (see, e.g., Hyman 1977 on initial stress, Alderete 2001 on root stress), segmental fortition processes (Zoll 1998, de Lacy 2001, Smith 2000, 2002), the ability to license a richer array of phonological contrasts, and resistance to deletion or lenition eliminate contrasts (see, e.g., Steriade 1995, Casali 1997, Beckman 1999, Lombardi 2001) can be cited to exemplify the works and issues of positional strength (p. 692).

Furthermore, Steele (2005) has also carried out research in which he argues that Prosodic strong positions such as onsets and stressed syllables licence a wider range of segmental contrast regarding voicing and place etc. than the relatively weaker positions which include codas and unstressed syllables. For example, contrastive obstruent voicing is attested only with onsets, not codas (Itô, 1986). Thus, the Onset-coda licensing asymmetries are observed most frequently. However, there seems to be a wide research gap as there are almost no research carried out in this on Indian languages from this phonological aspect. Thus, I would try to put forth my arguments with the help of data on Marathi and Varhadi spoken in Maharashtra.

#### **5. Analysis and Discussion**

To find out onset-coda licensing and positional asymmetry, the phonological process of deletion and assimilation in Varhadi and Marathi has been considered for analysis. It includes three types of deletions, (i.e. word-final singleton consonant deletion, stem-final vowel deletion and syllable initial second consonant deletion) and the assimilatory processes such as palatalization, voicing assimilation as regressive assimilation and retroflexion as progressive assimilation.

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## 5.1 Positional Asymmetry in Deletion

Deletion is a phonological process by which a sound present in its underlying phonemic form is removed from the phonetic form in certain environments. There are some marked phonological positions where segments are subject to deletion whereas there exist some positions which show resistant to this process. There is a long tradition of interpreting such differences widely known as positional asymmetry. Harris (2011) opines that, whole-segment deletion is a pervasive phenomenon in the world's languages and there are certain phonological contexts where consonants are prone to deletion, usually in clusters or word finally.

The present section attempts to show onset coda and other positional asymmetries attested in a phonological process of deletion in Varhadi. They are as follows:

1. Word final singleton consonant deletion
2. Stem final vowel deletion and
3. Syllable initial Second consonant deletion.

### 5.1.1 Word Final Singleton Segment/ Consonant Deletion

In Varhadi spoken in Vidarbha region of Maharashtra, the coda, a word-final singleton consonant in the third person, plural, present tense construction, gets deleted in word-final position. Here, the process of coda deletion is employed as a repair strategy to repair the marked structures, i.e. syllables with coda to produce less marked or relatively well-formed structures, i.e. coda-less syllable.

Marathi	Varhadi	Gloss
a) /sandəvʈat/	[san.dəv.ʈa:]	'split-3-pl-prs'
b) /maŋgʈat/	[maŋg.ʈa:]	'demand-3-pl-prs'
c) /mʰəŋʈat/	[mʰəŋ.ʈa:]	'say-3-pl-prs'
d) /kəɾʈat/	[kəɾ.ʈa:]	'do-3-pl-prs'.
e) /dʒaʈat/	[dʒav.ʈa:]	'burn-3-pl-prs'
f) /pʌʈat/	[pɛ.ʈa:]	'drink-3-pl-prs'
g) /əɪkʈat/	[əɪk.ʈa:]	'listen-3-pl-prs'
h) /vɪkʈat/	[ɾkʈa:]	'sell-3-pl-prs'

The above data from Varhadi distinctly shows asymmetry, that onsets are licensed and preserved to produce less marked structure whereas codas are not licensed and deleted to produce the less marked structure.

Marked Structure	Unmarked/ Less marked structure
CVC	CV
→	

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The following tableau shows how onset coda licensing asymmetry is attested to in the deletion of final singleton consonant. Here the coda, /t/ is not licensed and thus deleted in word final position whereas onset is licensed and thus, it does not undergo alteration. Deletion results from faithfulness constraints, MAX-IO being outranked by Markedness constraint, NO-CODA in **Varhadi** to make the structure less marked.

Table 1. No-Coda >> Max-IO

Input: /sandəʋtət/	NO-CODA	MAX-IO
a. san.dəʋ.tət	***!	
b. san. dəʋ.tə:	**	*

Though the candidate, 1b) incurs the violation of lower ranked MAX-IO, it incurs only two violation of the NO-CODA constraint which is high ranked in Varhadi and thus chosen as a winning candidate over 1a) as this candidate incurs three violations of the higher ranked NO-CODA constraint.

From the above instances, the question arises, as to why codas in the word final position are deleted while the onsets resist alteration? This positional asymmetry can be addressed through above-mentioned markedness constraints in Optimality theory which requires that syllables must not end in consonant or coda.

### 5.1.2 Stem-final Vowel Deletion

The phenomenon, positional asymmetry is not confined to consonants only. Providing instances from French and Karok, Harris (1998), claims that vowel sequences lacking an intervening consonant are cross-linguistically dis-preferred. Whenever morpheme concatenation threatens to create a hiatus configuration of this sort, languages can take various measures to resolve it. One of the most favoured measures of these is to delete one of the vowels – either the first, as in French or the second, as in Karok.

Now, the case of stem final deletion vowel in Varhadi is to be taken for study. It is observed that the stem-final [e] is deleted before/instead stem initial [ɪ]. The following input from Marathi has CV.VC syllable structure, which shows cross-linguistically dis-preferred or marked vowel sequencing. Thus, the process of stem final [e] deletion is driven by the pressure to simplify the syllable structure and to make it less marked, i.e. CVC. It can also be noted that stem-initial vowels lengthen to compensate for the loss of the deleted vowel.

CV.VC	→	CVC	
Marathi		Vathadi	Gloss
a) / <u>d</u> e-in/		[d̪i:n]	‘give-fut-1prs’ (I will give)
b) /g <sup>h</sup> <u>e</u> -in/		[ghi:n]	‘take-fut-1prs’ (I will take)
c) /p <u>e</u> -in/		[pi:n]	‘drink-fut-1prs’ (I will drink)
d) /n <u>e</u> -in/		[ni:n]	‘take away-fut-1prs’ (I will take away)

### 5.1.2.1 Why Stem final [e]? And Why not Stem Initial [ɪ]?

The issue of vowel deletion in hiatus has been addressed by Casali (1997). Casali accounts for the restrictions on elision target within a constraint-based theory which claims that languages preferentially pre-serve phonological elements in certain prominent positions. He has produced evidences of preferential preservation of word-initial vowels over word-final vowels in hiatus context in a variety of languages.

Here, the deletion stem final [e] clearly shows the positional asymmetry attested to in the process of vowel deletion in Varhadi. Note that [e] deletion applies where two vowels are adjacent in the input, stem final [e] and stem initial [ɪ] but the deletion targets only the vowel in final position [e] and not [ɪ]. It is mainly because of its position in the syllable. Beckman (1998) argues segments in prominent position are resistant to alteration. The functional motivation for this resistance is clear; phonological contrast is preferentially maintained in the prominent positions as they take priority in perception.

Word-initial segments are often realised with more contrasts than segments at the end of the word. It is because in the prosodic domain initial segments in a wide variety of languages undergo a process of strengthening relative to their non-initial counterparts (Chao and Jun 2000). In the same manner vowel-initial words express contrast which is neutralised elsewhere, often resisting the reduction process.

The constraint account for this is ONSET which requires that *syllables must not begin with vowels*; it is satisfied only by syllables that have an initial consonant. Thus, the stem-final vowel [e] has been deleted *to avoid the onset-less syllable*. Here, therefore the constraint ONSET is ranked high to have onsets and to outrank MAX-IO and DEP-IO.

Thus, the constraint ranking is as follows. ONSET, \*Vowel Hiatus, Suffix VFaith >> Max-IO.

Table 2

Input: /d̪e-in/	ONSET	*Vowel Hiatus	Suffix VFaith	MAX-IO
a. d̪e.in	*!	*		
b. d̪in				*
c. d̪en			*!	*

Though the candidate, b) incurs the violation of lower ranked MAX-IO, it satisfies the ONSET constraint which is ranked high in Varhadi and thus chosen as a winning candidate over a) and c). While candidate a) violates the higher ranked ONSET and \*Vowel Hiatus, candidate c) fatally violates Suffix VFaith followed by one more violation of the MAX-IO constraint.

### 5.1.3 Word/Syllable Initial Second Consonant Deletion

Languages differ along the dimension of complexity of syllable margins. Universally, languages allow simple onsets but put restrictions on the occurrence of the complex onsets. Thus, complex onsets are said to be universally marked as compared to simple onsets. According to the standard syllabification model summarised in Harris (2011), deleting a consonant in clusters and word-final positions bring syllable structure in a less marked state. Removing a consonant from a cluster can open a previously closed syllable, simplify an onset, or reduce the size of a complex coda.

Many languages actively avoid complex onsets by using repairs such as vowel epenthesis and consonant deletion. Varhadi employs deletion as a repair to avoid complex onsets. In this variety second segment of a consonant cluster is deleted in word/syllable initial position. In syllabic terms, the deletion simplifies onset clusters.

Marathi	Varhadi	Gloss
a) /b <sup>h</sup> rəʃ.t̪a.tʃar/	[b <sup>h</sup> əʃ.t̪a.tʃar]	‘Corruption’
b) /vr̩ən/	[v̩ən]	‘Rashes’
c) /ra:t̪r̩ə/	[r:t̪]	‘Night’
d) /brah.məŋ/	[ba.mən]	‘Brahmin’

In the above examples, (a), (b) and (d), show second consonant from the first syllable it deleted. (c) Shows a case where deletion is taking place in the second syllable as well.

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The following tableau will show, how the initial cluster reduction results from \*Cr and MAX-C being outranked by of a \*COMPLEX<sup>ONS</sup>. Within the Optimality Theory framework, onset cluster reduction is attributed to the ranking of the markedness constraint \*COMPLEX<sup>ONS</sup>, which does not allow complex onset, above another markedness constraint. \*Cr prohibits [r] to occur as the second segment in a consonant cluster. The faithfulness constraint MAX-C prohibits deletion. \*SG prohibits aspiration.

Table 3. \*COMPLEX<sup>ONS</sup>, \*Cr >> MAX-C, \*SG

Input: / b <sup>h</sup> rəʃtʌtʃar /	*COMPLEX <sup>ONS</sup>	*Cr	MAX-C	*SG
a. b <sup>h</sup> rəʃ.tʌ.tʃar	*!	*		*
☞ b. b <sup>h</sup> əʃ.tʌ.tʃar			*	*
c. brəʃ.tʌ.tʃar	*!	*		

In the above tableau a candidate a) fatally violates the higher ranked constraints \*COMPLEX<sup>ONS</sup> followed by \*Cr and \*SG thus, it cannot be a winning candidate. Candidate b) incurs two violations; one of MAX-C, and another of \*SG a lower constraint. The deleted consonant, [r] is an input segment which does not have a correspondent in the output, therefore, the faithfulness constraints, MAX-C is violated when a cluster is reduced, but still, it is a winning candidate as it satisfies the higher ranked markedness constraint \*COMPLEX<sup>ONS</sup>. Candidate c) violates all the constraints. It fatally violates \*COMPLEX<sup>ONS</sup>, followed by one more violation of \*Cr.

The above examples such as (/b<sup>h</sup>rəʃ.tʌ.tʃar/ → [b<sup>h</sup>əʃ.tʌ.tʃar] but not /b<sup>h</sup>rəʃ.tʌ.tʃar/ → \*[rəʃ.tʌ.tʃar] imply that it is not only onsets and codas but segments in other positions as well that show positional asymmetry. In the above examples of deletion, the second segment, C<sup>2</sup>, [r] in the word/syllable initial onset consonant cluster, is subjected to deletion whereas the first segments C<sup>1</sup> [b<sup>h</sup>, v, ʌ and b] in the word/syllable initial onset consonant cluster resist alteration. Above instances also distinctly unveil the fact that first segments in the word/syllable initial consonant cluster strongly resist alteration whereas segments in other positions are prone to alteration. Thus, it is evident that the alteration in segments is due to their position in the syllable. The /r/ deletion can be explained by sonority dispersion principle which is abbreviated as SDP (Clements 1990 as cited in Kenstowicz 1994: 283). The following scale shows what is the cross linguistic preference for the CV in terms of dispersion of sonority.

CV: OV > NV > LV > GV. [O=obstruent, N=Nasal, L= Liquid, G=Glide]

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Thus, in order to obtain OV form OLV the L i.e. liquid /r/ is deleted. Hence, OLV → OV i.e. /b<sup>h</sup>rə/ → [b<sup>h</sup>ə] by deleting the intervening liquid /r/ from the /b<sup>h</sup>rə/.

Beckman (1998) mentions that phonological asymmetries do not constitute a random collection of positional oddities, but rather a closely related constellation of facts which cluster around a single generalisation: *segments in prominent position are resistant to alteration*. Here in C<sub>1</sub>C<sub>2</sub> sequence, since the C<sub>2</sub> is in the non-prominent position, it is vulnerable to alteration, whereas C<sub>1</sub> is in the prominent position and thus strongly resists alteration. The functional motivation for this resistance is clear; phonological contrasts are preferentially maintained in prominent position as these positions are precisely those which take priority in perception.

According to Dogil (2007) sounds with higher degree of <sup>1</sup>stricture are stronger than the ones with a lower degree of the stricture. It is evident in their resistance as well as in their behaviour in general sound laws. The degree of stricture is illustrated as follows.

The degree of stricture:

Stops  
Fricatives  
Approximants  
Vowels

It is also noted that the more complete stricture also implies higher segmental strength. It is hypothesised by the model that laterals allow less co-articulatory efforts than rhotics. The phonotactic asymmetry of the lateral cluster (lr- initial clusters and -rl final clusters cross-linguistically) also appears to support that rhotics are weaker than laterals.

Completeness of stricture:

Stops  
Laterals  
Rhotics

This view supports that the stops [b, b<sup>h</sup>, t̪] in prominent position i.e. first member of word initial onset clusters and approximant [v] are stronger than the rhotics [r] i.e. second member of the word initial onset cluster, in all of the instances given above in the section, Word/Syllable Initial Second Consonant Deletion. Therefore, the stops resist alteration and do not undergo change like weaker rhotics.

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<sup>1</sup> Stricture= narrowing

## 5.2 Assimilation and Positional Asymmetry

The present section aims to show positional licensing and asymmetry through the direction of the process of assimilation attested in Marathi. The cross-linguistic observation, that, the direction of assimilation is usually regressive bears the testimony for the hypothesis that, onsets are licensed and stronger, thus resists alteration comparing to segments in other positions. However, it is not true in progressive assimilation, as segments in the coda position do not prone to alteration; instead they resist and trigger alteration.

### 5.2.1 Defining Assimilation and its Types

Assimilation refers to a process in which one segment takes on the features of the neighboring segment. Assimilation is said to occur when a speech sound undergoes a change in articulation in connected speech, becoming more like another adjacent sound. The assimilation process is of three types: Progressive Assimilation, Regressive Assimilation and Reciprocal Assimilation. Assimilation in which the following sound affects the preceding sound is said to be regressive in nature and, therefore, it is called *Regressive Assimilation*. An assimilation in which the preceding sound affects the following sound, as in small, is said to be progressive in nature and is therefore called *Progressive Assimilation*. The next section examines the issue of direction of assimilation and positional asymmetry in a comprehensive manner employing optimality theoretical framework.

### 5.2.3 Assimilatory Processes in Varhadi and Marathi

The assimilatory processes taken into consideration to show this positional licensing and asymmetry are palatalisation, voicing assimilation as regressive and retroflexion as progressive assimilation process. In regressive assimilation, codas prone to alteration owing to their positional weakness and markedness whereas segments in onset position resist and trigger alteration because they possess more positional privilege and strength than segments in coda position. In progressive assimilation, segment in onset position undergoes alteration despite having positional strength privilege, because the segment in coda position has more segmental strength than onset's positional strength.

### 5.2.4 Regressive Assimilation: Evidence for Positional Licensing Asymmetry and Salience

Regressive assimilation is defined as, as a phonological process in which, segment occurring in the *coda position tends to agree in terms of features with the following obstruent in the onset position*. There are three types of regressive assimilation observed in Marathi, i.e. palatalisation, voicing assimilation and devoicing.

### 5.2.4.1 Palatalization: Evidences from Marathi

Palatalisation is a major regressive assimilation process in both the varieties. The data given below strengthens the point that onsets are stronger, resist alteration and trigger assimilation, owing to their privileged position in the syllable whereas, codas are prone to alteration and agree in terms of place to the following onset due to their occurrence in the non-privileged and weaker position.

The dental stop /t/ in coda position takes on the features of palatal fricatives /c/ and /j/ which are in onset position and becomes palatalized before it.

- a) /haṭ/ ‘hand’ + /ca/ ‘POSS’ → [hacca] ‘of hand’
- b) /gaṭ/ ‘sing’ + /ja/ ‘SUFIX’ → [gajja] ‘keep singing’
- c) /aṭ/ ‘inside’ + ca ‘POSS’ → [acca] ‘of inside’

#### 5.2.4.1.1 Palatalisation: Evidence from Varhadi

The instances of Palatalization are also found in Varhadi. The voiceless dental stop /t/ and dental aspirated stop /tʰ/, aspirated retroflex stop /tʰ/ occurring in the coda position, takes on the feature of palatals when followed by a palatal in the onset position.

A. The aspirated dental stop /tʰ/ and aspirated retroflex stop /tʰ/ becomes /c/ before /c/ in Varhadi.

- a) /tʰe/ ‘there’ + /ca/ ‘POSS’ → /tʰ/ + /ca/ → [tʰicca] ‘of there’.
- b) /kuʰe/ ‘where’ + /ca/ ‘POSS’ → /kuʰ/ + /ca/ → [kucca] ‘of where’.
- c) /tʰe/ ‘here’ + /ca/ ‘POSS’ → /tʰ/ + /ca/ → [tʰicca] ‘of here’.

B. The dental /t/, aspirated retroflex stop /tʰ/ and aspirated dental stop /tʰ/ in coda position are palatalized when they are followed by a palatal /j/, /c/ and /c/ respectively in the onset position in Varhadi.

- a) /kʰaṭ/ ‘eat’ + /jaj/ ‘Sufix’ → /kʰaṭ/ + /jay/ → [kʰajja] ‘keep eating’
- b) /kuʰe/ ‘where’ + /ca/ ‘POSS’ → /kuʰ/ + /ca/ → [kucca] ‘of where’.
- c) /tʰe/ ‘there’ + /ca/ ‘POSS’ → /tʰ/ + /ca/ → [tʰicca] ‘of there’.

The ranking of faithfulness and markedness constraint which account for the process of palatalisation in Marathi demands a deeper engagement. Here the ranking is IDOns, Agree >> IDPlace. It implies that high-ranking onset faithfulness constraints permit a broad range of phonological contrasts in onset position, and they render onsets resistant to many phonological processes. Codas, lacking release, are accorded no special faithfulness properties; consequently,

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codas often display a reduced segmental inventory, relative to onsets, and often undergo assimilation.

Table no.4 Palatalization IDOns, Agree Place >> IDPlace

Input: / haṭ+ca /	IDOns	AgreePlace	IDPlace
a. haṭca		*!	
☞ b. hacca			*
c. haṭṭa	*!		*

In the above tableau, the candidate a) violates AgreePlace which requires consonants to be agreed in the place feature. The candidate c) gravely violates the higher ranked IDOns which requires onset to be faithful to underlying specification. As the candidate b) satisfies the higher ranked IDOns and Agree place, at the cost of violating ranked IDPlace, is a winning candidate.

#### 5.2.4.2 Voicing Assimilation: Evidence for Onset Coda Asymmetry

The following examples of voicing assimilation also show regressive assimilation in Marathi: Voiceless plosives in the *coda position takes on the voicing feature from voiced plosive when it is followed by voiced plosive in onset position and vice versa*. It also supports the onset coda debate and serves as the clear instance of onset coda licensing and positional asymmetry in the distribution of the segments. In the following examples / t̪/, /k/ and /c/ are showing assimilation with their following adjacent sound.

#### Voicing and Positional Asymmetry

- a) /b<sup>h</sup>aṭ/ ‘rice’ + /b<sup>h</sup>aḍzi/ ‘curry’ → [baḍbhd̪zi] ‘rice n curry’  
 b) /məṭ/ ‘vote’ + /ḍata/ ‘doner’ → [məḍḍaṭa] ‘voter’  
 c) /hək/ ‘right’ + /ḍar/ ‘SUFFIX’ → [həḍḍar] ‘rightful’  
 d) /ek/ ‘one’ + /ḍa/ ‘times’ → [eḍḍa] ‘once’  
 e) /pæc/ ‘five’ + /ḍa/ ‘times’ → [pajḍa(r)] ‘five times’  
 f) /væc/ ‘read’ + /jəra/ ‘a bit’ → [vəjjəra] ‘read a bit’

Table no. 5. Direction of voicing Assimilation in Marathi (IDOns, Agree voice >> IDVoice)

Input: / hək+ḍar /	IDOns	AgreeVoice	IDVoice
a. hək.ḍar		*!	
☞ b. həg.ḍar			*
c. hək.ṭar	*!		*

In the above tableau, candidate (a) violates AgreeVoice because it has an obstruent cluster that is not uniform in voicing. The cluster in a candidate (c) is uniformly voiceless, and so satisfies AgreeVoice; but it has done this at the cost of being unfaithful to the onset's laryngeal specification, violating IDOns and IDVoice. Thus, both the candidates (a) and (c) will lose to (b), where the coda has assimilated to the onset, satisfying both AgreeVoice and IDOns and violating only IDVoice.

Lombardi (1999) observes that the constraint AGREE requires obstruent clusters to agree in voicing. This constraint will, of course, be in conflict with the Faithfulness constraints, which prefer underlying specifications to remain the same. But not all faithfulness constraints are equal. The subset relationship between IDOns and IDVoice has the result that it is more significant to be faithful to onset laryngeal specification than to the coda (or elsewhere) specification. Thus, where the members of an input cluster disagree in voicing, the only way to satisfy the AGREE constraint will be for the coda to get assimilated to the voicing of the onset.

### 5.2.4.3 Devoicing and Positional Asymmetry

Devoicing, one of the process of retroflexion in Marathi, also bears the testimony for the fact that codas are weaker than onsets and thus tend to agree with underlying specification of onset. In the following instances from Marathi, voiced segments in the coda position taking on the features of Voiceless segments. It also adds support to positional privilege view.

- a) /ɑj/ ‘today’ + /ca/ ‘POSS’ → [acca] ‘of today’
- b) /kuj/ ‘rot’ + /ka/ ‘SUFFIX’ → [kucka] ‘rotten’
- c) /nɑɡpʊr/ ‘name of a city’ → [nɑkɔpʊr] ‘name of a city’
- d) /pɑŋ/ ‘water’ + /cət/ ‘SUFFIX’ → [pɑncət] ‘tasteless’

Table no.6 Assimilation to Voiceless-ness in Marathi (AgreeVoice, IDOns >> IDVoice)

Input: / kuj.ka/	AgreeVoice	IDOns	IDLar
a. kuj.ka	*!		
☞ b. kuc.ka			*
c. kuj.ga		*!	*

Candidate (a) violates AgreeVoice, since the cluster does not agree in voicing. Candidate (c), with progressive assimilation, obeys AgreeVoice, but has done so at the expense of violating both IDOns and IDLar, as it has voiced an underlying voiceless onset. Therefore, the optimal candidate will be (b). By devoicing the coda, this candidate has achieved the satisfaction of

AgreeVoice. The whole cluster is voiceless, and it has gained this by violating only IDLAR (the coda has changed from voiced to voiceless) but not IDOns (the onset has not changed). This proves the point that segments appearing in the onset position are stronger and triggers assimilation and the features associated with coda position are neutralised because of their weak position in the syllable.

The reason behind why the segments in coda position are prone to alteration whereas segments in onset position resist alteration is rooted in the concept of strength. It is generally acknowledged among phonologists that different positions within the word often behave differently depending on the relative strength of that context. For example, contexts such as the initial position of a syllable, foot, and word have been found cross-linguistically to favour the preservation of phonological contrasts and resist neutralisation processes (e.g., Beckman 1998; Lombardi 1999; de Lacy 2002; Smith 2002). Those contexts are judged to be strong, perceptually salient, or prominent. While other contexts can also support phonological contrasts, they are considered to be weaker because they are more vulnerable to neutralisation processes that merge underlying distinctions. Some of those weaker contexts include syllable-final, word-final, and foot-medial positions. Nootboom's (1981) also supports the view that, word onsets should be more resistant to phonological change than word endings.

### **5.2.5 Progressive Assimilation: Evidence for Positional Asymmetry**

Progressive assimilation refers to a phonological process in which segment in the onset position takes on the feature of the segment in the coda position. Generally, the process of assimilation is regressive, i.e. the segment in the coda position takes on the features of the segment in the onset position; as onsets are in the privileged position. This positional privilege plays the crucial role in the direction of assimilation. However, it is interesting to note that, there exist a class of segments in the consonant inventory of Marathi which goes against the well-established view of positional privilege and positional faithfulness. The class of segment which shows this phenomenon is retroflex. In the process of retroflexion, the retroflex, in spite of occurring in the coda position resist alteration, do not take on the feature of the following onset rather it triggers the alteration.

#### **5.2.5.1 Retroflexion as Progressive Assimilation: Evidence from Marathi**

The following examples of retroflexion which show progressive assimilation are observed in Marathi. Here, the retroflex segments occurring in the coda position resist alteration, and do not agree with the following onset in terms of place or voice rather it triggers assimilation.

The onset, alveolar /l/ in the onset position takes on the feature of the coda retroflex/l/

- a) /t̪ə/ ‘fry’ + /le/ ‘PERF-NSG’ → [t̪əll̪e] ‘fried’
- b) /mə/ ‘dirt’ + /le/ ‘PERF-NSG’ → [məll̪e] ‘became dirty’
- c) /pə/ ‘fall’ + /le/ ‘PERF-NSG’ → [pəll̪e] ‘fell down’

The onset, Dental stop /t/ takes on features of the coda, retroflex /t̪/

- a) /kat/ ‘cut’ + /t̪ana/ ‘PERF-NON-FIN’ → [katt̪ana] ‘while cutting’
- b) /wat/ ‘think’ + /t̪ə/ ‘IMPF-3-NSG’ → [watt̪ə] ‘I think’
- c) /dat/ ‘scold’ + /t̪ana/ ‘PERF-NON-FIN’ → [datt̪ana] ‘while scolding’

Table 7 (AgreePlace, IDOns >> IDPlace)

Input: / kat̪. t̪ana/	AgreePlace	IDOns	IDPlace
a. kat̪. t̪ana	*!		
☞ b. katt̪.t̪ana		*	*
c. katt̪.t̪ana	*!	*	*

Candidate (a) violates AgreePlace, since the cluster does not agree in place. Candidate (c), violates all the three constraints, AgreePlace, IDOns and IDPlace. Candidate (b) is optimal as it violates two lower rank constraints. It clearly shows in the process of retroflexion, the retroflex, in spite of occurring in the coda position resist alteration, do not take on the feature of the following onset rather it triggers the alteration.

Thus, these directions of Assimilation clearly exhibit Onset coda Licensing and Positional Asymmetry. In brief, the cross-linguistic observation that the direction of assimilation is normally regressive (Jun 1995, Beckman 1998, Lombardi 1999,) bears the testimony for the fact that, onsets are licensed and stronger and thus resist alteration comparing to the coda. In regressive assimilation, at the interface of segments in coda position and segments in onset position, codas undergo alteration owing to their positional weakness and markedness whereas segments in onset position resist and trigger alteration because they possess more positional privilege and strength than segments in coda position. However, in progressive assimilation, a segment in onset position undergoes alteration despite having positional strength privilege, because the retroflex segment in coda position seems to have more perceptual salience than segments in the onset position.

## 6. Conclusion

The above discussion on positional asymmetry and onset coda licensing associated with all the instances of deletion and Assimilation is concluded as follows.

### 6.1 Onset Coda and Positional Asymmetry in Deletion

Positional asymmetry and onset coda licensing are observed in the processes of deletion as in 1) Coda deletion 2) Vowel deletion and 3) C<sub>2</sub> deletion in onset cluster. It suggests that while the codas undergo a change that Onsets are retained. Certain positions and segment types such as onsets, initial syllables which are considered perceptually prominent are more resistant to phonological changes, compared to their less prominent counterparts such as codas and non-initial syllables. Onsets are licensed and preserved to produce less marked structure whereas codas are not licensed and deleted to produce the less marked structure. Onset-less syllables are not licensed and preferred, but coda-less syllables are licensed and preferred. Syllables must not begin with a vowel, e.g. \*[d̪e.m]; but vowels in syllable final position are allowed in Varhadi e.g. ([san.d̪əv.t̪a:] etc.). It shows clear positional asymmetry for vowels. The present positional licensing and asymmetry also shows that there is conflict/interaction between two grammars/constraints: markedness and faithfulness. For example, marked structures such as 1. Syllables with codas, 2. Vowel sequencing and 3. Syllables with complex onsets are violated by markedness for being marked and when languages employ repair strategies to make them less marked as 1. open or coda-less syllable, 2. no vowel sequencing and 3. No complex onsets, the faithfulness constraints are violated. In Varhadi the Markedness constraints (\*COMPLEX<sup>ONS</sup>, NO-CODA and ONSET) are higher ranked to faithfulness constraints (MAX-IO, MAX-C) whereas, in Marathi, faithfulness constraints are higher ranked to markedness. This reverse ranking results in blocking of deletion process in Marathi.

### 6.2 Onset Coda and Positional Asymmetry in Assimilation

In regressive assimilation (palatalization and voicing assimilation), the segment which occurs in the coda position tends to agree regarding feature [voice] with the following segment in the onset position proves the point that positional asymmetry is instrumental in the functioning of the segmental distribution. It also proves that onsets are stronger than codas because the onsets trigger and resist assimilation whereas the codas are prone to assimilation. Though the phenomenon is observed cross-linguistically, the instances of retroflexion, progressive assimilation in Marathi goes against the well-established view of positional faithfulness and positional privilege and add new dimension to the debate on onset coda and positional asymmetries.

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## **The Politics of Children's Literature: Constructing Gender Identities through Fairytales**

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### **Abstract**

Jack Zipes, in *The Trials and Tribulations* (1994) wrote, "We all pass through fairy tales, which inscribe indelible marks on our imagination and affect our behavior and role playing" (xi). Perhaps the first literature that children encounter is fairytales. The aim of children's literature is to engage and amuse the young minds. But coupled with this it initiates children into accepting the social values and customs. The subtle orientation provided through literature is far more effective than other forms of tutoring.

This paper analyses how gender roles are emphasized through seemingly neutral stories of chivalry, adventure and wonder. The focus is to show how boys and girls are initiated into adult gender roles by reading fairy tales and how they act out the sexual roles that patriarchy has laid down. Tales like 'Snow White and the Seven Dwarfs', 'Cinderella', 'Sleeping Beauty' and 'Beauty and the Beast' all prepare girls for submissive roles and boys are cautioned that they are to display courage and reason at all times. Also the female characters in fairytales are either stereotyped as being in distress or are cast as witches or evil women. Often the plot of fairy tales is how a girl is rescued from misery by prince charming, the implication being that marriage is the key to happiness and assures the 'they lived happily ever after' ending to the story of a girl. Through the analysis of select fairy tales this paper showcases how children's literature in general and fairytales in particular advance the patriarchal sexual politics of carving men as physically and mentally strong and women as submissive, passive and emotional. Feminism distinguishes between the biological determinants 'sex' and questions the politics behind the gender based social categorization as men and women. Feminists assert that the social construct gender is often used to justify the inequities in different cultures in order to maintain the patriarchal hegemony. The gender roles propagated through innocent fairytales has far reaching implications.

**Keywords:** Children's literature, Gender, fairytales, feminism, patriarchy

### **Introduction**

Children's literature is one of the earliest means by which young minds are exposed to stories and "it plays a powerful role in shaping how we think about and understand the world. Stories are key sources of images... attitudes, structures... when directed to children they are often bound up with education of one kind or another" (Reynolds 4). Though Children's literature envelops varied genres and includes nursery rhymes, ballads, songs and fairytales, it is genre of fairytales that is most popular amongst children from multifarious cultural milieu. Jack Zipes in *The Trials and Tribulations* (1994) writes, "We all pass through fairy tales, which inscribe indelible marks on our imagination and affect our behavior and role playing" (xi).

Fairy tales by the Grimm Brothers and Charles Perrault are widely recognized as authentic versions of the tales because of the fact "that fairytales were told and retold in many cultures before they were written down and that they have subsequently been written and rewritten by many authors for many reasons" (Parsons 138). The Grimm brothers, Jacob and Wilhem gathered their tales from German women spinners in order to preserve the oral tradition of the country. According to Ruth Bottigheimer the women spinners told these tales to each other so that they could "keep themselves and their company awake as they spun" (143). Fairytales the world over seem to have some similar characteristics and tales from varied cultures seem to be variants of the same pattern underlying different stories. Fairytales from different cultures are "wonder tales...that usually involve magic, tell of transformations... culminating in a happy end" (O Sullivan 94).

Like other forms of literature, fairytales also have significance beyond the aesthetic value. Literature plays an important role in socialization and the subtle orientation provided through the genre of fairy tales is far more effective than other forms of tutoring. Fairytales initiate children into accepting the social values and customs. Lois Tyson maintains that "Traditional gender roles cast men as rational, strong, protective, and decisive; they cast women as emotional (irrational), weak, nurturing, and submissive. These gender roles have been used very successfully to justify inequities..." (85). Therefore the inferior position of women in society is culturally motivated by patriarchal forces and is not determined by biology.

Feminists believe that fairytales have also advanced the patriarchal agenda of the subjugation of women and a cursory glance through the fairytales "yields a distinct trend that focuses on validating women through submissive beauty while men are portrayed as active .... Rather than being a mere reflection of societal ideals, these fairytales perpetuate ... patriarchal concepts as a means of maintaining the gender hierarchy" (Neikirk 38). Patriarchal ideology underlies the seemingly neutral fairy tales and the tales are mostly woven around a common pattern. Tales like 'Sleeping Beauty', 'Cinderella' and 'Snow White and the Seven Dwarfs' show how:

...a beautiful, sweet young girl (for females must be beautiful, sweet, and young if they are to be worthy of romantic admiration) is rescued (for she is incapable of rescuing herself) from a dire

situation by a dashing young man who carries her off to marry him and live happily ever after. The plot thus implies that marriage to the right man is a guarantee of happiness and the proper reward for a right-minded young woman” (Tyson 89).

Since childhood is an impressionable period, the orientation provided through fairytales prepares children into accepting gender differences and hierarchy between sexes... until they become gender stereotyped members of patriarchy” (Peksen 151). This paper brings out how gender indoctrination finds its way in seemingly innocent fairytales and how boys and girls are initiated into adult gender roles by reading fairy tales and act out the sexual roles laid down by patriarchy. A threadbare analysis of tales like ‘Snow White and the Seven Dwarfs’, ‘Cinderella’ and ‘Sleeping Beauty’ shows how girls are prepared for submissive roles and boys are cautioned that they are to display courage and reason at all times. Also the female characters in fairy are either stereotyped as being in distress or are cast as witches or evil women. Often the plot of fairy tales is how a girl is rescued from misery by prince charming, the implication being that marriage to the right man guarantees happiness and assures the ‘they lived happily ever after’ ending to a girl’s story.

The paper analyses popular fairy tales ‘Cinderella’, ‘Snow White and the seven Dwarfs’ and ‘Sleeping Beauty’ from *Grimm’s Fairytales* (1812) and *The Original Folk and Fairytales of The Brothers Grimm* (2014) translated and edited by Jack Zipes to show how children’s literature advances the patriarchal sexual politics. Fairytales are instrumental in propagating gender stereotypes as well as transmitting societal norms to children. The way in which gender is enacted in fairytales contributes to the images that youngsters envision about their own role in society. Stereotypes relating to “appropriate “masculine” and “feminine” roles exist in the content, language, and illustrations in many of these tales” and thereby encourage girls “to be sweet, naive, passive, and self-sacrificing, whereas boys are encouraged to be strong, adventurous, self-sufficient heroes and saviors” (Louie 75).

The patriarchal imagination underlying the fairytale genre naturalizes the subordination of women in a man’s world and girls are oriented into accepting subordinate roles. The most detrimental consequence of such tutoring is that girls seem to internalize the passive and submissive attitudes expected of them. Jack Zipes rightly states that:

Children are conditioned to assume and accept arbitrary sex roles. These socially conditioned roles prepare females to become passive, self-denying, obedient, and self-sacrificial ... as well as nurturing, caring, and responsible in personal situations...They prepare males to become competitive, authoritarian, and power-hungry as well as rational, abstract, and principled. (*Don’t Bet on the Prince* 3)

The moral of most fairytales is that if the protagonist submits to patriarchal dictates and displays patience and virtue at all times she will be bestowed with marital bliss and “live happily ever after” with

her prince charming. Women in fairytales who are not ‘feminine’ according to the male standards are incarnations of evil; portrayed as undesirable, ugly and usually are represented as witches, stepmothers and step sisters etc.

Gender indoctrination is central to ‘Snow White and the Seven Dwarfs’ (1812) the story of a princess whom her step-mother wants to kill and who escapes into the woods where she is given shelter by the seven dwarfs. The step-mother is jealous of her beauty. The jealousy surfaces because “one day when the queen went to her magical mirror and said, ‘Looking-glass upon the wall, who is fairest of us all?’ it answered, ‘Queen, you are full fair,’tis true, But Snow-white fairer is than you” (1-2). The Queen plans to get rid of her and instructs a huntsman to kill her and bring back her heart as a token. The implication is that to put her plan into practice she needs a man. The Queen needs a male hunter to put Snow White to death. However, the huntsman takes pity on Snow white and lets her off.

Roaming in the woods Snow White reaches the house of the seven dwarfs. The dwarfs upon hearing her story agree to let her stay with them save a few conditions. They tell her, “If you keep our house for us, and cook, wash, and make the beds, and sew and knit, and keep everything tidy and clean, you may stay with us, and you shall lack nothing” (3). The role that a woman is expected to perform in a patriarchal society is clearly spelt out by the dwarfs and Snow White has no choice but to comply. In the morning the dwarfs go to the mountain side “to dig for gold; in the evening they came home, and their supper had to be ready for them” (3). The dwarfs leave Snow White to the household chores while they dig for gold implying that the woman is made for the hearth while as the man shoulders the financial burden. The idea propagated through the tale is perhaps that Snow White is happy to stay at home and perform the chores and the lesson to be drawn from her tale is that women should be passive. Snow White’s passive attitude is rewarded towards the end of the story in the shape of prince charming. Such stories orient girls to be passive and dependent whereas boys are encouraged to be proactive to rescue the poor women. Female children reading these stories internalize the gender stereotypes and “never question the fixed roles but accept them as they are”. The case is similar with boys as well. They are always expected to be the breadwinners, the heroes who never cry, who are never frightened and who should always take the first step (Peksen156). When the children attain adulthood, they simply act out these internalized roles.

Children are exposed to fairytales at a very tender and impressionable age and the gender lessons learnt during childhood tend to have an everlasting imprint on their minds. ‘Cinderella’ (2014) contributes the idea that women must adhere to the norms of the society, show patience in misery and wait to be chosen by a wealthy and prosperous man to be his wife. The story draws parallels between ‘patient endurance of suffering’ and the ‘happily ever after ending’ and implies that patience is rewarded in the end as in the case of Cinderella.

At the beginning of the tale Cinderella's mother advises her to "be good and pious" (69). Therefore it is because she is pious and passive that she is labeled as 'good' according to patriarchal standards. Cinderella's life is miserable because of her step-mother and step-sisters who force her to do all the household chores. The King holds a ball to select a bride for the prince. The two step-sisters go to the ball and Cinderella remains at home until the appearance of her fairy godmother. The Prince falls in love with her, but she leaves the ball midway but leaves behind a slipper.

The Prince searches for the woman whose foot fits the slipper. When the slipper fits Cinderella, the prince marries her. The moral of Cinderella's story can be defined as 'patience and endurance is rewarded' thereby women are instructed to suffer in silence with the hope that their patience too will be rewarded. It is also implied that the only desire that women have is to get married and they have no other aspirations and goals. Another standard set by Cinderella's story is that women have to be beautiful because she attracts the prince entirely because she is beautiful.

Tales like 'Sleeping Beauty' portray women as passive. In 'Brier-Rose', popularly known as 'Sleeping Beauty' the protagonist who is under an evil spell sleeps for a hundred years until her Prince wakens her. She is extremely beautiful and the prince falls in love with her. The prince not only awakens her from sleep but also marries her and they live happily ever after. The princess in the whole tale is portrayed as an object of male gaze and has absolutely no opinion to express. Patriarchal ideology used docile characters to provide subtle orientation to females through such tales.

Maud Ellmann wrote, "'gender' unlike 'sex' is an artifact of culture" (21) and it is evident from the analysis of the fairytales that children are initiated into these gender roles and constructed as 'boys' and 'girls.' Children learn their sex based identities through socio-cultural practices, education and even stories. Hence the innocent tales of wonder and chivalry 'inscribe indelible marks' on the imagination of children and prepare them for gender roles to facilitate the patriarchal agenda of sexual politics.

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## **Blending Task-Based Language Teaching with Technology in Indian Language Classrooms – Practical Application and Challenges**

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### **Abstract**

The emergence of task-based language teaching (TBLT) in the 1980s has been widely accepted in the field of language teaching and institutions across the globe. But it has been commonly employed in face to face communication. Not much work has been done to promote TBLT through technology, especially in Indian language classrooms. The recent trend towards globalisation has urged the language experts to supplement their classroom instructions with technological devices such as computers, smart phones, tablets, and white boards. It offers a wide range of support to both the teachers and language learners to broaden their language skills. Hence, the paper is an attempt to blend the already existing communicative approach of task based instruction with technology in Indian diaspora to expand the recent trends in language education in India. It aims to highlight the advantages of using technology in language classrooms for enhancing the communicative competence of the learners. The paper also tries to highlight some of the challenges faced by the language teachers in employing technology-based instructions in Indian classrooms along with some suggestions to tackle the problems.

**Keywords:** Indian Languages Classrooms, Task-based language teaching, technology, communicative competence.

### **Introduction**

Task- based language teaching (TBLT) is an offshoot of the communicative approach to language teaching which emerged during the late 1980s as a reaction to the traditional presentation-practice-production (PPP). Authors like Breen (1989), Candlin (2001), Ellis (2003), Willis (1996), Nunan (1989), Skehan (1996), Prabhu (1987) are credited for laying the theoretical foundation of the task- based approach. 'Task' is the pivotal component of this approach which encompasses 'real world' activities where learners are engaged in solving a problem for reaching a specific goal by using target language forms (Bygate, Skehan & Swain, 2001; Nunan, 1989; Candlin, 2001). For Ellis (2003) tasks can be "a work plan that requires learners to process language pragmatically in order to achieve an outcome that can be evaluated in terms of content". In India, TBLT gained impetus with Prabhu's (1987) Bangalore/ Madras Communicational Teaching Project. The ever-increasing number of books and researches done in this area are a clear evident of the significance and demand of TBLT in language classrooms. However, the reality of the classrooms has failed to live up to the

expectations raised by its proponents. It has been observed that even the most effectively designed task failed to reach the desired outcome. Reasons for the low-level outcome from TBLT might have been its improper implementation into the classroom lesson plan. Some of the main reasons for the reluctance towards the use of TBLT comes from the reports of a survey under a project- ETALAGE which revealed that it is time consuming, requires proper training on the part of the teachers and it failed to confront the specific needs of the classes of different countries due to cross- cultural differences (Lopes, 2011). Other factors include lack of motivation among the learners, dependence on the teacher, largely populated classrooms and difference in the level of proficiency among the students (Bruton, 2005; Littlewood, 2007; carless 2007). The advancement in the field of technology and the increasing literature on digital literacy in the 21<sup>st</sup> century has rendered a valuable support to the language teaching experts. Online resources have expanded the scope of tasks by enhancing its authenticity and autonomy among the students who can utilize it even beyond the classroom context (Skehan, 2003; Kern, 2006; Stone and Wilson-Duffy, 2009). On the other hand, TBLT has also provided an extensive platform for the use of technology for designing tasks and monitoring different areas of language teaching and learning.

### **Review of Related Literature**

Various perspectives and cross- disciplinary studies have been explored highlighting the inter dependence of TBLT and technology for expanding the pedagogical framework of language teaching in Indian classrooms. Authors like Ellis (2003), Willis (1996), Nunan (1989), Prabhu (1987), Skehan (1996) have made a remarkable contribution in laying the theoretical foundation of TBLT and enormous amounts of books and papers have been published. As far as technology- mediated TBLT is concerned, there are still relatively little publications in this domain. However, in recent years, attempts have been made to illustrate how different technologies could be integrated in language classrooms. In this regard, *Chapelle (2001)* points out that “as we enter the 21<sup>st</sup> century, everyday language use is so tied to technology that learning language through technology has become a fact of life with important implications for all applied linguists (p.1). In order to fill the gap that exist between TBLT in face to face (FTF) communication and TBLT in technology- mediated contexts, *Michael Thomas and Hayo Reinders (2010)* edited ‘*Task-Based Language Learning and Teaching with Technology*’. It’s the first collection to include international perspectives and contributions from researchers and learners from various countries like Canada, Germany, Japan, and United States. The book is an attempt to highlight “the potential synergies between TBLT and CALL...(it) views TBLT as a continuum, stretching from concerns with the design and adoption of task in classroom practice, to the development of task- based language syllabi and curricula.” (p. 7).

**PETALL** (Pan-European Task Activities for Language Learning) is another important project funded by the European Commission (2013-16) that explored educational institutes and schools in different countries where ICT based tasks has been a success. It aimed at designing similar ICT based projects keeping in mind the cultural and geographical diversities of different nations. In order to achieve their purpose, the project provided training to budding teachers to make them aware of the technology- mediated TBLT (Lopes, 2014). In similar veins, *Marta Gonzalez- Lloret and Ortega’s (2014)* edited a book ‘*Technology mediated TBLT: Researching Technology and Tasks*’ which provides some useful insights into various qualitative and quantitative studies. The book contains a significant number of experimental studies performed with students in real-world instructional settings. It includes needs analysis, possible challenges as well as the frameworks for the design and evaluation of tasks in 3D virtual worlds. In one of the studies carried out by *S.J. Pierson* in USA- “*Bridges to Swaziland: Using Task- Based Learning and Computer- Mediated*

*Instruction to Improve English Language Teaching and Learning*” investigated the impact of blending TBLT and CALL on English language learners and teachers. The impact, as reported by the author was quite empowering for the orphans, vulnerable children and teachers.

Keeping in mind the above literature, it is expected that similar emerging trend of integrating technology into task- based approach in various international context would provide a base for experimenting similar research work in different regional educational settings in India.

### **Practical Application of Technology Blending TBLT in Indian Languages Classrooms**

Teaching in the 21<sup>st</sup> century is not limited to the traditional means of pen, paper and chalk. With a wide range of digital devices, internet facility and online tools available in the globalized era, our current pattern of communication is also changing. Thus, ‘Digital Competence’ has also been incorporated by the European Unions as the eighth key competence for life-long learning (Immerfall & Therborn, 2010). Even the Indian Government took a step forward in 2015 in making the country digitalised through the ‘Digital India’ campaign to emphasize on universal digital literacy and to promote inclusive growth. Keeping in mind the political, theoretical and practical aspects of English education in India, some of the technology integrated tasks focusing on developing different language skills have been discussed below.

#### **a. Using Computers into TBLT**

Recent studies have confirmed the effectiveness of using computer and internet for designing communicative tasks. ICT would aid language teachers in designing communicative tasks that can provide learners with the opportunity to use the target language (Jeon, 2005). In Indian schools and colleges, the access to use computers are through language labs or computer labs, which are limited in number. Keeping this factor in mind teachers can divide the class into groups or pairs and engage them in meaningful tasks. *Designing tasks using computer or laptop:* Tasks such as information gap, problem solving, can be designed using digital devices like computers, laptops, whiteboard etc.

**Sample Activity:** For developing the interpersonal and language skills (LSRW) in an integrated manner the class could be divided into groups or pairs.

- In order to teach the class how to make a short film or video clip using online software like ‘windows movie maker’ or ‘filmora’ the teacher with the help of the projector can first show the whole class a short video clip which has been prepared using the software. The film can be of a recipe being prepared or any tutorial for opening a bank account or booking a ticket which has been composed by editing different parts of one or more video clips and merging them into a single clip with some texts inserted along with the video.
- Using the white board, the teacher can explain the process of making the film step by step to the whole class
- For the pre task phase, students can be asked to voluntarily repeat each step of movie making on the white board. This would be a demonstration for the class as to how they can select, drag and drop photos and insert texts or audio files from the computer to the software.
- During task phase, the class would be divided into groups or pairs depending on the number of the computers available. Each pair or group would then be asked to prepare a similar short film using the software for which they have to use videos, images and texts fed into their computer screens that are already jumbled up. One group member would use the system where other members would direct him/her in making the film.

Communication will take place when they would discuss how to solve the problem and organise the content in a sequence.

- As a post task activity, questions should be asked from each group related to their film as to what they have prepared? Or they can be asked to make another film of their choice related to any tutorial or any poem or song where they can insert images, cut and merge different videos or add lyrics of any poem or song along with the video clip.

**b. Using Social Networking Applications into TBLT:** It has been observed that in the last few years, the price of smartphones and tabs have reduced and the masses are enjoying the internet facility at a very cheaper rate in the country. Keeping this factor in mind, the education sector in India could promote mobile based learning. A number of mobile applications are available which when used effectively could accelerate the process of teaching and learning any language (Gay et al., 2001). To name some of the social networking applications commonly used among the Indian masses these days are ‘WhatsApp Messenger’, ‘Hike Messenger’, ‘Viber Messenger’, ‘Imo’, ‘Skype’. These applications run on internet and allow instant messaging, voice and text messaging, video calling, group chat, exchange of videos, audios, text, images and illustrative messages. ***Designing tasks using social networking applications:*** Opinion-gap activity can be designed using these mobile applications which would promote learning even outside the classroom where each student would be able to express their views points on the group created by the teacher. **Sample Activity:** for developing the listening and speaking skills of the students, the teacher can create a group and add all the students of a class.

- In order to give them practice in listening/speaking skills, the speech (audio/visual) of any eminent speaker from a debate or any news interview can be shared by the teacher in the group.
- In the pre task phase, teacher can ask short answer type questions related to the content of the speech. This would give them practice in their listening skill.
- During the task phase, students would be asked to share their voice messages and express their opinion for or against the topic using the target language. This would motivate even the shy students to participate in the learning process who are otherwise hesitant to speak in front of the whole class.
- For the post task activity, peers could be asked to review and evaluate the speech of their fellow classmates.
- Lastly teacher would evaluate and provide feedback to the students on one on one basis.

**c. Using Digital Games into TBLT:** With technological advancement, more and more digital games are emerging which can be downloaded on mobile phones or computers or can be played online. Learners of all levels are fond of games. Early studies in the area of language learning have already showed a positive experience of using game play activities, both inside and outside the classroom context. But, not all games are suitable for enhancing language skills. As language teachers, we need to explore the digital world carefully so that it can contribute in language classrooms. ‘Gamification’ is one of the recent- technology driven approach to learning which attempts to engage students in games within which lessons are already embedded. It not only makes learning more interesting for the students but can also be used by the teachers to collect the data of each student, measure their progress, make corrections or instant feedback through software based platform (Mukherjee, 2014).

**Designing tasks using digital games:** Information gap or puzzle games such as finding clues can be taken up for designing tasks targeting specific vocabulary or language function.

**Sample activity:** popular games having ‘Walkthrough’ or step by step guide to complete the game can be utilised for preparing effective language tasks. These walkthroughs are published on the game sites as directions for the players to follow such as “Point-and-click” and “Escape the room” where they have to click on a certain icon mentioned on the screen to solve a puzzle or to proceed to another level.

- In order to give them practice in speaking, teacher can simply initiate a lively discussion and ask students to speak voluntarily about their favourite games along with the rules. Meanwhile, other students would listen to the speaker and list the set of vocabulary used by the speaker to play the game. This would not even require access to any digital tools to play the game in class.
- For practicing listening, the walkthrough texts can be used as ‘live listening’ where the teacher would instruct the class to play the game on their computer screens. This way, the teacher can easily see how many of them have listened properly and are playing the game correctly.
- Writing activities can also be designed using the content of the digital games for pre-writing tasks where learners can be given homework or extra credit activities as “pre-writing content for a writing task or as an impetus for a classroom debate” (Sykes, 2013). Learners can be asked to maintain rough drafts at home related to the games they played which can include entries like frequency and duration of time spent on playing the game, or describing each level of the game, mentioning the levels they have crossed, what difficulties they faced at each level or any strategies they learnt about the game. These drafts would serve as content for the actual writing task in the classroom.

### **Advantages of Technology Blended TBLT in Indian Languages Classrooms**

- The use of technological devices like computers, mobile phones, online application or software in language classroom pleases our visual as well as auditory senses, thus, making learning experience fun and interesting.
- Designing tasks manually for the whole class is a tedious job for the teacher but using computers, projector or interactive white board reduces the burden and activities can be designed and assigned to every student without taking much time.
- The activities designed using different digital tools provide ample opportunities for interaction in the target language among students themselves as well as with the teachers.
- By working in pairs or groups for solving any information gap activity or giving any opinion on any topic using mobile apps outside the classroom, even the average students are motivated to get engaged and participate in the language learning process.
- Technology blended TBLT would not only promote language learning but would also promote the cultural competencies and digital literacy of the Indian masses.
- When students are asked to explore different games or applications or other multimedia content for developing their language skills, it enhances their creativity to exploit the available digital tools and present learners with more vivid and authentic instructional materials.

- When students are left with different types of learning tasks like problem solving, information gap or opinion gap activities using multimedia devices, it promotes empowered learning, collaborative learning and critical thinking skill of the learners.
- Technology has eased the evaluation process of the learners' performances. The teacher can easily measure the progress of each student using the digital devices and can make desirable changes in the lesson plans accordingly.

### **Challenges in the Way of Integrating Technology with TBLT in India**

- **Strength of the classroom:** Indian classrooms are usually large in terms of students. It poses a big challenge for the teachers to guide and manage the whole class when they are assigned with any task in the classroom. Another problem of crowded classrooms is the mixed level of enthusiasm, motivation, and needs of the learners. Thus, it becomes difficult for the teachers to concentrate and design instructional materials related to the activities and distribute them manually to each and every student in the class. **Suggestion:** big classes can be divided into smaller sections with limited number of students keeping in mind the available tools. Activities should be designed in such a way that every student should get the opportunity to participate in the class. Suppose if one student is using the system, other group members should also be contributing in completing the task.
- **Lack of resources:** availability of hardware and software, access to computer or other devices for every student in the class or internet facility is another challenge for Indian classrooms especially in rural areas which are still facing problems in getting regular supply of electricity. **Suggestion:** the government should be made aware of the potentials of technology-based language teaching so that proper funds can be raised to support the educational institutes in getting technological tools and internet facilities to implement such innovative programs in Indian education system.
- **Lack of trained teachers:** in India, finding trained teacher for digital teaching is one of the most challenging aspects, especially in remote areas. The success of blending technology with TBLT depends on the teacher who could exploit the available technological tools and design various activities based on the perceived needs of the learners. **Suggestion:** In order to foster teacher's digital competence, regular workshops or free in-service training should be conducted by the educational institutes to train the perspective teachers for incorporating technology into language classrooms.
- **Lack of motivation:** learners own learning style, habitual dependence on teacher, exam-based learning and teaching are some of the constraints in the way of implementing technology-based learning in Indian classrooms. **Suggestion:** Teachers can introduce leader boards or award badges to individual learners as well as to groups on the basis of their progress to motivate the learners when they perform well in the task.
- **Administrative challenge:** For adopting such innovative teaching practices such as using mobile applications or digital games in the class, support and commitment is required from the stakeholders at each and every education level which is a time taking process as there is a long list of hierarchy from government to policy makers, curriculum developers, institution heads and teachers.
- **Suggestion:** Stakeholders need to extend their support and harmonize the efforts at all levels of the interest group. Financial as well as political commitment from the policy makers and local government is required along with proper planning for making desirable changes in the curriculum and to implement these innovative teaching practices in the lesson plan.

### **Conclusion**

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Blending Task-Based Language Teaching with Technology in Indian Language Classrooms –  
Practical Application and Challenges

Much of the research into Task-Based Approach has gained impetus in Indian language classrooms but blending it with Technology and implementing it is quite under researched. Not much literature is available in the contemporary time revealing researchers working on technology integrated TBLT. Language experts need to ponder on the fact that instead of teaching from technology we can teach with the technology and enhance, augment and improve the already existing teaching methods by making use of the available digital resources.

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## **Analysing the Poster of *The Reader*: A Multimodal Perspective**

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### **Abstract**

Publicizing a film through posters is a crucial strategy used for advertising and for apprising the general public of a film. Film posters express their communicative purpose by using not only words but also images. The present research aims to decode the semiotic meanings contained in the poster of the well acclaimed film *The Reader* released in 2008. Three strands of meaning in the visual of the film poster are studied through the notions given by Kress and Van Leeuwen in their framework of Visual Grammar (1996). The study reveals that the interplay of various semiotic tools is responsible for the creation of intended meanings at different levels.

**Keywords:** Film posters, Visual Grammar, Multimodality, The Reader

### **Introduction**

With the proliferation of multi-media, communication has attained multi-faceted dimensions; it is no longer confined merely to the spoken or written word, rather, it has become an amalgam of multiple semiotic resources. A fine specimen of this interplay are film posters as they are a befitting example of visual communication that advertise, publicize and communicate by means of a composite interaction between multiple elements like colour, image, language, etc., thus requiring a more specialized approach for interpretation.

Multimodal discourse analysis is a descriptive framework used for analyzing visual texts which thrive on making meaning through different semiotic modes. It is an essential tool that helps in exploring the question of how elements within texts work in unison to create a single act of meaning-making. Multimodal discourse analysis considers three strands of meaning occurring simultaneously in a visual text- *Representational*, *Interactional*, and *Compositional*.

This research aims to investigate the film poster of the 2008 award winning film *The Reader* using the framework of Visual Grammar introduced by Kress and Van Leeuwen (1996) with the aim of discerning how the poster executes its communicative goals through the realization of the three metafunctions.

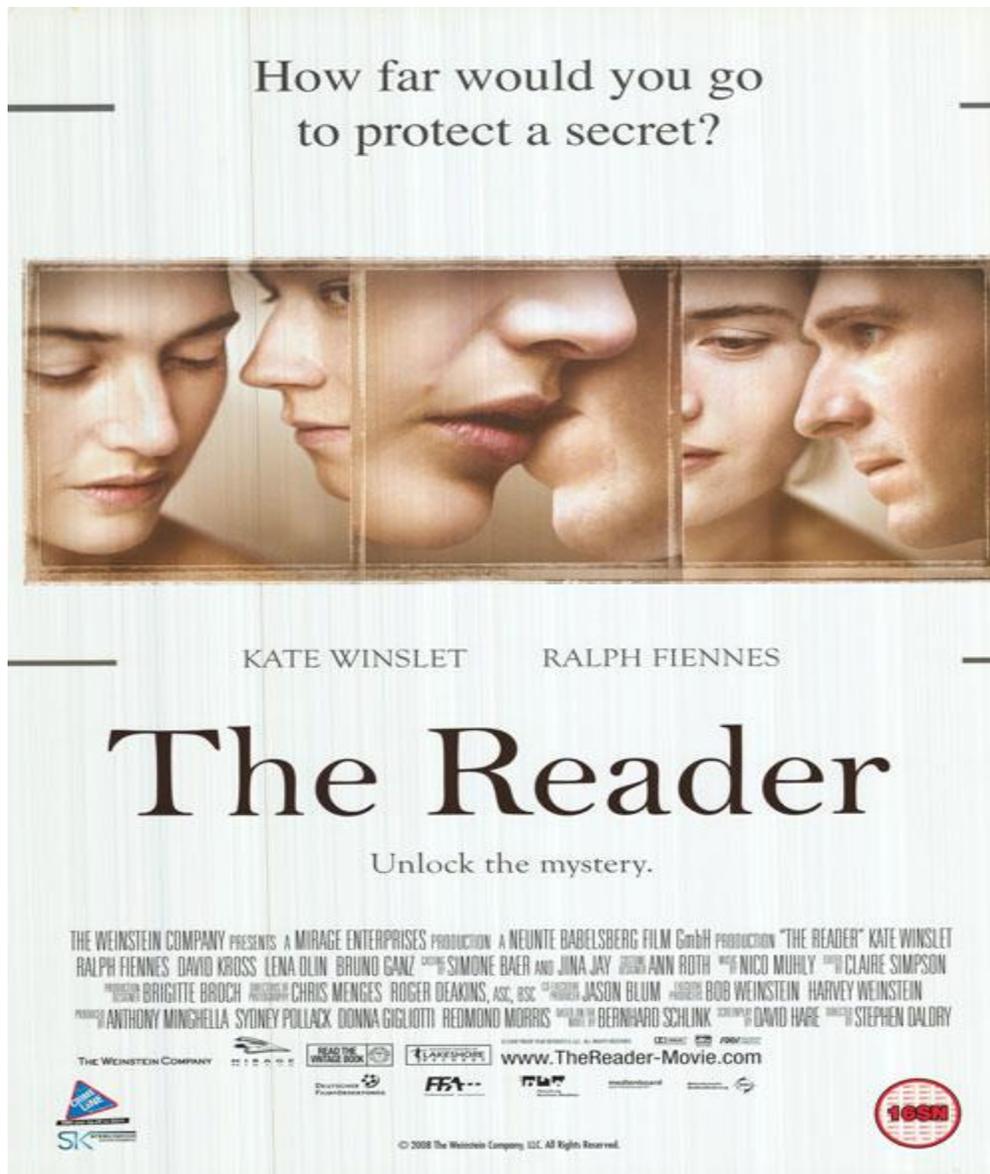
## 1. Literature Review

The framework of Systemic Functional Linguistics (1978, 1994) by Michael Halliday serves as a model for understanding various semiotic modes. O' Toole (1994) applied it to art, sculpture, painting and architecture. Kress and Van Leeuwen (1996), drawing from Halliday's work, constructed a *Visual Grammar* for analysing images. Since its inception, the framework of visual grammar has been applied by researchers to various communicative texts. Hu and Dong (2006) used the framework to analyse twenty three powerpoint presentation texts. Kalia (2009) studied the interplay of verbal and visual strategies in personality grooming advertisements. Guo and Feng (2017) applied the grammar of visual design to advertisements from the 2014 Brazil World Cup. Bedi (2018) applied the framework to hair care advertisements in the Indian print media. Pratiwy and Wulan (2018) attempted a multimodal analysis of the Dettol TV. advertisement. Xu (2018) carried out a multimodal discourse analysis of selected shots from the movie *Argo*. Chen and Gao (2014) studied representational meanings in movie posters.

## 2. Research Method

The poster of the well acclaimed movie *The Reader* is the data for the study. The poster has been taken from [www.imdb.com](http://www.imdb.com), an online database of records pertaining to films, television etc. Analysis is carried out at all three levels of meaning. With regards to the text, only the title and tagline is considered for analysis. The results and discussion are interpretive in nature focusing on the choices that designers of the film poster make and the impact those choices have in the communication of meanings.

## 3. Analysis



### 3.1 Representational Meanings

According to Kress and Leeuwen (1996:45) “Representations are used to represent objects and their relations in a world outside the representational system.” Representations show a relationship between the participants, the actions they perform or don’t perform and the setting in which they are placed.

The poster of *The Reader* consists of three linear images with two participants in each image. The complete image is a temporal analytic process where the entire frame is the whole and the individual images are parts that come together to tell a story. According to Kress and Leeuwen (1996:95) “the essential characteristic of a temporal analytic processes is that they are realized by

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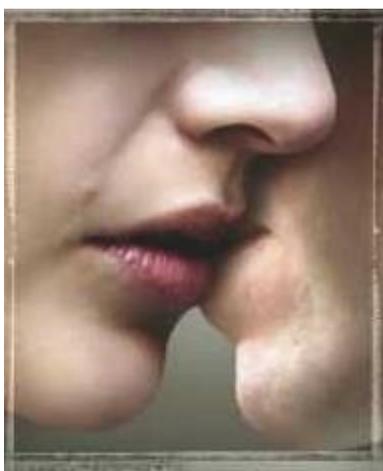
Analysing the Poster of *The Reader*: A Multimodal Perspective

time lines: the participants (sometimes whole structures, ‘scenes’) are arranged on an actual or imaginary line, usually horizontal, sometimes vertical.” The presence of three parts in this image also indicates that the film is classified into three parts or stages.

For clarity of research each image has been analyzed separately for representational meanings:



In the first image there are two participants, a man and a woman, both engaged in a non-transactional reaction. A non-transactional reaction is one where a vector is formed by the eye line of the participant and the phenomenon of the reaction is not known. The woman is a reactor, her eyes are downcast, and the phenomenon is unknown. The man also forms a vector with his eye-line and is a reactor to an unknown phenomenon. Two- thirds of the total image space is taken up by the woman’s face and one- thirds of the total image space is occupied by the man’s face.



The second image is an action process where a set of lips form a vector. The lips serve as an actor and goal interchangeably. Like the previous image, the lower half of the woman's face and her parted lips dominate the image spatially.



The third image like the first is a non-transactional reaction where both the man and the woman form a vector with their eye-line and the phenomenon is unknown.

Analyzing the three images in context of the tagline “How far would you go to protect a secret?” adds symbolic meaning to the analysis. In visual grammar, a symbolic processes suggests that a participant or a circumstance stands for something other than its surface representation. In the first image, the woman's eyes are downcast, and her lips are closed which is symbolic of the fact that she is the one protecting the secret. In the second image, lips hold a very prominent position and are a symbol of secrecy. The parting of the woman's lips and their closeness with the man's is a symbol of exchange. In both these images the spatial dominance of the woman is indicative of her dominance in the relationship. In the last image, the man seems to dominate with his bold presence overlapping the woman's face. The closeness between the two and an absence of clothes, indicate a relationship of intimacy. In addition, the presence of the same female in all three images shows that the entire movie revolves around the journey of a woman with a secret and possibly three men depicted in the linear images. The fact that the movie is a mystery is reiterated not only through the phrase “Unlock the mystery” but is also evident through multiple representations created in the poster.

The poster upholds the mysterious character of the film and doesn't reveal too much yet in its own enigmatic way gives the audience a gist of the storyline. The film is a tale about a love affair between two characters, a 15 years old boy Michael Berg and an older woman Hannah. The three stages in the poster are indicative of the three stages of the movie. The first stage tells the story of their brief yet passionate love affair which ends with Hannah abruptly moving away leaving Michael confused. The second stage comes years later when Michael is a law student observing a trial in Germany. He sees Hannah in the dock and learns of the terrible crime she committed in the past.

However, that is not her deepest secret: she is illiterate, and all her life choices are made to hide that fact. The last stage of the movie is when Michael, a man of forty, gets in touch with Hannah in prison by sending her his recordings of the various books he read to Hannah during their clandestine affair. Listening to the audios she slowly learns to read and write. The night before Hannah's release from prison, she hangs herself. The poster becomes comprehensible when seen in relation to the movie. The three images in the temporal analytical process are actually the three stages of the movie depicting the relationship between a man and a woman over the course of several years.

### **3.2 Interactive Meanings**

Interactive meanings are concerned with the social relationship between interactive participants, and interactive and represented participant respectively. Keeping this in view, the image has been analyzed for four major systems of interactive meaning: contact, social distance, perspective and modality.

#### **4.2.1 Contact**

The imaginary relationship between the represented participant and the viewer refers to contact. All three images are 'offer' images which means that they do not directly address the audience, rather, they offer "the represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display cage" (Kress and Leeuwen, 1996:124). This is common in films and television dramas as it helps in disengaging the represented participants and the viewers and establishes the viewers as invisible spectators. An offer image allows the viewers to objectively view and assess the image(s) at hand. The represented participants make no direct contact with the viewers.

On the other hand, the taglines "How far would you go to protect a secret?" and "Unlock the mystery" have direct interpersonal undertones. An interrogative is used and the viewers are directly addressed as "You" and a response is demanded from them. In the second tagline, an imperative statement is used which generally indicates power relations but is here an instrument used for posing a challenge to the viewers. Both these statements point to the image in the poster and the film in a larger context which are both the objects of information and contemplation for the audience.

#### **4.2.2 Social Distance**

The distance from which the represented participants are portrayed in relation to the viewers is known as social distance. The shots in all three images are close up shots and indicate a close interpersonal relationship with the viewer. Viewing the characters from such a close distance draws the viewer into the subjects' personal space. The viewer automatically feels an affinity towards the represented characters as their facial expressions are exaggerated to express emotions. As a consequence the viewer immerses himself in their world in an attempt to understand the "mystery" surrounding them.

### 4.2.3 Perspective

The selection of angle is another way of indicating the relationship between the participants and the viewers. The poster of *The Reader* allows the viewer to see the participant from an eye level as the image is taken using the frontal angle. This establishes the viewers and participants as equals and also suggests that the participants are as human as the viewers. The same goal is accomplished linguistically using the tagline “How far can you go to protect a secret?” The tagline urges the audience to draw a comparison between them and the participants hence allowing the viewer to personally assess the participants by entering into their world to explore, understand and answer the question at hand. So, through this technique the poster directly invites the viewer to be a part of the world of the characters.

### 4.2.4 Modality

Modality refers to the truth or untruth with which the image has been presented. This poster uses the commonsense naturalistic coding orientation which refers to the commonsense way we see the world. The background is decontextualized which makes the represented participants generic rather than particular and connected with a particular location and a specific moment in time. As the movie is a post world war tale set in Germany there is an attempt to relate the audience with the represented participants by their generic representation. Very few colours are used, and each image has the exact same colour scheme which is indicative of continuity. Features of the participants are presented in greater detail to depict reality.

## 4.3 Compositional Meanings

Compositional meanings refer to the placement of various visual elements in visual space. These are understood through the three systems of information value, salience and framing. The devices of salience and framing have been analysed in relation to the poster.

### 4.3.1 Salience

Salience refers to the degree by which visual objects attract the audience. This can be achieved by placing the participants or object in the foreground or the background, their relative size and sharpness. In the poster under study, firstly, the title of the movie *The Reader* is very prominent. It is written in font larger than any other text in the poster. The large font helps in drawing attention to the name of the movie and leaving its impression on the audiences’ mind. Secondly, the characters are a very salient part of the poster. In all three images, the natural skin tone of the characters placed against an ambiguous grey background foregrounds them and hints at their significance. In the first image, the woman is more salient as her face occupies maximum visual space. In the second image, her open lips attain salience as they are foregrounded. In the third image both the characters are salient, but the male character is foregrounded so attains more salience as compared to the female.

The amount of salience given to the characters is directly related to their role in the three stages of the movie.

### 4.3.2 Framing

Framing refers to the existence or absence of framing devices. The presence of frame lines, empty spaces, incoherence in colours, etc. function to separate elements in a visual and the absence of frames, continuity and complementation in colours usually functions as a connector between visual elements. In the context of this poster, we find a frame around the three images which contains them into one. However, there is a dividing frame between each image which has the same tone as the colours in the image. The use of similar colour schemes to create the frame suggests continuity as all three images use the same colour scheme for the foreground and the background respectively. The placement of all three images in one frame divided by complementary frame lines is indicative of continuity and connection.

## 4.4 Conclusion

The main findings of the study are summarized below:

The poster makes use of multiple representations to accomplish the task of making meanings. The fact that the movie is a mystery is reiterated not only through language but by the use of the non-transactional reaction process where the phenomenon is kept a secret. Secondly, the temporal analytic process is used to indicate that the movie has three parts: the love affair, the revelation of the secret, Michael reconnecting with Hannah in prison. Finally, the symbolic process is used to suggest hidden meanings. Representational meanings in the poster give some information on the characters and the story but portray it all in an indistinct manner to lure the audiences into watching the movie.

The Interactive meanings use contact, social distance, perspective and modality to create a relationship with the audience. Nowhere in the visual is there a direct demand to watch the movie, however, there is an attempt to engage the audience by offering them the participants as an object of intrigue. The represented participants are presented as equals, their facial features are presented in great detail by creating a close personal distance which allows the viewers to enter into their personal lives. This gives them the impetus to explore more and draws them to the film.

Direct coercion is accomplished through the use of language where the viewer is questioned about his/her secret. This again establishes a relationship of equality between the participants and the viewers. An imperative clause demands/challenges the reader to unlock the mystery by watching the movie.

With regards to Compositional meanings, the poster informs the audience about the main characters by placing them in the foreground against an ambiguous background. The presence of a nude frame and similar colours in each visual indicate continuity as opposed to separation.

Thus, the poster of *The Reader* creates meaning and advertises the film through an interplay of both verbal and visual elements. An amalgam the two is responsible for conveying the complete message; the image becomes complete when seen in relation to the text and vice versa.

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## **The Role of Subject Argument Case Assignment: Comparing Native Vs. Non-Native Speakers of Urdu**

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### **Abstract**

Urdu assigns the nominative case, ergative case, dative case and other postpositional cases in subject argument position. Nominative and ergative cases occur with the finite verb and vary according to tense and aspect in Urdu. But dative case is the semantic case and associated with experience and goal.

This paper discusses the case pattern of subject argument in respect of native speakers and non-native speakers of Urdu. Urdu is the split-ergative language, it takes ergative case with perfective aspect and past tense in transitive verb. But the non-native speakers (who do not have ergative case in their languages) use nominative case in the context of ergative case. On the bases of this system, the present paper explores the idea that ergative case is the structural case because it is replaced by the nominative case which is the structural case (Mahajan (1990), Butt (2004) Davison (2000)). Further support comes from the 'Woolford's (2006)' diagnostic tests. She presents six diagnostic tests (in the Icelandic language) to check whether ergative case is the inherent case related to theta role or the structural case related to the syntactic position. But Woolford's (2006)' diagnostic tests are not fully applicable in Urdu/Hindi.

**Keywords:** Ergative case, Nominative case, Structural and Inherent case Assignment, Native and Non-Native speakers of Urdu.

### **Introduction**

Urdu and many Indo-Aryan languages have the distinct case marking property for subject and object. Subject case marking varies from nominative to ergative, transitive finite verb with the imperfective aspect takes the nominative case while the transitive finite verb with perfective aspect takes the ergative case. On the other hand different object marking depends on the animacy and

specificity (Aissen 2003). Therefore, direct object assigns the dative case if it has animate and specific argument, otherwise, it simply assigns the nominative case.

The aim of this paper is to examine whether ergative case is structural or non-structural case in Urdu. Hence, we used the data of both the native and non-native speakers of Urdu, and we discern that the non-native speakers (who do not have ergative case in their native language) do not acquire ergative case when they learn Urdu as a second language. Although, they simply acquire nominative case instead of ergative case, as we know that the nominative case is structural case in Urdu (Mahajan (1990), Butt (2004), Davison (2000)). However, they cannot replace ergative case with dative case which is the non-structural case in Urdu/Hindi (Aissen (2003)). Therefore, we assumed that only structural case is being used as alternative with structural case. Consequently, this alternation process (ergative and nominative) has explored the idea that the ergative is the structural case because it used as the alternative with nominative case.

Butt (1995) and Mahajan (1990) consider ergative case as non-structural case because it is related to agent theta role. Mohanan (1994) gives three properties of non-structural case; (a): it is related to theta role, (b): it is not assigned by the functional head AGR and TENSE. (c): it has been assigned by the specific lexical item (verb and preposition). But the Davison (2000) argues that ergative case is not associated with theta role and it is checked by the functional head TENSE and ASPECT. On the bases of Davison's observation, we determine that ergative case is sensitive with TENSE and ASPECT and it is assigned by the transitive v and perfective aspect with the association of tense.

Mahajan's proposal advocated that the case and phi features of subject and objects determine separately with the help of head-AGR projection. But, in the minimalist programme the case is assigned within the verbal projection through the case and agreement feature on the TENSE and light verb v.

## 2. Split Ergativity

Urdu is the split ergative language which is based on the ASPECT or it is called aspect-based split ergative language (Mahajan (1990), Butt (2004), Bhatt (2007)).

In Urdu case assignment on the subject of finite transitive verb is inflected with the occurrence of different aspects. In non-perfective aspect the subject receives the nominative case but in the perfective aspect it takes the ergative case instead of nominative case.

For instance:

a. Si:ta-ne a:m kha-ya

seeta-Erg mango-Nom eat.perf.  
'seeta ate the mango.'

- b. Si:ta a:m kha-e-gii  
Ram-Nom mango-Nom eat. Imper. Fut.  
'Ram will eat the mango.'

The overt case marked NP does not agree with the heads ( $T^\circ$  &  $V^\circ$ ). Ergative subject (DP) does not agree with verb, because it is overtly marked with the case clitics 'ne', so the verb has the agreement relation with non-overtly case marked Nominative argument which occurs on the object position. If the object argument is also overtly case marked to exhibit specificity and occur with dative 'ko', the verb has default agreement (3 pers.M.S.). For instance:

- c. siitaa-ne roti kha-ii  
Sita-F-ERG bread,Nom,F.Sg eat-PERF-F-SG  
'Sita ate bread.'
- d. seeta-ne meera-ko pi:ta-aa  
Seeta-F-ERG Meera-F-ACC hit-PERF-M-SG  
'Sita hit meera'

### 3. Case Realisation on Subject with Transitive Compound Verb (V1+V2) by the Urdu L1 Speakers

Ergative subject also appears with compound verb (V1+V2) <sup>2</sup>, when the both verbs are transitive, and the second verb is in perfective aspect. If either of the verb is intransitive with ergative subject the sentence will be ungrammatical.

- (3) a. unaccusative compound verb: nominative subject

Mahesh phal khaa ga-yaa/bait.h-aa  
Mahesh fruit eat GO-Pfv/SIT-Pfv  
'Mahesh ate up the fruit.'

- b. transitive compound verb: ergative subject

Mahesh-ne phal khaa daal-aa/li-yaa  
Mahesh-Erg fruit eat. PUT-Pfv/TAKE-Pfv  
'Mahesh ate up the fruit.'

(Bhatt (2007:6))

When the V2 (light verb) is inflected from intransitive to transitive, the subject case will also be changed from nominative to ergative respectively. Therefore, the ergativity of the subject case depends on the transitivity of the V2 light verb. We cannot assign ergative subject when main verb occurs as intransitive, even though, we have some exceptional intransitive verb ‘khansna’ *cough* ‘chhinkna’ *sneeze* which assigns ergative subject (Butt & Mahajan). So, there is no need to inflect the main verb (V1) because the ergative subject is restricted with the transitive verb only.

#### 4. Case Assignment on the Subject with Transitive Compound Verb for Non-Native speakers of Urdu

Non-Native Speakers of Urdu like Bangla and Bhojpuri do not use ergative subject with transitive compound verb (kha-liya). But for standard Urdu the occurrence of ergative subject with transitive compound verb is necessary.

Example:

- a. hum phal kha-liye Urdu non-native speakers  
 we-Nom fruits Acc eat take-trans-prf  
 ‘we ate up the fruit.’

The above sentence (a) is ungrammatical for the native speakers of Urdu. They used ergative case instead of nominative case with the transitive compound verb (kha-liya). See the example below.

- b. hum-ne phal kha-liye Urdu native speaker  
 we-Erg fruits Acc eat take-trans-prf  
 ‘we ate up the fruit.’

Non-native speakers of Urdu cannot replace ergative case with dative case. As we know that dative case is non-structural case. Therefore, structural case (ergative) can only be replaced with the structural case (nominative). See the example (c) below.

- c. \* hum-ko phal kha-liye Urdu L2 speaker  
 we-Dat fruits Acc eat take-trans-prf  
 ‘we ate up the fruit.’

The above sentence (4 c) is not acceptable for non-native speakers. So, here we used this approach as a diagnostic test to check whether the ergative case is the structural case or not? Because it can only be replaced by the structural case (nominative), when there is no ergative case

in his/her mother tongue. It will be shown in the section (5) that we do not have the ergative subject in the Bangla. So the Bangla speakers are unable to learn ergative case, while they learn Urdu/Hindi.

### 5. Case Assignment on Subject position in Bhojpuri and Bangla

Bhojpuri and Bangla languages are spoken in Bihar and West Bengal. But the people of those states also speak Urdu as a second language and most of the speakers have Urdu as their first language. Here, we consider only those people who speak Urdu as the second language. Modern Bengali has lost this pattern that transitive perfective verb takes the ergative case while the transitive non-perfective verb is restricted to the nominative case and shows the same kind of subject case-marking which is nominative case for its non-perfect and perfect subjects (Bhatt (2007):17). Initially, they could not acquire ergative marker in subject position while they speak Urdu in which we have ergative case with certain verbs. Because there is no ergative case in their languages (see the example (a)). They might be acquiring ergative case in the later stage. Therefore, they replace ergative case by the nominative case due to lack of ergative case in their mother tongue. For example:

a. a:mi: si:ta:-ke: dekh-chi:  
I-NOM Seeta-ACC see-1-SG-PRES  
'I see Sita.'

b. a:mi: si:ta:-ke: dekh-i:am  
I-NOM seeta-ACC see-1-SG-PAST  
'I saw Sita.'

c. anu si:ta-ke: dekh-lo  
Anu-FEM-NOM Seeta-ACC see-3-SG-PAST  
'Anu saw Sita.'

(Bhatt (2007):17)

In the above example we have nominative-accusative pattern of case and agreement marking in all tenses and aspects. Here we noticed that there is no ergative marking in the Bangla.

### 6. Difference Between Structural Case and Non-Structural Case in Urdu

The structural case is assigned by structural position and it is not based on the theta-role. But non- structural case is theta-related case and it is assigned by the lexically-selected item (Davison 2004).

Davison (2004) categorizes nominative (on both position subject as well as object), ergative (in subject position), genitive (for the DP and non-finite clause), and dative (in the direct object position) as structural cases; in contrast, dative (in the indirect objects as a goal/beneficiary and subject of experiencer), and genitive (for possession) are categorised as non-structural and theta-related/lexically selected. Mahajan (1990) and Butt and King (2004) considered ergative case as inherent case because it is related to theta agent position. Mahajan (1990) further argues that ergative case may be of both types structural and non-structural. Structural case is assigned on the both (subject and object) positions, Spec-AGRP, SPEC-IP positions for the subject structural case and complement of the V position for the object. On the other hand non-structural case is assigned by the specific lexical item i.e. verb.

### 7. Woolford Diagnostic Tests to Test Ergative Case as Structural Case

Woolford, Ellen (2006) used the diagnostic tests to distinguished structural case from non-structural case. These tests are not fully reliable to test the ergative case in Urdu to distinguish structural case from non-structural case. His first diagnostic test ‘case preservation under A-movement’ (non-structural case always preserved under A-movement but the structural case is not preserved) is not reliable for ergative case because ergative case occurs on the external argument position. Therefore, it cannot be retained in the passive sentence because ergative case is realised on the adjunct position after the movement operation.

We used another diagnose to test whether the ergative case is a structural case because Urdu L2 speaker used nominative case instead of ergative case in the context of compound transitive verb. As only structural case can be alternated with structural case, therefore, we can say that ergative case is the structural case. Because Butt and king (2006) make the same claim in favour that ergative case is the non-structural case because it is alternated with dative case. E.g.

a. nadya=ne zu ja-na hai  
 Nadya.F=Erg zoo.M.Loc go-Inf be.Pres.3.Sg  
 ‘Nadya wants to go to the zoo.’

b. nadya=ko zu ja-na hai  
 Nadya.F=Dat zoo.M.Loc go-Inf be.Pres.3.Sg  
 ‘Nadya wants/has to go to the zoo. Butt and King (2001)

But this alternation of ‘ko’ and ‘ne’ occurs because of the influence of Punjabi language (Ranjan (2006):17). We have the dative marker ‘nu’ in Punjabi language, due to this ‘nu’ dative marker most of the Urdu speakers from Punjab region used ‘ko’ and ‘ne’ in the alternation only with infinite verb. For instance:

- a. Sali:m-ne        roti                            kha-ii  
 Saleem-F-ERG bread,Nom,F.Sg eat-fin-PERF-F-SG  
 'Saleem ate bread.'
- b. \*Sali:m-ko        roti                            kha-ii  
 Saleem-F-DAT bread,Nom,F.Sg eat-fin-PERF-F-SG  
 'Saleem ate bread.'
- c. Sali:m-ne        roti                            kha-ni                            hai  
 Saleem-F-ERG bread,Nom,F.Sg eat-inf-F-SG                            be(Aux)  
 'Saleem ate bread.'
- d. Sali:m-ko        roti                            kha-ni                            hai  
 Saleem-F-DAT bread,Nom,F.Sg eat-inf-F-SG                            be(Aux)  
 'Saleem ate bread.'

In the above examples, we observed that ergative and nominative alternation is possible only with the transitive infinite verb and not with the transitive finite verb. The infinite verb environment is restricted to the dative subject. But in the (7 c & d), the alternative use of dative and ergative is due to the Punjabi influence, which we have discussed earlier.

## 8. Conclusion

In this paper, we noticed that we cannot replace ergative case with dative case if the speaker's mother tongue does not have ergative case. But it could be replaced by the Nominative case. Therefore, we can say that the structural case can only be replaced by the structural case, and here the dative case is non-structural case. Hence ergative case (structural case) cannot be replaced by the dative (non-structural case). Through the analysis of data from both speakers (Urdu L1 & Urdu L2), we have found some reasons why the ergative case is only replaced by the nominative case in the context of transitive compound verb.

- Both cases (ergative & nominative) are the structural case.
- There is no ergative case in his mother tongue.
- It can be speculated that only structural case (ergative) can be replaced by structural case (nominative).

So, we used this approach as the diagnostic test to justify that the ergative case is the structural case. Because Urdu L2 speaker (from Bangla and Bhojpuri) used nominative case (structural) instead of ergative case.

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**Kiran Desai's *The Inheritance of Loss* –  
An Analysis of Cultural Diaspora**

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**Abstract**

It is not that easy to move from one place to another, particularly from their motherland. It takes long time to adapt in the new kind of society. The humans face lot of problems when he migrates to other states or country. The migrated person relation to the society forms a people's alienation and pessimism due to dislocation in life and morbidity of temperament. However, Desai presents a situation where one's society keeps on changing day by day. The absence of an address protests to have fixed identity. As man is having a limited existence, he has to keep something behind him to remind him. The individual has to live according to the societal norms. This endeavour will be falsified in certain cases, as there is an inner self against him. It creates the loss of faith in one's own country and its values. The detailed study of *The Inheritance of Loss* gives us the feelings that there is a note of compassion in the delineation of various characters in the novel. Almost all the characters Sai, Gyan, the retired judge, the cook, the tutor, and the cook's son living in abroad- all get the compassionate feelings of the author. All these characters dwell in the context of compassion and pathos. And there is a sense of yearning in their minds and hearts. Totally, in *The Inheritance of loss*, Kiran Desai gives us the mixed complete package of everything.

**Keywords:** Kiran Desai, *The Inheritance of Loss*, Identity, Migration, Compassion, Society

**Introduction**

In defining the term *diaspora*, questions dwelling on the emergence of the diaspora and their discussion in a historical context have been the focus of academic debates. Sometimes, diaspora is understood in reference to 'emigrant communities-populations that originate from a nation-state that is different from the one where they reside'. Other scholars have engaged in conceptualizing diaspora as 'encompassing a wider range of originary moment' (Poonam Bala 25).

In this modern world many contemporary writers' ideologies focused on the concept of diaspora. Among them as an Indian novelist, Kiran Desai lights the new lamp in the kind of writings through her novel '*The Inheritance of Loss*'.

The novel deals with the losses the characters of the novel went through. They suffer from emotional and intellectual loss as the title of the novel suggests. This novel seems to be the perfect peace of artistic perfection. The novel unfolds many trends of globalization, terrorism and post-colonialism.

### **Discussion**

The first and foremost act of diaspora traces its origin from the origin of our world. We all know that Adam and Eve are the first being of our human kind sent out from heaven to the world. The world is a new place to them, they have adapted themselves and learned how to habitat in the new place. Starting from them and till now the act of diaspora prevails among us. To see an Indian diaspora is rooted from the Vedic period and it is evident in the two great epics of India. The Ramayana and the Mahabharata are the literary masterpieces open a window to the culture of the people along with the diaspora. An exile of Ram and his wife Sita in Ramayana and an exile of Pandavas in Mahabharata to the forest from their kingdom show clearly what the diaspora is.

According to Amitav Ghosh, the Indian Diaspora is one of the most important demographic dislocations of present day which is growing and assuming the form of representative of a significant force in global culture. One of the contemporary post-colonial writer, Salman Rushdie focuses on the crisis moments in an essay, "Imaginary Homeland" and he throws light on the positive side of diaspora. He argues that the displaced position of the immigrant is an entirely valuable one. According to Rushdie, to live as a migrant may well evoke a sense of loss but on the other hand, it opens different windows of possibility to have new knowledge. This diasporic experience can be the source of creativity. Rushdie thinks

“...if we do look back, we must also do so in the knowledge-- which gives rise to profound uncertainties-- that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions not actual cities or villages, but invisible ones, imaginary homelands, India of the mind” (10)

The experience can give birth to dignified feelings. The distance between abroad and the motherland may act as a stimulator that makes migrants nostalgic and at the same time sensitive to the respective homeland.

In *key concepts in Post-Colonial Studies*, Bill Ashcroft, Gareth Griffiths and Helen Tiffin assert, “Diaspora is the voluntary or forcible movement of peoples from their homelands to new regions”. (68). Kiran Desai’s *The Inheritance of Loss* is an excellent example of diasporic novel in the first decade of the twenty-first. The textual study of the novel has multiple meanings and explanations according to a number of readers as well as a number of readings. The beauty of the text lies in its intermingling of history, myth and contemporary life. The novel presents East and

The novel, *The Inheritance of Loss* begins picturizing the nature’s beauty of Kalimpong which is filled with snow from the peak of Kanchenjunga. Desai introduces Sai, a teenage Indian girl. She is an orphan, living along with her Cambridge-educated Anglophile grandfather, a retired judge, and the cook at Cho Oyo in the town of Kalimpong. Sai comes from Dehra Dun after her parent’s death, but she was born in Russia. Till six years she was in Russia and then she joined the convent in Delhi and now she is in Kalimpong. Her maternal grandfather Jemubhai Patel is a westernized literate person who always thinks about his journey from Pilphit to England and from England to India. Then, Desai talks about the cook’s son Biju who is the illegal immigrant from India working in America and Gyan, a Nepali who is tutoring Sai the science subjects and he becomes Sai’s beloved. The others Lola, Noni, Uncle Potty, father Booty are settled in Kalimpong from their motherlands. Settlement in alien land makes them experience dislocation. Dislocation can be considered as a break with the old identity. They experience the sense of loneliness in an alien land feel as they face non-acceptance by the host society and also experience ethnic discrimination. The term ‘multiculturalism’ has come to mean the accommodation of ethno-religious groups formed by immigration. The ethnic assertiveness associated with multiculturalism has been part of a wider political current of ‘identity politics’ which transformed the idea of equality as sameness to equality as difference (Young 1994). The idea of equality as assimilation and contented a liberty politics required allowing groups to assert their difference and not to have to conform to dominant cultural norms.

Desai says, “Here in America, where every nationality confirmed its stereo-type—” (30). New York is the representative of global village because people from all over the world specially belong to Third World, come here in order to get jobs and improve their livelihood. An intense kind of commercial outlook and attitude prevail here. There is hectic activity and rush on the one hand and clamoring among people on the other hand for achieving something ‘new’ in their lives. The more the world is developing, the less the human emotions and feelings prevail. People come here to see the new heights of development, but they are afraid of such heights because of inevitable collapse. The whole world seems to be growing in the darkness of feelings, distrust and duality. Biju found himself in too difficult circumstances to cope with such situations. Biju is a less educated teenage boy from a poor family. His father is a cook who wants to see his son in the most prosperous part in the world, the United States of America. In order to gain cultural and material prosperity Biju fixes up his mind to migrate to America.

Biju's journey to America starts from USA Embassy. Each and every step toward America invites Biju with unexpected humiliation. At Embassy Biju joins a crowd of Indians scrambling to reach the visa counter at the United States. Biju's experience at Embassy goes on

“Biggest pusher, first place; how self-contented and smiling he was; he dusted himself off, presenting himself with the exquisite manners of a cat. I'm civilized, sir, ready for the U.S., I'm civilized, man. Biju noticed that his eyes, so alive to the foreigners and went dead”. (Desai 34)

After reaching New York Biju's life faces a series of challenges. He just enters the alienated world as a migrant, as an exile. His dream of a secure future is defeated by the harsh reality. In America, Biju is on a restaurant called the Stars and Stripes Diner: "All American flag on top, all Guatemalan flag below. Plus one Indian flag when Biju arrived" (42). Biju's daily life in America reflects his insight of being an exile. He begins to think himself as an unexpected individual.

Many immigrants think that if they get citizenship in America their life is settled and fulfilled. Desai proved the fact and status of Indians in America.

“The green card, the green card—  
Saeed applied for the immigration lottery each year, but Indians were not allowed to apply. Bulgarians, Irish, Malagasy—on and on the list went, but no, no Indians. There were just too many jostling to get out, to pull everyone else down, to climb on one another's backs and run. The line would be stopped up for years; the quota was full, overfull, spilling over”. (Desai 88)

Saeed is Biju's friend working in Banana Republic, America. He is from Africa and he wants to become a Green card holder. Since he is from Africa, he was ill treated by the Whites. In order to get a Green Card, that is to get the American Citizenship he marries an American woman Toys who is a co-worker of him. Saeed used the institution of marriage for only for his benefits.

One of the most significant modes of diasporic practice affecting migrants' lives is the ability to telephone family members. This has become a particularly salient feature in recent years. In many cases, calls abroad that used to cost several dollars per minute now cost a few cents per minute. The number of calls made from the United States to other countries increased from 200 million in 1980 to 6.6 billion in 2000 (FCC 2002). Desai's *The Inheritance of Loss* covers the events happened on 1986 and before independence, even she is a contemporary writer. Biju and Saeed from America talk with their family members over phone. The telephone plays a vital role

at the movement and through it the peoples shares their opinion and emotions from abroad. Desai shows how difficulty Biju called his father from abroad:

“..... he slipped out of the kitchen and purchased a twenty-five-dollar number from a bum who had a talent for learning numbers by lingering outside phone booths, overhearing people spell out their unsuspecting Mr. Onopolous making a phone call and charging it to his platinum” (Desai 236).

Desai also concentrate on the cook’s mentality when his son calls upon him on phone. The cook rushed towards quickly to attend the phone call from America. As a father the cook asked Biju about his life in America and as a beloved son Biju asked his father that is everything alright mentioning his health and strikes due to GNLf movement.

Another thing plays apart from telephone for communication is letter. The cook house is filled with so many letters of Biju from America. To contact each other on phone is difficult matter for both so, they write letters and exchanging their feelings. The first letter by Biju to his father after landed in a new place:

“Biju had just arrived in New York. "Respected *Pitaji*, no need to worry. Everything is fine. The manager has offered me a fulltime waiter position. Uniform and food will be given by them. *Angrezikhana* only, no Indian food, and the owner is not from India. He is from America itself." (Desai 21)

The prominent of cultural diasporic clashes is the varieties of food according to the country. The food is different from one another culture to traditions. New York is the very big city. There is enough food for everybody. Desai meant the American popular food the hot dog as cultural encounter. Biju ask the lady from Bangladesh while serving: "You like Indian hot dog? You like American hot dog? You like special one hot dog?" (23). There are so many rules to how to eat food in India. Sai who brought up in western culture enjoys her food by using fork and knife where in it is hatred by Gyan, who is a Nepali tutor. Only on rainy day we all enjoy the food much rather than other days. Desai did not miss that beautiful event also:

After the rains, mushrooms pushed their way up, sweet as chicken and glorious as Kanchenjunga, so big, fanning out. People collected the oyster mushrooms in Father Booty’s abandoned garden. For a while the smell of them cooking gave the town the surprising air of wealth and comfort. (Desai 289)

Even though the cook and Biju is blood relation, there is a border line in between them. The cook had thought of ham roll ejected from a can and fried in thick ruddy slices, of tuna fish

soufflé, khari biscuit pie, and was sure that since his son was cooking English food, he had a higher position than if he were cooking Indian. From the beginning to end, Desai cooked the novel with yummy tasty foods of cultural world.

### Conclusion

*The Inheritance of Loss* deals with three worlds— Europe, India and America— simultaneously at the same time. Of these three worlds, Desai finds an opportunity to go through the concepts of globalization, multiculturalism, modernization, terrorism and insurgency.

Desai pointed, the Gorkhas in Kalimpong protested to want a new land (The Gorkha Land) like Pakistan, segregated from India. The GNLF Movement brought several losses which destroy the beauty of Kalimpong. Finally the movement has become like mirage and what is remaining is loss of everything. In spite of all terror and horror, Desai ends the novel with the note of hope:

The five peaks of Kanchenjunga turned golden with the kind of luminous light that made you feel, if briefly, that truth was apparent.

All you needed to do was to reach out and pluck it. (Desai 332)

Kiran Desai as a diasporic writer mirrored the difference between Indian and Western culture in *The Inheritance of Loss*. There is a lot to learn from both the cultures but, not to adopt. Often adopting to new culture may cause a cultural loss. Today's world is losing its identity due to several demerits of developments. There are at least two different ways of thinking about 'cultural identity'. The first position defines 'cultural identity' in terms of one, shared culture, a sort of collective 'one true self', hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold in common. Within the terms of this definition, our cultural identities reflect the common historical experiences and shared cultural codes which provide us, as 'one people', with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history. This 'oneness', underlying all the other, more superficial differences, is the truth, the essence, of 'Caribbeanness', of the black experience. It is this identity which a Caribbean or black diaspora must discover, excavate, bring to light and express through cinematic representation.

Such a conception of cultural identity played a critical role in all the post-colonial struggles which have so profoundly reshaped our world (Hall 223).

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## **Word Frequency in Language Teaching – A Case Study of Tamil Textbooks of Tamilnadu**

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### **Abstract**

This study on word frequencies deals with some words and word forms used in the Primary School Tamil Textbooks produced and prescribed by the Tamil Nadu Government published in 2009. Though the topic is an important one from the point of view of language teaching and learning, it is unfortunate that such a study on the most frequent words used in any textbook in Tamil has not been undertaken so far. As the learners go up in the levels of their primary education, the frequency of words learnt will find more uses in those classes to expand their vocabulary stock. The objective of the present study is to find out the effect of word frequency in teaching and learning. The primary data as a corpus for the present study was collected from the Tamil Textbooks produced in 2009. A computer assisted statistical method of frequency analysis with a qualitative and quantitative approach is followed in the study.

**Keywords:** Tamil, Language Teaching, word, vocabulary, Word Frequency, Textbook, Corpus Linguistics

### **1. Introduction**

Frequency is one of the many important properties of a word. It is not an inherent property because it cannot be measured directly on the word using some operational definitions. It can be determined by counting occurrences of the word in a finite sample of text. Its relative value changes from text to text and its population value cannot be stated at all because there are no true populations in language (Orlov, Boroda and Nadarejšvili, 1982). Hence, the concept of word probability in language as propagated by Herdan (1960) has no empirical correlation. It is also true that a word has no definite frequency in all the texts. For example, a word like 'god' will have more occurrences in the subject like Philosophy and not in Physics. It would mean that the frequency of a word has to be defined in a particular way to suit the study. However, in a word analysis of textbooks definitely varies from the general frequency study as in the case of Linguistic Data Consortium for Indian Languages, CIIL, Mysuru, which has been creating a corpus of each of the twenty-two scheduled languages of India. Hence, frequency in the case of particular studies is to be well defined and demarcated.

The words can be divided into two, namely, lexical and functional. The most frequent words also fall into these two categories. There should be a conscious effort to make a distinction between these two; the question of focusing on either one of these two is also important. A word like ‘iTam’ in Tamil has two uses: as a lexical one it has the meaning of ‘place’ and as a functional one it is a locative case marker or post position used with animate nouns meaning ‘to’ or ‘with’. At this point of discussion, there arises a question as to which of the meaning or category to look into for teaching and practice. A solution to this kind of problems is also to be found out using the corpus.

## **2. Corpus for Language Teaching and Learning**

The corpus-based approach to language education has gained importance over the past few decades, particularly since the mid of 1980s (Tony A. McEnery and R. Xiao, 2011). This is because corpus analysis can be enlightening ‘in virtually all branches of linguistics or language learning’ (Leech, 1997). Therefore, the teaching and learning of a language in the modern period, mainly, concentrate on corpus driven language teaching. This helps the teacher, materials producer and the learners as well in enhancing the teaching learning process. One of the strengths of corpus data lies in its empirical nature, which pools together the intuitions of a great number of speakers and makes linguistic analysis more objective (McEnery & Wilson, 2001). Obviously, corpora have been used extensively in nearly all branches of linguistics including lexicographic and lexical studies, grammar, language variation, contrastive and translation studies, diachronic studies, semantics, pragmatics, stylistics, sociolinguistics, discourse analysis, forensic linguistics, language pedagogy, etc.

## **3. Use of Frequency of Words in Language Teaching**

Nation (1900) suggests that most frequent words can be so useful; each word requires a specific focus. Since words are the focus point in communication, frequently used words can find a place in the content to be taught or learnt as well as in communication practices. They are otherwise called ‘active vocabulary’. They need to be identified in developing all the basic skills, namely, listening, speaking, reading and writing and in developing higher order skills, like coherence and cohesion, creativity, etc., as well, where the words play a very important role. These words are also need to be directly studied. Most frequently used words can be taught through audio-lingual or Communicative methods, or a mixture of both. The key is to make learners understand the importance of these words and reinforce them at every opportunity.

## **4. Teaching Most Frequent Words**

Like any other words for teaching and practice, the most frequent words can be drilled and practiced: pair-work; word games; repetition and substitution drills, etc. It is a good idea to get the learners to build their own list of most frequent words by adding words to a wall chart or making a list in the back of their notebooks, which they refer to regularly. This may be called a list of ‘words for active usage’.

The main problem with most frequent words is that it is difficult to interconnect the meaning because they do not have, sometimes, any concrete object. (e.g. the quotative particle /enru/) has a high frequency value but has no concrete meaning.) Direct translation or using in sentence is,

therefore, often needed to teach such most frequent words in a second language teaching situation. Whereas, in a first language or mother tongue teaching class such a situation may not arise where the meaning or meanings are to be explained by means of their spoken dialects, as opposed to ‘written Tamil’ or ‘standard spoken Tamil’, since Tamil is a diglossic language. As far as Tamil is concerned, in the schools language education is imparted in the written Tamil and outside the classroom the learners use the spoken Tamil. In such a case, the use of the most frequent words requires to be spoken forms used in active spoken communication to start with. Information is often best remembered, when we can use it within a visual context. For example, we may like to introduce the most frequent word /oru/. We may have to tell the learners what it means and drill it as an individual vocabulary item. When the learners know it well (i.e. they can understand to say and write it confidently), introduce it into simple sentences such as:

1. avan oru māṇavan  
     he    one student  
     ‘He is a student.’

Teachers can help the learners get the meaning of this type of sentences by using flashcards, mimes or drawings, or they can look them up in a dictionary in the higher classes. The learners can then make up their own sentences. This technique uses most frequent word as a starting point and builds the context around them. The second approach is to use them in the conversation. Introducing different contexts and then teaching the most frequent words as an individual vocabulary item is very important. For example, if the most frequent word /paṭi/ ‘to study’ is to be taught, the following steps are to be taken up and introduced.

2. nī    naṅrāka paṭi  
     you well    study  
     ‘You study well’
3. nī    paṭiyil ninru payanam ceyyātē  
     you step    stand travel    do not do  
     ‘You do not stand on the steps and travel’
4. avan conṇapatik kēl  
     he            tell            listen  
     ‘Listen as he tells’

In sentence (2), the word is used as a verb; in sentence (3), it is a noun and in (4), it is a post position. Therefore, it is very much necessary and important to teach the meaning of the word in different contexts so that the learners understand the usage and try to use them in their own sentences. The learners guess the meaning of /paṭi/ through the contexts. /paṭi/ is then drilled and practiced as an individual vocabulary item (e.g. using methods as suggested above). By repeating new most frequent words in different contexts, they are reinforced and learners are more likely to recognize them in future language uses also. This is an excellent way to increase confidence - an important factor for motivation. Because the learners immediately recognize the new most frequent

words and are able to work out most of the sentences through their knowledge of common most frequent word. These are two different approaches to teaching most frequent words.

## 5. Exercises and Tests

Giving exercises to practice most frequent words regularly is crucial. After full practice of the words, a test is to be conducted to understand their achievement level. The test, however, should allow the learners the opportunity to produce a sentence in context, using the most frequent words that they learnt. For example, if the new most frequent words are:

5. oru	‘one’
eṇṇu	‘said as’
vēṇṭum	‘want’
inta	‘this’
eṇṇa	‘said as’
allatu	‘or’
koṇṭu	‘with’
pala	‘many’
itu	‘it’

The learners must be tested on the meaning of the words individually and then be required to produce a sentence, such as

6. avan	kuṭai	oṇRaik	kaṭaiyil	vāṅkiṇāṇ.
He	umbrella	one	shop	brought
‘I brought one umbrella in a shop’.				

These exercises must be done both orally and written, so that they would be internalized easily. Less able learners could make smaller sentences.

Example

7. enakku	oru	paḷam	tā.
Me	one	fruit	give
‘Give me a fruit’.			

## 6. Use of Frequent Words for Syllabus Design and Materials Development

Corpora have been used extensively to provide more accurate descriptions of language use in this paper. Mindt (1996) finds that the use of grammatical structures in textbooks for teaching English differs considerably from the use of these structures in L1 English. He, further, observes that one common failure of English textbooks is that they teach ‘a kind of school English which does not seem to exist outside the foreign language classroom’. It is true of teaching Tamil as a second language, as well. Since a standard spoken Tamil is being used in many courses, the learners often find it difficult to communicate successfully with native speakers.

A simple yet important role of corpora in language education is to provide more realistic examples of language usage that reflect the complexities and shades of meanings of natural language. Absence of this has created a lacuna in the materials. In addition to the above, however, corpora may provide data, especially frequency data, which may further alter what is to be taught. However, the use of corpus for syllabus framing, materials production and language teaching or testing in the context of Indian languages in general and Tamil in particular has not been made use of. In this era of information communication technology (ICT), the use of corpus for the educational purposes presupposes that the language speaking community is in hard-hitting with the modern methods and technology.

For example, on the basis of a comparison of the frequencies of modal verbs, future time expressions and conditional clauses in the native English corpora and their grading in textbooks used widely in Germany, Mindt (1996) concludes that one problem with non-corpus-based syllabuses is that the order in which those items are taught in syllabuses ‘very often does not correspond to what one might reasonably expect from corpus data of spoken and written English’, arguing that syllabuses should be based on empirical evidence rather than tradition and intuition, with frequency of usage as a guide to priority for teaching (Mindt, 1996). While frequency is certainly not the only determinant of what to teach and in what order, it can indeed help to make learning more effective.

## 7. Frequencies of Part-of-Speech (POS) Tagged Words from Texts

List of words in the textbooks are not at all given in any form to help the learners or the teachers. Such a list of words to be used in the textbooks so prepared is also not given to the textbook writers. In such a context the writers depend on their own knowledge of the words to be included. If a corpus is used to prepare a textbook, the focus can be given where exactly the learners require words and the most frequent words to be taught in each of the classes in the research area can be well listed and the teaching will go smoothly and to reach the exact objective proposed.

The word in a text can be arranged in order of their frequency. This is most interesting when texts are compared in terms of their frequency lists along with their category. The following list of words cover the top 10% from the primary level of Tamil text-books:

The following table 1 contains 10% of vocabularies with POS tagged words for both first standard and second standard in the primary textbooks.

1 <sup>st</sup> Standard			2 <sup>nd</sup> Standard		
Cumul. %	Freq.	Tagged word	Cumul. %	Freq.	Tagged word
0.99%	19	e <sub>l</sub> utu\VF	1.01%	39	e <sub>l</sub> utu\VF
1.93%	18	ceyka\VF	1.92%	35	oru\QTF
2.76%	16	vā\NN	2.63%	27	e <sub>ṇṇa</sub> \PRP
3.49%	14	pār\VF	3.33%	27	e <sub>ṇṇu</sub> \CONJ
4.22%	14	vā\VF	3.80%	18	kūru\VF
4.79%	11	pomma\NN	4.19%	15	irukkum\VF
5.26%	9	e <sub>ṇṇa</sub> \PRP	4.58%	15	tāmarai\NN

5.73%	9	e <u>l</u> uttu\NN	4.94%	14	ce <u>n</u> ratu\VF
6.20%	9	pa <u>l</u> am\NN	5.31%	14	ā <u>c</u> ai\NN
6.61%	8	e <u>t</u> uttu\VNF	5.67%	14	ku <u>ṭṭ</u> i\ADJ
7.03%	8	mu <u>t</u> al\QTF	6.01%	13	vā <u>r</u> u <u>ṅ</u> ka <u>l</u> \VF
7.45%	8	u <u>ṅ</u> \PRP	6.35%	13	pā <u>ṭṭ</u> iyammā\NN
7.86%	8	co <u>l</u> lai\NN	6.68%	13	ku <u>r</u> uvi\NN
8.28%	8	pa <u>l</u> li\NN	7.02%	13	mu <u>y</u> al\NN
8.65%	7	kū <u>r</u> ac\VINF	7.33%	12	pā <u>r</u> \VF
9.01%	7	kū <u>r</u> u\VF	7.65%	12	va <u>r</u> ai\VF
9.38%	7	o <u>r</u> u\QTF	7.96%	12	vā\VF
9.74%	7	co <u>ṅ</u> ka <u>l</u> ai\NN	8.27%	12	i <u>t</u> u\PRP
10.10%	7	pū <u>n</u> ai\NN	8.58%	12	e <u>ṅ</u> \PRP
			8.89%	12	nī\PRP
			9.21%	12	mā <u>m</u> pa <u>l</u> am\NN
			9.52%	12	nā <u>l</u> \NN
			9.83%	12	pu <u>ḷ</u> u\NN
			10.12%	11	ko <u>ṅ</u> ṭu\VNF

Table 1

The following table 2 contains 10% of vocabularies with Part-of-Speech (POS) tagged words for both second standard and third standard primary textbooks.

2 <sup>nd</sup> Standard			3 <sup>rd</sup> Standard		
Cumul. %	Freq.	Tagged word	Cumul. %	Freq.	Tagged word
1.01%	39	e <u>l</u> utu\VF	1.13%	64	o <u>r</u> u\QTF
1.92%	35	o <u>r</u> u\QTF	2.04%	52	e <u>ṅ</u> ru\CONJ
2.63%	27	e <u>ṅ</u> na\PRP	2.92%	50	e <u>ṅ</u> na\PRP
3.33%	27	e <u>ṅ</u> ru\CONJ	3.60%	39	e <u>l</u> utu\VF
3.80%	18	kū <u>r</u> u\VF	4.03%	24	e <u>ṅ</u> \PRP
4.19%	15	i <u>r</u> ukkum\VF	4.45%	24	ta <u>ṅ</u> \PRP
4.58%	15	tā <u>m</u> arai\NN	4.85%	23	va <u>n</u> tatu\VF
4.94%	14	ce <u>n</u> ratu\VF	5.26%	23	ka <u>t</u> ai\NN
5.31%	14	ā <u>c</u> ai\NN	5.64%	22	e <u>ṅ</u> \PRP
5.67%	14	ku <u>ṭṭ</u> i\ADJ	6.03%	22	na <u>r</u> i\NN
6.01%	13	vā <u>r</u> u <u>ṅ</u> ka <u>l</u> \VF	6.40%	21	a <u>t</u> u\PRP
6.35%	13	pā <u>ṭṭ</u> iyammā\NN	6.77%	21	nī\PRP
6.68%	13	ku <u>r</u> uvi\NN	7.10%	19	kū <u>r</u> u\VF
7.02%	13	mu <u>y</u> al\NN	7.42%	18	a <u>r</u> ukil\PSP
7.33%	12	pā <u>r</u> \VF	7.72%	17	a <u>t</u> il\PRP
7.65%	12	va <u>r</u> ai\VF	8.02%	17	mu <u>t</u> alai\NN

7.96%	12	vā\VF	8.30%	16	oṅru\QTF
8.27%	12	itu\PRP	8.58%	16	pōṅra\PSP
8.58%	12	eṅ\PRP	8.86%	16	nāṅ\PRP
8.89%	12	nī\PRP	9.14%	16	āṭṭukkuṭṭi\NN
9.21%	12	māmpaḷam\NN	9.43%	16	amutā\NN
9.52%	12	nā\NN	9.71%	16	pallī\NN
9.83%	12	puḷu\NN	9.97%	15	koṇṭē\VNF
10.12%	11	koṇṭu\VNF	10.23%	15	irukkum\VF

Table 2

The following table 3 contains 10% of vocabularies with Part-of-Speech (POS) tagged words for both third standard and fourth standard primary textbooks.

3 <sup>rd</sup> Standard			4 <sup>th</sup> Standard		
Cumul. %	Freq.	Tagged word	Cumul. %	Freq.	Tagged word
1.13%	64	oru\QTF	1.19%	73	eḷutuka\VF
2.04%	52	eṅru\CONJ	2.34%	70	eṅṅa\PRP
2.92%	50	eṅṅa\PRP	3.14%	49	oru\QTF
3.60%	39	eḷutu\VF	3.83%	42	eṅru\CONJ
4.03%	24	eṅ\PRP	4.38%	34	nāṅ\PRP
4.45%	24	taṅ\PRP	4.86%	29	oṅru\QTF
4.85%	23	vantatu\VF	5.25%	24	vaḷḷi\NN
5.26%	23	katai\NN	5.62%	23	kantaṅ\NN
5.64%	22	ēṅ\PRP	5.98%	22	kuruvi\NN
6.03%	22	nari\NN	6.33%	21	vēṅṅum\VF
6.40%	21	atu\PRP	6.67%	21	ēṅ\PRP
6.77%	21	nī\PRP	7.01%	21	nī\PRP
7.10%	19	kūru\VF	7.34%	20	poru\NN
7.42%	18	arukil\PSP	7.65%	19	viṭai\NN
7.72%	17	atil\PRP	7.95%	18	vā\VF
8.02%	17	mutalai\NN	8.22%	17	illai\VF
8.30%	16	oṅru\QTF	8.50%	17	payircikaḷ\NN
8.58%	16	pōṅra\PSP	8.76%	16	pārttuṅ\VNF
8.86%	16	nāṅ\PRP	9.02%	16	maram\NN
9.14%	16	āṭṭukkuṭṭi\NN	9.27%	15	taruka\VF
9.43%	16	amutā\NN	9.51%	15	yār\PRP
9.71%	16	pallī\NN	9.76%	15	eṅ\PRP
9.97%	15	koṇṭē\VNF	10.00%	15	akarāṭiyaip\NN
10.23%	15	irukkum\VF			

Table 3

The following table 4 contains 10% of vocabularies with Part-of-Speech (POS) tagged words for both third standard and fourth standard primary textbooks.

4 <sup>th</sup> Standard			5 <sup>th</sup> Standard		
Cumul. %	Freq.	Tagged word	Cumul. %	Freq.	Tagged word
1.19%	73	eḷutuka\VF	0.91%	104	eḷutuka\VF
2.34%	70	eṇṇa\PRP	1.55%	73	eṇru\CONJ
3.14%	49	oru\QTF	2.09%	62	oru\QTF
3.83%	42	eṇru\CONJ	2.57%	55	kūruka\VF
4.38%	34	nāṇ\PRP	2.93%	41	vēṇṭum\VF
4.86%	29	oṇru\QTF	3.29%	41	eṇṇa\PRP
5.25%	24	vaḷḷi\NN	3.57%	33	makkaḷ\NN
5.62%	23	kantaṇ\NN	3.85%	32	nāṇ\PRP
5.98%	22	kuruvi\NN	4.13%	32	poruḷ\NN
6.33%	21	vēṇṭum\VF	4.40%	30	eṇ\PRP
6.67%	21	ēṇ\PRP	4.65%	29	nī\PRP
7.01%	21	nī\PRP	4.89%	27	nām\PRP
7.34%	20	poruḷ\NN	5.12%	27	nam\PRP
7.65%	19	viṭai\NN	5.34%	25	ceṇru\VNF
7.95%	18	vā\VF	5.56%	25	uḷḷa\VNF
8.22%	17	illai\VF	5.78%	25	pōṇra\PSP
8.50%	17	payiṛcikaḷ\NN	5.99%	24	eṇra\VNF
8.76%	16	pārttup\VNF	6.19%	23	uyir\NN
9.02%	16	maram\NN	6.39%	23	evvāru\ADV
9.27%	15	taruka\VF	6.59%	23	pala\ADJ
9.51%	15	yār\PRP	6.78%	22	uṇ\PRP
9.76%	15	eṇ\PRP	6.97%	22	col\NN
10.00%	15	akarātiyaip\NN	7.16%	21	atu\PRP
			7.34%	21	nāḷ\NN
			7.52%	20	yāvai\PRP
			7.69%	20	eḷuttukaḷ\NN
			7.87%	20	aṇiviyal\NN
			8.04%	20	ceyalkaḷ\NN
			8.22%	20	tamiḷ\NN
			8.38%	19	pārttup\VNF
			8.55%	19	eṇappaṭum\VF
			8.71%	19	avai\PRP
			8.88%	19	ivai\PRP
			9.05%	19	eḷuttu\NN
			9.21%	19	kaṇiṇi\NN

			9.37%	18	pirittu\VNF
			9.53%	18	vantu\VNF
			9.68%	18	viṅākkaḷukku\NN
			9.84%	18	ācīriyar\NN
			10.00%	18	ciṅkam\NN

Table 4

The above tables of the high frequency words among the 10% of the total vocabulary in the primary classes had taken for analysis give very important information that how much the materials producers and the teachers should concentrate on the inclusion of the most frequent vocabulary in the lessons and teaching them. Interestingly, the word **oru** ‘one adjectival form’ is the most frequent one whereas **ōr** ‘adjectival form of one’ which occurs before vowel beginning nouns is not that frequent. This would mean that the teaching of the variations in the use of **oru** and **ōr** need not be insisted upon in the use of them. Further, in the spoken also **ōr** is not in use, except in an educated and well planned platform speech.

The high frequent grammatical form of the verb is the verbal participle form, which is used abundantly in Tamil to join verbs to make complex sentences. Since this is very much in use both in the spoken and written Tamil variations, this had to be focused on in teaching grammar, rather than the teaching of grammar for sake of teaching it. Ultimately, this analysis brings out lots of information as to what should be the modifications necessary in the teaching and learning process.

Yet another grammatical form used very frequently is the hortative form of the verbs, for example, the form **eḷutuka** ‘write’, **taruka** ‘give’, etc. these are used in the exercises and in questions. However, these are not used in the common communication either in speech or in written. There are disadvantages also as explained above.

The tables given above for the high frequency of 1-10% can be analyzed to get what kinds of words are being taught in the first two standards. It is interesting and valid to discuss the information provided in this table.

## 7.1 High Frequency Words of 1% to 10%

### 7.1.1 Nouns

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq	Word	Freq	Word	Freq	Word	Freq	Word	Freq	Word
16	Vāl	15	Tāmarai	23	katai	24	vaḷḷi	33	makkaḷ
11	pomma i	14	Ācai	22	nari	23	kantaṅ	32	poruḷ
9	eḷuttu	13	pāṭṭiyamm ā	17	mutalai	22	kuruvi	23	uyir

9	paḷam	13	Kuruvi	16	āṭṭukkutt i	20	poruḷ	22	col
8	collai	13	Muyal	16	amutā	19	viṭai	21	nāḷ
8	paḷli	12	māmpaḷam	16	paḷli	17	payiṛcikaḷ	20	eḷuttukaḷ
7	corakaḷa i	12	nāḷ			16	maram	20	aṛiviyal
7	pūṇai	12	puḷu			15	akarāṭiyai p	20	ceyalkaḷ
								20	tamiḷ
								19	eḷuttu
								19	kaṇiṇi
								18	viṇākkalukk u
								18	āciriyar
								18	ciṅkam
<b>75</b>		<b>104</b>		<b>110</b>		<b>156</b>		<b>303</b>	

Table 5

A comparison of the nouns introduced in the five standards show a view that the most common animals like pacu ‘cow’, kālai ‘ox’, or birds like kākam ‘crow’ etc. do not find a place in the first 1-10% frequent vocabulary. This indicates that efforts to introduce words which are nearer to the learner are not taken.

### 7.1.2. Finite Verbs

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word
19	eḷutu	39	eḷutu	39	eḷutu	73	eḷutuka	104	eḷutuka
18	ceyka	18	kūru	23	vantatu	21	vēṇṭum	55	kūruka
14	pār	15	irukkum	19	kūru	18	vā	41	vēṇṭum
14	vā	14	ceṇratu	15	irukkum	17	illai	19	eṇappaṭum
7	kūru	13	vāruṅkaḷ			15	taruka		
		12	pār						
		12	varai						
		12	vā						
<b>72</b>		<b>135</b>		<b>96</b>		<b>144</b>		<b>219</b>	

Table 6

In the same way if finite verbs are taken into consideration, familiar and most used verbs like pō ‘go’ col ‘say’ are replaced by cel ‘go and kūru ‘say respectively. This study shows that the principle of known to unknown was not taken into consideration for the preparation of textbooks.

Furthermore, the learners, while coming to the class, bring the spoken variety of Tamil with verbs and nouns so close to their speech. This fact is also not taken care of while preparing the materials.

### 7.1.3 Non-finite Verbs

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word
8	eṭuttu	11	koṇṭu	15	koṇṭē	16	pārttup	25	ceṅru
								25	uḷla
								24	eṅra
								19	pārttup
								18	pirittu
								18	vantu
<b>8</b>		<b>11</b>		<b>15</b>		<b>16</b>		<b>129</b>	

Table 7

As far as the finite verbs are concerned, the verbal participle forms such as eṭuttu, ‘having taken’ koṇṭu, ‘having had’, pārttu ‘having seen’, ceṅru ‘having gone’, pirittu ‘having separated’, vandu ‘having come’ and two relative participle forms, namely, uḷla ‘which is there’ and eṅra ‘which/who is called as’ only are used in the textbooks. As said earlier, the verb cel ‘to go’ is not a familiar one though it is introduced in the 5<sup>th</sup> standard. Most frequent one should be pōy the verbal participle form of the verb pō ‘to go’. This is true of the relative participle forms used in the 5<sup>th</sup> std. Textbook.

They are also uncommon as well as not known to the learners of these classes. A decision then has to be taken by the syllabus framers whether those familiar and known verbs and their other grammatical forms should be used in the textbook or not. The grammatical knowledge and its development also will be hampered.

### 7.1.4 Infinitive Verbs

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word								
7	kūra								

Table 14

It is a captivating truth that this infinitive form of the verb also does not find a place in the most frequent words list. This definitely raises a question as to why this much of difference in the use of grammatical forms which are necessary for story telling or narration and conversation in general. The grammatical forms to be introduced in the primary classes are to be revisited in the light of the tables and statement made thereof.

### 7.1.5 Pronouns

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word								
9	eṇṇa	27	eṇṇa	50	eṇṇa	70	eṇṇa	41	eṇṇa
8	uṇ	12	itu	24	eṇ	34	nāṇ	32	nāṇ
		12	eṇ	24	taṇ	21	ēṇ	30	eṇ
		12	nī	22	ēṇ	21	nī	29	nī
				21	Atu	15	yār	27	nām
				21	Nī	15	eṇ	27	nam
				17	Atil			22	uṇ
				16	nāṇ			21	atu
								20	yāvai
								19	avai
								19	ivai
<b>17</b>		<b>63</b>		<b>195</b>		<b>176</b>		<b>287</b>	

Table 9

A glance through the table 9 showing the pronouns introduced, one will come to the conclusion that first person singular pronoun nāṇ ‘I’, nī ‘you’ etc. do not find a place in the teaching or learning. It is also captivating that all the eleven pronouns, namely nāṇ ‘I’, nām ‘We (Inclusive)’, nāṅkaḷ ‘We (Exclusive)’, nii ‘You’, avaṇ ‘He’, avaḷ ‘She’, avar ‘he-singular honorific’, avarkaḷ ‘they - human’, atu ‘it’, avai ‘They’, avaikaḷ ‘They (Plural)’ do not find a place in the most 10% of frequency words. One can even say that the back bone of vocabulary for speech which is pronouns does not find proper attention.

### 7.1.6 Conjunctions

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word								
		27	eṇru	52	eṇru	42	eṇru	73	eṇru

Table 8

It is interesting that eṇru ‘that- quotative particle’ is the only conjunction word used in the textbooks except the first standard. This form has a very rich functional value as far as narration or story telling is concerned. But unfortunately this is not introduced in the first standard textbook. This shows that the learners will be deprived of the knowledge of this form used in conversation also.

### 7.1.7 Quantifiers

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word
8	mutal	35	Oru	64	oru	49	oru	62	oru
7	oru			16	onru	29	onru		
<b>15</b>		<b>35</b>		<b>80</b>		<b>78</b>		<b>62</b>	

Table 10

The quantifiers oru ‘adjective of one’ and onru ‘one’ only find place in these textbooks. mutal ‘first’ is also not a very commonly used form. The more nearer form for the learners would be mutalaavatu ‘first. This grammatical form which is more productive is not used would mean that such a preliminary grammatical form necessary for the learners has not been taken into consideration while preparing the textbooks.

### 7.1.8 Post Positions

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word
				18	arukil			25	pōnra
				16	pōnra				

Table 11

Only two postpositions, namely, arukil ‘near’ and pōnra ‘like that’ are used in the third and fifth standard textbooks. As discussed earlier, words like arukil ‘near, is purely a written variety high order word. This will not find a place in the spoken or written variety of the primary school learners. This also helps to take a new look at the vocabulary to be taught to the learners.

### 7.10.1.9 Adverbs

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word								
								23	evvāru

Table 12

No adverb has found a place in the 1-10% most frequent word list, though evvāru ‘how’ is also an adverb. As discussed this word does not find a use in the standard spoken Tamil also. More adverbs will be used in the common conversation or speech when the learners tell a story.

### 7.1.10 Adjectives

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word								

		14	kuṭṭi					23	pala
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Table 13

The same kind of description and comment can be extended to this grammatical form too.

When the study goes into the details of the frequency from 11% to 20% the facts to some extent remains same. But there is some interesting finding which is very much essential for further studies.

## 7.2 High frequency Words of 11% to 20%

### 7.2.1 Nouns

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word
6	kuñcu	11	coṛkaḷai	15	pāpu	15	eḷuttu	18	aṛivu
6	kiḷi	11	kutirai	13	kiḷi	15	iṭam	18	nampi
6	nāy	11	kiḷi	13	Nīr	15	nari	17	payiṛcikaḷ
5	viṇākkaḷ	11	Nūl	13	viṭai	14	āṇ	17	ilakkaṇam
5	eṛumpu	10	viṭai	12	Vikkal	13	ceyalpātukaḷ	17	añcal
5	eḷuttai	9	Kuppucāmi	12	Māmā	13	coṛkaḷai	16	akarātiyaip
5	veñku	9	kuṭṭi	11	coṛkaḷai	12	kāṭci	16	kutirai
5	ammā	9	vaṇakkam	11	paṛavaikaḷ	12	appā	15	ṭāktar
5	paṭṭu	9	aṇil	11	niṛam	10	kurañku	15	nāṭu
5	valli	9	Māmā	10	varikkutirai	10	tāttā	13	maṇṇaṇ
5	iṭam	8	kuḷuvil	10	Puli	10	nēram	13	aruḷ
5	kāl	8	Pāppā	9	kuḷuvil	10	kīrai	13	āṇṭu
5	kuḷu	8	Pañcu	9	kaṭal	9	pērunṭu	13	āṭai
5	kōḷi	8	yāṇai	9	Col	8	teṇāḷirāmaṇ	12	amaiccarum
5	yāṇai	8	maṇi	9	Kalā	8	kutiraiyai	12	māṇavarkaḷ
5	eli	7	āṛraik	8	kuḷantaikaḷ	8	paṭattil	12	aṇaivarum
4	turattiyatu	7	Oruvar	8	Ācīriyar	8	vīṭṭil	12	kappal
4	vaṭivaṅkaḷai	7	kaṇṇaṇ	8	Ellām	8	kaṇṇaṇ	12	kumaṇṇaṇ
4	carkaś	7	piṛanta	8	kurañku	8	pēccu	12	ammā
4	māmpaḷam	7	viṇāk	8	appu	8	tampi	12	aracē
4	kurañku	7	paḷam	8	naḷiṇi	8	col	12	mey
4	paṭaṅkaḷai	7	pūṇai	8	Mēkam	8	nīr	12	viḷā
		7	mīṇā	8	paḷam	8	pūṇai	11	kaṭikāram
		7	nari	8	vēru	8	eli	11	celvam
						8	kaṭai	11	pulavar

						7	kiṇarriṇ	11	akkā
						7	valliṇ	11	peyar
						7	aṇaivarum	11	kuṛi
						7	ciṛuvaṇ	11	mālai
						7	kāraṇam	10	irātākirusṇaṇ
						7	talaivar	10	paḷḷiyil
						7	māmaram	10	palkalaik
								10	viḷakkam
								10	kōṇaṅki
								10	tīpā
								10	nīr
								10	eṇ
								9	uyirmey
								9	viṇākkal
								9	nāṭṭiṇ
<b>107</b>		<b>202</b>		<b>239</b>		<b>303</b>		<b>493</b>	

Table 15

Out of these nouns if one analyses the animals and birds separately, the following facts will emerge.

### 7.2.1.1 Animals

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word
6	nāy	11	kutirai	10	varikkutirai	15	nari	16	kutirai
5	eṛumpu	9	aṇil	10	Puli	10	kuraṅku	10	kōṇaṅki
5	yāṇai	8	yāṇai	8	kuraṅku	8	kutiraiyai		
5	eli	7	pūṇai			8	pūṇai		
4	kuraṅku	7	nari			8	eli		
<b>25</b>		<b>42</b>		<b>28</b>		<b>49</b>		<b>26</b>	

Table 16

The animal nari ‘fox’ which is available in almost all children’s stories is taught only in second and fourth standards. Likewise kuraṅku ‘monkey’ comes in first and third standards. yāṇai ‘elephant’ occurs in the first two standards. A cursory look at the table 16 shows the animals taught occurs only in the 11 to 20 % of the frequency.

### 7.2.1.2 Birds

As far as birds are concerned, the scene is not a pleasant one. Only two birds occur in the 20% frequency. It is not known why birds do not become a frequent word in the primary classes.

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word								
6	kili	11	kili	13	kili				
5	kōli								
<b>11</b>		<b>11</b>		<b>13</b>					

Table 17

The study shows that the importance of animals and birds is to be understood from the point of view of the age group as well as the use of them in the conversation or language use.

On the other hand, the verbal nouns used both in the 10% and the 20% frequency is also not good, in the sense that they are not used frequently in the common language use. However, the words like eḷuttu ‘writing letter’, payirci ‘exercise’, etc. seem to occur only in the exercises.

The general nouns are simple and are commonly used ones. But, unfortunately, the kinship terms which are necessary for the children are not fully introduced in the primary classes. Only ammā ‘mother’, appā ‘father’, māmā ‘uncle’, tāttā ‘grandfather’, and akkā ‘elder sister’ are introduced. It shows that the vocabulary selected is not confirmed with the other materials producers or the previous class textbooks, which would have helped to decide the vocabulary for the next classes.

## 7.2.2 Finite Verbs

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word
5	celvōm	11	eṅṅatu	12	teriyumā	13	ceṅṅatu	17	viṭaiyaḷikka
5	vaṭṭamiṭu	10	vantatu	12	vēṅṅum	12	pār	15	paḷakuka
5	vēṅṅum	9	vēṅṅum	11	eṅṅatu	11	nirappuka	14	paṭikka
4	eḷuttuvōm	9	ceyka	11	pār	10	kēṭṭatu	14	ākum
4	paṭippōm	8	paṭi	10	uḷḷatu	10	varai	12	nirappuka
4	vāṅkalām	7	cey	9	eṅṅār	9	eṅṅār	11	uṅṅu
4	Pārāy			9	ceṅṅatu	9	vantatu	10	pāruṅkaḷ
				9	nirappu	9	ākum	10	ceṅṅaraṅar
				8	eṅṅiṅāḷ	7	payanpaṭuttuka	10	eṅṅatu
				8	pāruṅkaḷ	7	pārttatu	10	illai
				8	iruntatu	7	ceṅṅaraṅar	10	ceyka
				8	kūṅiyatu	7	muṭiyātu	9	kūṅiṅār
				8	ceytatu	7	uṅṅu	9	aṅṅika
				7	koṅṅiruntatu			9	vā

				7	uruvāḱku				
				7	ōṭiyatu				
<b>31</b>		<b>54</b>		<b>144</b>		<b>118</b>		<b>160</b>	

Table 18

When the study looks into the use of finite verbs the following observations are made. In the first standard itself, the verb celvōm ‘let us go’ is used the commonly used verb in the normal use as well for the age group is poo ‘go’. In the same way, the following verbs which are not used in ordinary conversations need not have been used in the primary classes.

enṛatu	‘it said’
kūrīyatu	‘it said’
uḷḷatu	‘it is there’
enṛār	‘he said’
cenṛaṇar	‘they went’
viṭaiyalikka	‘give answer’

### 7.2.3 Nonfinite Verbs

There are other options for such verbs, which are not used in the common usages. The use of nonfinite verbs in all the four standards in the 11-20% frequency and even till 10% show that the verbal participle form of the verb in question is used. It is one of the techniques used to make longer and complex sentences in Tamil specially and in Dravidian in general. The following table 19 shows the nonfinite verbs used in the 20% frequency.

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word
4	paṛantu	7	eṭuttu	10	ceṇru	13	uḷḷa	16	varum
4	varum	7	paṛantu	8	vanta	12	koṇṭu	15	paṭittup
				7	pārttu	9	pārttu	14	kōṭiṭṭa
				7	eṭuttu	9	pirittu	13	paṭittu
				7	paṛantu	9	kōṭiṭṭa	12	piṇvarum
						7	toṭarntu	12	koṇṭu
								11	cērttu
								11	ōṭi
								10	eṇṇum
								9	aṇintu
								9	eṭuttu
								9	kaṇṭu
								9	kūrī
								9	vanta

8		14		39		59		159	
---	--	----	--	----	--	----	--	-----	--

Table 19

The other point to be discussed is the use of relative participle for of the verbs. Only vanta ‘that which came’ is used in the texts, whereas the relative participle form kōṭiṭṭa the underlined is used in the fourth and fifth standard textbooks in the exercises portions only. This means that this grammatical form is not looked into while writing texts for the classes. As such the grammar teaching is to be revised for better performance of the learners.

#### 7.2.4 Infinitive Verbs

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word								
-	-	-	-	-	-	-	-	-	-

Table 20

The textbooks did not care about the use of infinitive forms of verbs. In the 20% frequency there is no infinitive form of the verb used, whereas in the 10% frequency only one infinitive form of a single verb is used in the first standard, namely, kūra ‘to tell’. As discussed earlier the textbooks are, to a certain extent, defective in imparting use of different grammatical forms, which are essential for the good communication.

#### 7.2.5 Pronouns

Yet another grammatical form which is not looked into properly for language education in the primary classes is the use of or introduction of pronouns. See the table 21 given below.

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word								
6	eṇakku	11	etu	12	itu	12	atu	16	eṇṇai
6	eṇ	10	nāṇ	9	yār	10	nām	15	atil
6	ēṇ	10	yār	8	nāṅkaḷ	10	itu	15	ataṇ
4	nāṇ	7	uṇakku	8	uṇ	8	eṇakku	14	itu
4	yār	7	etaṇku	7	eṅkaḷ	7	eṅkaḷ	13	ēṇ
		7	ataṇ			7	uṇ	12	nīṅkaḷ
						7	taṇ	12	avar
								12	taṇ
								12	tam
								10	nāṅkaḷ
								10	ivar
								10	yār
								9	uṅkaḷ

								9	ettanai
								9	avan
								9	yātu
26		52		44		61		187	

Table 21

Very importantly, the use of pronouns, which is very much necessary for communication is not looked into properly. This also exemplifies the fact that the texts produced did not care for grammatical forms to be taught in the primary classes.

First person pronouns nāṅ 'I' which should be the basic one does not appear in the 10% frequency in the first standard but occurs in the 20% frequency only. This should have been prioritized. nām 'we (inclusive)' and nānkaḷ 'We (exclusive)' appear in the 20% frequency.

nī 'you' occurs in the 10% frequency and nīnkaḷ 'you –honorific singular and plural' occurs only in the 20% frequency.

avan 'he', avar 'he-singular honorific', atu 'it', avai 'they- neuter'

It is interesting to know that this list of pronouns up to the stand V does not include two very important pronouns, namely, aval 'she' and avarkaḷ 'they- human'. There is no valid reason for the absence of these two pronouns in the primary school textbooks.

### 7.2.6 Conjunctions

The other grammatical form concentrated on in the textbooks is the conjunctions or the sentence connectors. The three forms used are āṅāḷ 'but', enrum 'always' and enra 'said as'. Out of these three āṅāḷ 'but' is the sentence connector and the other two are phrase connectors. The absence of this conjunctive in the first four standards is a surplice to both materials producers and the teachers.

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word								
								15	āṅāḷ
								14	enrum
								12	enra
								41	

Table 22

### 7.2.7 Adverbs and Adjectives

The study considers the frequency and use of adverbs and adjectives the wide gap in imparting knowledge of these two is not at all done in the primary classes. These are required to describe the nouns.

### 7.10.2.7.1 Adverbs

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word
		7	eñkē	11	añku	11	añkē	17	uṭañē
				8	mīṇṭum	11	eñkē	12	iṇṇu
								10	eñkum
								10	añku
								10	añkē
		7		19		22		59	

Table 23

It is to be noted that no proper adverb is used in these classes. The derivation of adverbs using the marker - āka is not at all taught, which is a mystery. Adverb of place añku, añkē ‘there’ only is used. In the case of adjectives also there are no adjectives used in the fifth standard textbook in the 20% frequency.

### 7.2.7.2 Adjectives

1 <sup>st</sup> STD		2 <sup>nd</sup> STD		3 <sup>rd</sup> STD		4 <sup>th</sup> STD		5 <sup>th</sup> STD	
Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word	Freq.	Word
6	civappu	10	viruppamāṇa	13	putiya	10	poruttamāṇa		
5	putiya			10	periya				
				8	pala				
11		10		31		10			

Table 24

A quick look at the table 24 shows that the derivation of adjectives with the marker - āṇa is not appropriately used to impart the grammatical feature of the adjective. viruppamāṇa ‘which you like’ in the 2<sup>nd</sup> standard and poruttamāṇa ‘appropriate’ in the 4<sup>th</sup> standard are the only derived adjectival forms used. The lessons should have got some more adjective used so that the learners would get more competence in the use of these forms.

## 8. Use of Corpora

Any discussion on the use of corpora in language pedagogy should address appropriately some objections to the use of corpora in language learning and teaching. While frequency and authenticity are often considered two of the most important advantages of using corpora, they are also the focus of criticism from language pedagogy researchers. For example, Cook (1998) argues

that corpus data impoverishes language learning by giving undue prominence to what is simply frequent at the expense of rarer but more effective or salient expressions. Widdowson (1990) argues that corpus data is authentic only in a very limited sense in that it is de-contextualized and must be re-contextualized in language teaching.

Widdowson (2003) makes a distinction between “genuineness” and “authenticity”, which are claimed to be the features of text as a product and discourse as a process respectively: corpora are genuine in that they comprise attested language use, but they are not authentic for language teaching because their contexts, as opposed to co-texts, have been deprived.

Examples from the study are

cel	‘go’
arukil	‘near’
yāvai	‘what (plural)’
uḷḷa	‘which is (there)’
kūru	‘tell’
yātu	‘what’
enratu	‘it said’

These are genuine ones but highly literary ones.

It is not to engage in the debate here but would like to draw the attention that the study of frequency of words definitely helps in the process of language teaching and learning.

## 9. Conclusion

Frequency of words and their use in Primary school Tamil Textbooks are studied elaborately in this article. The standard-wise frequency of most frequent 10% and 20% are analyzed. The frequency of words of different grammatical categories, such as nouns, verbs, conjunctions, adverbs, adjectives, pronouns, quantifiers, etc., are also analyzed and presented with their frequency. In addition to these, there are some verb forms, which are essential for instructions in the textbook but not used in common communication are also discussed in this chapter.

From the point of view of the teaching learning process the study on frequency is very important. However, this is not fully utilized in the present scenario of textbook production.

Corpus-based learning activities are nearly absent in teaching of Tamil as a first language in the primary classes. Of the various causes for this absence mentioned earlier, perhaps the most important are the access to appropriate corpus resources and the necessary training of teachers, which is one of the main priorities for future tasks of corpus linguists, if corpora are to be popularized to more general language teaching context.

It is recommended here that an integration of corpus studies in language teacher training is the only solution available for us to face this problem. It will at least take more time and perhaps a new generation of teachers, for corpora to find their way into the language classroom.

This study brings to light some grammatical forms and imparting the same indirectly has not been taken care of seriously. In the light of the above analysis, it may also be said that the textbooks do not cater to the needs of the minority children whose mother tongues are Telugu, Kannada, Malayalam, Urdu, Marathi and Sourashtri which are the six major minority languages and a number of tribal children who speak different tribal languages in the State of Tamil Nadu.

If these two tasks are accomplished, the corpora will not only revolutionize the teaching of grammar in the coming years, they will also fundamentally change the modus operandi of language education.

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### Notes

Abbreviations:

ADJ.	-	Adjective
ADV.	-	Adverb
CONJ.	-	Conjunction
Cumul.	-	Cumulative Frequency
DMD.	-	Demonstrative
e.g.	-	for example
Freq.	-	Frequency
INT.	-	Interrogative Marker

NN.	-	Noun
PAR.	-	Particle
PRP.	-	Pronoun
PSP.	-	Post Position
QTF.	-	Quantifier
V.	-	Verb
VF.	-	Finite Verb
VINF.	-	Infinitive Verb
VNF.	-	Non-finite Verb

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**The Techniques of First-Person Narrative in Iris Murdoch's  
*The Black Prince***

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**Abstract**

Many critics find Iris Murdoch's first-person novels, narrated by a more or less egotistical and unperceptive male who is also the protagonist of the novel *The Black Prince*, which is full of veiled meanings, ironies and mixed messages. Irish Murdoch made her protagonist in this time, complex and brilliant exploration of the relationship between the author and her male narrator. This study explores the techniques of first person narration. In fact, the narrator can be relied upon to the same extent as a third-person narrator, whether omniscient or not. This technique was suggested by the third-person narrator within the first-person narrative in Doris Lessing's significant novel *The Golden Notebook*. Erotic love and blinds both illuminates *The Black Prince* is one of her most insightful novel about love, Iris Murdoch shows us both facets of erotic love in operation. On the one hand, Bradley's love and the anxiety are closely associated to it blind him too many features of the people around him, as the ego so often, in Murdoch's view, obscures reality.

**Keywords:** Iris Murdoch, *The Black Prince*, Erotic, First- person narration, Irony, Love, and Omniscient.

**Introduction**

Iris Murdoch was born in Dublin in 1919 that brought up in London, and received her University education at Oxford, later at Cambridge. In 1948, she became a fellow of St. Anne's college, Oxford where she taught philosophy for many years. Iris Murdoch was appointed Dame Commander and order of the British Empire in 1987. Irish Murdoch wrote twenty-six novels including *The Black Prince* also. She received several literary awards and the James Tait Black Memorial Prize for *The Black Prince* in (1973). Her works of philosophy include Sartre. She also wrote several plays and a volume of poetry and who died on February 8, 1997.

*The Black Prince* is a closed novel and choosing to write it in the first person narrator does not diminish this quality, but it is also one in which she has come to achieving a synthesis between powerful plot and fully rounded characters. One of the most important characters in Murdoch's choice of her fiction is the first person for this novelist the epic situation which is created thereby. It is in the form of a confession, and it would be a very different novel indeed without that aspect. The story could have been related in the third person, it is true, but the reflections on the nature of reality and art would sit peculiarly in a novel told by an omniscient third person. These events are so closely related to the perceptions and experiences of the main character that they spend themselves more readily to the subjective narration – in fact, they are really inseparable from it.

*The Black Prince* is the paradigm of metafiction among Iris Murdoch's works obsessed by the question of art-truth relationship. Iris Murdoch's novels argue mainly in terms of her philosophical ideas and *The Black Prince* is no exception. The criticism it has aroused takes it widely as the epitome of Murdoch's thematic concern over the capability of erotic love to purvey man with a glance of eternal truth and the efficiency of art to express that truth; in short, for its emphasis on the interconnection of love, beauty and truth. Nussbaum (2004) sees the novel a reflection on the double nature of love; a depiction of the tension that exists between selfish and selfless love: the former depriving man of the full access to reality, the latter granting him with moral vision. Making her discussion profoundly on Northrop Frye's theory of modes, Hague argues that it is structurally comic hence a credit to Murdoch's "conviction that the comic mode is the most proper vehicle for the novel" (145).

Constructing its major stylistic features in the literary movements, it shows that *The Black Prince* has a parodic artistic that helps Murdoch draw on the established literary conventions to suggest the ethics of narrative. The inclusion of the four postscripts by the dramatic personae provides the novel with enough leverage to undermine the validity of the story of Bradley, the first-person narrator, and interrupt the form it seems to advocate as truthful; this study challenging the possibility of a single logical reality and the objective representation, the novel places metafiction over conventional fiction for its ethical value. Critics, however renowned an ontological difference between this traditional practice and the contemporary one: the former self-reflexivity was to strengthen the suspension of the disbelief, while the new version is to detain the complexity of truth.

Bradley Pearson is the narrator of *The Black Prince*, who is the unsuccessful author. At the age of fifty-eight, after he is living alone for several years. Bradley suddenly falls himself in love with Julian Baffin, the teenage daughter of his literary rival, Arnold Baffin, who has a prolific popular novelist. His works Bradley contempt not altogether unmixed with envy, and pities. Meanwhile, Arnold's miserable wife, Rachel, has newly taken a sexual pleasure with

Bradley, and he keeps extent relationship with her. Bradley's sudden recognition that he is passionately in love with Julian thus sets the stage for the novel's comic and tragic intricacies. It also presents the reader with one of Murdoch's most vivid and moving accounts of erotic love.

Recalling his meeting with Julian at the restaurant on top of the Post Office Tower, Bradley invites it a moment of "blinding joy." "It was as if stars were exploding in front of my eyes so that I literally could not see." His breathing was fast; "a quiet and perhaps outwardly imperceptible shuddering possessed my whole frame" (230). His legs "ached and throbbed," his knees were weak, and a feeling of happiness filled his body, locating itself mostly in the genitals. Those, he recalls, were some of the physical symptoms:

They can readily be sketched in words. But how to convey the rapture of the mind, as it mingles with the body, draws apart into itself, and mingles again, in a wild and yet graceful dance? The sense of being absolutely in the right and longed-for place is fixed and guaranteed by every ray in the universe.... Consciousness half swoons with its sense of humble delighted privilege while keen sight, in between the explosions of the stars, devours every detail of the real presence. I am here now, you are here now, we are here now. To see her among others, straying like a divine form among mortals, is to become faint with secret knowledge. (231)

In this artful conservative portrayal of the blinding force of new erotic love, Bradley alludes, as many times elsewhere in his narrative, to the description of falls in love with Plato's Phaedrus. He depicts his passion as a moment of blinding light and sudden vision, which is a form of goodness and beauty from mortal eyes are characteristically cut off. Bradley suggests that his love gifts a kind of insight into the truth of the world that we can hardly achieve otherwise.

Bradley's erotic vision is a kind of self-centred illusion that does not really suggest any insight into any real thing or person outside the ego itself. Consider, first of all, the complete literariness of his description. If the experience is really so like the experience described in Plato, it does not inspire our confidence that it really gives true vision of Julian Baffin, or any goodness or beauty residing in her. A person who poses their experiences on works that they admire is all too likely to be egocentric lovers, seeking to cast the beloved into a situation dreamed up inside their own fantasy.

Bradley considers the fact himself too expresses doubts about the quality of his insight. Only a few days before, he believes that he fell in love with Julian's mother Rachel, and he asks himself: is this really love, or is it "just nothing ... the transient embarrassment of an elderly puritan who had for a very long time had no adventures at all?" (134) particularly in his view of

rapid connection from mother to daughter, one might well ask the same question of his following attachment. When we do so, we need to consider the fact that Bradley has been pathetically impotent with the mother, and has constantly become successfully aroused in the presence of the daughter. Sexual performance about Anxiety is a major motif in the story he tells, and one that undermines to some extent our confidence in the other-specified of his vision.

Julian herself believes the fact that Bradley does not really care to know anything about her. Though she loves to him, she frequently accuses him of egoism of vision:

“You talk as if there was nobody here but you....  
You don’t seem to know me at all.  
Are you sure it’s me you love?” (256, 257)

Really, the Bradley portrayed in those scenes is so deeply focused on his own inner states that it seems quite true that the sufferings and experiences of Julian are not quite real to him something that even his description of his vision suggests, with its mention of a joy that is blinding. Consider, finally, the form of the novel as a whole. Most of the novel is Bradley’s narrative of his love and its tragicomic end. In that view, the novel is strange in Murdoch’s oeuvre: rarely does she illustrate so much confidence in a single character, give so much of the world of the novel to that character’s eyes. The story told by Bradley is allowed in many respects by the mysterious way.

Murdoch simply claims that this change is of some moral significance. Following the behaviour right is one good thing; but getting the thoughts and emotions are another, and in some ways a deeper, more essential, good thing. She challenges moral philosophy to attend more to these long-term tasks in vision and self-cultivation, to focus on patterns of character that enlarge over a life rather than simply on isolated moments of choice. Although Bradley rejects redemptive suffering as a false idea, ironically it is his suffering which has enabled him to reach the state of mind wherein he is able to make this judgment.

## Conclusion

*The Black Prince* is the first person narrative fiction of Irish Murdoch’s. It reveals the story of the blinding force of new erotic love, Bradley alludes, as many times elsewhere in his narrative, to the description of falls in love with Plato’s Phaedrus. The first person narrator does not diminish this quality, which she has come to achieving a synthesis between powerful plot and fully rounded characters. One of the most important characters in Murdoch’s choice of her fiction is the first person for this novel is the epic situation which is created thereby. It is in the form of a confession, and it would be a very different novel indeed without that aspect. This novel is highly influenced on Shakespeare’s play *Hamlet* which is openly referenced and

discussed throughout, especially by Bradley. The final treatment of two characters Bradley has achieved sexual intimacy with Julian and Christian.

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**The Insurmountable Malaise:  
Richard Wright's *The Long Dream* and the "Will to Being"**

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**Abstract**

Every epoch in human history has borne witness to the human struggle to decipher sense out of chaos. This has been an even intense struggle especially for those who have continued to live on the margins. The lives and actions of such people have been oriented not towards what Nietzsche calls the 'will to power', but towards what I propose as the 'will to being'. This engagement with the 'will to being' is necessitated by the absence of an answer to the conflict between human's rational demands and the world's irrationality which leads to the condition of an insurmountable malaise. In this article I have probed Richard Wright's *The Long Dream* which is permeated by the longing to surmount the existential malaise through the development of the 'will to being'. *The Long Dream* is particularly significant because of its inherent prowess to problematise the question of being and the will towards the actualisation of it.

**Keywords:** Richard Wright, *The Long Dream*, Insurmountable malaise, will to power, will to being, angst, bad faith, neurosis

Every epoch in the annals of human history is replete with instances of the human struggle to decipher sense out of chaos. This has been an even intense struggle especially for those who have continued to live on the margins. The lives and actions of such people have been oriented not towards what Nietzsche calls the 'will to power', but towards what I propose as the "will to being". The will to power turns out to be a possibility for those who do not experience the duel between their ideal and real selves. But for those who have been forced to experience the survival question and have to encounter their neurotic selves, "will to being" turns out to be of primary importance. This engagement with the 'will to being' is necessitated by the absence of an answer to the conflict between human's rational demands and the world's irrationality which leads to the condition of an insurmountable malaise. Albert Camus, the French philosopher, sums up the malaise as he suggests: "In a world suddenly divested of illusions and of light, man feels an alien, a stranger. His is an irremediable exile. since he is deprived of the memory of a lost home or the hope of a promised land" (6). The root of the malaise, it follows, can be ascribed to the confrontation between this non-rational world and the desperate desire for clarity, which is one of man's deepest needs. Humans

have a fundamental longing for reason, especially for a world as a composite whole within which everything has its prescribed and demonstrable existence and values. The recognition of the irrationality, the utter meaninglessness of the world, and a nostalgia for reason end up in a confrontation, which in turn, constitutes the core of this malaise. The neurotic feeling of absurd can arise in many ways-- from the perception of the "inhumanity" or indifference of nature; from the realization of human's temporality or death which reveals the uselessness of human life; or from the shock occasioned by perceiving the ultimate pointlessness of life.

While dealing with the question of the malaise in his *Mortal Questions*, Thomas Nagel writes, "Most people on occasions feel life is absurd and some feel it vividly and continually" (11). The oppressed belong to the smaller group that experiences the feeling of absurdity quite often. It makes one feel as if one is standing over a void, denuded of support, helplessly gazing at the world gone chaotic. Though these experiences focus much on the dialectic of the absurd, these should not be mistaken as being anti-humanistic. The existential malaise does point towards the insurmountable condition of man as an 'irremediable exile', but not to make the chasm even wider. It does not force us into a mood of despondency and gloom. Instead, it orients itself towards the development of the 'will to being'. Camus, who mercilessly pointed to the existential malaise in his "The Myth of Sisyphus", elsewhere points towards the possibility of being. He says, "I continue to believe that this world has no ultimate meaning. But I know that something in it has meaning, and that is man, because he is the only creature to insist on having one..." (Letters 22). What Camus is positing is that in the face of the existential malaise man assumes greater significance. Although he is divested of values and support to sustain him; nonetheless, he is treated as a possibility, the maker of his own values and fate. Sisyphus surmounted his fate in the face of irrationality with scorn, man can too, through engagement, overcome the condition of the malaise.

Similarly, Sartre in his *Being and Nothingness* perceives the condition of nothingness as something replete with constructive values. His attitude to nothingness is summed up as an emptiness, separating a person from the world of things about him, from which the possibility of thinking or acting as one chooses arises. Karl Jaspers depicts this malaise through his concept of 'Boundary Situations' (*Philosophy* Vol. 2, Ch. 7) by enumerating the various stages as situationality, chance and fortune, suffering, human struggle and conflict, guilt and death. The boundary situation is the outcome of the conflict with insurmountable forces. It is a challenge to the idealist notion of a friendly universe. The tragic antinomy of life is described by him as 'shipwreck' which points to the polarity and perpetual 'tension' of human existence. Jaspers sums up the absurd as 'the tension between the apparent undecidability of our guiding beliefs and 'the reality of resolute self-comportment' which reveal the 'inherently dubious and brittle' nature and the 'antinomical structure' of our existence (*Philosophy* Vol. 2 109, 218).

Although the apparent impossibility of surmounting the malaise gives in to the inherent possibility of the 'will to being', the incapacity to act in the face of oppressive realities render it unendurable. This stems from the understanding that everyday life is lived, for a considerable part, in 'bad faith', sunk in the 'they', and under the sway of the 'other'. This points to the presupposition that

an authentic existence, from which everyday life is a fall, is necessarily an individualized' existence in which one recalls oneself from 'bad faith' and the comforting embrace of the 'they'. Despite the neurotic descent into the realm of bad faith as a conscious effort to avoid ratiocinating, one is never completely free from experiencing the inexplicably disturbing angst. Angst is hardly a pleasant feeling, and most people who experience it even for the first time, generally endeavour to avoid it by 'fleeing' into the comforting embrace of the 'they'; and, thus enter the realm of 'bad faith'. Though not a pleasant feeling, Angst, nonetheless, plays a vital role in waking an individual to reflect on the possibility of one's authentic existence.

Although angst is an unwelcome, disturbing experience which people want to be rid of, it is nevertheless, described as an immensely positive feeling. Heidegger calls it an 'unshakeable joy'; (*Being* 310) Sartre finds angst 'positively exhilarating' (*Nausea* 26). The real worth of angst is revealed when a person, instead of passing it off as a funny turn and returning into the tranquilizing ways of the 'they', faces its messages and accepts the truth about one's existence which it intimates. Kierkegaard in his *The Concept of Dread* depicts dread as "... an alien power which lays hold of an individual and yet one cannot tear oneself away, nor has a will to do so; for one fears what one desires" (39). He further calls dread "a sweet feeling of apprehension", a "vague presentiment", the "reality of freedom as possibility", and a "sympathetic antipathy" and "antipathetic sympathy" (*Dread* 38). Sartre, in his "Existentialism is a Humanism" presents his concept of anguish (angst) rather succinctly as he points to the origin of angst: "When a man commits himself to anything, fully realizing that he is not only choosing what he will be, but is thereby at the same time a legislator deciding for the whole of mankind---in such a moment a man cannot escape from the sense of complete and profound responsibility" (292). Sartre also provides an answer to the experience of the vertigo as he says, "I am afraid not of falling over the precipice, but of throwing myself over" (*Being* 29). For Sartre "man is always separated by a nothingness from his essence, and this sense of groundlessness creeps in the form of angst when a person contemplates choice. The simple explanation may be to say that man is stripped of all values and supports in the condition of the absurd, hence he is rendered as a 'vacant position', 'a potentiality to be'. This invests a person with infinite freedom and requires him to choose his own values. This is precisely where a person experiences angst, for angst is, as Kierkegaard says, "dizziness of freedom". Vertigo requires the absence of a supporting ground, and the absurd points to this groundlessness. Angst is the experience of groundlessness, the absence of anything holding one in place and anchoring one's actions.

Informed by these insights into the insurmountable nature of the existential malaise, I probe Richard Wright's *The Long Dream* which is an obvious take from his experiences on the edge. Wright's nightmarish peregrination in the face of life's uncertainties doubled the intensity of his experiences of the malaise threatening his very being. While presenting his worldview through his dissenting protagonists, Wright was actually identifying the black experience with that of the oppressed worldwide. All his life, he was preoccupied with the idea of a transformative society based on mutual acknowledgement of inclusive human growth. His oeuvre is permeated by the longing to surmount the existential malaise threatening the very ontology of humans, through the development

of the 'will to being'. *The Long Dream* is particularly significant because of its inherent prowess to problematise the question of being and the will towards the actualisation of it.

*The Long Dream* is a study of both social and self-alienation; it is the moving tale of a young boy struggling with the existential malaise and the need to evolve the 'will to being'. Despite its inherent richness in encompassing the human struggle for transcendence, the novel received considerable criticism from almost all quarters. A major reason for this (mis)understanding of the novel could be the inability of most critics to treat it as a separate and unique entity in Wright's oeuvre. The deliberate attempts to analyse the novel in conjunction with the much critically acclaimed *Native Son* and *The Outsider* has resulted in reading the nuances of the struggle for the 'will to being'. Robert Bone calls it "a still more disastrous performance than *The Outsider*" (*Negro Novel* 142). Saunders Redding attacks the book by saying that "its effect is flattened by too much iteration." He insists that Wright does not know where to stop and that he fails to convince the readers that this "lamentable tragic manhood... is the only kind of manhood possible for a negro in the South" (*The Way* 4). Granville Hicks is also caustic in his approach to the novel as he criticizes Wright for being "alienated from reality" (13).

The corrosive critical perspective to *The Long Dream* is the natural outcome of the novel's chronological thematic disparity. *The Long Dream* explores the theme of the conflict between social determinism and the individual urge for freedom. The tension which arises out of the conflict between desire and reality has pervaded the unreasonable world in search of his identity. Fishbelly, the novice-hero of *The Long Dream* is well aware of the existential malaise and despite his efforts to transcend his limits, he continues to struggle. *The Long Dream* traces the sources of isolation and self-deception in blacks by providing a thorough account of what it is like to grow up in the deep south as a Negro male. At the same time, it also depicts the universal struggle for meaningful existence in the face of absurdity. The chasm that divides intention from reality is depicted through Fish's dreams, the controlling trope in the book. This dialectic is also inherent in the book's title, the epigraphs, Tyree's comments, and in the section headings. The novel is an account of Fish's initiation into society, his subsequent disillusionment and ultimate rejection of the apparent benevolence of the world. The dialectical nature of existence as expressed in the conflict between desire and reality in *The Long Dream* is the same dialectic that Camus has identified as the absurd.

Since Fish is subjected to this conflict, he becomes like Wright's other heroes, an absurd hero, a man in quest of meaning and identity. This conflict and the resulting trials and tribulations form the narrative content of *The Long Dream*. The narrative pattern of the novel is circular as Fish arrives at the same point from where he has begun. His feeling of the absurdity, his experience of the angst and his alienation result from the awareness of his inability to bridge the gulf that lies between him and his fate. The novel both begins and ends with Fish's longing and struggle for the 'will to being'. In that sense Fish is also guilty of bad faith, a conspiracy of pretension. Fish comprehends life in fairly benevolent terms. For him life tends toward a redemptive goal in which he can have his dreams and desires realized. Being absolutely unaware of the irrational world order, he considers rationality as God and worships it. His idealization of the world receives a shock in his first experience of the

terrible meaninglessness of existence as he watches the man-hunt of Chris, a black bellhop, by the whites.

In fact, Fish's disillusionment with a seemingly rational world comes in three successive stages. At the end of his experience of the absurd, he finds the world standing before him naked, devoid of values. The first stage of Fish's disillusionment with the so-called benevolent world comes in the form of a hot debate with Sam, an older black boy. Sam angers Fish and his friends by saying that "A Nigger's a black who doesn't know who he is" (32). Sam also talks about the absurd condition saying, "when you know you a nigger, then you ain't no nigger no more,'... 'You start being a man! A nigger's something white folks make a black man believe he is—'. (32) meaninglessness of black existence that Sam reveals makes Fish nervous and guilty. Fish is so absorbed in his idea of the world as a rational, benevolent system of values that he cannot bear any criticism of it. When Sam tries further to disillusion him saying "you niggers ain't nowhere. You ain't in Africa, 'cause the white man took you out. And you ain't in America, 'cause if you was, you'd act like Americans--," (35), Fish is infuriated and fights with him. The incident, however, leaves a deep impression in his mind which makes him feel ashamed of his people, of his life and of his colour. Back home he glares at his reflection in the mirror, spits at it and hisses, "nigger"(37). This experience assists in the accretion of the subliminal self-hatred in Fish.

The second stage of Fish's disillusionment comes in the form of racial brutality. Chris Sims, the bellhop at a local hotel, is seduced and then shunned by a white prostitute. The whites, outraged by the 'violation' of their lily-white woman set out on a man-hunt to track down and destroy the black beast Chris. Once he is captured, they castrate him by divesting him of his bodily identity. Fish's initial response to this episode is one of shock, for he has never before been exposed to "this business of the white people" (67). Confronted with the precarious nature of existence, he is filled with a nagging sense of self-pity. While Chris is being chased and beaten to death across the town, Tyree, Fish's father is passing the lesson of pre-individualism to him. He admonishes to an already baffled Fish, "NEVER LOOK AT A WHITE WOMAN! YOU HEAR,"(64) and tries to make him aware of the reality saying that "'They outnumber us ten to one!... TEN TO ONE! YOU HEAR'"(65). Tyree is a self-professed "second-degree Uncle Tom" (Pipes, Dream 6), who has most readily accommodated to the social role designed for him. The blacks, because of their apprehension of disturbing the delicate equilibrium between the two races, complement each other's socialization and individuation process by inculcating in the minds of their own the necessity to maintain the status quo. In this way the black novices (adolescents) are indoctrinated into their social roles.

Ralph Ellison, the Black-American novelist, in his *Shadow and Act*, has given a detailed description of the state pre-individualism. He posits that the pre-individualistic state is incorporated in the black adolescents by the matured blacks in order to impress the Negro child with the omniscience and omnipotence of the whites to the point that the whites appear as human as Jehovah, and as relentless as a Mississippi flood. Socially it is enforced through an elaborate scheme of taboos supported by a ruthless physical violence, which strikes not only the offender but the entire black community. To wander from the paths of behaviour laid down for the group is to become the agent

of communal disaster. This role-playing attitude is a highly deliberate mode of self-deception or bad faith. By readily giving in to the sway of the 'they', the blacks not only strip themselves of their individuality, but also consciously deprive themselves of the possibility of a meaningful existence.

Tyree is a glaring example of self-deception. He is using the Chris' castration episode as a shock tactic to induce the pre-individual state in Fish. Though the incident shocks Fish, he is not terrified. He is puzzled to witness the terrible meaninglessness of human existence, but he is even more puzzled by the terror evident on the face of his parents, on the face of everyone. His father asks him to "be a man...no matter what happens" (66). He can't understand what a role-model his father is setting before him. Is Tyree asking him to be a man like him? For he has just seen the 'real' Tyree beneath the feigned garb of a 'manly man'. Fish is full of shame for his parent's behaviour. He wonders Were these scared and trembling people his parents? He was more afraid of them than he was of the white people. Suddenly he saw his parents as he felt and thought as the white people saw them and felt toward them some of the contempt that the white people felt for them. (63) Suddenly, Fish is filled with hatred for his parents and the blacks who, he deduces, have colluded with the whites in unmanning them. He thinks that the blacks lead a worthless life which he despises. Since he can't cope with the despicable existence of the blacks, he feels alienated from his own race. He abhors their concept of accommodation and "what he saw evoked in him a sense of distance between him and his people that baffled and worried him" (67).

The third stage of disillusionment in Fish comes in a terrifying experience that leaves an everlasting trauma in his mind and renders him psychologically powerless. Towards the end of Part I (Chapters 13-16) during a lull in a mud-fight Fish and Tony are arrested on a petty trespassing charge. Infuriated with the seeming impertinence of Fish, the police threaten to castrate him with a pen-knife. Terrified, Fish faints—to the delight of his tormentors. This experience makes him aware of the precariousness upon which his existence hinges. The first section "Daydreams and Nightdreams" ends on a note of Fish's complete disillusionment with a seemingly rational world. The world's horrors and irrationality are revealed to him in these terrible experiences, which leave an indelible impression of his powerlessness in his mind. Daydream is lexically defined by the Oxford Advanced learners' Dictionary as "pleasant thoughts that make [one] forget about the present," which point to the web of illusion that Fish weaves around himself as a strategy to blot out thoughts of his unpleasant surrounding; precisely, it is 'bad faith'. The obverse of daydream is night dream, which serves as an outlet to the unfulfilled, anxiety-ridden desires of Fish. The title of the book's first section aptly suggests the dialectic of the absurd condition—the conflict between intention and reality which Fish experiences in those three stages. At the end of the section Fish is disillusioned and alienated. His alienation results from his gradual distancing from the world. Martin Buber, a philosopher, provides an illuminating explanation to this state in his *I and Thou* (1937). The person who regards the world as an 'it' lives in 'severance and alienation'. The proper relationship is that of 'I—Thou' (8). Fish's world is centred around his father who turns out to be not 'Thou' but 'it', impersonal, horrifying and loathsome. A couple of Fish's impressions of his father will serve better to explain this condition:

This was a father whom he had never known, a father whom he loathed and did not want to know. (125-126)

The trembling he hid behind false laughter, for the self-abrogation of his manhood. He knew in a confused way that no white man would ever need to threaten Tyree with castration Tyree was already castrated. (144)

Fish's alienation is largely due to this impersonality of his father and the world as such. Terrified, Fish recoils from the world that has gone mad. This sense of alienation lingers with him till the end of the book.

Kierkegaard, in his *The Concept of Dread* explains the angst-ridden state of an existent. For him dread is a state experienced only by humans ("the less spirit, the less dread") and it is inescapably allied with man's ability to determine himself (38). Since Fish does not adapt himself to the pre-individualistic state like the other blacks, he has an active spirit which experiences the individualizing message of angst. It is his spirit only that differentiates him from others. Though he has kept it a secret from himself and from others, Tyree detects and scolds him for persisting with his uncompromising spirit. He frowns at Fish, "I got to break your goddamn spirit, or you'll get killed, sure as hell!" (145). Fish's resoluteness to exist in the face of unsurmountable destructive forces helps him to resist the horrors of the white world. He once leaves an injured white man at the spot of an accident refusing to help him because he is called a "nigger" by him.

A powerless adolescent at odds with the insurmountable malaise, Fish cannot cling to his spirit for long. His experiences of the white brutality and the black psyche render him powerless both physically and psychologically. Then, there is his father, who is an even tempestuous deterministic force than the whites. Unable to retain his free will, Fish gradually recoils, losing the idea of being an active determining force in his own life. Subdued, he has no recourse, but to continually fight himself down. As a result of this he tries to resolve his ambiguity by identifying with the communal character. In doing so, he loses what is unique about him and in that sense loses his very self. He resorts to role playing; something he has already experienced. Earlier in the novel, after their parole in the trespassing case, while Fish and Tony walk back home, they automatically slump into a kind of "shuffling gait" whenever "They met a white man" (130). Tyree teaches Fish to 'act' so well that he virtually ends parroting him. At the cat house, Vera, the Madam's daughter tells him with surprise that he behaves very much like his father. Fish promptly replies (echoes Tyree) "'Aw I know how to handle these white folks'. He stepped into his father's shoes'" (153). He gradually submerges himself in the vast ocean of bad faith by suppressing his transcendental spirit. Constantly perturbed by the feeling of angst and the sense of powerlessness, he moves from will to acceptance as he grows up. As a transcendental spirit he has a chance to appropriate his real self in the face of the negative world forces, but as one who accommodates himself to a pre-determined role, he loses contact with his self. This state of self-estrangement is a quiet despair that drives Fish into an existential crisis. The loss of self, says Kierkegaard, is 'sickness unto death'; it is despair—despair at not being conscious of having a self, despair at not being willing to be ourselves. But it is a despair...which does not clamor

or scream. People go on living as if they were still in immediate contact with this alive center. (qtd. in Homey 158) here, through Tyree's murder, to his arrest on fake allegations of rape in Part III, Fish gradually sinks into a despairing state. He is conscious of his self-deception but fails (or does not desire!) to break free. At a later stage he reflects on his failure. There was some quality of character that the conditions under which he had lived had failed to give. Just beyond the tip of his grasp was the realization that he had somehow corroborated with those who had brought this disaster upon him. (356) It was not until Tyree's murder that Fish's existential crisis surfaces. Tyree was his illusion, and his death suddenly deprived him of illusions. His subdued angst resurfaces as he suddenly finds himself alone in a hostile world. His feeling of not yet being what he will be causes anguish in him. He despairs: "Papa...you left, something that's marked me! It's like it's in my blood!... My papa, my Papa's Papa, and my Papa's Papa's Papa, look what you done to me" (345-346).

In his famous hierarchy of needs Abraham Maslow has proposed that self-actualization can be achieved only when the first three levels— the psychological, the safety, and the social belonging—are fulfilled (373). The 'will to being' partakes of these basic needs of a human to help one experience that the being is 'there'. How detrimental the unfulfillment of this basic need could be is rightly suggested by Ralph Ellison in his *Invisible Man* where protagonist accounts for his invisibility by saying, "I am invisible, understand, simply because people refuse to see me" (1). The idea of non-recognition or misrecognition that is evident in Ellison's suggestions has been corroborated Charles Taylor who remarks that,

Equal recognition is not just the appropriate mode for a healthy democratic society. Its refusal can inflict damage on those who are denied it, according to a widespread modern view, as I indicated at the outset. The projection of an inferior or demeaning image on another can actually distort and oppress, to the extent that the image is internalized. (36)

When Fish is arrested on charges of rape (the real cause is that he is suspected of possessing evidence against Cantley, the ex-police-chief) and put in jail, he comes across for the first time in his life a set of choices. In confidence, he chooses himself. He remains unmoved even in the face of death. On his release, Fish decides to flee America in search of his self. His long dream has been that of becoming a person recognized by other human beings. At the end Fish, isolate, victim and an existentialist novice, is left with the responsibility of continuing his 'will to being'. The development of the 'will to being' in the face of an oppressive world order is not easy to achieve, but by revisiting the idea of transcendence Fish keeps himself alive for the possibility of prevailing over the insurmountable malaise.

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## **Pop Art in Modern Indian English Plays**

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In his introduction to Modern British Dramatists, John Russell Brown describes the art of the new drama as 'pop' art. He finds in them "popular, up-to-date, topical, vulgar and very obvious subjects." It is interesting to note these elements of 'pop' art in the modern Indian English plays as well in spite of the cultural divergences. While there is no "commonly agreed program" and "deeply-considered moral, social or political purpose" for the British playwrights, most of the Indian playwrights seek to present a moral vision and a social purpose. They are keenly aware of contemporary social problems and try to project them in their plays with a view to suggesting solutions in a subtle way. Modern Indian English playwrights deal with controversial public issues. They posit themselves against the degenerating trends of society with a non-conformist stance. This is probably the reason why they chose violence, sex and liberation as themes.

We find, for example, violence and melodrama in Vijay Tendulkar and Partap Sharma, social taboos affecting human relationships in Girish Karnad and Nissim Ezekiel, marital disharmony from man's point of view in Shiv K Kumar, and feminist perspective in Snehalata Reddy, man's failures and frustrations in Indira Parthasarathy, and "extreme human conditions" in Asif Currimbhoy. A bird's eye-view of the modern Indian Drama reveals many of the elements of British "pop" drama such as homosexuality and nymphomania, abortion, violent or casual death, disfigurement and callow humour. Although homosexuality and nymphomania are alien to Indian culture, stray references to these are found in a few plays.

In an interview published in ENACT, Vijay Tendulkar expressed his desire to write a play based on an incident in Telangana district where an entire village was kept under trial for killing six brothers. This reveals his interest in topical themes based on violence. Tendulkar examines the ethos of human relations in the present day world. The blueprint of his play, VULTURES, has come from a Mumbai house where Tendulkar lived. In VULTURES, we find gruesome violence in a scene where two brothers kick their sister in the belly to abort her illegitimate child. SAKARAM BINDER was permitted to be staged only after 32 cuts by Stage

Performance Scrutiny Board. The Board eliminated five climactic scenes and deleted many words considering them 'vulgar.' It is the element of violence that creates dramatic tension in the play, SILENCE! THE COURT IS IN SESSION. Such a violent portrayal satisfies only a 'microscopic minority.'

Partap Sharma too is concerned with the contemporary problems in his work. He observed the lives of "the prostitutes, the pimps, the urchins opening taxi-doors for the sahibs, sadhus who had given up their research and quacks." A TOUCH OF BRIGHTNESS portrays the life of a prostitute living in Mumbai. This play was banned for some time by the Maharashtra State Government for its 'highly undesirable matters.' THE PROFESSOR HAS A WAR CRY is based on a factual report of a woman who died on a railway platform after having waited for somebody for over 20 years

The man-woman relationship in the contemporary society forms an up-to-date theme for Modern Indian English playwrights. Both Girish Karnad and Nissim Ezekiel show how social taboos affect man-woman relationship. While Girish Karnad suggests the possibility of fulfilment in a forest, Nissim Ezekiel does it in an 'underground' world away from the rule-bound society. In Karnad's HAYAVADANA, Padmini is shown to have an urge for the 'steel body' of Kapila. But her marriage with Devadatta and the inferiority of Kapila's caste come in the way of her fulfilment. After miraculous 'jumbling' of heads between Devadatta and Kapila, Padmini opts for Kapila's body with Devadatta's head. But, unsatisfied with the new body of Devadatta, she goes to meet Kapila in the forest on some pretext. She tempts Kapila into consummation. What could not be attained in the city of Dharmapuri was fulfilled in the forest which is free from social inhibitions.

In Nissim Ezekiel's play, SONG OF DEPRIVATION, the nameless lover meets the anonymous beloved as her grandmother 'was in a foul mood.' Hence, they both indulge in 'dirty talk' over a telephone thus living an 'erotic' life of imagination. Sick of grandmother's hold over her, SHE craves for freedom. SHE tells HE: "Half a dozen voices saying No to me from the time I was a child." At last they join in an "international underground world" where they can be free to love.

Snehalatha Reddy and Shiv K Kumar dramatized the "clash of wills" in marital relationship. Snehalatha Reddy's SITA emphasizes woman's point of view indicting male chauvinism. Debunking Sita myth Snehalatha Reddy exposes 'masculine pomposity, absurdity and injustice.' In this play, Sita refuses to undergo the 'Purification Ceremony' as suggested by Rama. Rama's restrictions are viewed as part of male chauvinism. Rama stubbornly imposes the rule on Sita: "What pleases me should please you!" He even threatens to 'reject' her in the absence of the trial. But, Sita asserts her own dharma and 'rejects' Rama as a 'liberated' woman.

Sita says: “How dare you! It’s I who reject you!... and I go to my doom---gladly... but not for you! But for Ravana!” Ironically, Ravana emerges as a man of greater understanding because he valued her more.

Shiv K Kumar’s play, LAST WEDDING ANNIVERSARY, presents a man’s point of view of his relation with a ‘shrewish and ambitious socialite wife’, Rupa. Lalit Khanna is a ‘hired editor’ of a popular magazine having strained relationship with his wife, Rupa. She considered him a ‘crack brained.’ On the contrary, Lalit Khanna wanted her to be ‘civil’ with his friends. He threatens her: If it weren’t our wedding anniversary. I would have walked out this minute.” The ‘fiendish wife retorts: “Well one of these days I’m going to let you do it, my dear. Or may be I should clear out myself. A greeting card sent by Lalit’s friend Neela evokes the simmering hatred and breaks their marriage, ironically on their wedding anniversary. The other characters in the play are Vinod, a smooth philanderer; Inder Bhan, an unscrupulous politician; Gulmohar, a frivolous woman suggest various traits of pop art.

Indira Parthasarathy’s AURANGAZEB and Karnad’s TUGHLAQ reveal Indian English playwright’s interest in history. Karnad chooses the cruel and Machiavellian Tughlaq as subject of his drama. Tughlaq is portrayed as Everyman. Here Karnad grapples with the problem of history versus art. He tries to project the story of Tughlaq from an unbiased perspective. In the play, Tughlaq tells Barani: “Surely a historian doesn’t need an invitation to watch history take shape!” Karnad probably feels that an artist does not need an invitation to shape the history without impairing its verisimilitude. Indira Parthasarathy’s AURANGAZEB proves that all ‘dictators’ are doomed to fail ultimately. She mentions: “that is my point. Whether it is Ashoka, Whether it is Aurangzeb and now it is Indira Gandhi, they ultimately fail.” Incidentally man’s ‘sense of failure prompted both Karnad and Indira Parthasarathy to write the two historical plays.

Asif Currimbhoy’s political plays – INQUILAB, AN EXPERIMENT WITH TRUTH, GOA and OM MANE PADME HUM – dramatize the extreme ‘political events that affected the body politic of India. Currimbhoy believed in conflict at every level – physical, mental and emotional. He felt that homogeneous experience and complete agreement of relation can neither bring about a feeling of life nor blossom out into anything meaningful. All his plays dramatize the ‘extreme human condition.’

On the whole, many of the modern Indian English plays are content to portray the topical themes with sensational elements of ‘pop’ art to appeal to modern man. Very few dramatists try to universalize the topical themes. Indian English playwrights in general reveal their social consciousness through their plays. Though a few dramatists like Girish Karnad, Nissim Ezekiel, Partap Sharma try to introduce some new techniques in the drama, the thematic considerations weigh more with many of the Indian English playwrights.

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**Decoding the notion of Nationalism: A Critical Study of  
Michael Ondaatje's *The English Patient***

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**Abstract**

Michael Ondaatje's most acclaimed fictional work *The English Patient* (1992) is characterized by intertwined issues like identity, masculinity and, femininity, and some political implications as well. This paper seeks to illustrate how this work of fiction through its many aspects manifests and promotes a deconstructionist view of nationhood thereby giving us a sense that nations are being increasingly viewed as volatile structures. There are various theories on nationalism, and they can be grouped into two types: those emphasizing the positive influence of nationalism, and those focusing on the destructive force contained in nationalism. The notion "nationalism" itself is a double-edged sword: colonizing, injustice, and anti-colonizing, justice - both can be under its name. It is what it is used for that exactly gives nationalism a positive or negative connotation. Then what is nationalism like in *The English Patient*? Is Ondaatje for or against this nationalism? Can this kind of nationalism, in his opinion, be transcended? What is the significance of this transcendence? Through a detailed analysis of the novel mainly from the perspectives of the protagonist's profession as a cartographer, the transnational community established in the villa, and the discussion on the seemingly abrupt ending, I come to conclusion that nationalism in this novel is indeed a narrow nationalism, or the negative aspect of nationalism. By associating it with war, trauma and great damage, Ondaatje severely criticizes and condemns the practice of such a narrow nationalism. That's why, he, as an optimistic writer, still depicts an inseverable relationship between the characters of the villa, which definitely reveals his yearning for and belief in its transcendence. Actually, transcending nationalism, in its real sense, should first and foremost respect rather than efface different nationalities. It may well

be said, to some extent, that the more national a discourse is, the more likely that transcendence can be.

**Keywords:** Michel Ondaatje, *The English Patient*, Nationalism, Transcendence, Nation, National identity.

### **Nationalism and Literature**

Nationalism is a complex phenomenon as it encompasses and makes sense of all the different situations in which it is used. It is an ideology, in general, in which nationality is used as a parameter by humans to define themselves. It necessarily classifies humans – “one either is or is not a member of ‘my nation’”. It basically uses markers or indicators such as language, religion, territory, ethnicity, culture, history, political-cultural institutions to thrive and the idea that there is a national identity or character. Nationalism has become a major concern of contemporary world literature. Literature, as a mode of communication or vehicle, helps to express nationalistic ideas particularly well. It gives voice to the nations or nationalist movements which are indeed identifiable entities moving in time. William Butler Yeats’s poetry, for instance, tries to invoke old Ireland in order to create for the modern country a pre-colonial image to which it might aspire. Similarly, Salman Rushdie’s *Midnight’s Children* (1981) is a critique of nationalist movements, portraying them as dehumanizing groups that stress unity over humanity. The Indian nationalist movement and the Indo-Pakistani war both in the novel come very close to destroying the future of India, all for the advancement of the idea of a strong, homogenous, modern nation.

### **Nationalistic Orientation of Michael Ondaatje**

Michael Ondaatje’s most acclaimed fictional work *The English Patient* (1992), having been voted readers’ favorite in 50 years, translated into 38 languages, and the film scooped nine Oscars, presents a fine case for the study on nationalism. The basic aim of this paper is to illustrate how this work of fiction through its many aspects, manifests and promotes a deconstructionist view of nationhood thereby giving us a sense that nations are being increasingly viewed as volatile structures.

The text derives its nationalistic impetus from the author’s personal background. Michael Ondaatje was born in what was then Ceylon region of Sri Lanka when it was under the British rule. He is of Dutch-Tamil-Sinhalese descent. His parents, tea planters, separated when he was about seven, when his mother moved to England. Born in Sri Lanka, educated in England, and settling down in Canada, he is deprived of a sense of belonging, because he never truly feels integrated into these countries. “His sensibility, therefore, is most ideally suited to depicting the antinational and transnational stance without any unilateralist predilections” (Vijayalayan and Claramma 674).

## ***The English Patient***

Michael Ondaatje's most acclaimed fictional work *The English Patient* (1992) depicts "four people inhabiting the mined rooms of a remote Italian villa at the end of the Second World War; four very different people who meet in damaged solitude, who talk (there are a lot of night conversations), who love, whose histories, revealed in vivid flashes, become a taut, outraged meditation on the idea of war, of nationalism and of prejudice; a meditation that slips between spies and explorers, Suffolk and the Egyptian desert; ..." (Edemariam). The plot is set against the overwhelming backdrop of ruin and violence. The characters start inhabiting in a villa where they engage in a process of physical and emotional healing by establishing an imperishable bond of love and harmony. Their kinship or relationship is special in the sense that they come from different nationalities and belong to enemy camps. If the death and destruction represent mindless violence and massacre wrought in the name of nation and nationality, then, their bond embodies transnational phenomenon that completely denounces nationalism or nationalist prejudices. This very incident somewhere signals for a progressive way of moving into a better future and acts as an antidote to the warmongers. The author employs a number of powerful images and symbols to dismiss the nationalist prejudices exhibited in the relationship of the characters.

Important characters in the novel are the ones who suffer identity crisis and displacement perpetuated by the colonizer and colonized. Identity being a social construct where the self and the other are the two central issues. The sense of belonging to a different ethnicity or nations are based on the concept of identity.

### **Bewildering Character of the English Patient**

The English patient remains an indecipherable personality throughout the text. His perplexing persona comes into being from his first appearance in the novel when we find him in a completely disfigured state. His body was burnt beyond recognition owing to a plane crash. He is "A man with no face. An ebony pool. All identification consumed in a fire...There was nothing to recognize in him" (*The English Patient* 50).

The charred image of the patient forms the core symbol of the text. The disfigured body of the patient becomes a blank canvas for absorbing many identities. His multifaceted persona is identified during the course of the novel as a cartographer, lover, desert explorer, spy etc. Ironically, his true identity never comes to the picture.

### **An Embodiment of Fleeting and Fluid Identities**

Ondaatje's English patient is an embodiment of fleeting and fluid identities. By doing so he tries to deconstruct the popular notion of nation and nationalism. Many incidents of his past life, the patient delineations are bewildering and self-contradictory. But his hatred for nations

remains unanswered. “I came to hate nations. We are deformed by nation-states” (*The English Patient* 147) for the patient nations encourage strong feelings of enmity and hatred for other nations. They curtail individual freedom and put constraints of rooted affiliation and ideology. The patient dislikes the tendency to belong to any particular institution. What do you like the most? He asks. “A lie. And you” “Ownership”, he says” (*The English Patient* 162)

### **Meaning of Life**

For the patient the true meaning of life consists in “transcending the demands of external relations. By subjecting oneself to the claims of extrinsic forces, the individual robs life of its intrinsic value” (Vijayalayan and Claramma 675). The existence of nations are the greatest threat to the patient. Hence, they should be wiped out of the map. His own life is in a constant movement is a reaction against the idea of belonging or fixity that nations stand for. The patient celebrates his freedom in being rootless and the freedom of disowning national ties by proclaiming himself to be an “international bastard” (*The English Patient* 267). “The patient’s disfigured image becomes a “black hole” (Spinks 177) in which the demarcation of nations dissolves into essentially fluid formations” (Vijayalayan and Claramma 676).

### **The Desert Image**

As we can see, in the novel the desert has been used a metaphor which did represent the notion of transience. The patient’s affinity with the desert is not merely because of being a desert explorer seeking the location of a lost oasis. Their connection is at the level of metaphor. The patient’s disfigured body steadily resists being decoded in precise terms, like the shimmering surface of the desert remains immune to all modes of inscription. The attributes of the desert are to refuse anything artificial such as borders or names as a landscape because through sand storms those borders or marks or names of a landscape will be changed continuously. The desert by its virtue transcends all efforts of acquisition like the way the patient’s expressionless face outdo fixed identities. “The desert could not be claimed or owned. It was a piece of cloth carried by winds, ... (*The English Patient* 147). If the patient is “pure carbon” (TEP 115), the desert represents a “pure zone” (TEP 261), both lie outside the range of any physical or ideological appropriation. In fact, it is the desert that instills antinationalization fervor in the patient. “Erase the family name! Erase nations! I was taught such things by the desert” (*The English Patient* 148). The patient develops an ardent hatred for nations because he considers the desert as an ideal space of dwelling free from borders. Nations, for him, represent the repudiation of those features and virtues that make the desert utopian. Nations are vigorously controlled social construct, which function in keeping with the logic of formal acquisition and administration. They are also characterized by a certain sense of ownership. His dislike for nations comes from the fact that it claims some kind of ownership. The patient criticizes nationalism which has created artificial borders through mapping and also the money and power involved in the process. He wants to

erase national identities constructed by nationalism which is responsible for erecting imaginary borders that lead to the separation among the people of nations.

### **The Contrast between Desert and Nations**

As far as the contrast between desert and nations at the conceptual level is concerned, it is worthy to point out that the golden period of desert expedition comes to an end with the outbreak of the Second World War. War is a manifestation of the catastrophic element which is an integral part of the framework of the nation. Contrary, the desert experience ushers friendly relations which the war negates to accommodate. His recollection talk is full of his desert experience which he seems to be obsessed with. War with its nationalist resounding means less to the patient when compared to the liminal experience he had with desert. The desert is thus, projected as a model for fashioning human experience. The desert is a space of the expedition work, which brings together researchers from different nations. Eventually, it compels these members to repel their national identities and merge themselves into one within its vast borderless canvas. “All of us, even those with European homes and children in the distance, wished to remove the clothing of our countries. It was a place of faith. We disappeared into landscape. Fire and sand” (*The English Patient* 148). Besides, desert is the space where the patient is engaged in a romantic relationship with Katharine; both of them are of different nationalities. Thus, the desert appears to be a space of transnational convergence, a place with blurry boundaries where relationships are divested of parochial national interests.

### **The Dilapidated Villa**

A parallel can be drawn between the desert and the villa in the novel as it carries multiple transnational significance. The war has reduced the villa into an image of decay and despair. “The limbs of most of the statues were blown off during the first days of shelling. There seemed little demarcation between house and landscape, the damaged building and the burned and shelled remnants of the earth” (*The English Patient* 45). The villa is located within a short distance of Florence with full of renaissance art, and crumbling down of the place is “a grim reminder of the fragility of European cultural humanism in the face of political barbarism” (Spinks 173). It also symbolizes a complete annihilation of the idea of wholeness. “The overwhelming antinationalist resonance of the text naturally means that this annihilation fundamentally comes down to an undermining of the popular holistic notions of the nation-state” (Vijayalayan and Claramma 678). In this regard, the character of San Girolamo becomes an incarnation of the concept of nation as a volatile entity. “They were protected by the simple fact that the villa seemed a ruin. But she felt safe here” (TEP 15). Its ruined feature makes it a utopian one thereby making it a safe haven for the inhabitants from the insanities happening outside.

The villa, very much in tune with the patient's portrayal, also represents the idea of passing identities. From being a nunnery to a lodging camp for German soldiers, later it is converted into a hospital by the allied forces. Every new occupant inflicted substantial damage on the villa's architecture. The villa is left ruined or robbed of its old heritage through a turbulent progression of history. "Crucially, it is this tumultuous past that imparts to the villa's persona its essential make-shift feature in the novel's present" (Vijayalayan and Claramma 678).

The villa also represents a succinct metaphor of the idea on emancipation. The recreational activity that Hana engages herself involving a rectangular box draws out a pyramid structure. This hopping of the rectangular box from one formally enclosed space into another has a deep metaphorical implication in the novel. Seen in the light of mapping, a recurrent motif of pyramid assumes a cartographic shape thereby symbolizing the neat assemblage of nations as it represents on a map. The hopping across the boxes therefore signifies a blatant and deliberate violation of the idea of boundaries separating nations.

### **Portrayal of Love**

Portrayal of love among the characters is integrally linked with many of the work's concern. *The English Patient* reinforces the fact that it is through love, a selfless and united form of affection for fellow human beings, that national barriers can truly be breached and affinities among nations solidified. The healing power of love is palpable in the text. Hannah risks her life and stays back in the villa to look after the patient, principally because she loves him. Caravaggio arrives in the villa seeking Hannah and decides to stay, chiefly because he loves her. The patient puts his life in jeopardy in going back to the cave to salvage Catherine's body, though she's laid there dead for many years, because of his sincere love for her. In all these manifestations of love there is absolutely no prospect of any form of gain involved. The act of kindness shown by the characters is purely done out of selfless love for each other. It is this altruistic feature that enables each of the characters to transcend the formal constraints enforced on them by the world at large. Ultimately, all forms of temporal and spatial demarcation dissolve into oblivion in the wake of the characters' love for each other. This very bond ceases to exist when news of atomic bombing of Hiroshima and Nagasaki breaks out.

### **Enduring Ties**

The eternal bond between Hana and Kip is a testimony of their enduring ties that they forged while staying together at the Villa. Villa is a space where their relationship takes a deep root which one cannot ignore. The sustained linkages between them across continents have a transnational bearing as the two nations merge with one another. Through this relationship Ondaatje is able to conflate the idea of nation-state.

“And so Hana moves and her face turns and in regret she lowers her hair. Her shoulder touches the edge of a cupboard and a glass dislodges. Kirpal’s left hand swoops down and catches the dropped fork an inch from the floor and gently passes it into the fingers of his daughter, a wrinkle at the edge of his eyes behind his spectacles” (*The English Patient* 321).

Kip and Hana become a whole only when synchronized. The creation and sustenance of linkages across nation-states will be possible and effective only by an integration forged on the lines of spatial, cultural and temporal hybridity.

### Conclusion

The words of Almasy seems to echo the voice of Ondaatje when the former says, “All I desired was to walk upon such an earth that had no maps.” (*The English Patient* 174). Ondaatje here seems to suggest for a world which can be achieved through harmony and peace but not with war, at least. A re-imposition of the nationalisms dissolved through the rest of the novel, where, as Kamila Shamsie put it: “Ondaatje’s imagination acknowledges no borders as it moves between Cairo, Italy, India, England, Canada – and between deserts and villas and bomb craters” (Roy). Ondaatje severely criticizes and condemns the practice of a narrow nationalism. That’s why, he, as an optimistic writer, still depicts an inseverable relationship between the characters of the villa, which definitely reveals his yearning for and belief in its transcendence. Actually, transcending nationalism, in its real sense, should first and foremost respect rather than efface different nationalities.

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## **Turbulence in Cultural Identity: A Study on Jaishree Misra's *Ancient Promises* and *A Scandalous Secret***

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### **Abstract**

Multicultural and Intercultural interaction has become most common and gained a major importance in human history. Migration takes place due to various personal and professional motives. This paper analyses transculturalism – the process, turbulence and assimilation during migration, based on two selected novels written by Jaishree Misra: *Ancient Promises* and *A Scandalous Secret*.

**Keywords:** Jaishree Misra, *Ancient Promises*, *A Scandalous Secret*, Diaspora, Migration, Transculturalism, Cultural identity, Turbulence, assimilation

Migration is as old as human history. Nowadays the problem of migration is different from that of early times. Today people leave their countries willingly for the satisfaction of some personal motives. But in early days migration was a forced act, where people from third world were transported as labourers. Many people of early days were more or less illiterate, and their illiteracy was the reason behind their nostalgia. Today people are less nostalgic because of the increase in globalisation as a offshoot of intercultural and multicultural interaction. There is much of cultural mixing in post-colonial era that it has given birth to hybrid culture. Communication between countries and territories are made easier, people migrate from one place to another with a purpose. People often try their best to forge a workable synthesis between their native culture and their new set-up. This is not a flexible process as it is difficult to adapt the new culture.

Diaspora is a dislocation from a geographical location of origin and relocation in another country or territory. But it is also a question of identity, memory and home. According to Ashcroft in the book *Empire writes back* “diaspora does not simply refer to geographical dispersal but also to the vexed questions of identity, memory and home which such displacement produces” (217-18).

Transculturalism is defined by Fernando Ortiz, a South American scholar, Transculturalism is defined as “seeing oneself in other” (Cuccioletta). Transcultural is in turn described as extending

through all human cultures or involving, encompassing, or combining elements of more than one culture.

Jaishree Misra in her novels *Ancient Promises* and *A Scandalous Secret* writes about the diasporic sensibilities. The protagonists of the novel and various other characters migrate. In *Ancient Promises* Janaki's parents move from Kerala to Delhi because of her father's transfer in his job. Janaki moves from Delhi to Kerala after her marriage. Arjun Mehta Janaki's lover migrates from Delhi to England, Hull University for education later at the end Janaki also migrates to London for education. In *A Scandalous Secret* Neha also migrates to London for education. Sonya Neha's daughter visits India in search of her biological mother because both are separated. The characters in both the novels are portrayed as educated and most of them migrate for their own purpose. The characters are less nostalgic towards their past or own culture but suffer in finding oneself among the new culture they adopted. There is a continuous turbulence in identity in the characters of both the novels.

According to Stuart Hall in his essay *Cultural Identity and Diaspora*:

Cultural identities are the points of identification, the unstable points of identification or suture, which are made, within the discourses of history and culture. Not an essence but a positioning. Hence there is always a politics of identity, a politics of position, which has no absolute guarantee in an unproblematic, transcendental 'law of origin'. (Mongia 113)

Sense of belonging is substantive for an individual in a social set up, this belongingness bestow identity. The identity in society is in par with culture and cultural practices. Cultural identity is the identity or feeling of belonging to a group. It is part of a person's self-conception and self-perception and is related to nationality, ethnicity, religion, social class, generation, locality or any kind of social group that has its own distinct culture.

Various modern cultural studies and social theories have investigated cultural identity. Cultural identity uniquely points out particular aspects like location, gender, race, history, nationality, language, religious beliefs, and even food.

Culture is a historical reservoir and it is an important factor in shaping identity. Even though culture has historical connotations, in present scenario change and revision in culture are encouraged strongly. This is because of the increased migration and globalisation around the world.

The protagonist of the novel *Ancient Promises* is Janaki. To Janu identity crisis initially sprouts because of locality. Janu lives in one locality, but she and her generation belong to another. Janu is a Keralite brought up in Delhi. Janu is identified as one among the North Indians, though she is brought up by practicing South Indian culture at home. Janu visits Kerala every year and this makes her to love the place, but she does not have a sense of belonging towards Kerala. Even though

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she is a Malayali, she is born and brought up in Delhi. Janu remembers her visits to Kerala where they usually take flight to Cochin and later to Thakazhy to visit her grandparents and later Thodupuram. Locality is also an important and basic element in deciding cultural identity, because of locality there is turbulence in identity for Janu.

Janu is identified as an individual with hybridity. The interaction of culture creates blended ones. A mixture of native and other is a process called hybridity. Janu is a hybrid individual because of the mixture of her native culture and the culture of Delhi. Janu being a hybrid individual creates conflict in patriarchal society. Janu's parents are first generation immigrants and Janu a second-generation immigrant who finds no difficulty in adapting the second culture. Her parents didn't suffer mixed up priorities as they are deep rooted in the age-old traditions of their ancestral soil. Janu's world is confusing for her parents because small children adapt the new culture and its practices easily than the elders.

Janu's journey is towards self-realisation and identity. Her identity is tossed between two cultures. The culture practised at home is not the same what she encounters in her in-laws' house in Kerala. The languages of the two cultures are completely different. Language is also one among the essentials in cultural identity. Janu learns Hindi, Malayalam and English, but her Family and in-laws speaks only Malayalam. Janu's friends in Delhi speak Hindi. Janu Speaking Malayalam in Delhi among friends and speaking Hindi with relatives in Kerala creates turbulence. She could not completely converse in language of the region purely. Her language is also mixed; she differs from the mass group. This difference constitutes uncertainty in identity.

Home, for virtually all my life, had been Delhi. Big, busy bustling New Delhi. . . That these two places ran together in my blood, their different languages and different customs never quite mixing, never really coming together as one. And when, as a Malayali girl growing up in Delhi with Malayali parents but Delhi friends, and Malayali thoughts but Delhi ways. (AP 18)

Janu lives in the in-between position as a migrant. Homi Bhabha refers Sense of belonging to neither, of culturally displaced as unhomeliness. Janu attempts to restore the world of childhood and life at Delhi distanced in both time and space to the present. Even there she is considered as mixed and incomplete but virtually she feels Delhi as her home. Though Janu has a physical alienation from there, she has a psychological belongingness.

Cultural identity may be defined by the social network of people imitating and following the social norms as projected, rather than representing an individual's interaction within a certain group. People in Kerala and Delhi mimic certain practices and social norms in regard to their region. Janu differs from that, she couldn't completely imitate the regional cultural practices of Kerala as the other culture seems to dominate than her own culture.

Turbulence in cultural identity occurs even when there is confrontation between tradition and modernity. Young people possess and cherish modernity and the old generation upholds tradition. Misra brings out the conflict between traditions versus modernity through her characters. In *Ancient Promises* Janu and Arjun represent modernity. The Marrars and Janu's parents represent tradition. In *A Scandalous Secret* Neha stands for traditional and Sonya represents modernity.

In Delhi Janu falls in love, her parents considering Janu's love with Arjun Mehta, who belongs to different cultural background as an unorthodox behaviour. Since they wanted their daughter to have a traditional arranged marriage according to the culture of Kerala, but Janu is grown up with modern thought which is completely contrary to their parent's wishes. Her parents takes her to Kerala and arranges a sudden marriage with Suresh Marrar a groom from the wealthy Marrar family, considering it as the best after discussing many other proposals. Janu sacrifices her love and resigns to her fate as she feels ashamed of hurting her parents by transgressing the limits and by daring to fall in love with a non-Keralite. She accepts it for the sake of her family's happiness. Arranged marriages are concerned with rituals and family reputation more than the desire of the bride and the groom.

This traditional view to have arranged marriage for the sake of reputation and modern view of youngster to have a marriage on love is contrasted because of the changing nature of the culture and belief among the people and even migration and interaction with people from different backgrounds. These make one to be doubtful about his/her own identity and belongingness.

Old beliefs and tradition torment her. Because of this she is unfortunate as she could not complete her studies. Janu is given assurance that she could pursue her BA degree even after the marriage. Though she is not happy with the marriage arrangements initially, she later believes that her lovable parents will not push her into something which would be wrong for her. Janu thought she will have reincarnation of life.

Marrars family could not accept Janu whole heartedly. The reasons are difficult to pinpoint, one among the reason is she is considered as Delhi brought up with broken Malayalam and modern ways of living against their tradition. Even using the words like thank you and sorry is considered as fashion and a Delhi usage in the Marrar family.

Look, you're not in Delhi any more. Like it or not, you now live in Kerala, so I suggest you drop all these fashionable please and thank yours. Here we don't believe in unnecessary style. She accompanied this with a short laugh, perhaps attempting to take the edge off it. But the edge was clearly there. It tore a tiny little scratch inside me somewhere, and suddenly the many times that I'd been told off for forgetting a little kindness or gratitude seemed so falsely, so pretentiously Delhi (AP 80).

Janu's culture is mocked and ridiculed. Janu has an arranged marriage with the consent of both the families. Later the Marrars being indifferent towards her and considering her as an outsider

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because she has no proper knowledge of Malayalam and she is unaware of the culture of Kerala. Janu feels alienated, yearns for love and care, adding up to the crisis, Suresh Marrar, Janaki's husband is not lovable and caring. He is much interested and focussed about his business and profits made through it. The personal time spent between the couple is much lesser. She feels much desperate. "It was clear I was going to have to spend more time with my mother-in-law and sister-in-law than with Suresh anyway" (AP 94). She has a sense of being uprooted, replanted, and alienated and belonging nowhere. . . Janu lacks intimacy or warmth with her in-laws.

Initially she had expectations to be loved by her in-laws family as the time moves she realizes that it is impossible. "That was what I thought happened after all weddings, a gradual wiping away of tears and more people to love and be loved by" (AP 39). Marriage and marital life is completely different and painful to her because of mixed identity. Being in Kerala and taking up the traditions of it, she feels alien to herself. Many diasporic individuals who have experienced this unhomeliness and destructed subjectivity tries to deal with it to regain subjectivity by constructing new sense of home by themselves.

Janaki for this purpose to gain the sense belonging, she herself decides to put her studies aside and start a family life in order to gain the affection of Marrars and to be considered one among them. She completely starts to adjust. Her priorities changes after marriage, she creates interest in learning cooking and pleasing the in-laws. Later decides having a child would put an end to her crisis and would gain recognition among the Marrars. Janu prepares herself to assimilate to the new culture.

Perhaps, just perhaps having a child would solve my problems more easily than a BA and a job. That's what I'd do, I'd have a child! She, as their grandchild, would be loved. Especially if she turned out to be much- longed-for first grandson. And, as his mother, I'd receive a sort of double-promotion, so to speak. Be elevated to the position of good mother and good daughter-in-law. And spin out the rest of my days basking in a kind of reflected glory and blissful motherhood. (AP 113)

The first attempt any Diaspora would make is to assimilate to the second culture. The dominant culture is assimilated by the diasporic individual. Cultural assimilation may be a quick or gradual change depending on the situation that prevails in the group or society. At times even assimilation becomes tedious and impossible.

The feeling of being miserable and desperate makes her to attempt to gain recognition through a child, even though unborn. Through this Misra brings out the desperate situation of Janaki who strives for attention and longs for love. But even the news of being pregnant does not change the relationship with Suresh, his completely indifferent nature and Suresh's escapism from his marital relationship annoys Janaki. The relationship between Suresh and Janaki can be identified with the word companionship. Janu has expectations that her husband's attitude will change towards her at least after his fatherhood. But what she receives is only disappointment.

My homesickness, my complaints about his family, my loneliness at his ever-lengthening trips away. Perhaps, saddled with a teenager many years his junior, it had been easiest for him to adopt an avuncular, half –amused and half-irritated attitude to marriage. ‘Companionship’ was probably the last word either of us would have chosen to describe our relationship. Would fatherhood change that? Make him want to spend more time with me, perhaps? (AP 114)

Janu is an adult grown up in Delhi who has experienced enough of it, has memories of home. The memory of Delhi and much-loved Arjun Mehta stays in her memory. Delhi gives her a sense that she has a place of belonging and the memory of Arjun is a reminder that she is capable of loving and being loved. The diasporic individual remembers the past to subside the present uneasiness. Memories soothe her, in the miserable present where everything seems alien and alienated. “Arjun was my most precious memory, without a doubt. The thing that I came back to every time I felt unloved, which was frequently! A reminder that I was capable of loving and being loved” (AP 115). The memories may be personal or a cultural memory on whole.

Janu’s crisis reaches the culmination when it is discovered that the baby girl delivered by her is mentally challenged. Janu’s belief and hope is again broken. She could never expect to gain recognition or power in the family through the child anymore. She decides to be the voice of the voiceless child. “She was my hope for the future” (AP 117). Complete assimilation occurs when new member of a society becomes indistinguishable from the members of the other group. The desire of the immigrant to assimilate is often disputed either by the members of the group or those of the dominant society.

Janu’s life in *Ancient Promises* can be compared with the life of Sudha in sister of my heart written by Chitra Banerjee Divakaruni, like Janu, Sudha also leaves her love life for happiness and future of Anju, she too has a miserable life and longs for love. Sudha though educated and brought up with modern way she completely tries her best to adopt her in-laws. She changes her nature for the happiness of the family. Sudha’s decision to take up motherhood can be compared with that of Janu’s. The situation gets worse when the foetus is detected to be a girl and must be aborted as her mother-in-law doesn’t want a female heir to the family.

Sudha’s seeking for support and care results in vain as her husband is indifferent like Suresh Marrar in *Ancient Promises*. So, in order to live a life for her unborn child, Sudha leaves her married life. Here assimilation to the cultural practices fails because she does not find any worth in accepting or practicing it. Sudha is considered as the other in her native culture.

Cultural difference does not take place when people migrate and interact with new culture, it happens when people have different perception on similar matters. This is based on traditional and modern perception and because of the people who belong to different ages. Sudha moves to England, for the sake of her daughter with hope to provide her the life of fulfilment and liberation. Since the society she lives in does not afford to treat her respectably.

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In *Miss New India* by Bharati Mukherjee the protagonist Anjali, She aspired to be an independent woman working in call centers, but like Janu's parents Anjali's parents have a view in which marriage is important than empowerment of a woman. But Anjali has a different view. Anjali's parents view can be well understood through this: "it is not a question of happiness, yours or ours. It's about our name our family reputation" (MNI 7). They are much concerned about the society and social prestige than the individual. On the other side Anjali's intention is focussed on herself. This difference in opinion creates identity crisis as like Janu's in *Ancient promises*.

Anjali's decision to take up her own stand to lead her life makes her to move to Bangalore in search of job. She faces turbulence in cultural identity in the alien land. She could not completely live with her own culture and could not even completely adopt the new culture. Turbulence and striving for identity persist throughout the work.

In all three novels the protagonists, Janaki, Anjali, and Sudha aspires to be an educated independent working woman but the traditional and patriarchal society they live in does not recognise them and gets them into arranged marriages considering it as a family reputation. Their fate and desire are twisted and turned after marriage, this makes them silent sufferers. Those arranged marriages in the traditional society are not based on the desire of the Bride and the Bride-groom but as a ritual based on family wealth to gain family reputation and other criteria which is completely absurd. Relationship becomes and accepted like a business contract where making profit is only concerned. When people take initiatives for their empowerment and move to alien land, they are caught up in identity crises and suffer. And their opinion is contrast to that of a dominant social group.

Suresh's criteria for the bride-to-be proves his attitude toward women and identifies himself as one among the men, with patriarchal intentions and no desire to love a woman wholeheartedly but to have her as means for social reputation and a companion for business progress.

I was also starting to discover that Suresh had said four things before leaving his parents to choose his wife.

1. She had to be pretty.
2. She had to be young so that she would 'adjust'.
3. She had to be able to speak English well, so that could take her to Bombay in the hope for expansion of his motel business.
4. Nothing else was too important. (AP 96)

Women change their priorities after marriage they do everything that her husband and family wants, they selflessly care for the family. Her desires and ambitions become like a meagre thing that is wished for. The importance of ambition degrades to just a mere wish when she becomes a married

woman. “It was amazing how my priorities had turned upside down in so short a period of time” (AP 100).

Janu is psychologically depressed because of her husband’s attitude and cultural difference. He does not even care to lend his ears to hear her speaking, “All I did know was that he had never been there when, as a young bride, I had needed his friendship and guidance” (AP 248). He does not consider it as important but Janu much needs it. He is not concerned towards her needs since he has his father to discuss about money and mother to discuss about household and his sister to share the leisure time. Janu is not considered and cared even for her economical needs. The cultural society does not even allow women to be economically independent.

I took the occasional bits of money that came my way, trying not to seem too interested. Suresh didn’t need to discuss money or his business with me –for that he had his father. We didn’t need to discuss the household – for that there was his mother. Leisure time was shared with his sisters. As the knick-knack on his mantelpiece, I was still looking pretty but getting very dusty indeed. (AP 101)

She is a silent sufferer as she thinks that her marriage is not only unbearable but also not worth living. Misra brings out the psyche of a women and the uncertain cultural identity among the people effectively through the character of Janu.

In psychological assumptions and investigations based on it. Identity crises takes place when there is loss of one’s own self and due to confusion based on cultural context. When their self-possession is broken, identity becomes issue to be sort out. Psychological analysis of an individual in diaporic community leads to a better understanding of their turbulence.

In the novel *Scandalous Secret*, Neha is the protagonist, a dropout from the Oxford University happily married to a business man Sharat. They lead a happy and blissful life with all material comforts and happily organises lavish parties and people love to attend their parties. Assimilation occurs all over the world, people look up to the centres of the country which is abundant with all sorts of growth in various fields. London is centre where all sorts of growth in education and other areas are evident. Because of the reputed oxford being located there, Neha migration to London is for education. She senses cultural difference and assimilates later. Parties organised by her in India is what she learnt from London. But her assimilation is not complete and it’s a partial assimilation.

Both are supportive and concerned with each other carrier and reputation. Sharat aspires to be a politician ambition to become an MP. Neha has her own private space to do what she desires. Sharat was different from the stereotypes. He loves his wife for her good-natured behaviour. “She was exactly as she seemed. With Neha, what you saw was what you got. There was no hidden agenda, no gossip, and never any secret deal-making, nothing underhand at all” (SS 6).

Sharat believes Neha does not have anything to hide from him, no gossips or not a secret deal-making. When he met Neha for the first time before marriage, Sharat finds that both their characters are alike and that both have an urge to help the needy. He feels Neha is a perfect companion for him and hopes to set up a lovable home with family and friends.

You and I are of same type, Neha darling. Thank god we both enjoy people and have the same genuine urge to help humanity...together we should make a beautiful home where our friends and family and, in fact, all kinds of needy people will always find an open door...I feel so grateful that you have agreed to marry me. Not only do I love you but you are my perfect companion... (SS 30-31)

Though Sharat and Neha are happily married for many years they do not have a child. "Not having any children of their own, the scandal of a secret child would rock Neha and Sharat's world and destroy Sharat's political ambitions and, surely, their marriage too. It was too terrifying to bear thinking about" (SS 26-27).

Neha had a dream and ambition to graduate from Oxford University. Neha return to India without completing the course, with the reason that she was not treated well by her classmates in Oxford. The betrayal of her professor, she becoming pregnant before marriage, and that she could not reveal about her pregnancy before marriage. The situation is worsened because of the cultural difference. Her culture is different from that of the professor's. Her inability to understand the intention of the professor is because of the difference in cultural practice. All this make her to drop education and to stay at her friend's place till the delivery and soon after delivery abandons the child by leaving the child in orphanage. Because of her fear about future and identity in the society.

And so, it was that, with all the charmed events that had gradually come after her return from England, Neha had eventually given her parents little cause for complaint, they now probably barely even remembered that oxford dream they all once shared. The topic hardly ever came up. It would be ridiculous indeed to harp on about that, given how Neha's life had eventually turned out. Oh yes, today, seeing Neha return to Prithviraj Road home in a gleaming Mercedes car, even Mama would be forced to admit that-apart from not having to borne a child so far- her daughter's life was pretty immaculate too. (SS 72)

Neha's journey to India is with the hope to get rid of the turbulence she faced in London. The event that happens after her return from England makes herself and her parents to forget about Oxford. Neha is blessed to marry a lovable person like Sharat. Neha lives with comforts and love where her parents feel proud and happy thinking about her marital life. But the secret about the trauma in England is hidden from her parents too. It is not only the family and luxury that comforts her it is the culture in India that gives her a sense of security. She could relate herself with the community in India, but not with the society which is alien to her in London.

Neha's daughter Sonya who is separated from her is adopted by Richard Shaw and Laura in Orpington. She urges to find her biological mother somehow manages to find that her mother is an Indian but could not find any further details. Though she is well brought up, loved and treated like a princess by the adopted parents. She is always inquisitive to know about her original origin. But had no idea about her father, some has an opinion that he may be a Scottish or English man.

Her biological mother was of Indian origin and her biological father Anglo-Saxon. Although she knew very little further detail, Sonya had always imagined that her biological mother was the sort who lived somewhere like Southall or tooting, a woman suppressed and cowed-down and forced into giving up her illegitimate but adored love child by a cruelly conservative family who hated the idea of a cross-cultural and mixed-race union. (SS 57)

Her turbulence in identity irritates her often. She plans to have a trip to India to find her birth mother. She is already warned by the social worker at adoption centre in England, that her feeling would be a rollercoaster in search of birth parents and identity. But Sonya believes India would her 'Home' since her mother belongs, and her looks are alike Indians. Every migrant is not in a same position. Sonya's first impression about India is favourable but later both Estella and Sonya has fear and uncertainty for being in foreign soil. It is not a mere holiday trip for Sonya but it is her mission in search of identity. "She needed to have some answers before she embarked on the next chapter of her life. For some reason, she felt it imperative to know where she had come from before she set off for university to seek her own identity" (SS 112).

Sonya's admission in Oxford University is much adequate for her reputation but she longs to know her identity by finding her mother who cruelly abandoned her and never came back once to know how she is.

Sonya is with mixed look of Indian and foreign. Her look adds up to crisis as she cannot be completely considered as Indian or a foreigner. "You could even be Indian with your long black-black hair and tanned skin. Only your big blue eyes make you look like a foreigner" (SS 116). Because of the look that is different from her adoptive parents it was assured that she is adopted. This creates uncertainty in belongingness; Sonya was not in the priority list of the adoptive parents because of her mixed identity, people do not consider it as ideal to adopt a child with mixed race. But Laura and Richard comes forward to adopt her. They feel broken when their much-adored child is embarking in search of woman who heartlessly abandoned her. They initially restricted Sonya in finding her birth mother, because of the fear that they would lose their identity as a mother and father. Sonya loves Richard and Laura but her inquisitiveness about her birth makes her to take up a tedious journey. Sonya's various attempts to find Neha's address includes pretending like Oxford friend to send her Christmas card. Finally, she succeeds in that.

Sonya takes up a painful process of self-discovery. Sonya is desperate for identity, when she understands that her mother is not desperate or poor or uneducated, Sonya is raged to anger. Which

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she thought would be the reasons for abandoning her. Sonya becomes vulnerable psychologically when she sees a woman, who is reason for all her suffering and insecurity leading a life with all comforts and warmth. “It was just that this whole trip was turning out to be nothing like she imagined, and she couldn’t contain her frustration any more” (SS 200). She mourns on someone’s happiness and welfare because of her frustration.

Neha also have to undergo a painful process where she was initially cheated by a man in foreign land and later the painful delivery and much more painful thought to abandon her baby. Also have to forsake her friends and much more, the Oxford dream which she has from the age of six “I was weeping for myself and the mess I had got myself into; my heartbreak over Alastair and the end of not just my Oxford dream, but of youth and hope itself” (SS 249).

Keshav the person, whom Sonya met in India, is curious to know whether Sonya is from Italy or Turkish origin as she does not look like English. To Estella and others this ambiguousness looks funny and seems like a joke, but Sonya feels insulted. Being so desperate in a situation with frustration and the feeling being alienated she believes Keshav and love to get along with him, she feels herself reaching for Keshav’s arm whenever the opportunity rises. Despite of being half Indian Sonya never felt terrible or saddened when she heard about the brutal killing of Indians by the British but being physically present in India, she realises that and feels close to the soil. Physically present in an alien land makes her to realise the pain and sufferings of the people. Keshav acts as an agent for her happiness in a situation which torments her. She is also in need of something to help distract her from everything which brought her to India. She believes a person who is completely different from her world. “For being so wonderful to me through this emotional mess I’ve got myself into. For making me forget my problems. For being the most-gentle, and generous friend . . .” (SS 246).

Keshav acts as if he wants to help Sonya and learns everything about Neha and her wealth. Later blackmails Neha and Sharat threatening them about the past. Keshav’s indifferent behaviour adds on Sonya’s misery in an unfamiliar land.

In a land where Neha does not belong it was possible for her to abandon the child. But in land where he belongs, Sharat was not able to break up his marriage thinking about all the emotional ties he has with his parents. This emotional tie and belongingness saves the marital relationship of Neha and Sharat.

He really did need some quiet time to reassess his marriage and his life before he could deal with the supplications of people like Neha, or his parents for that matter. Sharat imagined the pain his parents would go through if he and Neha broke up, They were fond of her and, even if they wanted to stand by his decision, broken marriages did not belong anywhere in their orderly and conservative world. (SS 314)

Neha also has crisis in identity initially, but she feels belonging to her culture in India since she is able to exert control over the environment. Sonya though has a lovable family and education in

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a reputed University, familiar culture and friends. She wants to find her true identity because of her inner self which is inquisitive for her birth mother. As like Neha, Janu could not exert power in a culture of her own, so she has a sense of being rootless. Janaki undergoes otherness within herself.

Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking identity as an already accomplished fact, which new cultural practices then represent we should think instead, of identity as a 'production', which is never complete, always in process, and always constituted within, not outside, representation. (Mongia 110).

Thus, belongingness does not necessarily depend on being within the familiarity of one's cultural fold. It is the extent of control one wrests over one's environment that determines the extent of one's rootedness or lack of it.

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## **Human Relationships in Shobha De's *Socialite Evenings***

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### **Abstract**

In Man's existence in this vast world many kinds of human relationships are entangled altogether. Among such relations are in the form of father-son relationship, mother-son relationship, husband wife relationship, love-beloved relationship. There is a great importance of family in making and continuing these human relationships because family lies in the core of all these relations. For each and everyone, family is the source of peace and happiness, progress and prosperity, enthusiasm and encouragement. Since a man has to play different roles from time to time he has to be evolved in different relations. A man is many things at the same time, he is grandson of someone, grandfather of someone, son of someone, father of someone, husband of someone, brother of someone and the similar situation is with women. There is no question of human existence without human relations. Human relationship is the essence of the continuation of human existence.

**Keywords:** Shobha De, Socialite Evenings, Human existence, Male domination and Woman Empowerment, Relationship.

Among the different genres of literature in India novels have credit for observing some of the most important trends of human relationships in compassionate and sympathetic manner. In Indian English writing novels are basically based on such presentation in which the entire stories and plots resolve around the presentation of various kinds of human relationships. Meenakshi Mukherji, a well-known critic of Indian fiction, comments on the importance of fiction in making human relationships live and miraculous:

Indo-Anglican fiction which has served for so long as a file of documents of Sociology or anthropology or educational theory must now be regarded as literature and evaluated as such.

She has led great emphasis on the subject matter of the novels because she is of view that human relationships are the core subject matter of the novels.

In Indian writing in English, R.K. Narayan is perhaps the first authentic novelist to observe various kinds of human relationships in detail. He makes distance from his contemporaries Mulk Raj

Anand and Raja Rao in the delineation of different kinds of human relationships. These three novelists are the classics in the presentation of hopes and aspirations, failure and frustrations of human being in terms of projecting various kinds of human relationships. Their presentation has a traditional and conventional outlook and they do not go beyond the limits imposed by tradition and culture. On the contrary the modern Indian writing in English are highly characterized by such kind of human relationships which are not familiar and frequent occurring in past. The writings of modern fiction writers in English are highly fabricated by different shades and colors of modernity-modern diseases-disrespect of elders, break away from traditional and cultural roots, ostensible display of behaviour in making human relationships.

Modern novelists in India, Salman Rushdie, Amitav Ghosh, Rajkamalsha, Pankaj Mishra, Anitha Desai, Kiran Desai, Gita Hariharan, Shobha De, Bharathi Mukherji have presented human relationship in their novels in abundance. They vary from the traditional approach of their predecessors in many respects. They have total disregard from the cultural loads. They would like to define human relationship in entirely new way. Among them, Shobha De brings her to be the champion of presenting the new concept of human relationships by departing her away from the traditional and cultural outlook. In her novels, she breaks the concept of morality in every respect. She wants to redefine father-son-relationship, mother-son-relationship, father-daughter relationship, mother-daughter relationship, husband-wife relationship, lover-beloved relationship, man-woman relationship in detail.

Shobha De's novel *Socialite Evenings* is full of such kinds of human relationships which have a sense of modernity in the depiction. There is a moral discord, ethical breakage, disrespect of cultural values. In the portrayal of different kinds of human relationships, she finds an opportunity to highlight the suffering of women, journey of women from 'ignorance to knowledge' and 'innocence to experience'. Through the portrayal of these relationships Shobha De finds an opportunity to dive deep into human emotions and passions by projecting some real truths of human existence. In *Socialite Evenings*, husband wife relationship and extra-marital relationship are projected in realistic manner through the portrayal of the central character Karuna. The relationship between Karuna and her husband is the core subject of the study about the theme of love, romance, marriage and divorce. Here Karun is certainly the representative of modern woman. Her life and journey from 'Innocence to experience' is quite capable of protecting of the theme of bewilderment and hollowness on the one hand and her extra-marital relation gives us a clue of freedom and openness which she would like to enjoy. Bhargavi P. Rao rightly remarks about the character of Karuna in these words:

Karuna is the hollow woman of our modern wasteland. Her kind are sick as they are unable to face the shocking realities after discarding the veil the protective purdah. Religion does not give them solace as in the case of her rural counterpart. She feels 'Oppressed' in spite of her freedom. The right kind of feminism can give them solution as well as solace.

The relationship between Karuna and her husband lacks the proper magnitude because it has no sense of devotion for each other, respect for each other mutual understanding and love and affection for each other.

On other hand, the relation between Anjali and Abe has some different problems. Anjali has dominating partner. She controls the emotions and passions of her husband. She is in search of a suitable life-partner. When she got satisfied with Abe and found Abe useless after sometime, she does not hesitate to leave and reject him and comes in the arms of Mr. Kumar. Ritu's relationship with her husband is something different. Ritu exploits her sexual break through her female body her romantic attitude etc. in order to keep her husband within her reach. She controls her husband with female superiority. She tells Karuna, how she manages to control her husband.

Make them feel you have done them a favour by marrying them. Make them feel in secure let them think you will walk out on them if they don't toe the line. That is what keeps them in their place.

Karuna is isolated from the traditional Indian heritage and its social implications. She rejects the importance of male values in her life. This is a social and moral disorder and it has been conceived and viewed by Shobha De as 'Candidness or openness associated with empowerment of women in the wake of modern society. It is a reason that the relationship between Karuna and her husband and Anjali and Abe has failed to realize the proper dimension.

In fact, Karuna is marginalized at the hands of her husband. She hates the lifeless and callous attitude of the husband keeping the latter busy in monotonous activities in their routine life. She acknowledges the confinement of women with "Roof over our heads and four square meals a day" with regret. Karuna's husband is an incompetent and inadequate person who does not possess qualities of an ideal husband. He turns to several defense mechanisms when he realizes the loss of dominance and control over his self-affirming wife. He exhibits his male chauvinism and power-assertion through inflicting atrocities upon his wife. It is his self-conceit and ego, which retreats him from free exchange of views with his wife

Though married and living as husband and wife they never develop intimacy and love which is the essence of a married life and even when they have a daughter of their own relations. Abe is a womanizer and Anjali is also pervert in attitude always in hunt of a new mate for new experience. After divorce from Abe, Anjali frolics from man to man finding no satisfaction, emotional or otherwise, and gets hurt in the process. Her search for a man who can provide emotional and financial stability ends in her marriage with Kumar Bhandari, a homosexual, but the marriage turns out to be fairy tale wedlock. However, she maintains that relation and takes refuge in spirituality. Her own sought out fulfillment in religious enactment shows her acceptance of the idea of a traditional Hindu wife. Similarly Ritu, a dashing and modern girl, living in her youthful imagination, desires to treat "men, like dogs ... conditioned through reward and punishment". She indulges in open relations with males. She is never faithful to her husband. In her view her husband lacks "drive and general unadventurousness". Ritu's husband being a Chartered Accountant, she remains associated with him as a wife because she finds financial security in him. The emotional relation between husband and wife are dry. To please him, she makes her husband feel superior by calling him 'darling'; she pampers him in public, presses his feet sometimes. She pretends cleverly to be with him deeply attached. "All this works like *jaadu*". This act however doesn't reveal her fidelity and belongingness to her husband.

Their Pseudo feelings keep them bounded together but Doth find chances to flirt with new selected companions quite ignorant of each other.

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## **Dichotomies of the Corporate World – A Challenge Before the Recruits**

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**Abstract**

Transition from Campus to Corporate is one of the chief areas to focus on presently. Corporate structure today needs well trained managers and there is a cutthroat competition in the global market. The makeover of a student from campus to corporate is often traumatic as several challenges await him. The paper tries to expose the individual's struggle while moving from his comfort zone into the life of pressurized targets. It focuses on how imperative it is for a person to understand the dichotomies of the corporate world and also discusses the problems encountered by the fresh graduates in the corporate world. It also accentuates on the importance of values, ethics, self-management techniques, verbal communication skills which are indispensable in the corporate world. Besides it focuses on how success largely depends on many external factors and techniques of dealing with people. A collegian transcending from a usual carefree and unprofessional life to very responsible, careful and professional life and the importance of industry academia links to overcome the problem are thrashed out in the paper. The paper also throws light on how experiences maketh a man.

**Keywords:** Campus life, corporate World, transition, dichotomies, recruits

Corporate world and corporate sector are the buzz words and are highly fascinating in the present global scenario. It is the usual aspiration of a collegian to slide into the corporate world directly from campus. And many a time it is possible for them. But, the rosy dreams of the corporate life are often proved to be traumatic. Only a few are able to glide without troubles. Stepping into the corporate world from campus is quite challenging. It is an absolute change in the focus, the targets or the perspective. Transition from campus to corporate is in fact a Herculean task. It is a shift from a state of learning for the enhancement of knowledge, to a state of utilizing the acquired knowledge and from a state of overall appraisal of the ability to a state of constantly pressurized and instant assessment of the knowledge obtained. An individual who is ready to slide to the corporate world should know about the dichotomies of the corporate world.

Academic life of a student is generally structured and thus it is a systematic life with a few digressions. Students learn from books and receive guidance from all quarters of academics/academicians. They acquire a few technical and non-technical skills for their future life but generally exhibit traits like lethargy, procrastination and reliance. Everyone on campus has rosy dreams of becoming a corporate personnel or an entrepreneur. Sitting in the classroom and thinking about making the dreams come true is possible only when thoughts are transformed into actions. Success comes only with sincerity of transforming ones thoughts into actions.

Campuses in fact are training grounds for the prospective recruits in developing their communication skills along with interpersonal skills, etiquette, social skills, leadership skills etc. Education at campus aims at moulding them into holistic personalities. With all the training the student receives at the campus enters into the corporate sector which is full challenges. The first ever challenge for the new recruits is the burden of extended working hours. Youngsters having got used to spend ample free time feel it a burden and are stressed out. Time management is one of the biggest challenges before them. It is indeed nerve-cracking to meet the pressed targets. But it is a bitter reality that one has to face the tyranny of the urgency. Preparing mentally to face the authoritarianism of time helps the recruits face the job comfortably.

Entering the job is the right time to discover oneself to get prepared for the changes and to understand one's own reactions. Lack of self-awareness is the basis for many problems. Realizing one's strengths and weaknesses is possible only with self-awareness. The more one knows about himself or herself thoroughly, the more are the chances for self-development. Then the person can perform effectively both in professional and personal lives.

Etiquette is another least bothered area for youngsters. Informality rules most part of the youngsters' lives today. Au contraire, life is very different in the corporate world. While ethics is a system of morals, etiquette is the code of unwritten but accepted rules about how to act with others in the life of any individual or organization. It ranges from good table manners to environmental awareness. Ethics and Etiquette are an important aspect of corporate life which cannot be ignored. (Personal hygiene with clean and neat dress is one of the norms of professional life in the corporate world.)

Youngsters should realize that learning is a constant process and the domain is ever expanding. Not knowing anything is not the end of the world. Anything which is not known can be learnt at any point of time. Pride, artifice and power trips are deadly ends of one's behaviour. Kidding oneself is not an accepted practice in any profession. Admitting mistakes and being accountable is a sign of sincerity. Something right is many a time learnt from the wrong. Humility does not lower self-esteem. In fact, having a truthful and balanced picture of oneself is neither too lofty nor too low. Treating people with kid gloves is a chief chore of a professional. Being realistic without unreasonable expectations is important. Knowing the power of hard work and learning to be flexible is one of the keys to be a successful professional. It is not what you do is important but the

way you do makes the difference. A constant learner will obviously meet with success as he climbs his career ladder. The zeal in a person transforms less responsible unprofessional into a responsible professional. Youngsters in the present time are overly ambitious and want to reach higher positions instantaneously. They are strategic right from the initial stages of work life. It is an undeniable truth that with 'soft skills' one can 'deal' with people' in real life, as 'Soft Skills encompasses several personality traits which complement ones hard skills to accomplish the task effectively.

There is a sea of difference between being aggressive and assertive. One can be aggressively nice. Either aggressiveness or being only nice is unwelcome in professional life to meet the professional demands. But being thoughtful and considerate to act on and to follow through with thoughtfulness is one of the highly prized qualities of a professional in the corporate sector.

A 'value' is a belief or an idea with which one's perception towards life depends on. Consciously or unconsciously every individual has a core set of personal values, ranging from belief in hard work, self-reliance, synchronization with others etc. Values direct our psychological energies like interest, commitment, fortitude, fervour, drive and enthusiasm for accomplishment. Values may range from pragmatism to ethical or moral values inclusive of social, political, economic and aesthetic values. Along with formal education individual's success depends on personal values.

The responsibility of Campuses is to show a path to the collegians on which they have to tread so as to help the recruits face the challenges of the corporate world with balance. Theory is different from practice. Campuses as the training grounds should focus on developing Industry Academia linkages to bridge the existing gap between academics and work place environment. Linking up academics with industry to attain real world experience makes the shift a comfortable slither and prospective recruits will not encounter the dichotomies of the corporate world. The knowledge and skills gained on campus like communication skills, interpersonal skills, ability to tackle the situations, leadership skills, working with team spirit etc. could be put into practice.

The on-hand experience of the youngsters in the corporate sector helps them in 'Dealing with people and situations.'" Dealing with people is very important because success largely depends on external factors than the internal factors. Lack of skill in dealing with people and situations, with all etiquette can be a hindrance to one's success as business is linked up with perpetual relationships with people. Recruits should be instilled confidence to boldly face the challenges they stumble upon in the corporate world.

### Conclusion

Campuses are responsible for character building and to make a man out of a person, who is adept in meeting the demands of the corporate sector As is the saying Experience is the best teacher, experience itself will market a man. So, to super-shine in one's career and to be equanimous, recruits should gear themselves up to understand and be ready for accepting new responsibilities to face the real life challenges.

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## **Nissim Ezekiel's Depiction of Man and Human Relationship**

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### **Abstract**

This paper examines in depth Nissim Ezekiel's social idealism by representing man – woman relationship, thereby making it clear that poetry lives with a unique aliveness which does present the human experiences relationships filled with struggles and miseries and through his poetry, Ezekiel draws the cognizance about living creatures and shows how he symbolizes the polluted society by its condition. He is known as philosophical, religious and Nature's poet whose commitment is nothing but the experience of human life in the society.

**Keywords:** Nissim Ezekiel, social condition, human values, nature, emotional themes, suffering of human, superstitious belief.

Truly speaking, the prime concern of Nissim Ezekiel is man and his life in the universe. In his poetic realm, he seems to be engaged in an attempt to find out whether life, when stripped bare of its illusions and ideals is worth living and if so, the requisites for man to face it, and to make it meaningful. He obviously directs his focus on men who are unsuccessful in their lives and whose lives are governed by uncertainty, frustration and misery. He suggests that man be armed with courage and love to remedy these evils in life. Mankind, as it is commonly held, is one, though divided by geographical, cultural, religious and linguistic barriers. Basically, it is the same heart that feels and the same head that thinks. Fundamental emotions like love, hate, jealousy etc., are the same and fundamental intellectual factors knowledge, intelligence, etc. are the same too, which work in much the same way. A study of any writer either separated by time or space is bound to bring to light one important and interesting truth – that the raw material is the same – which is, human nature.

Since time immemorial, man has had a pivotal place in literature, thereby providing the never-changing, ever-interesting staple of the writer's pen. Man deserves such importance because he is endowed with a remarkable nobility which enables him to fight against the prodigious forces he is pitted against. He is capable of heroism in the face of the ultimate mysteries fighting valiantly and emerging triumphant in the challenging struggle with the forces that are beyond his control. This makes him superior to any other creature. Now more than ever, the concept of man has acquired new

significance and great importance because the twentieth century is the epitome of the highest progress of man in all fields. Yet man has to work within certain limitations. This awareness of his limitations, his undying faith in the yet unknown and his heroic effort to fight and his admirable resolve to surrender to that which he cannot conquer have inspired many a writer to write on man.

One such a writer is Nissim Ezekiel whose special focus is on his never flagging interest in man. As he is fascinated by man, he does consistently draw from the common repertoire of human experience. Human beings form the fulcrum of the major bulk of his poetry. His poetry lives with a unique aliveness, because it presents living people who work, walk about converse and tell their stories with the freedom of common speech, depicting human situations that are stark real.

No doubt, it may be said that Nissim Ezekiel's first love is man. The struggles and miseries of man in his cosmos have never failed to interest him. Man caught up in the corrupted city life is the prime subject of his creative works. H.M. Williams writes:

“Many of his poems derive their effectiveness from the poet's puzzled emotional reaction to the modern Indian dilemma which he feels to be poignant conflicts of tradition and modernism, the city and the village” (P 116).

This is well exemplified in *Night of the Scorpion* where the peasant superstitions about the scorpion bite are seen in juxtaposition to the modern skepticism of the father and the poetic image of religious ritual, and in the poem “In India” (Later – Day Psalms 50). With its tormented awareness of Bombay:

Here among the beggars  
Hawkers, pavement sleepers,  
Hutment dwellers, slums  
Dead souls of men and gods.

Ezekiel's poetry is nothing but the criticism of life in the best sense of the phrase. He is at his best when he attempts hard to answer questions and reconcile differences. That is the reason why he deals with situations where man is sulking or dreaming or is puzzled in the world. Ezekiel himself says that the major themes of his poetry are “love, personal integration, the Indian contemporary scene, modern urban life, spiritual values” (P 56). Laying focus on humanity, Ezekiel is found to be familiar with humanity in its urban milieu. He is “a poet of the city” (Hess, 3). To Ezekiel, the imagery of nature symbolises the pure and tranquil state of being as opposed to the earthly humdrum. The images of hills, river, wind, skies, sun and rain, as seen in “urban”, for instance, attain a definite significance in their contrast with the images of the city. The two worlds of fanciful dreams and stark realities are set in opposition to each other. The images derived from the world of nature are the archetypal life symbols. K.D. Verma observes:

“They project a pastoral vision of a fully refulgent and harmonious life, a pattern in which man enters into sacred communion with his cosmos, including objects of nature as a

metaphoric condition of his integrated humanity and of his desire to foster a community of beings” (JSAL 231)

Ezekiel’s awareness of nature is not only limited to earth, air, water, fire, etc. but also includes birds and beasts. He mentions “worm” in *A Time to Change*, crows, cats and squirrel in *Sixty Poems*, Sparrows in *The Third*, elephants, cats and birds in *The Unfinished Man*, scorpion and paradise fly-catcher in *The Exact Name* and monkeys in *Hymns in Darkness*. In “Totem” published in *JSAL*, he gives a bountiful catalogue of birds, goats, cats, phoenix, crocodile, lam and ant. “In the country cottage” published in the same journal, a mention of lizards is made. This wide variety of images is symbolic of primitive simplicity. The poet considers these birds and animals to be more humane, and warm than the polluted city dweller. While man assumes many masks and conceals his identity so much that it is ultimately lost, birds and beasts are always unmarred by the ugly hand of affectation and corruption.

Though Ezekiel is far from being a religious poet, he wishes to resort to private meditation. Yet his humanism drives him to reject “all that is grand and mystical in the Indian religious tradition” (Jussawalla 67) and desire “a human balance”. As he is the poet of man, he has an undying interest in man. Human beings engaged in talking, going about their work, making love, committing mistakes, worried over problems, puzzled over mysteries – all that is human, hold an interest for him. He loves out and out the voices of the people for he is “a poet of human situations, human concerns and human voices” (Seetha 183).

Nissim Ezekiel’s philosophical commitment is to the experience of life and his people live amidst us. They belong to a modernized urban world. Theirs is the problem of search for truth and love in this world of deception and corruption. Subjected to the paralyzing influence of the western culture for several centuries since the British rule in India, they are still unable to come to terms with it. They can neither accept it fully nor throw it. The Indian mind with its singular capacity for inclusiveness enabled us to accommodate a variety of races, religions, languages and their costumes, food habits and social customs. But these foreign features coexisted with the Indian elements and in spite of all these the Indian retained his identity. C.D. Narasimhaiah writes:

“The western – educated gentleman who donned his three – piece suit crowned it with a lace turban all right. His house is furnished with Persian carpet, mahogany chairs, seven branched Candelabra, Japanese crockery and Belgian cutlery along with wattle mats, earthen lamps, the green *thoranam* across the door over the threshold and the *rangavalli* in front of the house, as the European rose coexisted with the Mysore jasmine and English cricket with the age-old *chinnidandu*” (P 2).

This is true with the elder generation of Indians. But in the present day, the younger try to ignore the call of their own tradition and culture, lured away by the dazzle and glitter of the siren that is the western culture. They lose their fights against the claims of culture because the very atmosphere of today is enveloped in a shroud of artificiality and hypocrisy. They practice all kinds of

absurdities in the name of modernism. They are free in their ways with everything – costume, character, outlook towards life, etc. It is this picture of the corrupted modern world that Ezekiel captures in his poems. But beneath this assumed exterior lurks a mind which is purely Indian or purely human in its wider connotations. There is a violent storm raging in the minds of every city-bred man caught between the two worlds. While the women, like reeds, try to resist it, the men succumb to it. There are exceptions on either side. Ezekiel is chiefly preoccupied with these “inner conflicts of the human mind, and that particular malaise of modern urban man caught up in the ugliness, Shallowness and meaningless routine of city life denuded of spiritual values” (Schomer 353).

Ezekiel’s very first volume of verses titled *A Time to Change* (1952) is introspective in tone. It expresses Ezekiel’s frustration and his search for identity. He realizes that salvation is not to be found outside life but in it. Fulfillment in life is to come through two sources: marital bliss and human relationships. In the title poem of the volume, he writes:

“To own a singing voice and talking voice,  
A bit of land, a woman and a child or two,  
Accommodated to their needs and changing moods,  
And patiently to build a life with these” (JSAL 12).

This “personal ideal” (Karnani 16) is contrasted with the social ideal where the poet has to know the various lives and dreams of man. In the second collections namely *Sixty Poems* (1953), Ezekiel’s widening range of interests manifests itself in his greater preoccupation with sex. In the third volume of poems collected under the title *The Third* (1959), Ezekiel exhibits broad sympathies and a deep understanding of the human situations. In his fourth volume *The Unfinished Man* (1960) he explores the relationship between man and woman. He is depressed by the hollowness and deception that characterize this relationship. The fifth volume *The Exact Name* (1965) and most of the other poems published in journals after this collection, “reveal the human interest that his poetry always had” (Karnani 77). The personal ideal of Ezekiel’s prompts him to materialize his social ideal.

To conclude, it may be said that Nissim Ezekiel as a man has been tried most by the tragedies in his life, that too, as a Bene Israelite living in India, that too, in a polluted city like Bombay, has known and tested the hardships of life in the truest sense and has realised the need for personal human relationships if one does not wish to despond over the distressing and depressing trials of life. What he seems to agree upon is that life with all its painful experiences is worth living. Ezekiel, like a true Indian, would say that redemption for man is to be won not by renouncing life, but by living it.

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## **An Ethno-Linguistic Study of Curse Utterances in Meitei Society of Manipur**

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### **Abstract**

Through curse the addresser expresses his/her inner feelings and attitudes towards the hearer, when s/he is angry or dissatisfied of the behavior of the hearer. Curse by its nature are associated with one's culture, tradition and religion. This study attempts to look into the characteristics and functions of the curse utterances in Meiteilon, the language of Meiteis in Manipur. Few examples of Meiteilon curse are examined through the concepts from Speech Act theory and Ethnography of communication, and try to find out the underlying social and cultural principles.

**Keywords:** Curse, Speech Act, Meiteilon, Cultural value, Belief system

### **Introduction**

Cursing is a characteristic of almost every society. However, it varies from society to society depending on their belief, culture and power relation. And selection of the cursing words also depends upon the available socio-religious belief of the community. Moreover, curse utterances are a remarkable linguistic form. Meiteilon (Manipuri language) has numerous curse expressions. This paper intends to highlight the characteristics and functions of curse utterances in Meitei society of Manipur by examining specific examples with concepts from speech act theory and ethnography of communication. The selected examples illustrate that the curse utterances have creativity and verbal flexibility within rather strict morphological and syntactical rules. The examples are collected from few individual elders of the community.

The relationship between a language, its speakers, listeners and their thought and culture has been a topic of interest among socio-linguists for a long time. In this regard many writers like Sapir argue that language and culture are inextricably related, and that it is not possible to understand or appreciate one without knowledge of the other (Sapir: 1929, 207). Likewise, communicative functions of the cursing patterns are understood from the context in which they are said.

The Meiteis of Manipur strongly believe in cursing. Cursing culture among the Meiteis has emerged from their strong belief in supernatural power that every phenomenon is controlled by a supreme god. He is also believed to be the source of justice and truth therefore, while an individual feel injustice at the same time there is no means to control the happening, she can neither use physical force nor there is no immediate authority/person to punish the culprit, he/she calls upon this supreme god or other agents to punish the culprit.<sup>1</sup> While calling the supreme god, the individual also wishes the particular form of punishment to be happened to the culprit. At the same time calling upon the supreme god and wishing the culprit to meet some accidents like death or pain in the specific way the curser wish for, involves not only the socio-religious aspect but also the choice of words which is appropriate in the context. The act of cursing is always conditioned by the socio-religious and linguistic system of the particular community. Therefore, the study of the culture of cursing is not only the sociological but it is also the domain of linguistics as appropriate cursing words are to be selected in appropriate situation.

### **Speech Act and Curse Utterances in Meitei Society**

According to Austin's Speech Act Theory (1962), utterances have three kinds of meaning-locutionary, illocutionary and perlocutionary. These three meanings of a Speech Act try to delimit the functions of language. He further states that sociocultural rules of the community decide the way how a speech act is to be performed, for him the 'felicity conditions' (Austin 1962) for a performative to be successful are – a conventional procedure exist for doing whatever is to be done, it will decide what must be said by whom in which circumstances. Next all the participants will follow the procedure mentioned and finally all the partners will get the necessary intentions, thoughts and feelings. Cursing is one of the 'behaviors' meaning it has to be understood as a social behaviour therefore need to be interpreted or understood in the socio-cultural context. Therefore, Curse utterances can help to understand the cultural identity, the belief system and ways of thinking of a group of people (Vanci- Osam U 1998). It is hoped that this study will help us to understand to what degree, and in what forms, these rules are realized in the speech act of cursing in Meitei society.

Curse utterances can be a very rich source for the verbal reflections of a community's cultural identity, as they reveal many aspects of the language, culture, and way of thinking of the people who belong to the speech community. It is also to be known that the speech acts found in cursing are not universal as one community's culture and belief is different from other. Indian epics have many examples of using curse in many cases by the Brahmins, the Rishis, also by women, for example in Ramayana, despite Ravana captured Sita ,he did not dare to touch her(Sita) as he was cursed by Rambha to explode his heads if he touched any woman without her consent.

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<sup>1</sup> Meiteis believe in numerous gods, ranging from household deities to different countryside deities. Among all the *Atiya Mapu Sidaba* is the most supreme god. They all are considered as the guardians who always stand for truth and justice.

Also in Mahabharata Lord Krishna died in the hand of a low caste hunter as he was cursed by Gandhari for helping the Pandavas and ruining Kauravas. In the present day we see curse being mostly used by the powerless to cause some harm to the powerful ones. Curse in Meitei Community are numerous. There are various situations and settings where cursing occurs in this society. In extreme cases people use curses to unidentified/unknown individual i.e. the addressee is unknown to the addressor for example, when a motor cyclist rides his bike very rude, an onlooker may curse him like-

Curse: /nəŋda eksident thoktuna siro/

“May you meet an accident and killed yourself”.

And sometimes, the cursing may be not from the victim himself/herself but from another third person who is not related with the victim at all. For example, while seeing a victim in the crowd who is seriously bitten by a group of gangsters, any person among the crowd may curse the gangsters with a wish like-

Curse: / nəkhoybusu noŋma sumaina laknaba oiyuko/

“May you also be tortured in the same manner (by some more powerful group) someday”.

The act of cursing does not necessarily require a specific time or place. It can be done at any time and in any circumstance. Although the act of communication in most speech acts takes place between at least two participants/interlocutors, this is not essential with curse utterances. A person may curse someone who is not present in that setting or someone whom he/she even does not know.<sup>2</sup> In this regard, the person who uses curse language does not expect any response or reaction at all from the person he/she addresses (Vanci- Osam U 1998). Curses are subject to the basic laws of communication (verbal), self-promotion and manipulation, the role of curses in the conflict situation is to demonstrate negative emotional reactions such as anger or hatred at the same time inability to use physical force. The basic function of curse is to get relief from the feeling of helplessness and by uttering curses the speaker calms down psychologically. However, it seems that the person who utters curse is calling the unknown powerful agent to fulfill his/her wishes. In this regard, the addresser assumes that there is an omnipresent God, and he will act accordingly, for he is just.

In addition to the interlocutors, there may be an audience present in a Speech Act. In the act of cursing, there may or may not be (an) apparent receiver(s) or even audience as well in the

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<sup>2</sup> Such cases may occur when an unknown person may do some harm to the person or his/her property. For instance, when someone has stolen the property of an individual, the individual may curse the person without knowing who the person is exactly.

setting. In such setting sender's role is limited to one participant as the receiver and the audience even they are present in the setting, are neither supposed to, nor are expected to, respond or talk, and consequently the sender utters as if he/she is talking to himself/herself. Therefore, curse utterances are just like expressive monologues in which the sender reacts to an external stimulus, a feeling, or a problem, without attending to the listener's comments, which may be minimal or absent (Ervin Tripp, 1968). According to U.V. Osam, 1998.....the silence of the audience creates the setting as ritual-like atmosphere where addresser made his/her prayer with one sentence uttering many times what he/she like. In this way the person who curses is fully entitled to use the appropriate words for what he/she wishes to happen to his opponents. Because, the person thinks that he/she has been subjected to unjust treatment, thus feels anger, pain, and despair. In this way curser's role is not to involve himself/herself in the revenges but someone. For example-

Curse: /əybu maŋhan takhəliba nəkhoydadi utki mapei oina tumba oiya/  
"My destroyers! May you all be reduced into ash."<sup>3</sup>

Since it is beyond his/her own power, ability, and authority to punish the one(s) or the thing (s) that he/she blames or holds responsible, he/she strongly wishes that the person or the thing will be punished somehow by the supreme god who is always there for justice. Therefore, the person usually asks for God's help.<sup>4</sup> In this way the wishing and choice for the particular 'form', 'type' and 'nature' of the punishment to be given to the wrong doers is really a cultural and linguistic norms as it emerges from a particular specific socio-religious system for calling a powerful agent like god. Therefore, the study of cursing in Meitei society involves both sociological and linguistic approaches.

Following are the example of the curse utterances in Meitei society as classified under the various speech functions.

(I) There are curse which call for god only without wishing any form of punishment. In this regard, the individual seeks the help of almighty to give suitable punishment. Considering the culture of the Meitei community, it may be mentioned that there is the supreme god who is always there for justice. Therefore, justice is requested from him in the form of punishment which is deserved by the offender.

The Examples are:

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<sup>3</sup> To make one reduced into ash is seen only after the advent of Hinduism in Manipur in 18<sup>th</sup> Century, perhaps this is the rough translation of Sanskrit Shaap / Vasma/

<sup>4</sup> The example of curse utterances is seen in Manipuri society in day-to-day life. As the law and order situation is not very good, there is the killing/murder, or any other degree of crime. In this situation when the existing government authorities can not do the justice, the victim always call upon the God to punish the criminal.

1. / isornə nəŋbu dəndi pibə oirəsənu/ “May the God Punish you.”  
Goal: to bring ill fate/misfortune to the person.  
Cultural background: Associated with religious beliefs.
2. / əməm əŋən k<sup>h</sup>ayribə isornə ubə oiɣu/ “The god of cosmos will see the truth.”  
Goal: to bring ill fate/misfortune to the person.  
Cultural background: Associated with religious beliefs.

(II) Apart from the supreme guardian gods, Meiteis also believe the evil spirits, therefore, some of the cursing also call upon the evil spirit while the individual wish to punish the culprit at the highest degree.

The Examples are:

1. / nəŋdə tinmu laimu oknədunə siro/ “You may die from the punishment of evil.”  
Goal: to bring harm / destruction to the person.  
Cultural background: Associated with the religious belief system.
2. /lamda thaŋjada saroi ŋaroi oknadənə ŋaoro/ “May go mad by meeting evil spirits on a Saturday of Lamda (last lunar month of Meitei).”  
Goal: to bring insane to the person.  
Cultural background: Associated with the rituals associated with warding off of evil spirits.

(III) Besides God and Evil, individual (victim) sometimes requests that a third person carry out a punishment. In this case we may bring the situation of what is happening in day to day life of the Meiteis. This type of wish is always dynamic as it is shaped and influenced by the existing socio-political and economic life of the people.

The Examples are:

1. / nəŋdə kəynə caro/ “May you be killed by Tiger<sup>5</sup>”  
Goal: to get killed by a tiger.  
Cultural background: Associated with the hunting tradition.
2. / nəŋdə misi cadəna siro/ “May you be killed by someone in a barbaric way”  
Goal: to bring death to the person.  
Cultural background: Associated with bad forms of death (cultural beliefs).

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<sup>5</sup> To killed by a Tiger is something scared for during the hunting expeditions and this is one of the most unwanted kind of death moreover it also tells us that tigers are abound in ancient times

3. / nəŋdə nəŋmeina pəndunə siro/ “May you be killed by bullet<sup>6</sup>.”  
Goal: to get killed by a bullet.  
Cultural background: Associated with the contemporary social unrest.
4. / nəŋdə gari aksident thoktunə siro/ “May you be killed from vehicle accident.”  
Goal: to bring death to the person.  
Cultural background: Associated with the modern transport system.
5. / nəŋdə kənsər nədəna siro/ “May you catch/get Cancer”  
Goal: to get suffering through cancer.  
Cultural background: Associated with the understanding of the associated sufferings of a cancer patient and its difficulty to cure.

From these examples, it is known that these types of speech act are very dynamic in nature as it is highly influenced by the existing condition of the society. The form of death wished by the cursers is the most unwanted that is unnatural /premature. What is evident from the above examples is that the nature and form of death wished for is changing from time to time.

(IV) In some curse utterances the individual asked no one either God or Evil or agent to carry out an act of punishment as it is assumed to happen all by itself:

The Examples are:

1. / nəyüm mei cakpə oiro/ “May your dwelling catch on fire”  
Goal: to get the house burned.  
Cultural background: Associated with the basic human needs.
2. / nəŋdə ləmsi siro/ “May you die in other’s land.”  
Goal: to bring death of the person.  
Cultural background: Associated with one of the worst form of death (as is considered by the society).
3. / nəŋdə nuŋəiba phəŋdənə lenbə oiyu/ “May you live in sufferings.”  
Goal: to bring ill fate/misfortune to the person.  
Cultural background: Associated with the concept of welfare.

(V) In some of the curse utterances, the figure being cursed is referred to by name:

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<sup>6</sup> This may be a reflection of the present social unrest (arm conflict) in Manipur.

The Examples are:

1. / (nəŋdə) həyeŋmuk məpəktə tin oinə pək o/ “You may be reborn as an insect.”  
Goal: to get reborn as an insect.  
Cultural background: Associated with belief of rebirth in an unwanted form.
2. / (nəŋdə) nəmit urənu/ “May you lost your eyes”  
Goal: to get blind.  
Cultural background: Associated with the concept of disability.
3. / nəŋdə kusti thuŋŋo/ “May you get Leprosy”  
Goal: to bring ill fate/misfortune to the person.  
Cultural background: Associated with one time out-casted disease.

In some of the curse utterances, the individual is not directly cursed rather curse is for the descendants or his property.

The Examples are:

1. / nəca nəsu mi oidəbə oiyu/ “May your children and grandchildren suffer”  
Goal: to bring ill fate/misfortune to the person.  
Cultural background: Associated with the family values.
2. / nəŋgi kaoren səŋgol marai taro/ “May your cattle die from incurable disease”  
Goal: to bring poverty to the person.  
Cultural background: Associated with the tradition of animal herding.

(VI) In some of the curse utterances, the curser is not necessarily the victim of the wrong doers or even not related at all with the victim. Such cases happen when the audience becomes the sympathizer of the victim at situation.

The Examples are:

1. / (miŋondəbu suməinə təubə nəŋdi) məha papi nəŋdə mərai yaorədi phənida/ “I will be happy if such sinful person dies soon”.  
Goal: to bring death to the person.  
Cultural background: Associated with belief that wrongdoers suffer in long run.

(VII) Some of the curse utterances can express the wish that a person be punished by suffering great pain instead of dying, as dying is thought to be a remedy for the addressee.

1. / məha papi nəŋdə nəpʊnsi cuppə nuŋaibə ŋamdənə məŋlo/ “May you, (the sinful person) suffer through your life”.  
Goal: to bring ill fate/misfortune to the person.  
Cultural background: Associated with the universal value of welfare.
2. / nəŋda nəpʊnsi cuppə laithuŋ pək o/ “May you suffer from incurable disease”.  
Goal: to bring disease to the person.  
Cultural background: Associated with the belief that some disease is subject to a long suffering and the pain is unbearable”.
3. / namito loktaŋ taŋŋo/ “May you be blind”.  
Goal: to bring blind to the person.  
Cultural background: Associated with the sufferings and handicaps of being blind.

From the above examples it is known that curse utterances express the wish of the addressee so that the addresser may suffer in ways deemed appropriate to the addressor. The form of punishment can vary in at least seven ways in Meitei society.

As mentioned earlier, curse utterances have no truth value. When the curse utterance is produced, it is not possible to see whether the desired punishment as per wishes of the addressor will happen or, if it does, to what degree the punishment will occur. What is important here is that the performer calms down by uttering them, and psychologically he/she feels more at ease thinking that what he/she has wished will be realized one day. In other words, the perlocutionary act is not for the person whom the curse is aimed at, but for the performer. This is what Austin mentions as evincing emotion: “We may evince emotion in or by issuing an utterance as when we swear; but once again we have no use here for performative formulas and the other devices of illocutionary acts. We might say that we use swearing for relieving our feelings” (Austin 1962, 105). Therefore, curse utterances, like swear utterances, are unique in that they produce certain consequential effects upon the feelings of the speaker, but not of the audience or anyone else as happens in the case of most other speech acts.

### **Norms of Interaction and Interpretation in social Context**

Though the cursing culture is a part of the larger socio-religious belief of the folk, it is more often heard from the people who are powerless, the utterance of this kind is common where there is repression, oppression and exploitation of the individual. It does not mean that it does not occur in other cases. However, cursing does not occur without a belief of harming other by calling god when someone is really helpless. Cursing by calling god is used as a weapon of weak to take revenge to the superior one.

## Conclusion

This study has attempted to address Manipuri curses by employing Speech Act criteria. Curse utterances show many similarities with other speech acts, yet they also show a number of differences. One such difference is that in cursing, a perlocutionary act is directed toward the sender (addressor) rather than a receiver (addressee). Another observation about cursing in Meitei society is the correlation between the social background of a person and the use of this speech act as it is used by those as weapon of the weak.

Generally, the use of curse utterances in speech does not seem proper and refined, and it projects personal traits such as rudeness and aggressiveness in the addressor at the same time there is the politeness and request in the case it call upon the god to punish the wrong doers as s/he desired. Therefore, despite the negative images associated with curse utterances, they are still a commonly occurring speech act in colloquial speech because of their routine-like nature.

Curses can be considered one of the important sources for reflecting on cultural identity and belief. In Meitei society, it is the socio-religious belief of the society that sustains and survives the cursing culture. It is through this particular speech Act that weaker people who are subjected to discrimination and exploitation gets relief from the unwanted situations.

From this study it is also known that curse utterances provide us with a rich source of data to observe the dynamic nature of the Manipuri society and language. It would not be wrong to say that curse utterances will continue to exist as verbal customs and traditions, with few modifications in our fast changing world. Curses will survive as long as the concepts of goodness as a symbol of justice exist in human relationships.

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## **The Effect of Yemeni EFL Learners' Low Listening Proficiency on Their Performance in the TOEFL IBT Integrated Test of Writing**

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**Abstract**

This study attempts to investigate the relationship between students' weakness in listening skill and its effect on their performance in the TOEFL IBT integrated task of writing. It also investigates the balance among the students' four language skills. The participants of the study are senior students of Rada'a Education College of Albaydaa University, Yemen. Thirty learners are systematically chosen. They are given an integrated task of writing taken from TOEFL IBT and an independent writing task. The analysis of the data revealed that the scores obtained in the writing task based on listening were very low, if compared with the scores obtained in the independent writing task. It showed that the lower performance of the students in the integrated task is not also attributed to students' reading or grammatical and lexical weakness, rather, it is due to the students' listening problems since most of the words given in the listening passage are familiar to the students. The findings revealed that the students' poor listening comprehension is merely a reflection of what they were taught. They have almost received no training in listening if compared with other courses of reading, writing and grammar.

**Keywords:** TOEFL; Listening; Integrated Test of Writing; Yemen

### **Introduction**

Insightful observation of English teaching practices in Yemen has noticed that the teaching of the skill of listening is still the weakest link in the language teaching processes. Although learners have highly mastered English grammar basics and vocabulary, their listening comprehension of social

contexts is often weak (Almansoob & Alrefaee, 2018). The method of grammar-translation of teaching English has been found inappropriate to the demands for producing efficient English listeners and speakers. This study casts light on the students' listening proficiency at Albaydaa University, Rada'a Education College and compares such proficiency with the other skills, most notably, writing.

Most Yemeni university students are good and proficient in reading and writing but when it comes to listening and speaking, they face many challenges due to the insufficient materials taught in the college accompanied by the students' absence of awareness (Ahmed, 2018). There is an absolute absence of the facilities such as tapes, recorders, videos, computers, data shows, visual supports, and also new copies of course books for the students to promote listening skills (Hwaider, 2017). This has resulted in the students' difficulty encountering situation when they listen to native speakers. One major problem facing graduates is when they have a TOFFL test, especially the new version, TOEFL IBT. The new integrated task of writing needs to use more than one language skill. It reflects the way language is used on campus everyday—from the bookstore to the classroom. The new test of writing requires learners to write a response to materials they have read and heard. This kind of test is new when it comes to Yemeni university students whose study is based on individual skills. They are trained well to write and read. Yemeni University learners are taught four courses in writing and four in reading in the first and second levels. However, listening is totally ignored in the university curricula. This study is meant to figure out the students' weakness in listening, compared with the other language skills, namely, reading and writing.

#### STATEMENT OF THE PROBLEM

Listening has an important role both in academic contexts and in daily life. It is of vital importance for people to maintain effective communication (Yıldırım & Yıldırım, 2016). In spite of the importance of listening in the development of the cognitive and communicative skills, it has not yet taken its important position in language teaching and learning and in curriculum designing. Listening courses are almost ignored in college teaching in Yemen. In the recent history of English language pedagogy in the country, some techniques of Grammar-Translation Method and other traditional teaching approaches have been widely adopted and teachers highly concentrate on improving the writing skills of their learners. However, authentic and real life exposure of L2 is considered a secondary if not marginal goal in teaching. Cultivating the listening and speaking skills of the learners, as a result, is paid less attention. In this lame approach, EFL learners are turned to be totally passive. They greatly depend on their teachers who in turn receive a zero amount of preservice training in authentic listening (Hwaider, 2017). Although the learners get significant amounts of grammar and English words, they have commonly been unable to apply their L2 knowledge to real life contexts. As a result, being in a direct contact with a native English speaker for them is a challenge. They have found it difficult to be involved in a spoken conversation and to adapt to college English teaching. Therefore, the present study is an attempt to find out the students' competence in other skills, most notably, writing and reading, where the students have received some trainings during the study years and compare it with listening where students have received almost nothing except what they hear orally from the teachers. It aims at investigating the effect of the

absence of listening training courses for the senior students of Rada'a Education College on their performance in the TOEFL exam.

#### **LITERATURE REVIEW**

Listening is the first language mode that children acquire. It provides the foundation for all aspects of language and cognitive development, and it plays a life-long role in the processes of communication. A study by Wilt (1950) reveals that people listen 45 % of the time they spend communicating. This study is still widely cited (e.g., Martin, 1987; Strother, 1987). Wilt contends that 30 % of communication time was spent speaking, 16 % reading, and 9 % writing. Such a finding confirms what Rankin discovered in 1928, that people spent 70 % of their waking time communicating and that three-fourths of this time was spent listening and speaking. A proficient listener is capable of doing these four things simultaneously.

According to Bulletin (1952), listening is the fundamental language skill. It is the medium through which people gain a large portion of their education, their information, their understanding of the world and of human affairs, their ideals, sense of values, and their appreciation. In this day of mass communication, much of it oral, it is of vital importance that students are taught to listen effectively and critically. According to second language acquisition theory, language input is the most essential condition of language acquisition. As an input skill, listening plays a crucial role in students' language development. Krashen (1985) argues that people acquire language by understanding the linguistic information they hear. Therefore, language acquisition is achieved mainly through receiving understandable input and listening ability is the critical component in achieving understandable language input. It is essential for language teachers to help students become effective listeners.

Howatt and Dakin (1974) define listening as the ability to identify and understand what others are saying. This process involves understanding a speaker's accent or pronunciation, the speaker's grammar and vocabulary, and comprehension of meaning. Thomlison's (1984) definition of listening includes "active listening" which goes beyond comprehending as understanding the message content to comprehension as an act of empathetic understanding of the speaker.

Furthermore, Gordon (1985) argues that empathy is essential to listening and contends that it is more than a polite attempt to identify a speaker's perspectives. Rather more importantly, the empathetic understanding expands to "egocentric pro social behavior". Thus, the listener altruistically acknowledges concern for the speaker's welfare and interests. Ronald and Roskelly (1985) define listening as an active process requiring the same skills of prediction, hypothesizing, checking, revising, and generalizing that writing and reading demand; and these authors present specific exercises to make students active listeners who are aware of the "inner voice" one hears when writing. Alrefae (2018) applauds that proficiency of EFL Yemeni learners is not enough if they have no knowledge of the actual use of the language in a social context. According to him, Yemeni EFL learners fail to understand and convey the meaning yet they are proficient in English. Listening is not only to understand the semantic meanings of words but also includes the pragmatic contextual meaning of words in a social context.

There are two closely related studies regarding the Yemeni context. The first study is that of Hwaider (2017). In this study, the researcher investigated into the problems Yemeni teachers encounter when teaching listening for their students. Fifty secondary school teachers responded to a questionnaire. Her study concluded that the listening skill is the most difficult among all language skills for the learners. The findings revealed that there is a set of linguistic and nonlinguistic problems in listening.

Yassin and Abdul Razak (2018) conducted a study investigating Foreign Language Learning Anxiety Among Yemeni University Learners of English with a particular scale in the skills of listening and speaking. The major findings of the study revealed that the learners experience a moderate level of anxiety.

## **METHODOLOGY**

### **Population and Sample**

The participants of this study are the students of senior level in Albaydaa University, College of Education. The total number of the students is 80 but due to time limitation and instrument unavailability, the researcher systematically chose 30 students.

The participants are asked to write an essay based on a recorded video of university lecture and a written paragraph related to the same topic of the recorded video. This kind of an integrated task was chosen deliberately to show how listening is going to affect their performance in writing and to compare listening with the other skills. Another independent test of writing an essay was also given to the participants to find their performance and compared it with that of the integrated task of writing.

### **Method of Sampling**

The researcher used serial numbers for all the individuals in the research population. Then, the researcher selected every fourth person till the required number was complete.

### **Data collection instrument**

Responses to all writing tasks were also collected. The responses were, then, evaluated by two to four raters, colleagues in the college, on a score scale of 0 to 20 according to the Rubrics below. The answer to the integrated writing task is evaluated on the quality of writing (preciseness, appropriateness, organization and use of vocabulary and grammar). The evaluators realize that test takers' writing is the first draft. Test takers are not expected to write a comprehensive well-structured essay. As a result, a test taker may obtain a good score with a response that has some errors.

**Table No. 1. Independent Writing Rubrics**

Marks	Basis of correction
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10-8	<ul style="list-style-type: none"> <li>• An essay at this level largely accomplishes all of the following:</li> <li>• effectively addresses the topic and task</li> <li>• Is well organized and well developed, using clearly appropriate explanations, exemplifications, and/or details</li> <li>• Displays unity, progression, and coherence</li> <li>• Displays consistent facility in the use of language, demonstrating syntactic variety, appropriate word choice, and idiomaticity, though it may have minor lexical or grammatical errors</li> </ul>
7-5	<ul style="list-style-type: none"> <li>• An essay at this level largely accomplishes all of the following:</li> <li>• Addresses the topic and task well, though some points may not be fully elaborated</li> <li>• Is generally well organized and well developed, using appropriate and sufficient explanations, exemplifications, and/or details</li> <li>• Displays unity, progression, and coherence, though it may contain occasional redundancy, digression, or unclear connections</li> <li>• Displays facility in the use of language, demonstrating syntactic variety and range of vocabulary,</li> <li>• though it will probably have occasional noticeable minor errors in structure, word form, or use of idiomatic language that do not interfere with meaning</li> </ul>
4-2	<ul style="list-style-type: none"> <li>• An essay at this level may reveal one or more of the following weaknesses:</li> <li>• Limited development in response to the topic and task</li> <li>• Inadequate organization or connection of ideas</li> <li>• Inappropriate or insufficient exemplifications, explanations, or details to support or illustrate generalizations in response to the task</li> <li>• A noticeably inappropriate choice of words or word forms</li> <li>• An accumulation of errors in sentence structure and/or usage</li> </ul>
2-1	<ul style="list-style-type: none"> <li>• An essay at this level is seriously flawed by one or more of the following weaknesses:</li> <li>• Serious disorganization or underdevelopment</li> <li>• Little or no detail, or irrelevant specifics, or questionable responsiveness to the task</li> <li>• Serious and frequent errors in sentence structure or usage</li> </ul>
0	<ul style="list-style-type: none"> <li>• An essay at this level merely copies words from the topic, rejects the topic, or is otherwise not connected to the topic, is written in a foreign language, consists of keystroke characters, or is blank</li> </ul>

The basis of correction mentioned in table 1 and 2 was taken from the TOEFL website, modification, omission were also made to meet the purpose of the study.

**Table No. 2. Integrated task**

marks	
10-8	<p>A response at this level successfully selects the important information from the lecture and coherently and accurately presents this information in relation to the relevant information presented in the reading.</p> <p>The response is well organized, and occasional language errors that are present do not result in inaccurate or imprecise presentation of content or connections</p>
7-5	<p>A response at this level is generally good in selecting the important information from the lecture and in coherently and accurately presenting this information in relation to the relevant information in the reading, but it may have minor omission, inaccuracy, vagueness, or imprecision of some content from the lecture or in connection to points made in the reading. A response is also scored at this level if it has more frequent or noticeable minor language errors, as long as such usage and grammatical structures do not result in anything more than an occasional lapse of clarity or in the connection of ideas</p>
4-2	<p>A response at this level contains some important information from the lecture and conveys some relevant connection to the reading, but it is marked by one or more of the following:</p> <p>Although the overall response is definitely oriented to the task, it conveys only vague, global, unclear, or somewhat imprecise connection of the points made in the lecture to points made in the reading.</p> <p>The response may omit one major key point made in the lecture.</p> <p>Some key points made in the lecture or the reading, or connections between the two, may be incomplete, inaccurate, or imprecise.</p> <p>Errors of usage and/or grammar may be more frequent or may result in noticeably vague expressions or obscured meanings in conveying ideas and connections</p>
1	<p>A response at this level contains some relevant information from the lecture, but is marked by significant language difficulties or by significant omission or inaccuracy of important ideas from the lecture or in the connections between the lecture and the reading; a response at this level is marked by one or more of the following:</p> <p>The response significantly misrepresents or completely omits the overall connection between the lecture and the reading.</p> <p>The response significantly omits or significantly misrepresents important points made in the lecture.</p> <p>The response contains language errors or expressions that largely obscure connections or meaning at key junctures or that would likely obscure understanding of key ideas for a reader not already familiar with the reading and the lecture.</p>
0	<p>A response at this level merely copies sentences from the reading, rejects the topic or is otherwise not connected to the topic, is written in a foreign language, consists of keystroke characters, or is blank</p>

## THE EXPERIMENTAL DESIGN

The chosen students, as mentioned, are the senior students of education college of Rada'a. They have never been exposed to such test before. The 20 students took two tests of writing. Since the aim of this study is to investigate the students' proficiency of listening, the students are given a prior test instruction of how to get the test answered and how to take notes while listening and reading. Then, test reading passage was distributed and the students were given one minute to read and take notes while reading, students then listened to a lecture related to the same topic and finally they wrote essays based on what they have read and heard. The second test was meant to test the students' writing ability to ensure that the lower performance in the integrated test of writing is as a result of listening. The test given to the students was taken from the TOEFL program, Kaplan version 2008.

## DATA ANALYSIS

The analysis of data obtained from the two tests will be presented in detail. The analysis of data is divided into two parts. Part one is a comparison of the two tests, independent writing and dependent writing, where the independent variable is added, listening passage. Part two is an analysis of the data obtained from the dependent writing task where the students have written essays based on what they have listen and heard. The second part is meant to figure out whether the lower performance in writing is attributed to listening or reading passage.

### Part one

The students were given two tests; one is independent writing task of writing where students are required to write an opinion and support it based on their own knowledge and experience and the other is a dependent writing task that requires test takers to write an essay based on materials they have read and heard.

**Table no. 3 . simple comparison of the two tests**

Test of writing	N	Maximum score	Minimum score	Mean	Median
Independent test	20	18	1	14.22	13.8
Dependent test	20	13	0	8.75	7.83

The above table shows that students' performance in the independent writing task is much better than dependent writing task. The scores of the tests indicate the significant differences as it shows that the independent task highest mark is 18 while it is only 13 in the integrated task.

According to table 3, the mean score of the independent task is 14.22(71.1%) whereas the mean score of students' performance in the integrated task of writing is 8.75(43.75%). The median in test 1 is also 13.8 while it is only 7.83 in test 2. The mode in test 1 is 14.5 while in test 2 is 10.5. The number of students who scored between 1 to 4 in independent writing task is only one while in the dependent writing task they are three students as shown in table 4.

Table no. 4. the students' scores interval

Score interval	test 1 f	percentage	test 2 f	percentage
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1_4	1	5%	3	15%
5_8	1	5%	7	35%
9_12	7	30%	8	40%
13_16	9	45%	2	10%
17_20	3	15%	0	0%

Table 4 presents the students' scores interval along with their frequencies and percentages, test 1 is the independent writing task and test 2 is the integrated writing task.

The highest frequency in the independent task lies between 13 to 16 which showed that half of the students scored very well, unlike the other test of dependent writing task where the highest percentage lies between 5-8 and 9-12 which showed more than half of the students scores. The two figures below show the curve of the distribution of the mean, median and mode of the two tests.

Figure No. 1. Skewness of Test One

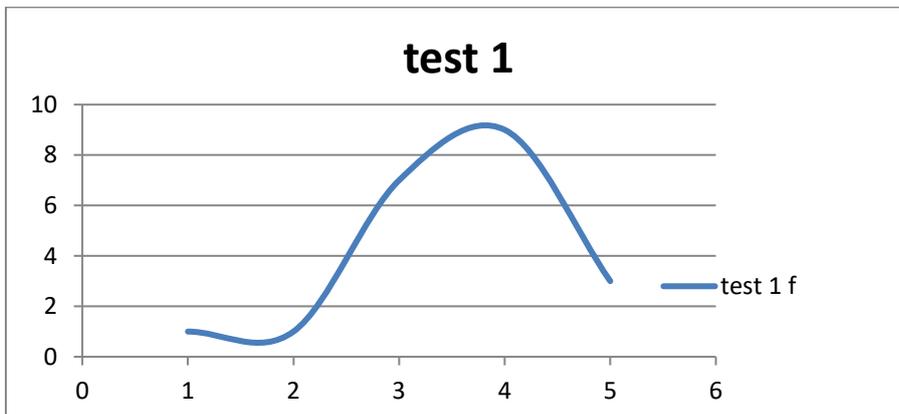


Figure one shows how the items are clustered around the average. It indicates the good performance in the test as the mean is higher than both the median and the mode. The curve shows negative skewness. In case of negative skewness, it is:  $X < M < Z$

Figure No. 2. Skewness of Test 2

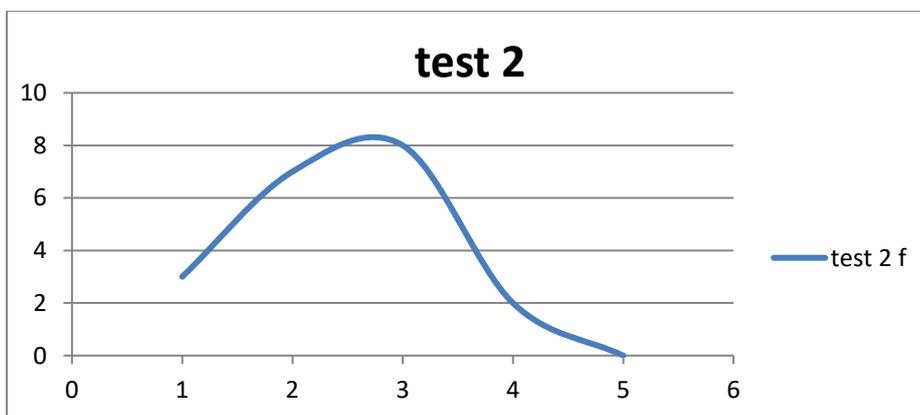


Figure two below shows how the items are clustered around the average. It indicates the low performance in the test as the mean is lower than both the median and the mode. The curve shows positive skewness. In case of positive skewness we have:  $Z < M < X$

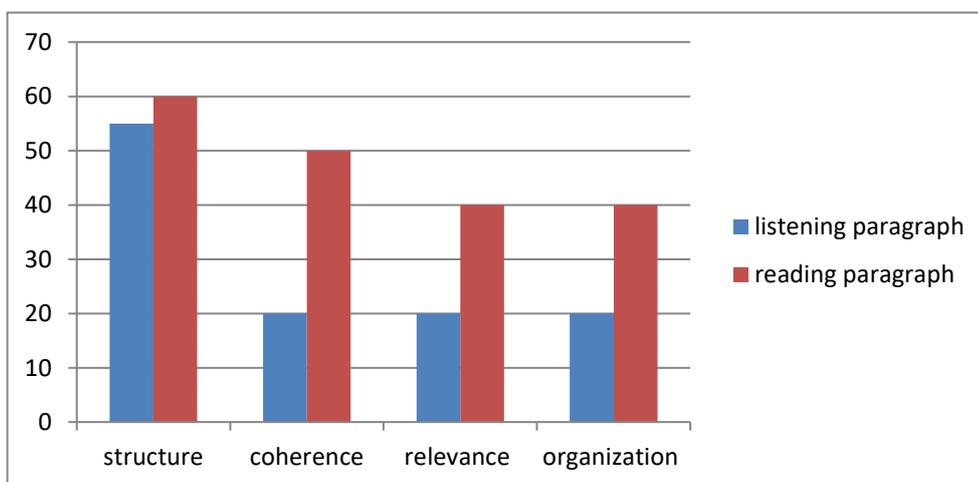
**Part two**

The mean scores of the students’ performance in the dependent writing task is 8.75 (43.75%) and the students mean scores of the independent writing task is 14.22 (71.1). This has proved that the students writing ability is good and the low performance in the integrated writing task may be as a result of reading passage or the lecture. For this matter, the researcher has reevaluated five students’ papers to figure out the reasons behind the low performance of the students, whether their low performance is attributed to the reading passage or the lecture. Each paper was reevaluated four times by the researcher. For example one evaluation was meant only for coherence of each reading and listening paragraph, the other three are for organization, relevance, structure. In every time, a mark was given.

Table No. 5. The Percentage Of Each of The Four Mentioned Writing Skills of Both Paragraphs of Listening and Reading.

Writing skills	Paragraph percentage related to listening	paragraph related to Reading percentage
structure	55	60
coherence	20	50
relevance	20	40
organization	20	40

Figure No. 3. Both The Percentages of The Reading and Listening Paragraphs



According to figure 3, the students' poor performance is not attributed to their reading and it is mainly because of listening. The structure of the two paragraphs is quite the same which also supported the idea that the students are good in grammar. Coherence, relevance and organization of the listening paragraph are very poor. They all share the same mark. This confirms the hypothesis that the poor performance of the students is as a result of their listening difficulties and not because of the reading passage. Though, the vocabulary in listening passage is much the same as the one in the reading, but the students are not aware of their pronunciation.

## FINDINGS AND DISCUSSION

The findings of the study are presented in the order of the research hypotheses. The poor performance of the students in the writing integrated task is attributed to their low proficiency in listening. The analysis revealed that students mean scores in the independent task is 71.1% while it is only 43.75% in the integrated writing task where students' writing was based on what they have read and heard. It simply means that students writing ability is good and the poor performance is not attributed to their writing skills rather it is mainly because of the students' listening problems. The analysis also revealed that students reading skill is good as it appears in reading related paragraph which, similarly, indicates that the students have no problem in reading either.

The students' proficiency in the other skills, writing and reading, is better than in listening in which they have received some training while studying. The percentages of reading related paragraph skill performance in the integrated writing task were 60%, 50%, 40% and 40% for structure, coherence, relevance and organization respectively. While, in the other hand, the listening related paragraph percentages are 55%, 20%, 20%, and 20% for structure, coherence, relevance and organization respectively. These percentages indicate that the students' grammatical and lexical skills are good. The sole reason behind their low performance is their lack of listening comprehension skills. This comes in line with Meyer and Sberanek (1985) argument that listening is neither spontaneous nor instinctive. Namely listening needs a symmetrical training just as other skills. Listening skills are essential for learning since they enable students to acquire insights and information, and to achieve success in communicating with others.

The results of the study proved that there is statistically significant difference between the mean scores of the two tests. The results indicate that the poor performance of the integrated writing tasks is neither attributed to student reading skill nor to their lack of grammatical structure. Instead it is only because of their listening problems. The student skills of reading, writing and grammar are good as the students have received a lot of training while studying. The study has shown the importance of listening courses for university learners. Bulletin (1952) states that listening is the fundamental language skill. It is a vital source to access education, to get familiar with what is in the outside world. This is especially in this era of mass communication where information is orally presented. It has become a necessity to teach EFL learners how to listen critically and effectively.

## CONCLUSION

The study findings show that listening is a skill which urgently needs practice. This affirms Meyer and Sberanek (1985) argument that listening is neither spontaneous nor instinctive. Namely, listening needs a symmetrical training. It can be best developed with practice just as reading and writing. Guiding students through the process of listening provides them with the knowledge from which they can successfully complete a listening task; it also motivates them and puts them in control of their learning. The results of the experiment indicate that listening comprehension is foundational in learning a foreign language and courses for listening should be assigned in the university level just as other language skills. Furthermore, listening comprehension levels do influence the capacity for improvement in other language skills such as speaking, reading, and writing. The evidence from this study suggests sound reasons for emphasizing listening comprehension, which highlights the importance of spending much more time doing it in the process of teaching–learning a foreign language.

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## APPENDIX

### Writing integrated task

#### 1. Passage

The students were given two minutes to read this passage then they listened to a lecture related to the same topic and they wrote essays on the basis of what they have read and heard.

Does TV affect school performance ?Many researchers have found that there are strong links between television viewing habits and children performance in school .Studies have shown that children who spend a lot of time in front of the T V get lower grades than their peers who watch little or no TV .it has been shown that children who have television sets in their bedrooms earn lower test scores than children with no television sets in their bedrooms .There are those who see television as a potential educational tool. However, there are actually very few programs on TV that teach children important academic or thinking skills. Most programs aimed at children, such as cartoons, for example, contain little valuable content. Children who spend more time watching TV, spend less time doing homework or interacting with other people. They learn to be passive rather than active. Research supports the view that parents interested in supporting their children's' success in school should keep the television turn off.

#### 2. Transcript of listening passage

Available online, SEE REFERENCE

### The independent writing-task

Every generation of people is different in imporatnt ways ,how do your generation different from your parents' generation .use spcific reseans and example to explain your answer.

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## **Reifying Feminine Principles of River: An Ecofeminist Reading of Geeta Mehta's *A River Sutra***

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**Abstract**

The term 'river' in India directly imprints one's mind with the image of a goddess; sacred, kinetic, dynamic, fertile, and life-sustaining. India is a riparian civilization. The Narmada, also known as 'life line of Gujarat and Madhya Pradesh', rises from Amarkantak and flows westward, making a traditional boundary between North India and South India, eventually draining into the Arabian Sea. Along with its geography, rich biodiversity, anthropological, architectural and environmental significance, the Narmada is an integral part of the Indian religion, culture, folks, fables, legends, and literature. The Narmada's dam/age not only annihilates the entire civilization of the natives but also instigates the desertification of their culture and sustenance process. In *A River Sutra* Geeta Mehta refutes the patriarchal notion of the river as inert, passive, weak, and fragmented through some intriguing tales that shore up to tie all the life-supporting feminine principles of the Narmada together.

During the publication of Mehta's *A River Sutra* (1993), 'Save Narmada Agitation' or 'Narmada Bachao Andolan' (NBA) was popular. But she has maintained a studied indifference to the historical reality that the Narmada is endangered for over a decade since the inception of the Narmada Valley Project which comprises two multipurpose dams. This particular paper explores Mehta's attempt to re(envison) the feminine principles of the Narmada in the context of Indian religion, culture, tradition, spirituality, and society. The article discusses in detail her creative, interesting, and seamless flow of story-telling that powerfully evokes and reactivates the stream of environmental consciousness in her readers against the unjust political actions.

**Keywords:** Geeta Mehta, *A River Sutra*, Ecofeminism, Indian Fiction, Narmada, Feminine Principle, Ecophilosophy

Geeta Mehta is comparatively less well known Indian women writer, although she has now published four books. Her journalist, diasporic experience, and political background deftly unearth India's mysticism, history, culture, environment, politics and people. Her first book

*Karma Cola: Marketing the Mystic East* (1979) is a collection of satirical essays that lends a witty analysis of contacts between westerners in search of Eastern Enlightenment and Indians becoming westernized. *Raj: A Novel* (1989) is a historical fiction that reveals the struggles of life during the British Raj in India through the eyes of a highly born woman, Jaya Singh. *Snakes and Ladders: Glimpses of Modern India* (1997) explores the unflinching account of Modern India. *Eternal Ganesha: From Birth to Rebirth* (2006) explicates the rich religious and cultural meanings of the Hindu's beloved deity, Ganesha.

During the publication of Mehta's *A River Sutra* (1993), 'Save Narmada Agitation' or 'Narmada Bachao Andolan' (NBA) was popular. But she has maintained a studied indifference to the historical reality that the Narmada is endangered for over a decade since the inception of the Narmada Valley Project which comprises two multipurpose dams. This particular paper explores Mehta's attempt to re(envison) the feminine principles of the Narmada in the context of Indian religion, culture, tradition, spirituality, and society. The article discusses in detail her creative, interesting, and seamless flow of story-telling that powerfully evokes and reactivates the stream of environmental consciousness in her readers against the unjust political actions.

The renowned Indian ecofeminist Vandana Shiva's argument about the Third World women's ecological consciousness is worth quoting here to support the objective of this paper, "Third World women are bringing the concern with living and survival back to centre stage in human history in recovering the chances for the survival of all life, they are laying the foundations for the recovery of the feminine principle in nature and society, and through it the recovery of the earth as sustainer and provider" (Shiva 214).

Mehta's *A River Sutra* is written in a frame narrative, along with the familiar model of Boccaccio's *Decameron* or Chaucer's *The Canterbury Tales*, linking the six stories around the spine of a single character and a country inn. 'Sabdakalpadrum' (standard Sanskrit dictionary), gives several etymological meanings of the word "Sutra". In literal terms, 'sutra' is a thread or string, it has a unifying theme, and sutra is also a maxim which is usually aphoristic. The Narmada functions as a suite narrative arc threading set of stories together which suggests that a philosophical or ethical principle can be pulled, perhaps in aphoristic form, from the river's symbolic presence in the tales.

*A River Sutra* starts with the epigraph "Listen, O brother/Man is the greatest truth/Nothing beyond" (Love Songs of Chandidas) which suggests that "man is the greatest truth just because he is swayed by the power of love and reaches out to others" (Sharma, Milan 306). The Narmada witnesses the lives of humans through the reflections of love and its power, desire, and its cost. She is both the setting and the character in the novel. The narrator appears as an interlocutor, too shadowy, even sometimes a passive hearer of the stories to be called a

protagonist. The wave of the stories rises from the mouthpiece of the main narrator and subsumes into another frame and inset tales. Even one of the stories is narrated through entries in the diary to avoid the monotony of telling the tale. Narrators of the stories converge on the banks of the mythical-canonical river, Narmada, and cherish mental serenity by telling their experiences.

*A River Sutra* has meta-narrative that narrates six consecutive stories variously titled ‘The Monk’s Story’, ‘The Teacher’s Story’, ‘The Executive’s Story’, ‘The Courtesan’s Story’, ‘The Musician’s Story’ and ‘The Minstrel’s Story’ and ends with ‘The Song of the Narmada’. An unnamed, widowed, bureaucrat, tired of his ‘worldly obligations’, accepts the position of running a government rest house, situated on the bank of the Narmada river. He assumes this stage of his life as ‘vanaprastha’, the third ‘ashrama’ (stage) of the Vedic ashram system where the retired goes to the forest to reflect.

The narrator’s forest retreat, the rest house, is situated halfway up a hill of the Vindhya Range and one side of his cottage is occupied with mango trees while its seven hundred feet below flows the Narmada. “A great aid to my meditations is the beauty of our location...fertile fields stretching from miles to miles into southern horizon until they meet the gray shadows of the Satpura Hills...bamboo thickets and trees overgrown...suspending the bungalow in jungle so dense...” (4). The book tells about the mythology which says that born of the god Shiva’s sweat, the river first appeared on earth as a beautiful, tempting, changeable virgin, and Shiva named her Narmada, the Delightful one. She is holy both to the pilgrims and to the aboriginal Nagas of the region. Her properties include absolution for attempted suicide, as well as cures for snakebite and madness.

The Minstrel’s story has two parts, in the first part; Naga Baba saved the unnamed girl and gave her a new life in the lap of nature. In the second part; the girl grows as a river-minstrel. In a poetical and metaphorical manner, the song she sings to the river is also strangely about her as she and the river both are twice-born. The animalization and commodification of woman are quite evident in this story. Her father calls her a ‘misfortune’ because her mother died while giving birth to her. “I was never allowed to eat until everyone else had eaten, so I was always hungry. And I was beaten by my father” (249-250). He then sold her to the brothel keeper saying that she was her new mother, but the woman never treated her in an expected way or as a daughter, instead “she just kept me (Uma) in that house for those men (customers)” (250). In the brothel she is called by the name ‘Chand’, meaning the moonlight, “The customers chose the name, they said my skin is as soft as moonlight” (250).

On the ‘night of Shiva’, Naga Baba had to beg alms from an ‘unclean’ house before returning to the jungle. Thus he goes to the brothel where he sees “A child was cowering behind

a plastic-covered sofa, her face twisted with pain as a man gripped her chin in one hand. With his other hand the man was lifting the child's small body to bring her lips closer to his own" (245). The monk had to intimidate the employer to get the child as alms and ironically the brothel keeper assumes that he would use her sexually. The child is called as a misfortune; she is maltreated, abused, and exploited. While giving the child to Naga Baba, the woman says "But I paid five hundred rupees for her. It was a great charity I did her father. When I bought her there was no flesh on her at all. See how well I feed her, and still there is not enough of her to satisfy a man... If you still want to keep her so badly, come back in twelve or thirteen years. She won't be any good to me by then... And do not curse me later when you find what trouble she brings. She doesn't even have a name. Her own father calls her misfortune" (246).

Naga Baba had rescued her on the night of Shiva, so he gripped her arms, and lowered her into the water, and said "The Narmada claims all girls as hers. Tonight you become a daughter of the Narmada" (254), and gave her a new life and new name, Uma, means the 'peace of night'. Apparently, the child who used to be feeble, scared, orphaned eventually attains a kind of identity with the river. The Naga Baba had left her to follow the next stage of his enlightenment. Tariq Mia says, "If the Narmada was born from Shiva's penance, then surely Uma was born of the Naga Baba's penance" (258). He is apprehensive that Naga Baba would ever leave Uma, "I didn't think the Naga Baba would ever leave Uma. She was more than a child to him. She was the fruit of his austerity... Tell me, what higher enlightenment could he acquire by leaving her?" (258).

Naga Baba re-enters mainstream life as Professor Shankar. Earlier he used to head the Archaeological Department, but he got fed up with the red tape and resigned from government service and wrote a remarkable book, *The Narmada Survey* and became the chairman of the Indian Preservation Trust. He comes back not with any mythical or religious notion, but simply with the declaration, "I love this river... I'm afraid I only care for the river's immortality, not its holiness... What we are seeing today is the same river that was seen by the people who lived here a hundred thousand years ago. To me such a sustained record of human presence in the same place-that is immortality" (263-264). The love of the professor with the river and regard for her immortality draws the analogy between Uma and the Narmada.

*Tatvamasi*, a Gujarati novel by Dhruv Bhatt gives an overview of the life and culture lived on the banks of the river Narmada, especially, of the tribal folk. Mehta also traces the history of the Narmada from ancient to the contemporary era, "Thousands of years ago the sage Vyasa dictated the *Mahabharata* on this riverbank. Then in our own century this region provided the setting for Kipling's *Jungle Book*. In between countless other men have left their mark on the river... For instance, Kalidas. His poem *The Cloud Messenger* and his great play *Shakuntala*... Then twelve hundred years ago Shankaracharya composed a poem to the river... all the poems

Rupmati and Baz Bhadur wrote when the Narmada appeared to them as a spring from under a tamarind tree” (264-265).

Mehta satisfies all her readers by asserting the point that everybody has different perception about the Narmada, and they might be true in their own way. Professor Shankar says the sacredness of river is “Mere mythology! A waste of time! If anything is sacred about this river, it is the individual experiences of the human beings who have lived here” (267). He mentions about his archaeological research of the area, “Our datings of the rock samples prove they are from the Stone Age. So they must be among the oldest evidence of human life in India. Lower down the same cliff we are finding implements from successive ages-Neolithic, Iron, Bronze.” (267). The purpose of his stay is “This river is an unbroken record of the human race” (268), opposite to narrator’s purpose who wants retreat from the world but ironically this could not be the right to flee because “Too many lives converge on these banks... they were like water flowing through lives to teach us something” (268).

The river minstrel’s chanting provides ecospirituality of the Narmada that reminds us of the roots of ancient Indian traditions that worships all forms of nature. She sings about the grace of the Narmada and her role in cleaning the pollution caused on the river, and how these properties oblige the sages to call her with different names, she pays tribute to the Narmada, “You grace the earth/ The devout call you Kripa/You cleanse the earth/ Of its impurities. The devout call you Surasa/The holy soul/ You leap through the earth/Like a dancing deer. The devout call you Rewa” (273).

The feminine principle of the Narmada can be drawn by equating her journey to Uma. The river minstrel says to the Narmada, “But Shiva called you Delight/ Named you Narmada/From Shiva’s penance you became water. From water you became a woman” (273). Naga Baba as Shiva had taken Uma as alms on the night of Shiva for his penance and dipped her into the Narmada, calling her the daughter of the Narmada and now she is grown a young, beautiful woman. She further chants, “Then he changed you into a river/To cool the lusts of holy men/And called you Narmada, Soother of Desires” (275); the grown Uma is a river minstrel and she satiates the pilgrims with her river music. The lines “You were present at the creation/By Shiva’s command you alone will remain/At the Destruction” (277), points out the agelessness of Uma and immortality of the river.

Professor Shankar explicates the Indian philosophy about the process of human evolution, “soul must travel eighty-four thousand births in order to become a man... Only then can it reenter the world” (281). Being an ascetic, Naga Baba has lived and experienced different life forms and now as Professor Shankar, he has re-entered into the world as a human being. Uma like the Narmada is “twice born/ Once from penance/Once from love” (275) and as

Professor Shankar now says, “I am only a man” (281), she is the love and desire of him. The river minstrel who is young and slender, dresses herself in the ‘crimson sari’ paints an image of the bride, colored in love and desire, and also “purple waters slip like a garment/ From your sloping banks” (276) creates an image of her as a desirable woman. The river seems a beautiful maiden in the prime of her youth, and the nameless narrator remarks, “I watched the water sparkling and disappearing...like the anklets encircling a woman’s foot and thought of the Ascetic watching the dancing woman formed by the rivulets from his own penance” (96). The dancing river with anklets in her foot has an analogy with the river minstrel singing with her instrument on the left shoulder.

The Narmada says, “Bring your knowledge of mankind/And follow me/I will lead you to the next Creation” (278), indicates the sexual consummation of Uma and Professor Shankar as Mehta suggest in the beginning of the novel, “I can see the river flowing to meet her bridegroom in all those variations that delighted the Ascetic” (9). It is interesting to see how all these ideas that characterize the river are larger embodied in Uma, the chief protagonist of the Minstrel’s story, transcends them and creates an atmosphere where Uma and Shankar become the earthly embodiments of the Narmada and the god Shiva and nature and woman merge in perfect gyno-ecological harmony. The flickering clay lamps carried by the current toward the ocean also imply fulfillment. Thus the women and nature have been made to appear extensions of each other. Once she is restored to the process of being, becoming and fulfillment in which she becomes a replica of the great river itself.

The Indianness lies more in the soul of the country than its body (casteism, regionalism, communalism, nepotism and so on) and the soul of the country lies in its thought, aesthetics, philosophy, science and technology, its way of living in entirety and totality, in a word, its entire culture from the ancient times to the present day. Vikram Chandra and Shashi Tharoor have tried yoking of myth to history, and to reinvent the ancient myths in the context of modern times. India is a mystery which cannot be explored in terms of the discursive practices of the novel. Unlike Atwood’s *surfacing* where the narrator escapes from civilization to find a strange communion with nature which is also haunted and hunted, Mehta has taken particular care to present the Narmada as a young, beautiful and desirable woman. The river presented as an organic being full of human emotions, “the river’s heartbeat pulsing under the ground before she reveals herself at last to the anchorites of Shiva deep in meditation around the holy tank at Amarkantak” (5). The narrator observes, “the stream took on the form of a woman-the most dangerous of her kind, a beautiful virgin innocently tempting even ascetics to pursue her, inflaming their lust by appearing at one moment as a lightly dancing girl, at another as a romantic dreamer, at yet another as a seductress loose-limbed with the lassitude of desire” (8).

“In Warren’s own words, the boundary conditions specify that an ecofeminist ethic must be an anti-sexist, anti-racist, anti-classist, anti-naturist, and opposed to any ‘ism’ that presupposes or advances a logic of domination” (Cuomo 5). Ecofeminists argue on the notion that the biological differences are another cause of discrimination, such as poets like Petrarch and the aesthetes portray woman as mere physically “beautiful objects”. This ideology leads to the objectification of the female where she is locked into a corner of the room, veiled in some culture, exploited and seduced for her beauty or even exploited and accused of not attaining the parameters of beauty.

Mehta’s next story, the musician’s story deals with the exploitation on the basis of physical beauty. Her mother is embarrassed and insecure enough to support her innocent daughter against the society, turning her into an anti-matriarch, and she says, “Unfortunately my mother seldom spoke to me. My ugliness upset her. When other children stared at me, sniggering at my ugliness, my mother’s eyes filled with tears... Shamed by mother’s tears, I hid in the bathroom, examining myself in the mirror to see if my face was losing any of its coarseness” (210).

God has created the universe without any discrimination, but man has structured the society with the establishment of binary oppositions to assert his superior role in society for exploiting the ‘other’. These binary oppositions are rich/poor, ugly/beautiful, fair/dark, white/black, man/woman. This internalized hatred and the cultural construction of beauty play a crucial role in this story. The girl forces herself to learn the music against her will in order to find some acceptance and identity, but every kind of woman’s art is always forsaken, “He ignored my tears and forced me to continue practicing until the cushions of my fingertip developed calluses” (210).

Marriage is taken as an option to protect girls. Unfortunately, the mother believes that “a woman without genius could be protected only by a husband in a harsh world designed for men” (212). This makes clear the execution of the law which is either obscure or dependent on the interpretation of patriarchy. Her education, economic independence and individual choice is not considered by the parents, and even she regrets about her education, “Just think what my study did to me, an adolescent girl who knew the stain of her ugliness would prevent any man from desiring her, and yet learning only how to express longing” (216).

While giving music lessons, the father instructs her streaming her nature with the river, “Imagine a raga as a riverbed. The grace notes are the water of the river. It is written in the Raga-vivodha that a raga without grace notes is like a night without moonlight, a river without water, a creeper without flowers, a woman without a garment... You must think of yourself as water washing over stone, shaping it with the relentless touch of your love” (215). The man has

manipulated the concept of beauty in literal terms but lacks the essence of true beauty that can be sensed and felt in nature. The father says:

Men are fools... they think only humans respond to beauty. But a feeding deer will drop its food to listen to music, and a king cobra sway its hood in pleasure...Do you hear that peacock's cry? It is the first note of the scale. *Sa*... Can you hear that calf calling its mother? It is the note-*re*... If you sing *ga* three times, very quickly, it is the bleating of a goat...*Ma*, the cry of the heron...*Pa*, the song of the nightingale... *Dha*-the neighing of a horse...*ni*-when the elephant trumpets. "I could hear him imitating the animals... until the nature of the notes became second nature to me. (205)

The girl is struggling for acceptance in the family also, she says, "I struggled to please my father inside the music room, and then outside the room consoled my mother for my ugliness" (213). The ferociously ugly daughter of a genius musician father, after being jilted and betrayed by the man she loves, forswears music forever; she feels 'dead inside', and comes to the Narmada. She is objectified by both, her father as well as the young man, one needs to transfer his music and the other is impatient to enhance his own and both have given her nothing in return and the father suggests her to meditate on the banks of the Narmada, the symbol of Shiva's penance until she gets cured to her past and 'can become again the ragini to every raga' (225). But she is uncertain about the fact that the river has any such powers to recreate her desire in music. Still, she hopes. In the story, one finds the perception of parallelism between the pursuits of a woman and the spontaneity of the Narmada. Geeta Mehta dreams to create a utopian society where exploitation comes to an end.

Marti Kheel perceptively suggests that: "Nature, which has been imaged as female, has been depicted as the "other", the raw material out of which culture and masculine self-identity are formed" (244). The courtesan laments over the annihilation of women condition and pollution of Shahbagh, she bewails:

How Shahbagh has changed in my lifetime. Where there used to be gardens, now we have factories. Our gracious old buildings have been torn down to be replaced by concrete boxes named after politicians. The woods that once ringed the city have been cut down for the shanty-towns of labor colonies. Even the boulevards around our haveli have been overrun so that our view is now only of a bazaar, and we must keep the windows to the west closed because of the smell from the open gutter.

The city is owned by men who believe every human being has a price, and a full purse is power. Trained as scholars, artists, musicians, dancers, we are only women to them, our true function to heave on a mattress and be recompensed by some tawdry necklace flashing its vulgarity on a crushed pillow...oblivious to the frigidness of our salaams....my mother died, and I lost my protection from such men. (167-168)

The Courtesan's story narrates how the women in their tribe are treated as a consumer's goods, merely as an object and instrument of pleasure like *The Handmaid's Tale*. The narrator (we) hears this story from the two narrators, the courtesan and her daughter. The courtesan tells how she failed to protect her daughter from the growing indignity around her or growing pollution of a heatless society ruled by a money-power-muscle nexus.

The strength of Indian is its unity instead of being multicultural society and Mehta is trying to (re)establish the glorious historicity of India by the lines like, "The Nawab (of Shahbagh) was a Muslim but he honored the river's holiness", in the words of Nawab, "Bathing in the waters of the Jamuna purifies a man in seven days, in the waters of the Saraswati in the three, in the waters of the Ganges in one, but the Narmada purifies with a single sight of her waters"(163). The condition of courtesans was comparatively better "Renowned not just for their beauty but for learning, they were in great demand to educate the heirs to India's mightiest kingdoms" (164). Vatsayana's classic *Kama Sutra* describes that she must be the mistress of sixty-four arts and the essence of their art was to teach noblemen good manners. The talent of courtesans' has gradually been ignored and discouraged but still they are "certainly more accomplished than any other woman in India" (165).

The courtesan's seventeen years old daughter has been abducted by the bandit, Rahul Singh who turns out to be a victim of society's injustice, and eventually, both of them, the 'panther' and the 'goat' married to each other. The courtesan's psyche is not different from musician's wife who is more concerned about their chastity and reputation in the society than the well being of their daughter, "With her beauty and her unblemished reputation, she could have married a respectable man. Who will believe in my child's virtue now? Who will accept her as a wife, a girl captured and kept by criminals for two long years?" (173). After the murder of Rahul Singh, scared to imagine the life of "girl known to be courtesan and a bandit's wife" (187), the girl finds the Narmada her last home, and she surrenders herself to the river in order to avoid the terrible ignominy of recapture by the police.

The Narmada lovingly embraces all kinds of creatures in her breast: "Turtles and river dolphins find refuge in your waters/Alighting herons play upon your tranquil surface/ Fish and crocodiles are gathered in your embrace/ O holy Narmada" (255). Also, the mother was "happy

her daughter had died in the Narmada because she would be purified of all her sins” (190). The beginning of the novel states the mythical signification of the Narmada in liberation and purification of the soul: “The river is among our holiest pilgrimage sites, worshipped as the daughter of the god Shiva. During a tour of the area I had been further intrigued to discover the criminal offense of attempted suicide is often ignored if the offender is trying to kill himself the waters of the Narmada” (2).

The Executive’s Story is heard from his diary. Nitin Bose’s diary begins with the description of pollution in Calcutta, “Outside our office Calcutta crumbled under the weight of neglect, exploitation, poisonous humidity, traffic jams, power failures, and roads plowed up like rice fields to make an underground railway... the devastations of nature that daily drew that desperate to a great metropolis itself desperately surviving as if a war had just ended” (110). He was an urbanite tea company executive and his young colleagues believe in “Drink, shoot, and fuck” (112).

The estate (Kamarupa hills) has a history of ‘mythological tales’, ‘legends of a vast underground civilization’ which is peopled by a mysterious race of ‘half human, half serpent’, and the place is devoted to ‘pleasure and learning’, guarded by hooded serpents. He feels possessed by the serpent-like woman, Rima, an aboriginal tribal woman whose sexual favors he has first enjoyed and then rejected in disgust that he cannot ‘love a coolie’s wife’, and now must undergo an aboriginal rite before the goddess of Narmada to exorcise her spirit. The two women Rima and the Narmada represent nature and they are comparable in terms of their power to facilitate penance to the victims and also. they are ‘beautiful’, ‘desirable’, ‘oil-scented’, ‘loosened long black hair’, ‘eyes outlined in collyrium’, and palms and feet painted with ‘vermilion’ (139).

The tribals of Vano village worship the goddess of desire, they believe that “without desire there is no life.... The goddess is just the principle of life. She is every illusion that is inspiring love... She is what a mother is feeling for a child. A man for a woman. A starving man for food. Human beings for God. And Mr.Bose did not show her respect so he is being punished” (142). Despite feeling and comprehending the importance of a woman as a source of life, love and knowledge he disrespects and denies it, and thus Nitin makes an idol and worships both the power of desire and womanhood pervading in nature. “the pre-Aryans had lived here peacefully for centuries, perhaps even millennia, before the Aryans arrived. Their philosophy was based on a profound respect for nature and the interdependence of all life... the war between the pre-Aryans and the Aryans was a classic conflict between instinct and reason” (154). The story starts with the diary and ends with Bose’s writing on tribal practices which was submitted to the ‘Asia Review’ for publication.

The Monk's Story tells about a young monk, Ashok (nearly thirty years old) who has renounced the world though he is heir of his father's large diamond company. The Jain philosophy believes in 'nonviolence'. They are mostly bankers or merchants in order to avoid ahimsa, "If we were farmers, we might unknowingly kill creatures under our plows. In Industry the earth is drilled for oil, iron, coal" (24). He recalls his wife as a 'gentle creature' who has neither the imagination nor the appetite for pleasure, after their children's birth, she is preoccupied with her maternal duties. Mahavir's teaching compare humans longing of freedom with the 'dammed river waiting to be released'.

In the whole novel, the Narmada presents itself as a witness to the draughts and desertification of human lives and their environment. It is streaming of lyrical interlocking stories flowing through the Jainism to the tribal myths, epics to articles and books, music to dancing, ascetic to archeologist, and falling into the Narmada that reflects the meaning of this whole picture gallery of mystic India. The myths, for instance, though the Sanskrit meaning of the Narmada is a whore, still she is supposed to have four hundred billion sacred spots on her banks.

Ecofeminist philosophy of India adores both the civilization as well as the wilderness of nature. The protagonist at the end is no longer detached and complacent about his choice of 'vanaprasthi', and all victims of society merge with the river. Mehta reveals how the pollutants of society like prostitution, commodification and objectification uses women only to cash the crop and destroy their feminine principle and power of sustenance. The novel is conceived in terms of an organizing principle which has temporal as well as spatial dimensions. She succeeds in trying to protect the Narmada in a remarkable way by establishing the notion that the Narmada is not only a river to the natives, but it is a sacred site and life support system.

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## **A Study on the Effectiveness of Text-Based Reading Tasks to Improve Oral Reading Fluency in English Among Second Language Learners**

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### **Abstract**

The aim of this experimental study is to find out the effectiveness of text based paragraph oral reading tasks in English among IX standard Kannada medium students. The sample consisted of 60 students IX standard from two Kannada medium secondary schools. Paragraphs in English lessons prescribed for Class IX in Karnataka State were used for practicing of students in oral reading. The experimental design chosen was two group pre and post-test design. One group which received text based paragraph tasks is the experimental group and the other group exposed to conventional teaching is the control group. Students' scores in both the groups were compared using means, standard deviations and significance level of difference of means between the two groups using t-test (Welch, 1947). Significant improvements could be seen in students of Experimental Group compared to Control Group. This implies regular oral reading practice based on paragraphs in texts can improve oral reading capabilities of students.

### **Introduction**

English is considered as a global language. It is the responsibility of English language teachers to prepare their students for changing demands and requirements of the globalization. A good reading habit paves way for better language development among the learners. Reading is a complex skill. Important component of reading which needs sustained attention from teachers is Fluency. The ability to decode rapidly, accurately and efficiently is known as Fluency. Defining reading Fluency is not an easy task for many reasons. Fluency component involves rapid and accurate processing. Fluency also enables the students automatic processing of large amounts of reading and incidental or implicit learning. Reading fluency may be defined as "the ability to read rapidly with ease and accuracy, and to read with appropriate expression and phrasing. It involves a long incremental process and text comprehension is the expected outcome" (Grabe, 2009). Such a definition of fluency implies rapidness in word recognition, reading rate, considerable exposure to print, accuracy in comprehension and incremental learning. All these skills require the development of automaticity, a large vocabulary, and extended periods of implicit learning. This skill set is only learned gradually and dramatic improvements are not expected in shorter training studies. Fluent

reading ability, in either the L1 or the L2, is the prominent indicator of a highly skilled reader. Majority of L2 readers actually develop reading fluency after many years of reading L2 texts.

Important reading skills such as automatic word recognition, good vocabulary, skillful grammar knowledge, and the formation of basic meaning proposition units for reading comprehension are a result of implicit learning. Implicit learning can be gained only through extended periods of exposure and meaningful time on task (Ellis, 2005, 2007). Many researchers and teacher trainers undermine the importance of implicit learning which is key to both reading fluency as well as comprehension. Implicit learning is a gradual process and is often very weak in the beginning. Repetition of form and process over a long period of time is behind implicit learning. Hence the connection between fluency skills and implicit learning clearly points to the pedagogical importance of extensive reading, reading rate practice, and text re-reading and recycling as learning activities for reading development (Grabe, 2009; Nation, 2000). The National Reading Panel (NICHD, 2000) and the National Research Council (Snow, Burns, & Griffin, 1998) strongly recommend that teachers build students' fluency skills and assess fluency regularly. This is the motivation behind the present study which attempts preparation of tools on fluency subcomponents.

### **Need and Importance**

To become a good reader, it is essential to become a fluent reader, and in order to become fluent oral reader, second language learners need to read accurately the paragraphs of prescribed lessons. Fluency is regarded as the gateway to comprehension. It is essential in order to understand what one reads. Lack of fluency leads to making word recognition errors, laborious reading without proper expression. Fluency helps in better comprehension of what one reads.

A study conducted by the US Department of Education (Pinnell, Pikulki, Wixson, Campbell, Goughe, Beatty, 1995) found that Fluency whether measured in terms of word recognition, automaticity or expression was strongly associated with silent reading comprehension. Recent study (Daane, Campbell, Grigg, Goodman and Orange, 2005) reveals that reading fluency is significantly related to overall reading achievement for students beyond primary grade. A study of fluency among high school students in an Urban school district (Rasinski, Padak, Mckee, Krugwilfong, Friedaver, and Heim 2005) reveals that fluency was strongly associated with students' performance in the high school, graduation test and that well over half of the students assessed could be considered disfluent. More than 10 percent of the students assessed read at a rate less than 100 words per minute, a rate normally associated with primary grade reader! Fluency is indeed an issue which is important for older as well as younger students.

### **Components of Reading Fluency**

1. **Accuracy:** Decoding, the ability to correctly generate a phonological representation of each word. It is assessed as the number of student errors.
2. **Automaticity:** Word recognition or the ability to quickly recognize words with little cognitive effort or attention. It is assessed as the words count per minute (wcpm).
3. **Prosody or oral text reading:** The ability to read with proper phrasing and expression. This

requires reading with appropriate expression, phrasing, and pace.

National Reading Panel (NICHD, 2000) and the National Research Council (Snow, Burns and Griffin, 1998) recommend that teachers assess fluency regularly (NICHD, 2000). Fluency assessment should cover the above three components or foundation skills to provide a valid measure of fluency. Keeping these aspects of the previous research and also considering existing level oral reading fluency in English of regional language medium students, the investigator decided to undertake the present experimental study with following objectives.

### Objectives of the Study

1. To find out the existing level of fluency in English of IX standard students of secondary schools.
2. To make students aware of the importance of text based paragraphs for practice in oral reading in English among IX standard students which is a stepping stone to improve their reading Fluency.
3. To quantify the effectiveness of text based paragraph practice in facilitating oral reading fluency in English among IX standard students.

### Hypotheses for Fluency

1. There is no significant difference between the pre-test mean scores of control and experimental group students in fluency in English language among secondary school students.
2. There is significant difference between the post-test mean scores of control and experimental group students in fluency in English language among secondary school students.
3. There is no significant difference between the pre and post test scores of control group students in fluency in English language among secondary school students.
4. There is significant difference between the pre and post test scores of experimental group students in fluency in English language among secondary school students.

### Experimental Design

The study being experimental, investigator decided to choose the true experimental design with randomized groups, pre-test and post- test design as given in Table 1 below.

**Table 1:** Experimental Design--Randomized Groups Pre-test and Post-test Design

Randomly assigned	Pre-test	Independent variable	Post-test
Experimental group	T1 E	Text based reading tasks	T2 E
Control group	T1 C	Conventional teaching	T2 C

In this design researcher has selected two groups to know the effectiveness of text based paragraphs for oral reading practice in English. The subjects are chosen randomly, are assigned as

experimental and control group. In this design, researcher conducted pre-test to both the groups. Research intervention was conducted for experimental group only. For control group researcher used conventional teaching method. After the completion of research intervention post-test was conducted for both the groups. The results of the both groups are analysed to bring out the effectiveness of the intervention in the form of text based reading tasks.

### Description of the Tool

The tool used in this study was constructed by the investigator for the purpose of the present experimental study. For this tool the investigator selected paragraphs from the English prose lesson “The Three Questions”, prescribed for IX standard students in the state of Karnataka. The objective of this tool is to assess the level of two subcomponents of fluency of IX standard students before and after the intervention. The investigator gave one minute to each IX standard Kannada medium student to read the paragraphs. The scores were calculated based on the number of words read minus erroneously read words per minute.

**Table 2:** Blue Print of the fluency tool

Component	Fluency	
Sl. No.	1)	2)
<b>Sub Components</b>	Accuracy	Automaticity
<b>Objectives of the test</b>	To know how accurately students read the given paragraph, before and after the intervention	To know the level of students automaticity in reading from the given paragraph before and after the intervention
<b>Method of Administration</b>	Individual	
<b>Class</b>	IX Standard	
<b>Type of school</b>	Government / Private High school	
<b>Content</b>	Paragraphs from the English prose lesson ‘The Three Questions’	
<b>Tasks</b>	Oral Reading of Paragraphs	
<b>Allotted time for reading paragraph</b>	1 Minute for each student	
<b>Maximum scores for a paragraph</b>	Number of words minus erroneously read words per minute	
<b>Total scores</b>	Total words-erroneously read words= Obtained scores	

The investigator has considered two sub components of Fluency namely, Accuracy and Automaticity. The time required to complete paragraphs is one minute for each student and total thirty minutes for thirty students. Clear instructions were given before reading the given paragraphs

### Sampling

#### a) Population

The population of the present study consists of two secondary school students studying in

Kannada medium during the year 2018-19. The sample for the study was drawn from population of secondary schools and comprised of 60 students.

### **b) Sampling Procedure**

The researcher selected simple random sampling because this provides an unbiased cross selection of the population. The researcher has drawn sample of sixty students from a population of eighty students. Names of all the students in two secondary schools were written on separate pieces of paper and these were placed in a container. Sixty pieces containing student names were drawn out one by one. In this way thirty students each for control and experimental groups were selected.

### **c) Size of the Sample**

The total size of the sample of the present experimental study was sixty IX standard students. Thirty students from the experimental group were exposed to the text based tasks and thirty students in control group were not exposed to text based tasks, but traditional method of teaching was used in this group. One secondary school is a Government run school and the other is a private school.

## **Administration of Tools and Data Collection**

### **a) Administration of Pre-test**

The investigator decided to carry out the present experimental study in two secondary schools of North Bangalore District. With the prior permission of Head master/mistress of the both schools and English teachers, administration of pre-test date was done on 13<sup>th</sup> June, 2018. Time allotted for pre-test is 80 minutes.

The investigator herself administered research tool to two school IX standard students as per the time table given in the above mentioned table. Pre-test was administered to know the existing level of students in oral reading fluency in English. The researcher considered the following points during the administration of a tool

General instructions for all the subjects selected for the experimental study given in tool. The detailed instructions for this tool were given clearly before the paragraphs. The stop watch was used to avoid the uneven time consumption by the subjects in completion of the test. The tool was administered to the subjects without the prior information about the particular lesson. The investigator taken care of the seating arrangements of students during test to avoid malpractices.

The investigator spent nearly forty-five minutes to orient the students with respect to details such as instructions and procedure of oral reading. After giving instructions to the subjects of the experimental study a tool on fluency was administered. The details of the tool on fluency administered in the pre-test is given in Table 1.

## **Procedure of Administration of Fluency Tool**

### **Assessing the Existing Level of Fluency of 9<sup>th</sup> Standard Students**

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Investigator selected a paragraphs consisting of 166 words from the lesson prescribed for them which was selected to test the existing level of fluency among IX standard students. The investigator gave the tasks namely paragraph reading and correct words per minute, to assess the existing level of fluency of second language learners.

### Precautions in the Administration of Fluency Tool

- Separate copy of the paragraph for each student was given.
- Scoring was done with the help of a copy of paragraph with appropriate markings to make it easier to count the number of words read per minute by the student. A stop watch was used to ensure the reading was stopped after a minute.

### Scoring

- Count the total number of words read in one minute.
- Subtract the number of errors such as misidentification, omission, hesitation, word substitution, reversal etc.
- Number remaining is the words read correctly per minute.

### b) Intervention

Once it was ascertained from Pre-test scores, that both control and experimental groups have score distribution that are significantly not different from one another, intervention classes were conducted for both the groups for about 8 weeks during July-August 2018. Six lessons listed in Table 3, from Class IX English text book prescribed by Government of Karnataka were used to teach both the groups.

**Table 3:** Titles of the Lessons Selected from IX Standard English Textbook for Research intervention

Sl. No.	Title of the English Prose Lessons
1.	My Beginnings
2.	Whatever We Do
3.	Justice Above Self
4.	The Noble Bishop
5.	The Will of Sacrifice
6.	To My Countrymen

### Details of the Conventional Teaching Conducted for the Control Group

Traditional Method of teaching was used by the investigator in the control group. Based on the discussion with English teachers of different schools the investigator prepared plan for six English lessons of IX standard. The traditional method of teaching was used by the investigator in the control group for a period of thirty-eight days during July – August, 2018. In this method there

is no scope for the text based paragraphs oral reading to be given to the students and importance was given to content explanation. The investigator completed the six English lessons by using the steps followed by the regular teachers to complete the lessons.

### Details of the Intervention Conducted for the Experimental Group

The investigator facilitated oral reading fluency in English skills among IX standard students in Experimental group through text based paragraphs. Same six lessons used in the conventional teaching of Control Group were also used here to carry out intervention during July – August 2018. In a class of 40 minutes, 10 minutes was used for oral reading of the paragraph and its explanation and remaining 30 minutes for oral reading practice of students.

### c) Post-test

After the intervention the investigator administered post-test to both experimental and control group students during August, 2018. Post-test was conducted to know the effectiveness of text based paragraphs oral reading fluency in English as well as to assess its impact relative to conventional teaching

### Scoring of the Post-test

The investigator considered the below mentioned guidelines while calculating scores of students in Post-test.

1. Scoring keys for tool was prepared by the investigator.
2. The scoring keys used in scoring of task sheets given in the test manuals.
3. The obtained scores from tool was tabulated separately.
4. Raw Scores obtained from the tool administered to both groups.
5. Significance of various hypotheses was tested by using t-test.

### Hypothesis Tested

1. Hypothesis Number 1 listed in previous section

**Table 4:** Pre-test Fluency scores comparison between Control and Experimental Group

Sl No.	Sub Components of Fluency	Pre-Test mean scores				t-value	p-value	Significant (S) / Not Significant (NS)
		Control Group		Experimental Group				
		Mean	Standard Deviation	Mean	Standard Deviation			
1	Automaticity	59.50	29.36	48.47	26.22	1.54	0.13	NS
2	Accuracy	48.93	26.99	38.30	24.09	1.61	0.11	NS
3	<b>Average</b>	54.22	28.01	43.38	25.00	1.58	0.12	NS

Table 4 presents comparison of pre-test mean scores between control and experimental groups. It is evident that there is no significant difference (at 0.05 level) between the pre-test scores of control and experimental groups in subcomponents of Fluency. This indicates that the level of fluency is nearly same for both the experimental and control groups in pre-test.

## 2. Hypothesis Number 2 listed in previous section

**Table 5:** Post-test scores of Control group and experimental on Fluency

Sl No.	Sub Components of Fluency	Post-Test mean scores				t-value	p-value	Significant (S) / Not Significant (NS)
		Control Group		Experimental Group				
		Mean	Standard Deviation	Mean	Standard Deviation			
1	Automaticity	66.83	28.95	82.27	21.95	-2.33	0.02	S
2	Accuracy	61.03	27.43	71.53	24.37	-1.57	0.12	NS
<b>3</b>	<b>Average</b>	63.93	28.15	76.90	22.78	-1.96	0.05	S

Table 5 indicates that there is significant increase in automaticity score for experimental group in post-test compared to control group. There is increase in accuracy for experimental group compared to control group which is not as significant increase as that obtained for automaticity. There is significant increase in average score as well. This implies that task based teaching has an overall significant impact in the scores of experimental group students as compared to control group students who were subjected to conventional teaching only.

## 3. Hypothesis Number 3 listed previously

**Table 6:** Pre and Post-Test scores of Control Group students in Fluency

Sl No.	Sub Components of Fluency	Control Group				t-value	p-value	Significant (S) / Not Significant (NS)
		Pre-Test		Post-Test				
		Mean	Standard Deviation	Mean	Standard Deviation			
1	Automaticity	59.50	29.36	66.83	28.95	-0.97	0.33	NS
2	Accuracy	48.93	26.99	61.03	27.43	-1.72	0.09	NS
<b>3</b>	<b>Average</b>	54.22	28.01	63.93	28.15	-1.34	0.19	NS

Table 6 compares pre and post-test scores of control group. When compared the pre test scores with post test scores, there is no significant improvement in the performance in terms automaticity, accuracy as well as average score. Improvements in post-test mean score of accuracy compared to pre-test mean score for the control group is more significant compared to that of automaticity.

#### 4. Hypothesis Number 4 listed previously

**Table 7:** Pre and Post-Test scores of Experimental Group students in Fluency

Sl No.	Sub Components of Fluency	Experimental Group				t-value	p-value	Significant (S) / Not Significant (NS)
		Pre-Test		Post-Test				
		Mean	Standard Deviation	Mean	Standard Deviation			
1	Automaticity	48.47	26.22	82.27	21.95	-5.41	0.00	S
2	Accuracy	38.30	24.09	71.53	24.37	-5.31	0.00	S
3	<b>Average</b>	43.38	25.00	76.90	22.78	-5.43	0.00	S

Table 7 presents comparison of performance in pre-test and post-test mean scores of experimental group students with respect to sub components of fluency. There is significant improvement in post-test mean scores of automaticity and accuracy compared to pre-test which is reflected in the average score as well. This improvement is due the practice of text based paragraphs. Reading fluency of experimental group students has significantly improved.

#### Findings of the Study

1. Pre-test mean scores of Control and Experimental Group scores are not significant at 0.05 level. From the pre-test means scores, we may conclude that Control and Experimental groups are homogeneous with respect to the oral reading fluency in English.
2. Post-test Fluency subcomponents scores for experimental group are higher than those of control group. Overall, there are significant increase in experimental group Fluency scores compared to the control group. Use of text based tasks made the score differences significant between the control and experimental group.
3. Although post-test Fluency scores of control group are higher compared to pre-test Fluency scores, the incremental increase is not significant as can be seen from p-values and t-values. Thus conventional teaching did not have major impact on post-test Fluency scores of Control Group students.
4. Experimental Group students mean score for Fluency post-test scores are significantly higher

compared to their pre-test scores as can be seen from t-values and p-values. This is a strong statistical evidence that intervention in the form of usage of text based paragraph practice tasks resulted in significant improvements in Fluency scores of experimental group students as the same is not seen for control group students who were subjected to conventional teaching after pre-test.

### **Educational Implications of the Study**

The study reveals that fluency is important component and it is significantly and positively related to reading skills in English of students. Daily practice in oral reading fluency contributes to reading ability of students in English. Lack of regular practice in oral reading fluency affect the reading skills in English among secondary school students. So, it is the need of the hour to give regular oral reading practice in English using the paragraphs of the lessons prescribed for the particular class and this in turn helps to form proper habit in oral reading skills in English among Kannada medium secondary schools students.

### **Conclusion**

From the analysis and interpretation of the data the investigator obtained the above mentioned findings and based on the findings investigator has drawn the following conclusions. Regular oral reading practice of paragraphs given from the text prescribed for the particular class contributes to improvement in oral reading fluency in reading skills in English among secondary school students and this in reciprocate helps to facilitate reading skills in English among regional medium students as well as secondary school students.

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## **Problems Faced by Indian Students in Learning English Due to Cultural Hurdle**

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**Abstract**

The present paper discusses the importance of creating awareness about the social context of the language to be learnt and acquiring cultural hold during the acquisition of second language learning. The present study analyses the failure of both the English language trainers and the learners to see the necessity to create a cultural ambience inside the classrooms. Cultural etiquettes, moods, and attitudes of the English language are equally important while teaching or learning. The inability to realise, use, and implement it has resulted in giving a “cultural shock” to the learners. The learners viewing the language as a lifeless thing in a detached manner has given rise to learning either emotionlessly by cognitive techniques like rote method or failing to get the edge and thus, ending in social withdrawal.

The paper brings out a few cognitive methods that have failed to work out in the classrooms over the decades. There is a dire necessity to improve the condition of teaching and the mindsets of educators by playing over the socio-cultural contexts and integrate language with culture.

**Keywords:** Acquisition, Cultural etiquettes, Cultural shock, cognitive techniques, socio-cultural

Language and Culture are two sides of the same coin. Culture, according to Cambridge Dictionary is “the way of life, customs, and beliefs of a particular group of a particular group at a particular time.” Language, which is a system of communication, arises out of the beliefs and customs that are practised. Both, therefore, can be said to be interdependent. Investigating the relation between culture and language, Christopher Spackman deduced saying that “Culture is to humans what water is to fish-that surrounds us...It is experienced through language because is inseparable from culture” (2008, 3). Hence, learning of a language begins with the schooling of the particular system of life involved in the language.

Acquiring or acquisition of a Second language or foreign language starts with the connection of First language that looms large on the mind of the learner. The involvement and interference of the first language cannot be negated completely. The learner of the Second language impulsively and

sub-consciously brings his or her own experiences of the first language to the forefront. Consequently, a gap between the language and the learner appears to build and makes the process of learning tricky and difficult. The learner fails to either perceive or misunderstand the character of the language in terms of skills and experiences. The learner ought to be told that the traditional character of the first language cannot take over the place during acquisition of second language learning.

The Indian system of learning the second language, i.e. English, begins at a school age in the form of learning by rote or memorizing a chunk of words and sentences. The traditional method of ELL is taught through Grammar Translation method, translating the first language into second language, Direct Method, and the Audio-Lingual Method. All these methodologies have failed to transplant the skills and the experiences of the English language into the native Indians. This practise has, in fact, resulted in distancing the native speakers in India from English language learning process and increased the levels of misunderstanding in the minds of Indian learners.

Both the instructor and the learner escape the concept of bringing and involving culture along with the language learning process. As Laray Barna explicates in the essay *How culture shock affects communication*, that is “there is no true way to entirely prevent culture shock, as individuals in any society are personally affected” (2009, 14) by the interference of first language, its “accents,” and “grammatical constructions” (Farabi, 73). Moreover, the English tutors in India believe that “second language learners of English are better off if they learn ‘standard’ English that could be used everywhere, that is, a language without any cultural context” (Li, 2007).

According to Macionis and Gerber, the learner, though fascinated in the beginning associates and regards English language as strange and difficult. Later, out of the unpleasant experiences during listening, reading, writing and speaking, treats English language as “offensive” with a deep sense of “hostility” (Farabi, 7) towards the instructor and the language. It slowly results into helplessness and distances the learner in the classroom and the learner behaves with timidity, appears drowsy, distracted, “disoriented” (Farabi, 73) and bored. The learners, even after spending years of study over second language, are found to have limited vocabulary and poor spoken skills. They end up fearing for being incorrect and consequently, are not in a position to compete in the race of job market that demands good communication skills in English.

Indian second language learners, who are uninformed of the cultural barriers, must learn to unfold and relocate themselves in the apparatus of culture of English language and “learn the culture in which the language is embedded” (Li, 2007).

Learning a new language while living in the culture involves coming to terms with new ocean you are swimming in. this acculturation which can have two meanings. The general meaning is just the process or act of adjusting to a new culture. (Spackman, 4)

So, rather than applying cognitive theories that stress on the behavioural pattern and test the thinking of the learner, the learner should concentrate on interacting with English language through socio-cultural practices of English language in Indian contexts. The practical enactment of the language should surface in ELL classrooms. Both the educators and the learners have to create an atmosphere and see where the culture of first language intersects with the cultural values of second language and gradually reduce the use of first language as that may increase the cultural differences and bring out variations.

Barriers like Grammar translation, learning a language for the sake of examinations, not giving a chance for creative thinking, allowing the traditional formula of passive listening and not questioning the hierarchy, and insufficient and inappropriate cultural parameters taken into consideration should be avoided. All these modes of learning and teaching stand as cultural hurdles for an English language learner in India. The English language teachers can overcome the above-mentioned obstacles by developing a resource material that incorporates socio-cultural involvement with English language. Creating an aura for speaking skills in English language than writing and listening skills and bringing more of the native experiences in second language can remove some of the problems faced by the Indian learners. Last but not the least, practical implementation and field projects will energise and increase the competency of the learners of English language. In the above case use of ICT, Virtual classroom, online tests, field surveys are likely to enhance and develop English language skills.

Hence, as Kazar in his research paper puts forward, “there is a pressing need to integrate cultural understand into the curriculum” by means of “literature, classroom discussion, questions posed to teachers and fellow classmates, and role plays in dramatic arts” that would help in making English language learning “more accessible and practical” (39).

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## **Acoustic Characteristics of Diphthongs of Kannada Language in 8-12 years Typically Developing Children**

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### **Abstract**

Diphthong is a single sound produced when two vowels are paired together in a sequence. The present study aimed to analyse the various acoustic characteristics of Kannada diphthongs /aɪ/ and /aʊ/ in word initial, medial and final position. 30 native Kannada speaking children (15 male; 15 female) in the age range of 8-12 years participated in this study. Participants were instructed to repeat back Kannada words for diphthongs /aɪ/ and /aʊ/ (in word initial, medial and final position) after the examiner. Speech samples were recorded and subjected to acoustic analysis using Praat software to extract Acoustic parameters; onglide duration / offglide duration / total duration (/aɪ/ & /aʊ/)/ formant transition trajectories (F1 & F2)/ formant transition duration. Understanding the acoustic characteristics of Kannada diphthong and gender differences is the subject of discussion of this paper.

**Keywords:** Kannada diphthong /aɪ/ and /aʊ/, acoustic measures, typically developing children 8-12 years.

### **Introduction**

Kent and Read (1992) diphthong is a combination of two vowels which has three critical points where their formants present some meaningful information. These critical points are: – On

glide – Transition phase – Off glide. Where onglide is the starting portion of the diphthong & offglide is the final /ending portion of the diphthong. In between the two, were the duration taken to release of the first speech sound and move towards the more-or-less steady state of second speech sound is the formant transition duration. Diphthongs are dynamic sounds in which the articulatory shape (and hence formant pattern) slowly changes during the sound production. The first two formants provide fundamental cues for the perception of the monophthong vowels; however, the second formant is considered one of the most fundamental acoustic cues for the perception of diphthongs (Jha, 1985; Aiza, Sana, & Aymen, 2004).

Sound wave is interpreted with the help of spectrogram. A spectrogram converts a two-dimensional waveform (amp v/s time) into a three-dimensional pattern (amp v/s frequency v/s time). Frequency indicates the occurrence of the total number of complete cycles per second (cps). Intensity of sound signal is identified through measuring the height of the highest period or peak from the central line, (i.e. only the positive side). Formants are the resonance peaks of the vocal tract during speech production.

Kannada language is one of the major Dravidian languages of India. The script was derived from Brahmi script. The language uses forty-nine phonemic letters, divided into three groups: Swaragalu (vowels, thirteen letters). The vowels are further classified into short vowels, long vowels and diphthongs (/aɪ/ and /aʊ/); Yogavaahakagalu (two letters); and Vyanjanagalu (thirty-four letters). Each written symbol in the Kannada script corresponds with one syllable. ([http://en.wikipedia.org/wiki/Kannada\\_alphabet](http://en.wikipedia.org/wiki/Kannada_alphabet)).

## Need

Each speech sound has its own characteristics which can be described in terms of physiological, psychological and acoustic correlates. Data on acoustic measures of Kannada diphthongs /aɪ/ and /aʊ/ for children before pubertal age is limited. Hence, the present study was taken to determine the various acoustic characteristics of Kannada diphthongs /aɪ/ and /aʊ/ (onglide duration / offglide duration / total duration (/aɪ/ and /aʊ/) / formant transition trajectories – F1 & F2 / formant transition duration) in word initial, medial and final position.

## Aim

1. The aim of this study is to quantify the acoustic characteristics of Kannada diphthongs /aɪ/ and /aʊ/ (initial / medial / final word position) as spoken by Kannada speaking children in the age range of 8-12 years.
2. To identify gender difference if any.

## Method

**Participants:** 30 typically developing children (15 male and 15 female) in the age range of 8-12 years were selected for this study. Participants were Kannada speakers and had the Mysore dialect of

Kannada. Participants were screened for normal Speech and Language skills, Cognitive skills, Motor development and Hearing ability.

**Material:**

Six word lists were prepared using two diphthongs /aɪ/ and /aʊ/ in word initial, medial & final position.

/aɪ/		/aʊ/	
Kannada word (IPA)	English meaning	Kannada word (IPA)	English meaning
/aivatu/	fifty	/autana /	banquet
/a:raike/	Nourishment	/araushi /	Morning
/balagai/	Right hand	/laknau /	Lucknow (Name of the place)

**Procedure:** An informed written consent was obtained from the parents of children before the data collection. Recordings were done in a less background noise room. Participants were made to sit relaxed and comfortably on a chair, were instructed to repeat back the words after the examiner. The instructions were repeated whenever required. Speech recording was done using Praat software using good quality microphone with a microphone distance of 15cm from the participants. Participants were given token of rewards for taking part in this study.

**Analysis:** The diphthong portion was marked in the spectrograms of the word utterances. A set of acoustic properties for each diphthong phoneme of Kannada were measured, they are:

1. Durational measure for on-glide [first vocalic element] and off-glide [second vocalic element] in word initial-medial-final position.
2. Total Duration of diphthong /aɪ/ and /aʊ/ in word initial-medial-final position.
3. Formant transition trajectories F1, F2 (starting at the on-glide section and ending at the off-glide section) in word initial-medial-final position.
4. Formant transition duration (F2) was taken from the release of the first speech sound and move towards the more-or-less steady state of second speech sound.

**Statistical analysis:** Independent samples T test was used using SPSS 17.0 for analysis of acoustic measures for diphthongs.

**Results and Discussion**

Diphthongs are unlike vowels in that they cannot be adequately characterised by a single vocal tract shape or a single formant pattern. A diphthong is a vowel of changing resonator. There is slow movement of the articulator from one vowel to another. This study attempts to understand the acoustic characteristics of diphthongs /aɪ/ and /aʊ/ in 8-12 years old typically developing Kannada speaking children. Each diphthong was analysed for different acoustical parameters; onglide

duration, offglide duration, total duration (/aɪ/ and /aʊ/), formant transition duration and Formant transition trajectories (F1 & F2) in word initial-medial-final position. Mean and standard deviation for male and female participants are presented in table 1.

**Table 1: Mean and SD for acoustic parameters of Kannada diphthongs /aɪ/ and /aʊ/ in word initial, medial & final position.**

Parameters Duration (msec) Formant (Hz)	Position of diphthong	MALE		FEMALE		Significant (0.05)
		Mean	SD	Mean	SD	
<b>Onglide duration - /a/</b>	Initial	63	5.96	78	15.95	<b>S</b>
	Medial	63	5.96	73	13.50	<b>S</b>
	Final	45	7.89	57	5.64	<b>S</b>
<b>Offglide duration - /ɪ/</b>	Initial	77	24.08	115	13.27	<b>S</b>
	Medial	77	24.08	107	19.31	<b>S</b>
	Final	73	23.59	70	7.72	<b>NS</b>
<b>/aɪ/ Duration</b>	Initial	194	32.38	231	24.16	<b>S</b>
	Medial	163	28.10	192	36.62	<b>S</b>
	Final	112	15.60	160	56.58	<b>S</b>
<b>/aɪ/ (F1) First formant</b>	Initial	593	37.91	680	83.09	<b>S</b>
	Medial	622	89.82	581	65.48	<b>NS</b>
	Final	526	110.84	535	44.46	<b>NS</b>
<b>/aɪ/ (F2) Second formant</b>	Initial	2009	114.40	1725	204.22	<b>S</b>
	Medial	2123	157.73	1643	207.38	<b>S</b>
	Final	2325	203.66	1535	310.58	<b>S</b>
<b>/aɪ/ Formant transition duration</b>	Initial	44	7.24	52	11.66	<b>S</b>
	Medial	48	9.82	54	14.39	<b>NS</b>
	Final	41	5.53	46	17.99	<b>NS</b>
<b>Onglide duration - /a/</b>	Initial	68	10.47	85	17.68	<b>S</b>
	Medial	64	13.43	80	12.51	<b>S</b>
	Final	78	15.23	74	26.66	<b>NS</b>
<b>Offglide duration - /ʊ/</b>	Initial	83	20.65	106	16.48	<b>S</b>
	Medial	103	28.33	90	13.79	<b>NS</b>
	Final	76	4.83	93	25.67	<b>S</b>
<b>/aʊ/ Duration</b>	Initial	193	22.05	222	26.46	<b>S</b>
	Medial	188	32.29	185	25.85	<b>NS</b>
	Final	184	35.74	177	52.54	<b>NS</b>

<b>/aʊ/(F1) First formant</b>	Initial	628	53.01	624	47.31	<b>NS</b>
	Medial	586	33.07	624	76.00	<b>NS</b>
	Final	676	41.17	626	122.14	<b>NS</b>
<b>/aʊ/ (F2) Second formant</b>	Initial	1382	195.19	1364	165.48	<b>NS</b>
	Medial	1416	82.93	1525	78.41	<b>S</b>
	Final	1349	174.37	1442	210.15	<b>NS</b>
<b>/aʊ/ Formant transition duration</b>	Initial	47	4.51	56	15.03	<b>S</b>
	Medial	53	8.82	52	16.28	<b>NS</b>
	Final	44	3.87	55	16.08	<b>S</b>

**S: significant; NS – Not significant**

The present study showed significant difference at 0.05 level of significant between male and female participants for parameters; **diphthong /aɪ/-** onglide duration /a/ (initial medial and final position); offglide duration /ɪ/ (initial and medial position); /aɪ/ duration (initial, medial and final position); formant trajectories (F1) for /aɪ/ (initial position); formant trajectories (F2) for /aɪ/ (initial, medial and final position); formant transition duration (initial position). **Diphthong /aʊ/ -** onglide duration /a/ (initial and medial position); offglide duration /ʊ/ (initial and final position); /aʊ/ duration (initial, position); formant trajectories (F2) (medial position); formant transition duration (initial and final position).

This article highlights the acoustic correlates of Kannada speech sound concentrated to diphthongs /aɪ/ and /aʊ/. **For male participants temporally**, total duration for /aɪ/ and /aʊ/ was more in word initial position; onglide and offglide duration for /aɪ/ was more in word initial and medial position; onglide duration for /aʊ/ was more in word final position; offglide duration for /aʊ/ was more in word medial position. Formant transition duration for /aɪ/ and /aʊ/ was more in word medial position. **Spectrally**, diphthong are characterized by high formant trajectories F2 for /aɪ/ compared to /aʊ/ ; formant trajectories F1 was similar for /aɪ/ and /aʊ/.

**For female participants temporally**, total duration for /aɪ/ and /aʊ/ was more in word initial position; onglide and offglide duration for /aɪ/ and /aʊ/ was more in word initial position. Formant transition duration for /aɪ/ was more in word medial position and /aʊ/ more in word initial position. **Spectrally**, formant trajectories F1, F2 was similar for /aɪ/ and /aʊ/.

## Conclusion

The diphthongs are considered to be a combination of two vowels, so pronounced as to form a single syllable. The results of the present study indicate that the acoustic values of diphthong depends on type of speech sound (i.e. /aɪ/ and /aʊ/) and also the position of speech sound in word level (initial, medial, and final). Gender differences were also noted for few parameters. The acoustical data for diphthong presented in this study provide useful information for a better

understanding of the various acoustic properties (spectral and temporal) of the Kannada diphthong /ɑɪ/ and /ɑʊ/.

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**Voice of a Trans Woman in Manobi Bandyopadhyay's  
A Gift of Goddess Lakshmi**

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**Abstract**

Apart from basic gender categories such as male and female, there is a third gender which refers to the community of transgender. These people are rejected and discriminated in the society in which they live. They are not accepted as common people. Their life is filled with struggle, tears and barriers and they are excluded and marginalized. Their life is different from that of ordinary people as they do not have a good repute in the society. In order to fulfill their basic needs, they beg and even sometimes are forced to work as sex workers. In 2014 the Supreme Court of India declared the transgendered persons as the third gender. This groundbreaking judgment paved a way for the transgender persons to gain recognition and have the privilege to enjoy their rights now days. Education shapes one's life and gives upliftment. Many transgender persons try to come out of their restricted cage to spread out their wings in flight. Only few transgender people like Manobi Bandyopadhyay have come out successfully breaking the shackles of the society. Education and family support alone have helped her to assert her identity and she has become a representative and voice of her community. This paper is an attempt to show how Manobi faces the struggles and comes out of the crisis to achieve greatness in the society.

**Keywords:** Manobi Bandyopadhyay, *A Gift of Goddess Lakshmi*, Transgender, Identity, Discrimination, Education.

Gender commonly refers to the differences between men and women. In literature it is referred as how individuals define themselves. The individuals are evaluated by others based on the gender. It is important to know how the gender works. It is difficult to face people when they look down on the sexuality. The lives of the transgender persons are terrible and are filled with barriers. They are left as orphans and tend to live an excluded life. Because of unemployment and lack of education, they are unable to lead a peaceful life. They are given the name hijras and are forced to work as sex workers. They even beg to balance their economic and daily needs. The society marginalizes them because of their different sexual orientation. They discriminate them because they consider homosexuality as shameful. Most of them struggle throughout their life. They have to move in the path of thorns.

Only people like Manobi remove away the thorns and moves in a clear way in the life. Ghoshal in “The Brave But Heartbreaking Journey of India’s First Transgender College Principal” points out, “Hijras as transgender people are called in India, are mocked for their mannerisms, feared for their dark powers and labelled as only suitable to begging for alms by singing and dancing. To dream beyond these stereotypes and aspire to a life of respect is a rare feat in a society that is unfair and prejudices out and out” (N. Pag). The term LGBTQ is used to refer sexuality and gender identity. Many organizations work for LGBTQ rights and they function nationwide like Human Rights India, some in informal way and legally funded. From 2014 transgenders in India are allowed to change their gender without surgery. They can have constitutional rights by registering under third gender. Some states protect them by offering housing programmes, welfare benefits, pension schemes and free surgery in the government hospitals. They are guaranteed voting rights as third sex. Educational institutions begin to accept transgender students. They have entered into the corporate fields, police force and are being acknowledged. There are many transgenders who have achieved in various ways. They have got good recognition in the society despite all struggles.

Lakshmi Narayan Tripathi also known as Laxmi is the first transgender person to represent Asia Pacific in the UN in 2008. She is the transgender rights activist, film actor in Hindi and a Bharathanatyam dancer. She represents her community and India internationally. She is the author of *Me Hijra, Me Laxmi*. Her auto biography is the tale of her struggle she has faced to become who she is now. Her family supports for her education and not for her sexual choice. Revathi, a trans woman, is the writer from Tamil Nadu. She is also an activist who works for the rights of the sexual minorities. She is the author of *The Truth about Me: A Hijra Life Story*. She is one of the first members of the hijra community to write a book in English.

The book *A Gift of Goddess Lakshmi* is the biography of Manobi Bandyopadhyay written by Jhimli Mukherjee Pandey. It is written in a way as Manobi narrates her life to Jhimli. Manobi was born under the name Somnath Bandyopadhyay, the youngest son in the middle class family on September 23, 1964. Believing that the birth of the boy will bring all wealth and prosperity, their relations and neighbours consider him as goddess Lakshmi born as a boy. It reveals the sexual change in her life. Somnath was a kind of a boy who is very industrious and topper at school. Right from childhood she has to struggle to have the body she wanted to have. Manobi had her education in Naihati’s Rishi Bankim Chandra College. She pursued her graduation in Jadavpur University. Manobi describes her journey towards self- identification, transformation from man to woman and the struggles she faces every day. As a teen ager she faces verbal insults and physical assaults from others. Her cousins and neighbours sexually exploit her. She has relation with many men and gets rejected. Though she is denied she has hope for future and moves towards her future endeavors. Right in the childhood Somnath identifies the girl in him. Being Somanth she wears her sister’s printed frocks, uses kohl and lip stick. She excels in her academics. It silences the comments that are passed on her at the sexuality. As a transgender she

faces the problem of sexual identity. While filling the application form in the college, Somnath marks male in the gender column as there was no option for transgender.

Manobi faces struggles in the process of transformation from Somnath to Manobi. She longs to change her sex as she does not want to be identified as a homosexual. Because of hormonal treatment and scalpel therapy, she has side effects and black acnes. Looking at the sexuality people consider that Manobi does not deserve identity in the society. But she breaks their thoughts by completing her Ph.D. in 2005. She gets the Principal post of Krishnagar Women's College in 2015. People tease, cheat, make fun of Manobi and discourage her growth. She differs from other transgendered people by her academic achievement. An article in *Hindustan Times* states, "India's first transgender Principal, Manobi's tale asserts that merit is the only equalizing factor in an unequal fight. Now well known for her achievements, she often wonders at how education has created a marked difference between the trajectory of her own life and that of other transgender" (no page). She moves right in her path and reaches great heights. Longing for the sexual change, Manobi shares her feelings with the medical student, Indra Da who gets an appointment for her to meet the psychiatrist. The thirst of Somnath to change into a woman does not slow down. She meets Mainak Mukhopadhyay who encourages her. She has many helping and comforting hands with her in all odd situations.

Because of education and the timely help from kind hearted people, Manobi identifies herself in the society. Being Somanth she longs to be a woman and wants to have the womanly life. She feels like a woman trapped in a male body. Yearning to menstruate, she wants to know the strips of clothes which are washed and dried privately. In her privacy she makes a similar sanitary napkins and tie around her genitals to have fake periods. As Somnath, she has to fight between the body she has and the body she wanted to have. Manobi is psychologically affected. Behavior of the people hurts her. They throw the paperweight on her chest and check her body parts by looking down at her dress. She becomes a sex toy for the people around her. Among all the struggles she moves forward to pursue her graduation. She faces insults and gets funny comments when she moves to Naihati's Rishi Bankim Chandra College. Bandyopadhyay shares:

Some started clapping their hands in glee when they saw me, some just whistled and catcalled and soon taunts filled the air. I hadn't expected this scene. In school, I had faced ridicule once in a while but my friends in general liked me. I was shocked at such a reaction but something inside told me to brace myself to face this and not display any sign of weakness. (40)

Towards the journey of self-identification, Manobi independently publishes India's first transgender magazine *Abomanob* meaning subhuman, the status given to the transgendered persons by the society. It contains interviews of transgenders. It throws light on health and hygiene issues of the transgender people. It explores their living environment, the language they speak, love, sex and

castration. In order to prove herself, she starts writing articles for publication in *Malini*, the first Bengali women's magazine. She explores her desire to become a journalist with the help of Arunoday Bhattacharya, her Bengali teacher. She changes her dressing style from unisex clothes to accessories like scarves and sunglasses. When she writes in *Aajkaal*, people treat her with respect and it thrills her. She feels academics bring everything to her. The psychology and the struggle of the transgender are understood through the life of Manobi. She wants to laugh loudly, eat and go out with friends. But all these are denied because of her sexual identity. She yearns for a partner on whom she could rest her head to feel light. She pursues her Post Graduation in Jhadavpur University. She enjoys freedom there because the atmosphere is filled with open minded social people. One of the greatest modernist poets Shankha Ghosh supports her to do sex change operation. He advises her to aim for the highest intellectual exchange and to come out of her mental depression. Enrolling in M.Phil., she starts working as a researcher at Pratibha Agarwal's Natya Shodh Sansthan. She works as a part time lecturer in Sri Krishna College for the salary of Rs. 125. Then she gets the teaching post at Patulia Boys School.

Manobi faces discrimination when she becomes a teacher. The people nearby her school come around to look at her in different attire and her feminine nature. As dancing and make up are quite natural for the transgendered persons, Manobi joins Manjushri Chaki Sarkar's group. She appoints her transgender friend Jagadish to teach dance. She starts Ardhanarishwar Natya Sanstha, a dance troupe to bring out the creativity among students. Education helps her to shatter the barriers that society had built around her. Bandyopahyay states, "In many ways I consider myself far more fortunate than transgendered people like Jagadish. If my family had not supported me despite my 'oddity' and forced me to excel in studies, God knows where I would have ended up" (75). Education shapes Manobi as what she is today. It helps her to represent her community.

Manobi's career as a College Professor was difficult. She finds hard to cope with the people who point out her sexuality and assault her physically. They press her nipples hard and pull her hair to check whether it is real or a wig. When she screams out of pain, they shut her mouth. Despite all difficulties she pursues her teaching profession. Unlike other transgendered persons, Manobi gets education through her family support. Bandyopadhyay tells, "Once again, I realized that despite the reservations I had expressed about my parents and sisters opposing my sexuality, I could not deny their contributions to my life. Had they not kept a strict eye on me and pushed me to complete my education and focus on my career, who knows where I would have ended up?" (114). In the first attempt to have sex change operation, Manobi came out of the operation theatre. In 2003 Manobi collects enough money and steps to do the operation with positivity. By the treatment of Dr. Khanna, she gets transformed from Somnath to Manobi, a trans woman. When she finds curves in her body, she feels her soul has found the body that has been denied to her for long years. Manobi gets cheated by Samarjit. She files case against him. By nature she is religious and optimistic. She prays to Lord Shiva. She faces lot of sittings and hearings in the court. Bandyopadhyay points out, "I asked God why he had created me like this? What have I done to deserve this karma! Eventually I felt at peace" (122). After long struggle she leaves it in the hands of

God. Her faith in Swami Vivekananda, Ramakrishna Paramahansa and Sarada Devi heal her pains and pulls her out of all struggles. Tagore's songs give her a constant inspiration and encouragement.

The transgender persons suffer to get identity and reservations till they are declared as socially back ward. Bandyopadhyay states, "The April 2014 judgement of the Supreme Court, recognizing transgendered people as a third gender and safeguarding their equal rights under the Constitution, was, to use an understatement, a landmark decision" (115,116). It safeguards their rights and equality under the constitution. It gives them recognition in the documents as Other, Transgender and Third gender. They have fundamental rights to change their gender. Manobi suffers in the name change. All her academic certificates bear the name Somanth Bandyopadhyay except her doctoral degree which bears the name Manobi Bandyopadhyay. By losing many years of seniority she convinces the state's higher education department that both Somanth and Manobi are same. Pritam Pal Singh in an article titled "Transgender moves Delhi High court for name change in Certificates" states "The NALSA judgment had declared transgenders as a 'third gender' and a back ward class entitled to reservations" (no page). There is a long way for such people to be accepted by the society.

The thirst to get identity made Manobi to apply for the post of Principal. With sixteen years of experience, a doctoral degree and the designation of Associate Professor she applies for the post in response to the state advertisement. Her publications of two books and hundreds of newspaper articles add points to API score. On March 2015 she becomes the Principal of Krishnagar Women's College. She faces triumph in her life when she becomes India's First Transgender Principal. People from clubs and institutions felicitate her. Manobi has been appointed as the Vice Chairperson of the transgender development board established by West Bengal government. She supports for the LGBTQ community and the human rights struggle. All her hard work and struggles lead her to taste the fruit of success. Out of all restrictions with family support and education, she enters into the world of reputation and fame. Only few people like her are able to come out and shine in the world. The society must give them support and good recognition. Manobi stands as a role model for many people especially the transgender persons. Her life inspires them to come out of restrictions. The discrimination towards the transgenders should come to an end. They must be respected and identified in the society.

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## **Phonological Variations between Odia and Sambalpuri: Optimality Theoretic Approach**

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### **Abstract**

This paper attempts to study the phonological variation between Odia and Sambalpuri, a variety of Odia using the Optimality Theoretic framework (Prince and Smolensky, 1993). Since Sambalpuri is a distinctively different variety, the paper primarily considers and discusses three phenomena, (i) the epenthesis of /r/ in the coda position in Sambalpuri verbs, (ii) the deletion of vowels (both monophthongs and diphthongs except /aɪ/) and (c) the lack of open syllables which makes Sambalpuri strikingly different from Odia Phonology. The phonological changes in Odia construction such as epenthesis of /r/ as in /bɔlɪba:/ > [bɔlba:r] ‘to roam’ and deletion of a word-medial and word-final vowel as in /pɔ.ɖɦɪ.ba:/ > [pɔɖɦ.ba:r] ‘to study’ and /b<sup>h</sup>ɔlɔ/ > [b<sup>h</sup>ɔl] ‘good’ respectively in Sambalpuri show how Sambalpuri prefers closed syllables while Odia prefers Open syllables. In this paper, we try to put forth, examine and analyse the differences and similarities between the varieties using the OT approach in order to exhibit the difference. In addition to the changes which make the syllables of Sambalpuri different from those of Odia, other phonological changes such as Vowel harmony are also observed in certain constructions of Odia words. For instance when /sɔɪba:/ > [sɔɪba:r] ‘to sleep’ the vowel /o/ becomes harmonious with the following high vowel /ɪ/ and raised to /ʊ/. However, the diphthong /aɪ/ is adapted without any harmony. Apart from some newly created constraints, some well-known constraints are also used like \*CODA, CONTIG-IO and IDENT (asp) to capture the phonological changes occurring when an Odia word comes in contact and is used in Sambalpuri.

**Keywords:** Odia, Sambalpuri, phonological variation, Phonology, Optimality theory.

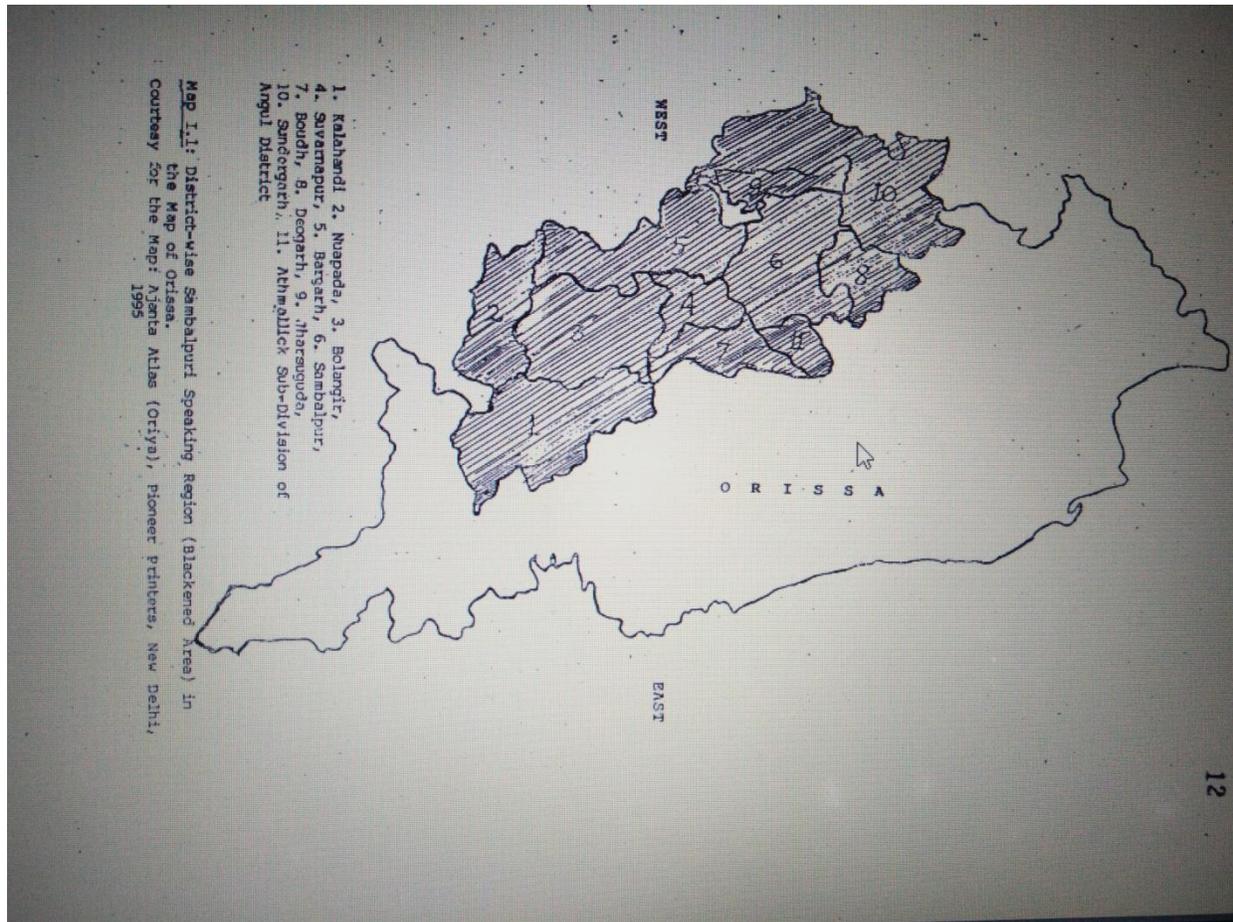
## 1. Introduction

Odia is an Indo Aryan language spoken in the state of Odisha and parts of Chhattisgarh, West Bengal, Andhra Pradesh and Jharkhand. It is also designated a classical language (2014) and has many variations, Mughalbandi being considered the standard one. On the other hand Sambalpuri can be considered a variety because it shares certain similarities with Odia words but one must also keep in mind that it heavily influenced by Awadhi, Chhattisgarhi and Bagheli ([muḍri] < /muḍri/(ring), [ bəḍba] < /bəḍba/(commit) are a few words borrowed from Chhattisgarhi and [pol] < /pol/ (bridge) and [cɪkən] < /cɪkən/ (slippery) are borrowed from Awadhi. Sambalpuri is spoken in Western Odisha and comprises the districts of Kalahandi, Nuapada, Bolangir, Suvarnapur, Bargarh, Boudh, Deogarh, Jharsuguda, and Sundergarh and in the border areas of Chhattisgarh. Sambalpur became a part of Odisha in the year 1905, before which it was a part of the Central Province (Sahu, 2001).

### 1.1 Language Contact

There are two types of language contact: direct and indirect; and to be able to differentiate between them we need to take the help of open and close class categories. When only open class categories are borrowed it is called indirect language contact, open class words are generally the lexicon and vocabulary of the language. Idioms and free floating words such as interjections and exclamations can also be borrowed without changing the structure of the language. The prototypically closed classes — morphology and syntax — are only affected if the type of contact is direct and intense. The reason for this is simple: speakers do not alter closed classes unless there is strong exposure to a new system. This means that a degree of bilingualism is necessary in a situation of face-to-face contact for the elements of one language's closed class to penetrate that of another language (Thomason, 2001).

It is believed that linguistically and culturally Sambalpuri people are more similar to Chhattisgarhi people than the Odia people (Sahu, 1982). Unlike Odia, Sambalpuri is a consonant ending language. This paper will use the Optimality Theory framework and show the phonological variation between the two varieties and attempt to explain why they exist.



Source: Sahu, Gobardhan. '*Generative Phonology of Sambalpuri-A Study*'. PhD thesis. Sambalpur: Sambalpur University, 2001.

The map above shows the location of Sambalpur and other Sambalpuri speaking regions in Western Odisha where Sambalpuri is spoken.

## 2. Research Questions

The paper aims to answer questions such as

1. What are the phonological changes occurring between Sambalpuri and Odia due to language contact.
2. Why is there an insertion of /r/ in the coda position at the end of the word in Sambalpuri words?
3. Why does the medial vowel get deleted in most syllables/words in Sambalpuri words?
4. Why does the last vowel present in the Odia word get deleted in most Sambalpuri words?

### 3. Literature Review

This paper talks about how the phonology of Sambalpuri is different from Odia and it tries to analyze the different phonological processes that make Sambalpuri different from Odia. One of the processes that we see is vowel deletion which is extremely prevalent in Sambalpuri. There are many reasons for vowel deletion one of them is when two consecutive vowels occur. This is dispreferred cross linguistically. This can be resolved by either deleting the first vowel or the second vowel according to the requirement of the language. Vowel deletion under hiatus can also be accompanied by compensatory lengthening. Vowel deletion can also occur between consonants and this is called Syncope which can be seen in many Sambalpuri verbs. Deletion can also target vowels at the absolute edges of words, usually when the affected syllable is unstressed or in some way non-prominent, this is yet another phenomenon which can be seen in Sambalpuri words. This is called Apocope and results in a word final closed syllable (Harris, 2011). The paper by John Harris on Deletion gives a very good insight into the different kinds of vowel deletion and under the contexts they appear. This paper aims to understand all the phonological variations occurring in Sambalpuri using the Optimality theory framework. Since OT is a considerably new framework there is hardly any work done in Sambalpuri. . *A Phonological Study of Sambalpuri* by Madhab Sahu (1982), *Evolution of Sambalpuri Language and its Morphology* by Ashok Kumar Dash (1990) and *Generative Phonology of Sambalpuri- A study* by Gobardhan Sahu (2001) are some of the works available on the phonology of Sambalpuri. They have served as a basic reading for this paper as the researcher is not a native speaker of the Sambalpuri language. These works show the phonological and morphological differences in between Odia and Sambalpuri but none of them have shown the differences using the optimality theory framework and that is what this paper attempts to do since OT is the most popular method used in phonology these days.

### 4. Data and Discussion

#### 4.1 Word Medial Vowel Deletion

The medial vowel gets deleted when an Odia word is borrowed in Sambalpuri as Sambalpuri prefers closed syllables.

ODIA	SAMBALPURI	GLOSS
(a) /pɔd <sup>h</sup> ɪba/	/paɖ <sup>h</sup> bar/	“to study”
(b) /gaɖ <sup>h</sup> eɪba/	/gaɖ <sup>h</sup> bar/	“to bathe”
(c) /hɔsɪba/	/hɔsbar/	“to laugh”
(d) /bɔɪɪba/	/bɔɪbar/	“to roam”

(e) /ra:nd <sup>h</sup> ɪba/	/ra:nd <sup>h</sup> bar/	“to cook”
(f) /k <sup>h</sup> eɪɪba/	/k <sup>h</sup> eɪbar/	“to play”

#### 4.2 Exceptions to Word Medial Vowel Deletion

ODIA	SAMBALPURI	GLOSS
(a) /k <sup>h</sup> aɪba:/	/k <sup>h</sup> aɪba:r/	“to eat”
(b) /ga:ɪba:/	/ga:ɪba:r/	“to sing”
(c) /paɪba/	/paɪbar/	“to get”
(d) /haɪ/	/haɪ/	“yawn”
(e) /gai/	/gai/	“cow”

Here the vowel gets deleted word medially, the probable reason is that since Sambalpuri words prefer to end with consonants, the syllables also prefer to be closed syllables. There are exceptions to this case where certain adjacent vowels do not get deleted and are used as such. The adjacent vowels /aɪ/ is present in Odia words and remains as such when adapted in Sambalpuri. The vowels are not deleted and there is no harmony. The reason behind this is maybe that /aɪ/ is one of the diphthongs present in Hindi and hence that makes it acceptable in Sambalpuri as it is influenced by Awadhi and Chhattisgarhi.

#### 4.3 Vowel Harmony

ODIA	SAMBALPURI	GLOSS
(a) /soɪba/	/suɪbar/	“to sleep”
(b) /k <sup>h</sup> oɟɪba/	/k <sup>h</sup> uɟbar/	“to search”

All the above examples also show insertion of the consonant /r/ word finally in Sambalpuri words. Here the vowel /o/ whenever succeeded by the vowel /ɪ/ becomes the vowel /ʊ/ due to vowel harmony.

#### 4.4 Word Final Vowel Deletion

ODIA	SAMBALPURI	GLOSS
(a) /b <sup>h</sup> əɭə/	/b <sup>h</sup> əɭ/	“good”
(b) /baɟ <sup>h</sup> ə/	/baɟ <sup>h</sup> /	“tiger”
(c) /kukurə/	/kukur/	“dog”

(d) /loko/	/lok/	“people”
(e) /gəc <sup>h</sup> ə/	/ga:c <sup>h</sup> /	“tree”
(f) /mac <sup>h</sup> ə/	/mac <sup>h</sup> /	“fish”
(g) /p <sup>h</sup> əl ə/	/p <sup>h</sup> əl/	“flower”

Here the final vowel gets deleted when a word is borrowed into Sambalpuri. This happens because like Chhattisgarhi and Awadhi, Sambalpuri also prefers closed syllables.

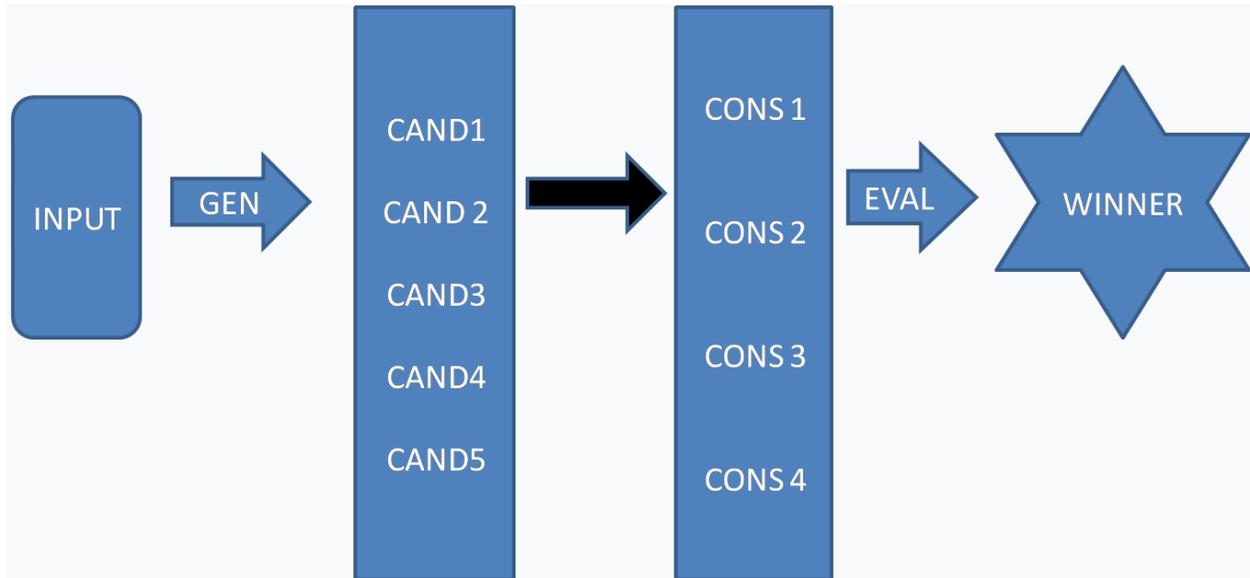
## 5. Methodology

The data for this research has been collected using both primary and secondary sources. The informants for collecting the data on Sambalpuri are the students of University of Hyderabad and The English and Foreign Languages University. Data has been collected from 3 boys and 1 girl all of whom are in the [18 -25] age group. The secondary sources are all the relevant work on Odia and Sambalpuri phonology like *Phonological Study of Sambalpuri* by Madhab Sahu (1982), *Evolution of Sambalpuri Language and its Morphology* by Ashok Kumar Dash (1990) and *Generative Phonology of Sambalpuri- A study* by Gobardhan Sahu (2001) and *Optimality Theory* by Rene Kager (1999) which have been published.

### 5.1 An Overview of OT

The Optimality theory framework was given by Prince and Smolensky in the year 1993. OT or more commonly known as Optimality Theory is a concept in generative phonology which was brought into the picture as a response to a “conceptual crisis at the center of phonological thought” (Prince and Smolensky, 1993). This theory became popular by Prince and Smolensky’s book *Optimality Theory: Constraint Interaction in Generative Grammar*. OT is used not only in phonology but also in other fields of linguistics like syntax, historical linguistics, semantics and sociolinguistics. Alan Prince and Paul Smolensky are considered to be the pioneers of OT but it was expanded and explained in a structured way by John McCarthy and René Kager respectively. It is a constraint based approach and the constraints in OT are universal in nature, can be violated and their ranking can be changed depending on the language. The major components of OT are LEX, GEN, EVAL and CON. However, CON consists of two types of constraints: Markedness and Faithfulness. Markedness constraints demand that the output should be well formed whereas the Faithfulness constraints demand that the output should resemble the input. A tableau is created which has grammatical or phonological constraints which are ranked depending on the structure of the language. The ranking is not universal. The constraints are violated by the underlying representations of the surface form and the input candidate which incurs the least violation is chosen as the optimal output candidate. If the constraints which are high ranked are violated it is considered a fatal violation and is represented by this (\*!) symbol.

## 5.2 A diagrammatic representation of OT



## 6. Optimality Theoretic Analysis

### 6.1 r- Insertion at the end of Sambalpuri Verbs and Word Medial Vowel Deletion

**/pɔɖh iba/ changes to /pɔɖh.bar/ in Sambalpuri.**

This phenomenon here is an example of Syncope. Syncope is the loss of a vowel or consonant from the interior of the word. Vowel deletion is a syllable-based condition and occurs when the structure of the syllable is not preferred by the language being discussed. The other phenomenon being discussed here is the addition of /r/ at the end of all Sambalpuri words. This phenomenon is called paragogic which is the addition of a sound at the end of the word (usually a vowel but consonants can be added too). The addition of a vowel is cross linguistically accepted and is seen in Dravidian languages like Tamil and Telugu too. **Examples** /eg/ (egg) in English becomes /egʊ/ because Telugu words prefer to have open syllables. Japanese syllables also traditionally end in a vowel or /n/ so when a foreign word is adopted it automatically has a paragogic effect: ‘hotel’ becomes ‘hoteru’ as /r/ is the default epenthetic consonant used intervocalically in Japanese.

The constraints used are \*V]σ, r]#VERBS, IDENT(asp) and \*CODA

**\*V]σ:** There must be no vowels at the end of the syllable.

**r]#VERBS :** Verbs in this language must end with a /r/ word finally.

**IDENT (asp):** The feature aspiration must be present in the input and output segments. (Kager,1999)

**\*CODA :** The syllable must have no coda. (Kager,1999)

Here the input is from Odia/pɔɖʰ ɪba:/ and it becomes /pɔɖʰ ba:r/ in Sambalpuri.

/pɔɖʰ ɪba:/	*V]σ	r]#VERBS	IDENT (asp)	*CODA
a. pɔ.ɖʰ ɪ.ba	***!	*		
b.  pɔɖʰ.bar				**
c. pɔ.ɖɪ.ba	***!	*	*	
d. pɔɖ̣.bar			*!	**

The first candidate violates the constraints \*V]σ and r] #VERBS because each of its syllables ends with a vowel and it does not end with /r/. The third candidate violates the constraints \*V]σ r]#VERBS and IDENT (asp) as it does not have the aspiration feature intact. All of the above candidates violate higher ranked constraints they cannot be optimal candidates. The optimal candidate in this case is b) because it only violates \*CODA which is lower ranked.

### 6.2. /kʰ aɪba/ in Odia becomes /kʰaɪbar/ in Sambalpuri

/kʰ aɪ.ba:/	r] #VERBS	IDENT (asp)	*CODA
a) kʰ aɪ.ba	*!		
<b>b)  kʰaɪ.ba:r</b>			**
c) kaɪ.ba	*!	*!	
d) ka.bar		*!	*
f)kɪ.bar		*!	*

The higher ranked constraint \*V]σ is not used in this table because this table shows the phenomenon where the adjacent vowels /aɪ/ do not get deleted and are borrowed as such. This is the exception to the rule in Sambalpuri.

Candidates a) and c) violate the constraints- r]#VERBS as Sambalpuri verbs end with /r/ but these candidates do not. Candidate d) and e) violate IDENT (asp) as the feature aspiration is not present in them. These candidates violate higher ranked constraints and cannot be the optimal candidate. The candidate who incurs minimal violation is candidate b) and hence it is the optimal candidate. It violates a constraint \*CODA but since it is lower ranked it does not make a difference.

### 6.3 /kʰ eɪba/ in Odia becomes /kʰ eɪbar/ in Sambalpuri.

/k <sup>h</sup> e[ɭ]ba:/	*V]σ	r] #VERBS	IDENT(asp)	*CODA
a) k <sup>h</sup> e.[ɭ].ba:	***!	*!		
<b>b)  k<sup>h</sup>eɭ.bar</b>				**
c) kel.ba:r			*!	**
d) k <sup>h</sup> e[ɭ].ba:		*!		*

The candidates a) violate the highest ranked constraint \*V]σ thrice as there are open ended syllables in each word. Candidates a) and e) violate the constraint r]#VERBS as they being verbs must end with /r/ but that is not the case. Candidate c) and d) violates the faithfulness constraint IDENT(asp) and also the constraint \*CODA. The optimal candidate in this case is b) as it incurs minimum violation by violating the lowest ranked constraint \*CODA twice. Since it is lowest ranked its violation does not affect the candidate much.

Sambalpuri like Awadhi and Hindi does not have /ɭ/ and hence in order to replace it from the borrowed Odia words it uses the closest equivalent /l/.

## 6.4 Vowel Harmony

### /soɪba/ becomes /soɪbar/ in Sambalpur

Here we get to see the case of regressive assimilation of vowels which happens from right to left and here the preceding sound is affected by its following sound. The vowel /ɪ/ affects the vowel /o/ and makes it a high vowel /ʊ/. This is called vowel harmony.

/soɪba/	Hiatus-Raising	r] #VERBS	CONTIG I-O	IDENT I-O
a) soɪ.ba	*!	*		
<b>b)  soɪ.bar</b>				**
c) sɪ.ba:		*!	*!	*
d) sʊ.ba:r			*!	***

The constraints used are Hiatus Raising, r] #VERBS , CONTIG-IO and IDENT-IO

Hiatus Raising: In V1 and V2, maximize the height of V1. (Kager, 1999)

CONTIG I-O: The scope of this constraint has been increased and instead of no medial epenthesis and deletion the constraint here penalizes deletion and epenthesis but spares segment replacement. (Kager, 1999)

IDENT I-O: There must be correspondence between the segments of the input and output. (Kager, 1999)

Candidate a) violates the highest ranked constraint Hiatus-Raising as /o/ is not a high vowel. Candidate c) violates r]#VERBS as it does not end with /r/ being a Sambalpuri verb. Candidates c) and d) violate CONTIG I-O as there is medial epenthesis and deletion of a vowel. These candidates violate the higher ranked constraints and are hence not optimal candidates. Candidate b) is the optimal candidate as it incurs minimum violation by violating the lowest ranked constraint IDENT-IO.

### 6.5 Word-final Vowel Deletion

Also known as Apocope, this occurs at the end of word and refers to the deletion or loss of a sound usually a vowel and most likely the unstressed vowel. This happens due to syllabic requirements of the language. Sambalpuri being a consonant ending language deletes the word final vowel from Odia words in order for it to fit to the requirements of the concerned language.

#### /bag<sup>h</sup> ɔ/ becomes /bag<sup>h</sup>/ in Sambalpuri

/bag <sup>h</sup> ɔ/	*V]σ	IDENT(asp)	IDENT I-O
a) bag <sup>h</sup> ɔ	**!		
<b>b)  bag<sup>h</sup></b>			*
c) ba:g		*!	**
d) ba:gɔ	**!	*	*

When Odia nouns are adapted in Sambalpuri then the last vowel is deleted in order for Sambalpuri words to have a coda.

Candidate a) and d) violate the highest ranked constraint twice because they are disyllabic words which end with a vowel and \*V]σ constraint says that the syllables must not end with a vowel. Candidate c) violates IDENT (asp) because it does not have the feature aspiration. Candidate b) is the optimal candidate as it incurs minimum violation by violating only the lowest ranked constraint IDENT I-O.

### 7. Conclusion

Sambalpuri is a very good example of how contact induced changes affect a language. Language contact happens when two languages are in close proximity to each other over a long period of time. Earlier Sambalpur was part of the Central province but later in 1905 it became a part of Odisha and hence it has a lot of contact induced changes. It has been influenced by Odia over the years and acquired a lot of its characteristics and it has also been influenced by Awadhi and Chhattisgarhi. Sambalpuri has borrowed a lot of words from Odia but has simultaneously tried to maintain its syllable structure. In the case of verbs where Odia verbs ends with a vowel Sambalpuri verbs prefer to end with a consonant and hence add a /r/ or rhotic consonant at the

end of all verbs. In case of nouns, Odia being an abugida (alphasyllabary writing system) script ends with an inherent /ɔ/ sound in most cases. Sambalpuri deletes this /ɔ/ sound and prefers to end with a consonant. It also deletes vowels word medially and the /l/ in Odia is replaced by the /l/ in Sambalpuri

### 7.1 Limitations of the Study

This paper focuses only on some phenomena occurring when Odia words are borrowed into Sambalpuri. Vowel deletion and consonant insertion are mainly focused on. There may be many more changes happening which this paper hasn't talked about due to time constraints. For example what kind of changes takes place when the roots of the words are native and when they are non-native. This can give future researchers an idea about how to go about doing further research by answering some vital questions about the phonology of Sambalpuri.

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## **The Scent of the 'Other' Side: The Discourse of Alterity in *Othappu***

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The paper attempts to study the othering confronted by Margalitha, the woman protagonist in *Othappu*, the fictional work of Sarah Joseph, the feminist-activist writer of Malayalam, which has been translated to English as *Othappu: The Scent of the Other Side* by Valson Thampu. As the English title tells, it spreads the fragrance of the 'other side', its covered presence, its unexpressed wishes, its complexity of emotions, its unpredicted springings, its soothing solace, its peaceful confrontation and so on, which often remain unmarked.

Margalitha renounces her life to join the convent of nuns and through a similar act of renunciation, ceases to be a nun. Leaving the life of an ordinary woman, she embraces the 'other' one, though elevated in hierarchy, of spirituality. Realizing the lie she live out there for years, decides to step out of the space of that institutionalized othering, she reaches back, not to her previous life, but to face yet another 'othering' of repulsion. Both the experiences take her through conflicts of self-alienation which ultimately problematizes and redefines her own self and identity, even making her constantly engaged in disputes on identity and alterity. Thus, the search for self and identity, both in the accepted and the deviant states of life, tangled in between passion and desire traverses the progress of the narrative resulting the subversion of standardized and binaries. The social discourse of plurality which has been challenged by the mounting intolerance, can be seen met with the sense of feminine subjectivity shown by Margalitha in her search for self, pursuing the multiplicity of existence.

The discourse of other is widely discussed in the fields of philosophy and literature in the early years of feminist movement. The androcentric world takes 'man' and 'manly' as standard criteria for acceptance and recognition. His craze for conquering and exploitation has psychological reason as well. It is to surpass the life-giving bliss of nature and woman that he aspires for developmental activities. The entire existence of humanity has been centred upon the being of male and it has been he, who defines woman in a relative term. She lacks any of

autonomous standards and acts upon what he decrees, as Simon de Beauvoir, the French feminist philosopher stated half a century back as, “She is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the absolute- she is the other” (714). Later Sherry B. Ortner has examined the cultural alienation of woman on account of the biological, sociological and psychological constructs and has observed that in any culture where external nature has been treated as devalued, woman also is seen degraded (71). In *Othappu*, the reinventing of the values of feminine and the nature can be seen emphasized when the protagonist invents herself and reinforces her relation with nature, which is capable of elevating the status of the both.

The novel exposes the self- elected life of Margalitha, the reverend nun, along with Roy Francis Karikkan, the popular and respected priest, who step out of the religious orders as they found incapable to pursue the spirit of their calling gratifying the calling of their conscience. Though belonging to entirely different familial settings, both the characters get unified as they share the othered existence, one that of a woman and the other that of a Dalit. From the plenteous life of an enclosed domestic security, Margalitha puts on the habit of a nun to serve the suffering and downtrodden ones, accepting a self-conceived othering, away from the ordinary life of ebb and flow. Within the religious walls of awful respectability, it can be observed, that she meets with yet another kind of othering, though enjoying a rather high propriety conferred upon, still being marginalized from the hegemonic hierarchy of priesthood. The secondary identity she experienced in her previous life gets deepened when discriminated against priests in privileges like offering holy Mass. Her strong individualistic self realizes this pious world too contradicting her very concept of service and self-actualization.

Against the monolithic religious concept of spirituality as a state of awareness accessible only for men, the heroine pursues her spiritual life of self-actualization deviating from the smooth and easy way of established institutions. It is her revolutionary consciousness that enables her to listen the call of her spirit as well as the call of her body as two complementary aspects of worldly existence. And though they live together later, she never feels it essential to have his support or approval to follow her mission of self-actualization. While the institution of religion demands celibacy as the foremost of the vows for the priests and nuns, Sarah places *Othappu* as a counter discourse of green spirituality. As Mary Mellor, the renowned ecofeminist theorist emphasizes: “The first is the problem of an image and Language of God that is exclusively male. The second is the division between body and soul (representing also mind and intellect) ... The third aim is to reclaim women’s spiritual experience and history and the fourth is to create new theology and rituals” (52).

In the “Introduction” to the work Jancy James commends on the author as, “she proposes alternative models of keeping faith and subverts the traditional notion of ‘othappu’ into a

movement that lays the foundation for a new liberating spirituality and a new humane vision”(xxi). The term ‘othappu’ being the Christian dialectic form of Malayalam, meaning ‘to set a bad example’ that may cause people to deviate from true way of faith. The attempts to subvert the cultural binaries of male domination by the self-assertive feminine is strongly revealed through the words of Sister Jereemia when, with her co-nuns offered the Mass secretly at night, and was demanded to confess her blasphemy before Mother Superior,

‘You have no authority to offer the Eucharistic sacrifice to God.’

‘God has accepted mine.’

‘How do you know?’

‘I know, exactly the same way as all priests know’. (*Othappu* 152)

It opens to be a revelation to Margalitha to meet Father Augustine, the priest of the woods and Brother Manikyan living among the workers assisting their basic needs for a livelihood. She gets surprised at the poor offer the Mass in the woods according to the black liturgy of the marginalized. *Othappu* tells: “Margalitha felt a rare happiness at exalting the food of the poor, wrapped in smoked leaves, to the status of the immaculate host. Water and boiled tapioca too could become the body and blood of Christ” (151). She apprehends the meaning of true service and true humanism by caring Nanu, the little orphan in the small hut of the Father and realizes the supreme ecstasy of human life in the lap of nature nourishing both mind and body.

Val Plumwood, the Australian philosopher, traces back to classical theorist, Plato to see the root of dualism as form/ body where, the lower element represents the woman, proposing that nature too, lacking the element of form, as devalued and mean (69-103). Associating spirituality with the natural surroundings and with the working class people of degraded bodies tend to subvert the discourse of culture domination over nature. Going back to nature’s serenity by the Father and her joining him can be seen metaphoric of moving away from the teachings of huge monasteries of vested political interests.

It is only after leaving the cloister, fully convinced of her decision, it occurs to her the real renunciation of worldly pleasures and the real confrontation of worldly pain. The repulsion she faces at her home and in the society makes her travel as no one. Living amid harsh scandals and poverty, she remains with the same courage of determination that motivated her to step out of her home. While living with Karikkan, the predicament of the ‘othering’ of body from the soul challenges her and while mending her torn out clothes, she contemplates, “could soul be the attire of the body?” (216). If one’s being is solely defined by the soul, why should the codes of morality matter for its clothing, that are always insignificant for the soul, she gets confused to think soul and body as separate entities. “Rules are broken a thousand times in the realm of the

soul. But the body is shackled in canons and codes. The soul does not subject itself, unlike the body, to prescriptions of any kind. It is the body, not the soul that is hanged to death” (*Othappu* 216).

Feminist theories generally assume that what woman experiences, what woman sees as reality, what woman takes as her knowledge, what woman perceives as future vision are all fundamentally different from the hegemonic view of the androcentric society. There are interpretations pointing out the ‘othering’ of woman as caused by the physical peculiarities of as menstruating, gestating, lactating and birthing in contrast with the abilities of a man (Wilkinson, Sue. Celia Kitzinger 4). It is this misconception regarding her organic entity that made woman to deliberate her body as a thing to be ashamed of, countering which Starhawk “sees the spiritual as alive in us, where spirit and matter, mind and body are all part of the same living organism” (113). Only by the symmetric blending of mind and body can overthrow the conflicting question of alterity that makes the identity of the marginalized problematic.

One, who knows the holiness of life through the circularity of her bodily experiences cannot, but water the last seed of life for the sake of the entire humanity. The total negation of physicality is, for her, is tragically equal to the total denial of life itself. Margalitha’s personality too have the opposing urges, the calling of a nun confronting the calling of her womanhood, existing together. This togetherness of physicality and spirituality is asserted in the ‘Author’s Note’ to *Othappu*, “As a woman I came to know my spirituality through the experiences of my body. My spiritual seeking spread through my desires, sorrows, ailments, labour, weariness, anger and pleasure” (x). She declares, for a woman, her pregnancy, birthing, feeding and every month’s bloodshed are not purely biological and her spirituality lies in the pleasure of sexual intercourse and in the birth pain (x).

And even after giving up her habit, Margalitha never renounces the way of God, as shown by Christ, the lord. Living together with Karikkan she remains faithful to her soul, but he, though struggles hard to keep himself strong in his beliefs, and fails to his own self. Being spiritually tired of knowing her womb nourishing a new life, he flees to nowhere in search of an unseen God, to be saved from the harshness of conflicting soul. But she responds to the urges of her body, talks to the growing life within and at the same time involves in spiritual queries on serving the humanity, for the brimming up of the fullness of life. Sarah emphatically asserts, “for a woman, sexuality is not a matter of physical or mechanical indulgence. It is absurd to categorize these complicated experiences of the body and mind into opposing, abstract columns called sexuality and spirituality” and adds “the ‘Christ’ defined by man is not the ‘Christ’ defined by woman”(x).

The “othering” can be seen as comprised of binaries of which the latter part is treated to be lower, as one othered from the former, negating any possibility of complementary existence of interdependence. The conception of ‘othering’ works in terms of gender, caste, class, religious sector and ideology and totally establishes the spaces of power and powerlessness in the discourse. Sister Jereemia, Annamkutty, Yohannan Kasseesa, Rebekka, Naasthikan George, Father Augustine, Brother Manikyan and his Black seminary are all enjoying the rebellious and deviant status of ‘othering’. There is a web of binaries in terms of characters and contexts that makes the fiction iconoclastic and problematical. James observes in her ‘Introduction’ as, “The author justifies the iconoclastic turns of her characters by positioning them within binary forces and options. Sarah’s fictional world is founded on a web of crucial binaries in terms of situations, characters, their qualities and their behavior” (xxi).

It is this intertwining complexity of binaries of which the ‘other’ being illuminated that makes *Othappu*, enabled to propose an alternative life of truth against the hypocrisy of cultural institutions. Sarah’s characters are constructs to shatter away the binaries of dominance, the basic stone of conventional orthodoxy upon which hierarchy of power as well as the powerlessness of other are firmly built. They are seen constantly engaged in self-interrogation to find their identity and in a way innovates themselves to enjoy peace and happiness in a world of their ideology. The author, by vitalizing those who are othered rebelliously or forcibly, employs an added feminine meaning to the great service of humanity that culminates through recognizing the pleasures of body and of its faithful relation with external nature.

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## **A Postmodern Analysis of Alice Munro's Short Stories "Chance", "Soon" and "Silence"**

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The pluralist nature of Canadian society is known to all; with its two official languages—English and French— this becomes quite apparent. The writers often talk about the diversity of Canada in cultural and ethnic spheres. Multiculturalism is what the major theme of Canadian writers has been till now. The plurality of cultures in Canada becomes an emblem of central Canadian identity which is a sum total of multiple cultures. In this respect Canada becomes an open postmodern paradox as a nation in itself. Alongside this multicultural celebration has been a constant desire to locate a premise which can defend an individual Canadian identity. Since to invent a Canadian national identity has been an ongoing process with Canadian writers the literature they produce certainly could be looked from the prism of postmodern as one finds ample evidence of focus on ethnic groups and challenges to homogenous identity.

Alice Munro highlights the rootlessness of contemporary life and psychological upheavals which are commonly felt. Alice Munro's stories often blend ordinary and fantastic, a simple and significant pointer to the genius she has. The narrative usually is bound to be all-knowing and omniscient which lends us an understanding of the world and its circumstances. Her stories are often loaded with such vast knowledge that they cross the boundaries of traditional short stories as per many critics. The paradox in her application of the genre never-the-less does not make her work disagreeable, rather she has added a new dimension to short story of present era. Her experimentation with the short story within postmodernist framework can be defended in the following lines:

The questioning of literature's claim to truth, the blurring of reality and the play of textual pleasure not only result in the disruption of representation but also that of the postmodern. Instead of the postmodernism manifests itself in phenomena that defy classification, such as the abject or the sublime, and in forms that resist definition: such as the short story. To write when there are no strict rules of representation means that the writer works blind 'in order to formulate the rules of what will have been done' (Lyotard 1984: 81). In other words the postmodern is always in a state of becoming so that its common characteristics are partiality, incompleteness and obscurity. (March-Russell, 2009: 230).

The subject in Munro's short stories is people. She depicts private experiences. She invents, reinvents continuously the familiar material of her own small story and every next presentation is as fresh and unique as the first—a vision of multiplicity rules... as she herself says in an interview, "The complexity of thing— the things within things— just seems to be endless." ... "I mean nothing is easy, nothing is simple". (The New Yorker 2001). The stories in *Runaway* are mostly "subtle". Characters surprise with unanticipated reactions and changes, their radically different behavior which is usually stupid and self-destructive. Her characters are unresolved puzzles, a labyrinth which finds no exit. One major theme in her stories is feeling of loss and rootlessness reflected in impulsive emotional outbursts. The main characters suddenly discover a stream of emotion and change their lives abruptly and quickly. Though this hardly leads to an achievement of a right place. Her character remains complex and complicated and hardly all her characters are likeable. In spite of all her stories of *Runaway* are lucid and vivid. The *Runaway* stories follow repeatedly the theme of running away and usually it is not suitable and acceptable. In this paper her cycle of three short stories that is "Chance", "Soon", and "Silence" from the collection *Runaway* will be looked at from the prism of postmodern art.

### **Chance**

Juliet is the protagonist in this trilogy of short stories which reads like a novella. In "Chance" Juliet is a scholar reading classics. While travelling to British Columbia in order to start her new life as a teacher she meets a fellow traveler— Eric. The major part of the story is told as a flashback of events while she travels to Vancouver to teach Latin at a private school for girls. At the very beginning the story reflects upon the oddity of relationships as we are told about Juliet's friend and colleague Juanita with whom she goes out to watch a movie— Hiroshima Mon Amour, in which the female protagonist is in love with a married man. Juanita later on confesses before Juliet that she too is in love with a married man, the father of a student. Juliet somewhat charged by the confession of her friend and somewhat influenced by the movie frames a similar type of story for herself and tells Juanita that it was only because of his wife's ill health that she ended up the relationship. In this story also we find Munro intermingles the real and unreal. However, what she lies about to her friend soon turns out to be the reality of her life as she receives a letter from Eric whom she had met in the train to Vancouver. This leads to her visit to his home/place which reveals how the romance has already ensued between the two. As in the postmodern fiction here too we find a question mark on the very idea of truth and actual since for a reader it becomes really difficult to demarcate truth. Which can be further elucidated in the following lines:

In decentring narrative as the site of original meaning, postmodernism also calls into question the relationship between the narrative account and the world that it describes. At various times... critics have been alarmed by readers' apparent inability to distinguish between the real and the copy. In the age of mass media, though, this distinction becomes ever less tenable: 'When the age of mechanical reproduction separated art from its basis in cult, the semblance of its autonomy disappeared forever'.... (March-Russell, 2009: 226).

Further as Juliet travels to Horrace House she reads Dodds in the train the book she has already read before but as she opens the book now things appear to her both different and obscure. Things change their meaning.

She grew tired watching, and she picked up her Dodds, opening it just anywhere, because, after all, she had read it before. Every few pages seemed to have had an orgy of underlining. She was drawn to these passages, but when she read them she found that what she had pounced on with such satisfaction at one time now seemed obscure and unsettling. (Munro, 2006: 65)

Not only does the story become a comment on the multiplicity or duality of meanings other paradoxes also form the centre of the text as we can easily locate its function when Eric, being a fisherman who is supposed to work on boats, locates stars on the sky. He states:

“That’s your start,” he said. “Take the two stars on the side of the Dipper opposite the handle. Got them? Those are the pointers. Follow them up. Follow them, you’ll find the polestar.” And so on.

He found for her Orion, which he said was the major constellation in the Northern Hemisphere in winter. And Sirius, the Dog Star, at that time of year the brightest star in the whole northern sky. (Munro, 2006: 71-72)

Juliet then informs him about the Greek mythological beliefs associated with these stars. As she narrates:

She told him that Orion was blinded by Enopion but had got his sight back by looking at the sun.

“He was blinded because he was so beautiful, but Hephaestus came to his rescue. Then he was killed anyway, by Artemis, but he got changed into a constellation. It often happened when somebody really valuable got into bad trouble, they were changed into a constellation. Where is Cassiopeia?”

He directed her to a not very obvious W.

“It’s supposed to be a woman sitting down.”

“That was on account of beauty too,” she said.

“Beauty was dangerous?”

“You bet. She was married to the king of Ethiopia and she was the mother of Andromeda. And she bragged about her beauty and for punishment she was banished to the sky. Isn’t there an Andromeda, too?”

That’s a galaxy. You should be able to see it tonight. It’s the most distant thing you can see with the naked eye.”

... “Who was Andromeda?” he asked her.

“She was chained to a rock but Perseus rescued her.” (Munro, 2006: 72)

Here rational and irrational aspects are ironically juxtaposed which bear clear resemblance to the postmodern paradox. “The drift from logic to illogic recalls also the short story’s tendency towards mutability and the legacy of oral and romantic traditions” (March-Russell, 2009: 225). The narrative constantly shifts from past to present in an abrupt manner. The discussion from stars moves to Whale Bay—place where Eric lives— with a jump and culminates in the union of Eric and Juliet by Chance.

### Soon

“Soon” is the sequel of “Chance” however could be read separately as well. Munro is able to maintain the essence of the stories in connectivity and in parts too. Juliet comes to meet her parents and she brings along her daughter Penelope who is only thirteen months old and we are also told that Juliet is not married. She lives with Eric and together they have brought up this child. The story begins with the description of a painting which Juliet buys as a Christmas gift for her parents. Though this incident is a memory of past it connects the fragmentary past with the present visit of Juliet and this painting— I and the Village— opens the story with an assertion of disorder, unreliability and complexity which shrouds the existence but is celebrated in art (postmodern art):

Two profiles face each other. One the profile of a pure white heifer, with a particularly mild and tender expression, the other that of a green-faced man who is neither young nor old.... A hand that is probably his offers up, from the lower margin of the painting, a little tree or an exuberant branch, fruited with jewels.

At the upper margin of the painting are dark clouds, and underneath them some small tottery houses and a toy church with its toy cross, perched on the curved surface of the earth. Within this curve a small man (drawn to a larger scale, however, than the buildings) walks along purposefully with a scythe on his shoulder, and a woman, drawn to the same scale, seems to wait for him. But she is hanging upside down. (Munro, 2006: 87)

Juliet already knows the strangeness of her family –Sam and Sara— from the rest of the society to which they belong however the visit illuminates her about her own oddities and breaks with social norms such as – she is a mother of thirteen months old baby girl and has not been married yet, lives with the father of the girl and one more important aspect of her life is that she is a non-believer— a woman who believes all established religions are sham. These aspects of her life are revealed in her conversation with her father who has to quit his job because of her and also when she finds her Christmas present kept upstairs “leaning against the wall.... Face out.” (Munro, 2006: 97). Kept away from the gaze of people particularly Irene –the helper who keeps her parents’ house— because her father probably thinks “it would disturb Irene” as her mother tells her later. Afterwards a conversation with Don— the minister and friend of Sara who questions her about her faith and about her daughter also reveal her disbelief:

“...Which church do you go to in Whale Bay?”  
“We don’t go. We don’t go to church.”

“Is there not a church of your sort handy?”

Smiling Juliet shook her head.

“There is no church of our sort. We don’t believe in God.” (Munro, 2006: 119)

As postmodern questions all the notions of grand narratives including that of religion similarly Juliet becomes a physical embodiment of the postmodern.

### **Silence**

In “Silence” Juliet is a middle aged woman who longs to see her daughter and to meet her she travels from Buckley Bay to Denman Island. Her daughter— Penelope— is twenty years old and she has “been on a retreat” for six months at the spiritual balance centre. Juliet works for the Provincial Television Channel “interviewing people who are leading singular or notable lives and deftly directing panel discussions on a program called *Issues of the Day*” (Munro, 2006: 126). She is eager to meet her daughter however conceals her emotions in front of others. With a complete break in the text Penelope’s message to Juliet figures which says, “*Hope to see you Sunday afternoon. It’s time.*” (Munro, 2006: 128). Juliet hopes that it meant time to come back home but still she leaves it up to Penelope to decide. With the help of directions provided by Penelope Juliet reaches in front of a church. She enquires about her daughter and is greeted by a woman named Joan. When Juliet asks her about a note from Penelope, Joan informs her that Penelope is not there and she cannot tell her where she has gone, she tells her:

“I can’t. I don’t know. But I can tell you one thing that may put your mind at rest. Wherever she has gone, whatever she has decided, it will be the right thing for her. It will be the right thing for her spirituality and growth.” (Munro, 2006: 130)

Juliet finds that Penelope had left in search of a religion for herself and cure for loneliness and unhappiness. She is broken and starts to cry and beseech before Joan. Penelope gets in touch with Juliet a couple of weeks later in an absurd way. She sends a birthday card which bears no signature on 19<sup>th</sup> of June that is her own birthday. Juliet at first thinks that the card has been sent to Penelope by someone who had her name and date of birth on register but when Juliet checks the envelope, she finds Penelope’s name written in Penelope’s own handwriting, but the card carries no address which could help Juliet to trace her. Juliet goes to meet her old friend Christa and with her she shares the agony of the trip to Denman Island. Time passes swiftly and Juliet is hardly able to know about the whereabouts of her daughter. The tie between the mother and the daughter is almost completely severed however, there remains this obscure card which Juliet receives again in the month of June without “a word written inside.”

The narrative moves backwards when Penelope is only 13 years old and had gone on a camping trip to the Kootney mountains of British Columbia with a friend from Torrance House, and the friends family. We are told about the rift between Juliet and Eric because of a disclosure about Eric and Christa who had lived together while Juliet had gone to visit “her dying mother” when Penelope was just a year old. However at the end the two are reconciled to each other. Eric leaves as usual for the fishing boat and weather being unsuitable his boat goes missing and his body is

recovered after a long search on the third day. His body is mutilated by some animal after being washed ashore and therefore they decide to burn it on the beach. Juliet is asked if she would light the pyre. She retorts back:

... that they had it wrong, as the widow she was supposed to throw herself into the flames. She actually laughed as she said this, and those who had asked her backed off, afraid that she was getting hysterical. (Munro, 2006: 142)

Here we find allusion to the cultural practice of Sati in East during past and also an intermingling of conscious and unconscious, sane and insane which form the human self. More references figure in the story with allusion to a certain incident related to cremation ceremony while Juliet watches the pyre on fire she is thinking about someone else:

She was not quite there. She thought of whoever it was— Trelawny? — snatching Shelley’s heart out of the flames. The heart, with its long history of significance. Strange to think how even at that time, not so long ago, one fleshly organ should be thought so precious, the site of courage and love. It was just flesh, burning. Nothing concerned with Eric. (Munro, 2006: 143)

This is a direct allusion to the incidence of Shelley’s drowning and his heart being snatched by Trelawny from the flames which then he gave to Mary Shelley who kept it pressed between the pages of a book. In fact the whole episode of Eric’s death on board a boat and his cremation seem to be a revision of the episode related to Shelley’s death and here we find history and fiction overlap and intertextuality seems to work forcibly.

Jameson argues that postmodern fiction tends towards pastiche. Like its counterpart, parody, pastiche, relies upon mimicry for its effect, but whereas the former is written in order to satirize, pastiche is ‘devoid of laughter and of any conviction that .... Some healthy linguistic normality still exists’. Postmodern pastiche is inherently intertextual... postmodern pastiche delights in its reproduction of disparate material. (March-Russell, 2009: 229).

Penelope is unaware about her father’s death and when she comes back from camping Juliet goes to Vancouver in order to inform her though she is afraid when she listens to the details of her father’s death but soon the impact of this news vanes away from her memory in the “large spotless house” of Heathers. Juliet feels that she too is dismissing Eric by moving away from where she lived with Eric, yet he always remains closer to her existence as a live memory than anyone else. But after a passage of time she realizes that Eric is dead which totally unnerves her and this time Penelope consoles her during her distress. Once more the linear narrative is disrupted, and the narrator discusses Penelope’s disappearance from her mother’s life for five long years. Now Juliet receives no cards on Penelope’s birthday. Juliet finally resolves to discard any more fretting over Penelope’s absence and moves to another place though she takes along Penelope’s contents which she had meant to dispose off with earlier. Christa dies, Juliet keeps her job on television but, after some time resolves to resume

writing her thesis for her PhD and thus gives up the job. For some time people recognize her as “the lady that used to be on television” however soon she becomes one amongst the ordinary people. She changes her ways of living; her hair style, her eating habits and also starts gardening like her father realizing a connection exists between herself and her parents. She leaves her thesis and starts investigating the Greek novelists:

She had given up on her thesis and become interested in some writers referred to as Greek novelist, whose work came rather late in the history of Greek literature (starting in the first century B.C.E., as she had now learned to call it, and continuing into the early Middle Ages). Aristeides, Longus, Heliodorus, Achilles Tatius. Much of their work is lost or fragmentary and is also reported to be indecent. But there is a romance written by Heliodorus and called the *Aethiopica* (originally in a private library, retrieved at the siege of Buda), that has been known in Europe since it was printed at Basle in 1534. (Munro, 2006: 151)

Here we find that the theme of separation from one’s child becomes her main interest and we could easily establish a link between Juliet-Penelope relationship with Ethiopian Queen and Charicleia. “In ... ‘The literature of Exhaustion’ (1967), Barth had argued that literature had nowhere to go but an endless recycling of its history, themes and motifs” (March-Russell, 2009: 231). It highlights the continuity of time and here the same story is being retold about the ordinary people:

In this story the queen of Ethiopia gives birth to a white baby and is afraid she will be accused of adultery. So she gives the child— a daughter— into the care of the gymnosophists— that is, the naked philosophers, who are hermits and mystics. The girl, who is called Charicleia, is finally taken to Delphi, where she becomes one of the priestesses of Artemis. There she meets a noble Thessalian named Theagenes, who falls in love with her and, with the help of a clever Egyptian, carries her off. The Ethiopian queen, as it turns out, has never ceased to long for her daughter and has hired this very Egyptian to search for her. Mischance and adventures continue until all the main characters meet at Meroe, and Charicleia is rescued— again— just as she is about to be sacrificed by her own father. (Munro, 2006: 151)

The relation between the two stories is evident particularly when Juliet by chance comes across Penelope’s friend Heather who not aware about the breach between them shares the information about Penelope’s five children and place of residence. Juliet ultimately is sure about Penelope’s safety and is comparatively at peace with herself. Thus the analysis of these three short stories in various ways becomes a pointer towards the presence of postmodern elements within the works of Alice Munro.

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## The Grotesque Imagination in the Short Stories of H. P. Lovecraft

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### Abstract

The paper deals with the treatment of the Grotesque in the short stories of H. P. Lovecraft and how grotesque is used in Literature and Art. The purpose of this article is to explore the representation of grotesque elements in Lovecraft's short stories. Grotesque is mainly an art form and it is used in literature too, in order to present the unusual nature and deformity of the universe. The writers of this genre depict their characters and situations in an unfamiliar manner to evoke interest, terror and strange supernatural experience to the readers. H. P. Lovecraft uses the grotesque imagination to maintain the horror and weirdness of the short stories. Through the environment and characters Lovecraft has portrayed the gruesome nature of the grotesque in his short stories.

**Keywords:** H. P. Lovecraft, Atmosphere, Creatures, Grotesque, Horror, Universe

H. P. Lovecraft is an eminent short story writer of Horror Literature of America. He is universally acclaimed for his uniqueness in the short stories. His treatment of stories is quite different from others, regarding the themes and narration. In his short stories he defamiliarizes the mundane activities of the world. Lovecraft was a voracious reader and was interested in science and necromancy. He believes that the universe contains numerous invisible things. He strongly affirms that there is another realm of this universe which is hidden from the eyes of man.

Lovecraft's treatment of stories is different because he gives a new structure to his characters and atmosphere which is unique in horror literature. The description of the story and theme is more peculiar than the other writers. He created a new literary world where things assume unusual forms. The predominant element in the stories of Lovecraft is the Grotesque imaginary creatures populating grotesque spaces.

Grotesque is primarily an art form which was first used in paintings and sculptures of the Roman Art. The grotesque is an artistic style of making flora, fauna, and the human imagery into exotic wall paintings. Later it was adapted by the great Italian Renaissance painters; they elevated the art into the next level, particularly in ceiling and wall paintings. Then this art form gets flourished

throughout the European countries from sixteenth to eighteenth centuries. The famous painters who practised the grotesque style were Hieronymous Bosch, Pieter Breughal the Elder, William Hogarth, and Francisco Goya. The meaning of “Grotesque” in present day is absurd, strange, deformity, unreal, and fantastic.

In Literature the grotesque writing in general focuses on the human body and the mutilation and deformity of human beings and objects. It tries to evoke compassion and disgust simultaneously. Grotesque is like an uncanny experience, it draws its capacity from combining the known, new or the natural disfigurement. The Grotesque aspects are laid down through characters, narration, environment, and atmosphere. It is used to provoke horror and also black humour; grotesque is a fusion of human qualities with animal, natural creatures, and with unnatural artificial things.

In literature many writers used grotesque to bring out terror, humour, and pity. In Shakespeare’s *The Tempest*, the monstrous creature called Caliban is a mixture of the human and the beast and also a fusion of both ridicule and horror. Kafka’s *The Metamorphosis* is a story of Gregor Samsa, who was transformed into a big insect. Samsa is the perfect example of the grotesque in his odd appearance and quality. The prominent work of grotesque is Edgar Allan Poe’s *Tales of the Grotesque and Arabesque*, a collection of fantasy and bizarre tales, which gives the experience of horror and terrific respectively. The deformed and detached element of the grotesque is seen in Poe’s *Narrative of Arthur Gordon Pym*. The weird creature was created out of different human corpses and not controlled by its creator becomes a Monster in *Frankenstein* by Mary Shelley. The technique is used by famous writers like Swift, Marlowe, Coleridge, Blake, and Keats to describe the unnatural things of the world.

Wolfgang Kayser’s *The Grotesque in Art and Literature* is the first systematic study of the Grotesque, about the growth and development of the grotesque in different centuries in art and literature. He explains the form and essential factors of the grotesque as follows:

The grotesque is a structure. Its nature could be summed up in a phrase that has repeatedly suggested itself to us: THE GROTESQUE IS THE ESTRANGED WORLD. But some additional explanation is required. For viewed from the outside, the world of the fairy tale could also be regarded as strange and alien. Yet its world is not estranged, that is to say, the elements in it which are familiar and natural to us do not suddenly turn out to be strange and ominous. It is our world which has to be transformed. Suddenness and surprise are essential elements of the grotesque. (184)

Lovecraft used grotesque imagery to describe the landscape, atmosphere and characters of his stories to evoke horror. The writer uses bizarre things to elevate the dreadful mood and atmosphere of the story through the elements of grotesque. In the short story “Memory” Lovecraft describes the degraded human beings and employed grotesque while describing the entire setting and atmosphere of the story. A Demon informs the Genie about the extinction of human species and relics of their civilisation. Unlike other writers H. P. Lovecraft hates the sparkling light of the moon.

The moonlight enters into the valley of Nis, where trees are big and ruined palaces are covered with hostile creepers. A river flows in the bottom of the valley and its colour is red. The Demon of the valley is unaware of the redness of the river. At that moment the invisible spirit from the moon named Genie speaks to the Demon that he is too old enough to recall who built this palace and the grotesque stones found there. The Demon says that he has the little memory and could not understand the beings that lived in the past and their whereabouts was not known like the water of the river. But he recalls something that the beings are akin to the little apes in the trees. The beings of age old day were called as Man. Then the Genie flew back to the moon and the Demon watches the crawling apes.

The same style of grotesque narration is sketched in the short story “What the Moon Brings.” In this story the nameless narrator hates and afraid of moonlight because the sunlight comforts and things make friendly whereas the chill light of the moon terrifies and makes known things unfamiliar and even creates fear upon the elements of nature. Similarly the narrator feels hostility during the night time. One night he was wandering in the old garden and walked near the stream. Suddenly he was disturbed by something. He saw that the white flowers were fluttering in the dreamy wind and was frightened by the calm dead faces of the flowers. He then ran along the shore but the garden seemed endless in the night. Besides he was attracted by the stillness of the flower. During day time the walls of the garden were stretched by the horrid trees, flowers, stone idols, shrubs and so on. The lips of the dead lotus face whisperingly invited him to follow. He followed them till the stream became a river and joined into a nameless sea. When he longed to capture the lotus-faces to enquire the secrets that the moon brought into the night, the faces vanish suddenly. He saw old garlands, spires of sea weed in that night. He realised that the spirit of dead had come to these sunken place and wished to speak with the lotus-faces. Then he saw a black vulture from the sky to take rest on the reef and wanted to ask about the ancestors, but he was far away from the bird. The picturesque of horror night and murky mood of the narrator in the short story “What the Moon Brings” is the example of atmospheric horror given as follows:

Over those horrors the evil moon now hung very low, but the puffy worms of the sea need no moon to feed by. And as I watched the ripples that told of the writhing of worms beneath, I felt a new chill afar out whither the condor had flown, as if my flesh had caught a horror before my eyes had seen it. (455)

The narrator watched the tide and fading moon, the towers and roofs of the fallen city. The narrator felt the stinky smell of the dead world. The fleshes from the churchyards were gathered to decay by the puffy worms of the sea in that place. He was caught by a sense of fear and the Condor flown away from the cliff. The tide was very slow and his body becomes shivering. He saw the reef as a monster whose forehead now shown in the dim moon light. He screamed when he saw a hidden face rising above the water and its eyes looked at him. In order to escape from the terror he dived into the dark pool of water and let his body to decay by worms. The story is an example of Lovecraft’s description of nature evokes an eerie sense of the grotesque hidden in the nocturnal world. Lovecraft brings out the horror and solitary atmosphere in the gaze of the moon. He was

influenced by Poe's evocation of the grotesque through the description of an asymmetrical environment and abnormal objects.

Lovecraft explored the grotesque of hidden nature in creatures. He created them to show the horridness of the creatures. He shaped the deformed and disgusted creature out of natural phenomena. They become alive through his vivid description. The creatures are not like the usual monster but it is quite different from other by means of its appearance and qualities. They are spooky, and even gruesome. In the case of "The call of Cthulhu", the creature is a combination of human, octopus, dragon, and shell fish. It looks too horrible to imagine and disgusting to human vision. It is an underworld sea god who reawakens might harm the human race. In the second chapter from "The Call of Cthulhu" Lovecraft describes the horrid structure of Cthulhu statue as follows:

The figure, which was finally passed slowly from man to man for close and careful study, was between seven and eight inches in height, and of exquisitely artistic workmanship. It represented a monster of vaguely anthropoid outline, but with an octopus-like head whose face was a mass of feelers, a scaly, rubbery-looking body, prodigious claws on hind and fore feet, and long, narrow wings behind. (28)

In the first part of "The Call of Cthulhu", the narrator found his grand uncle's notes and a strange brass sculpture which look like an amalgamation of a man and a scaly sea creature with wings from his room, with a weird manuscript of "CTHULHU CULT". The group of people belonging to this cult worshipped Cthulhu because it was once a god and great ones before the humans were evolved but now it vanished and it was believed that it would reawaken from the ocean. The story ends with a note of the narrator about the prediction of his death. He thought he would die like his grand uncle because of knowing that Cthulhu is still existed and in future Cthulhu will come out to the light of the day.

The other creature Shaggoth is one of the Elder Races from the outer space and it appeared in the short stories of Lovecraft and his followers. It is a part of Cthulhu Mythos which appeared in "At the Mountain of Madness," "The Thing on the Door Step," and "The Shadow Over Inns Mouth." It looks like a large amoeboid creature with numerous eyes and do not have a concrete shape. It is thought of being alive in the mountains of Antarctica and aquatic regions; it can grow bigger and reach up to fifteen metres in length. This creature had no brain and later developed a brain through genetic modification. Shaggoth is a horrible creature with a disgusting grotesque appearance.

Through weird creatures and surroundings (Atmosphere) Lovecraft employs grotesque elements in portraying the qualities of the abnormal environment of his short stories. He employs archaic words and defamiliarized structures in his stories, which shows his mastery in rendering the gloomy and the grotesque in horror stories. The transformation of the well known world into an abnormal space is a conspicuous theme in grotesque. The grotesque creatures of Lovecraftian grotesque universe are subterranean mysteries invisible to ordinary human eyes. This gives an advanced estrangement on the bottom of level. The characters encounter an alien and estranged world filled with alien species. Lovecraft's short stories are a fusion of horror and grotesque.

Lovecraft is a consummate master of the verbal grotesque disclosing a gruesome and uncanny world populated with grotesque creatures in his short stories.

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## **The Kinship Terminology of the Bangru of Arunachal Pradesh**

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**Abstract**

**Introduction:** Bangru is the Tibeto-Burman language speech community who confined to Sarli circle of Kurung Kumey districts of central Arunachal Pradesh. The present study was carried out in fifteen Bangru villages to explore the kinship terms in different lines of relationship and to establish the degree of relationship within the several kin groups of Bangru community. Bangru Kinship terminology depict the genealogical picture of a society and are used in address and reference as denotative of social position relevant to interpersonal conduct. The kinship terms based on consanguineous (lineal and collateral) and affinal relations are depicted and are analysed.

**Materials and Methods:** During the field study, the emphasis was laid on both participant and non-participant observation to examine their actual kinship terminology in use, kinship behaviours, etc. Extensive in-depth personal interviews and concrete case studies were taken to generate the desired mass of data. As a part of interview, the interview guide method was adopted to make the informants better understanding of the questions.

**Results/Findings:** The study reveals that in Bangru society, kinship terms do not have much distinction between terms of address and terms of reference. There are some terms like father– *Məbi*, mother– *Aneya*, grandfather– *Mukho* and grandmother– *Ase* which are used extensively both to address and reference.

**Conclusion:** The study assumes significance in the contemporary juncture as the use of kinship terms and behaviour are changing in the Bangru society. Most Bangru elders agree that the Bangru kinship system is the most important basic education for children. This understanding is a crucial part of the Bangru culture so as to gain a sense of who they are as Bangrus, and their relationships to their family members and relatives. Kinship is the Bangru heritage of relationships, respect, solidarity and mutual obligation in the family, clan and society.

**Keywords:** Bangru, Kinship, Kinship Terms, Affinal, Consanguineal, Social Structure.

## 1. Introduction

Kinship terminologies are system of consanguinity and affinity, concurring to a people's recognition of their genealogical relationships in an organized way (Morgan, 1871). In this way, Kinship terminology refers to the words used in a particular culture to describe a specific system of familial relationships. Kinship terminologies include the terms of address used in different languages or communities for different relatives and the terms of reference. Being one of the most complex systems of culture, Kinship forms the basis of social relationship which is actually or putatively traced through parent-child/sibling relations. The study of kinship terminology has become an interdisciplinary field which attracts the attention not only of linguists but also of ethnographers, anthropologists, sociologists, and social historians, among others (King, 2006, p. 101). Across all human societies, it happens to be the core principle in the regulation of behaviour between persons and in the formation of social grouping, members of which are bound to each another by elaborate inter-locking and ramifying ties (Sonowal, 2014, p. 8).

Every human society has a kinship terminology, a catalogue of terms of address and reference used to assign the relatives of various types. Kinship terminologies are category of words by means of which an individual is taught to recognize the significant groupings in the social structure into which he is born (Leach, 1958). Without exception, all kinship term systems use factors like sex, age, generation, blood and marriage in their society. Each culture defines its own set of kinship terms and the roles they serve in society. Kinsmen may extend to an indefinite number of relationship enclosing innumerable distant categories of genealogical connection (Doley, 2014, p. 2). To be called the kinship term *uncle* in one culture may hold a distinctively different set of expectations than that of *uncle* in another culture. These expectations may be influenced by the culture's power orientation, philosophical/religious assumptions, environment, or any number of factors.

Earlier studies on kinship terminology among tribes of India have been conducted by Das (1972) on Kabui Nagas, Nagaraja (1996) on Konyak Naga, and Bouchery and Gangmei (2008) on Rongmei Nagas, Swain (2010) on Saora, Dattamajumdar (2010) on Lepcha, Bouchery and Sangtam (2012) on Sangtam Nagas, etc. In this study, an attempt has been made to document the indigenous kinship terms of the Bangru, the lesser-known community with a population of around 2000 people mainly inhabits the Sarli circle in Kurung Kumey district in northern fringe of central Arunachal Pradesh adjacent to the Tibet Autonomous Region of China (Ramya, 2012, p. 1). They are seen spread in small town of Sarli and in adjoining 15 Bangru villages viz. Bala, Lee, Lower Lichila, Upper Lichila, Machane, Milli, Molo, Nade, Namju, Palo, Rerung, Sape, Sate, Wabia, and Walu (Devi and Ramya, 2017, p. 46). The major clans like Pisa, Milli, Sape, Mallo, Tagang and some minor clans existed within Bangru cluster. They belong to Mongoloid racial stock with well-built and medium stature body.

Bangru is one of the lesser-known indigenous tribal communities in Arunachal Pradesh which may be included in the Upper Assam language group of Tibeto-Burman language family, though no evidence is available on its language affiliation (Ramya, 2015, p. 7 & 8). They have their

own language, culture, tradition and a distinct life style. The word ‘Bangru’ refers to both the people and the language they speak. However, there is no available information and evidences to show the accurate sense of the word. It is different from languages of Nyishi and Puroik. But the three groups have socially and culturally very close affinity among each other. However, it is worth noting that the Bangru language has been largely influenced by Nyishi and as a result changes have occurred in the internal reconstruction of Bangru speech forms.

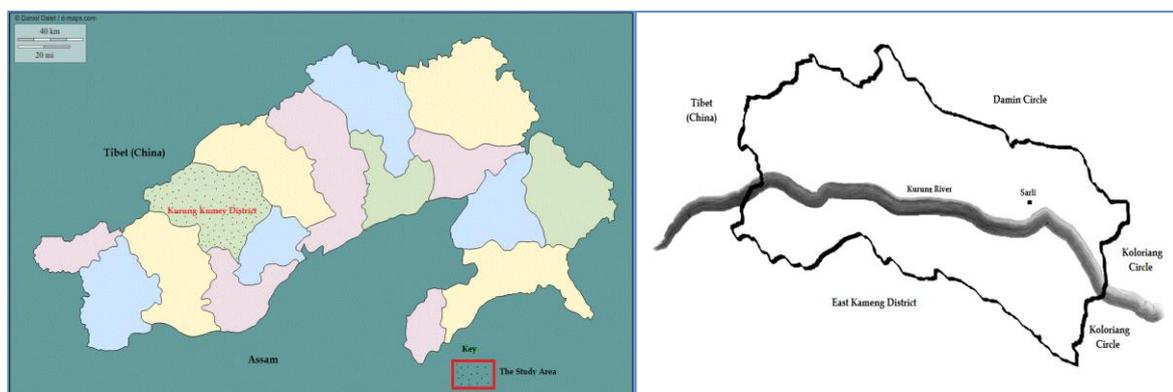
Due to intermingle of Nyishi, Bangru and Puroik languages there reflects some affinities in their verbal communication. There is no evidence as to put the Bangru language into some linguistic diverse group and sub-groups since no specific study on linguistic affiliation of the Bangru language is done, so far. They hold different perception about their societies, different notions of living and maintaining livelihood, different sets of ideas akin to their customs and tradition. However, recently work done by Bodt and Lieberherr (2015, p. 66), identified the Bangru as belong to Tibeto-Burman linguistic family with as its closest genetic relatives Miji and Hrusso, spoken further to the southwest in East and West Kameng districts.

## 2. Study Area and Methodology

### 2.1. Study Area

The fieldwork was conducted on the Bangru; a numerically weak and lesser-known community of Kurung Kumey district who inhabited the geographical belt that shares a ‘hard international border’ with Tibet (China) in the northern part of central Arunachal Pradesh (Figure 1). The area of present study was 15 villages of Sarli circle where most of the Bangru population are concentrated. The socio-economic status of the Bangrus of these villages varies greatly due to a number of factors, e.g. transportation and communication facilities, agricultural practice, availability of resources exposure to the modern development, culture contact with other communities, etc.

As a language, Bangru is spoken by approximately 2,000 people. It may belong to a sub-grouping of the Tibeto-Burman language family which, besides Bangru, also includes neighbouring *Nyasang* (Nyishi) and Puroik. The geographical extension of this group covers the northern region of Sarli circle in Kurung Kumey district of Arunachal Pradesh and adjacent areas of Tibet, stretching northward alongside Kurung river in the area.



**Figure 1: Map Showing the Study Area (Bangru Inhabited Region).**

## 2.2. Methodology

The qualitative data for this study was randomly collected from 15 Bangru villages irrespective of age and status of the respondents. During the fieldwork, the stress was put on both participant and non-participant observations to investigate the actual usage of kinship terminology, kinship behaviours, etc. Extensive in-depth personal interviews and tangible case studies were accomplished to accumulate the required data. The kinship terms are arranged according to consanguineous relations (lineal and collateral) and affinal relations (Table 1).

## 3. Kinship Terms in Different Lines of Relationship

The kinship terminologies commonly used in different levels of Bangru kin groups are depicted in the following tables.

**Table 1: Bangru Kinship Terms - Lineal Relations**

Relatives Classed	Terms of Address	Terms of Reference	English Terms
Father's Father	Awo/mukho	Awo/mukho	Grandfather
Mother's Father			
Father's Mother	Asse	Asse	Grandmother
Mother's Mother			
Father	Miibi	Miibi	Father
Mother	Aneya	Aneya	Mother
1 <sup>st</sup> Elder Brother	Akho+name	Akho+name	Brother
2 <sup>nd</sup> Elder Brother			
3 <sup>rd</sup> Elder Brother			
Younger Brother(s)	By name	Mere	Brother
1 <sup>st</sup> Elder Sister	Momoa+name	Momoa+name	Sister
2 <sup>nd</sup> Elder Sister			
3 <sup>rd</sup> Elder Sister			
Younger Sister(s)	By name	Mere	Sister
Son	By name	Muju-Nyiibi	Son
Daughter	By name	Muju-Nyiibai	Daughter
Son's Son	By name	Mechemya-Nyiibi	Grandson
Daughter's Son			
Son's Daughter	By name	Mechemya-Nyiibai	Granddaughter
Daughter's Daughter			

**Table 2: Bangru Kinship Terms - Collateral Relations**

Relatives Classed	Terms of Address	Terms of Reference	English Terms
Father's Brother(s)			Uncle
Father's Elder Brother			

Father's Younger Brother	Akho+name	Akho	(Paternal)
Mother's Brother(s)	Kinyi+name	Kinyi	Uncle (Maternal)
Mother's Elder Brother			
Mother's Younger Brother			
Father's Sister(s)	Mesebya+name	Mesebya	Aunt (Paternal)
Father's Elder Sister			
Father's Younger Sister			
Mother's Sister(s)	Achowa+name	Achowa	Aunt (Maternal)
Mother's Elder Sister			
Mother's Younger Sister			
Father's Brother's Son	By name	Mere	Cousin Brother
Mother's Sister's Son	By name	Achowa nyiibi	
Brother's Son	By name	Mere	Nephew
Sister's Son	Juchobii+name	Juchobii	
Brother's Daughter	By name	Mere	Niece
Sister's Daughter	Juchobya+name	Juchobya	

**Table 3: Bangru Kinship Terms - Affinal Relations**

Relatives Classed	Terms of Address	Terms of Reference	English Terms
Wife's/Husband's Father	Alo	Alo	Father-in-law
Wife's/Husband's Mother	Asse	Asse	Mother-in-law
Father's Sister's Husband	Miibo	Miibo	Uncle
Mother's Sister's Husband	Miibo	Miibo	
Father's Brother's Wife	Minyi	Minyi	Aunt
Mother's Brother's Wife	Asse	Asse	
Husband	Technonym/By name	Melgya	Husband
Wife	Technonym/By name	Mii	Wife
Elder Sister's Husband	Miibo	Miibo	Brother-in-law
Younger Sister's Husband			
Husband's Brother (Elder/Younger)	By name or By name+Malawe	Malawe	
Wife's Brother (Elder/Younger)			
Husband's Sister (Elder/Younger)	By name or By name+Malabya	Malabya	Sister-in-law
Wife's Sister (Elder/Younger)			

Elder Brother's Wife	Minyi	Minyi	Sister-in-law
Younger Brother's Wife	Minyi	Minyi	
Son's Wife	By name	Minyi	Daughter-in-law
Daughter's Husband	By name	Miibo	Son-in-law

Source: Fieldwork

#### 4. Results and Discussion

Among the Bangrus Kinship is considered through the male line. They use the term *Guii-Koro* meaning kinship in their native language. The parents taught their children at an early age to learn and use appropriate kinship terms as words of relationship and respect to address their consanguine relatives in their clan and affinal kin's from other different clans, including friends of their parents, elderly strangers, neighbours and acquaintances.

On analysis of the kinship terms it is revealed that there are some terms which are used extensively both to address and reference. The terms for father– *Məbi*, mother– *Aneya*, grandfather– *Alo* and grandmother– *Ase* are used both for address and reference. The common term used to address and refer the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> elder brother is *Akho*.

While younger brother, younger sister, son, daughter, grand children are addressed more commonly by their personal names. In referring younger brother(s) and sister(s) the term used is *Mere*. The term of reference for husband and wife is *Melgya* and *Mii* respectively, whereas the both husband and wife are addressed either by some technonyms or by their respective names. The term of reference of own children is *Muju*. The gender can be known if the speaker will say whether the child one is *Muju-Nyibii* (son) or *Muju-Nyiibai* (daughter). In the first descending generation son's wife and daughter's husband are referred by the same distinct term *Minyi*. They are addressed by their personal names; however, nowadays some Nyishi kinship terms like *Nyaahang* (daughter-in-law), *Makte* or *Makpa* (son-in-law), etc. are used to address them. This is due to their living in close proximity with the Nyishis of the area.

In the Bangru Kinship system, it is seen that full recognition to sex, affinity and age are given. It is noted that distinct kinship terms are used in some relations to differentiate the age as in the case of brothers, sisters, fathers' brothers, fathers' sisters, mothers' brothers and mothers' sisters. It is also observed that there are some terms which are used to refer certain relationships irrespective of sex. The term *Mere* is used to refer both the younger brothers and sisters. To refer one's son and daughter the same term *Muju* is used. The term *Mere* is also used to refer both the sexes of brothers' children and the terms *Juchobii* and *Juchobya* are used to refer respectively the male and female children of the sisters. Some kinship terms are found to be used for more than one relationship. The term *Alo* is used to refer and address son's wife's father and daughter's husband's father. The Bangrus use the term *Miibo* to refer and address father's sister's husband (both elder & younger) and mother's sister's husband (both elder & younger). To refer and address mother's sisters and father's sisters the terms *Achowa* and *Mesebya* are used respectively. The term of address and the term of reference for husband's father and wife's father is *Alo*. Similarly, the term *Asse* is used to refer and

address husband's mother and wife's mother. The term *Mechemya* is used to refer father's sister's son or daughter, mother's sister's son or daughter and also to mother's brother's son or daughter.

When the child addresses his/her consanguine relative and affinal kin with the appropriate kinship terms, it indicates that the child not only understands his/her kinship position, relationship, code of behaviour and mutual responsibility to those specific relatives, but also to their kinship positions, relationships, codes of behaviour and their mutual responsibilities to him or her. However, when a child applies these kinship terms to strangers of older ages, it simply conveys a cultural sign of respect and politeness. The Bangru kinship system also is the basic social structure that organizes the Bangru society into 4 major clans viz. Pisa (*Phujoju*), Milli (*Milliju*), Sape, Mallo (*Malloju*), and Tagang (*Tagangju*) and provides life-time memberships and ongoing support (both material and spiritual) to their consanguine members. As a patrilineal, patri-local tradition all the clans trace their unilineal descents from common ancestor through oral tradition. The rule of tribal endogamy and clan exogamy exist among the Bangrus.

## 5. Conclusion

This paper analysed the Bangru kinship terms and the rules of kinship system, and on the basis of this analysis, it can be understand the formation of Bangru kinship groups and the development of kinship ideology. Kinship terms are used in address and reference as denotative of social position relevant to interpersonal conduct.

It is also observed that kinship terms do not have much distinction between terms of address and terms of reference in Bangru society. The terms of reference are more specific in their application and complete than terms of address. The semantic and cultural description method of componential analysis helps to know the logical background of the Bangru kinship terminology. The analysis of Bangru kinship system reveals that there is terminological merging of collateral kinsfolk with the lineal ones and also of second ascending with third ascending, and of second descending with third descending generations. There are no distinct terms to differentiate between grandson and granddaughter as only one term "*Mechemya*" is used for both. Hence, the cognitive anthropology methods need to be combined with the traditional methods of data collection of kinship in order to hold the components of the kin terms.

Large number of Bangru elders agrees that the Bangru kinship system is the most important basic education for all Bangru children. This knowledge is an essential part of the Bangru culture as to gain a sense of who they are as Bangrus, and their relationships to their family members and relatives (both consanguine and affinal). Kinship is the Bangru heritage of relationships, respect, solidarity and mutual obligation in the family, clan and society.

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## **A Study of Select Employability Skills Desirable across Various Job Types: Bridging the Skill Gap among Job Aspirants through Industry-Academia Interface**

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### **Abstract**

A large section of Indian youth walks in job markets with inadequate employability skills and thus struggle to acquire job placement of their aspiration. This is largely because Indian education system has not kept pace with the changing demands of the industry. Several 'industry majors' reveal that Indian youth have more of unemployability rather than unemployment problem as there is a gap between the skills that companies expect from their candidates and the skills that employees possess. Employability skills differ from country to country based on requirement. However, apart from job specific skills known as hard skills, there are certain personal and interpersonal skills which are commonly expected by the industry such as effective communication, time management, work ethic, problem solving and so on. These skills are referred to as soft skills. Students can enhance their employability and meet the industry expectations with a blend of soft skills and hard skills.

This research paper is the result of investigation which tried to narrow down select soft skills which are crucial for acquiring and sustaining recruitments across various job types and urges educational institutions, and individual teachers to train students in such soft skills. The paper also lays emphasis on Industry-Academia interface for bridging the skill gap among the job seekers.

**Keywords:** employability skill, job, industry, academia, interface, hard skill, soft skill, skill-gap

### **Introduction**

It has been observed that despite having an excellent academic record and immensity of employment opportunities, students face difficulty in obtaining a suitable job. Among a large number, only a small number of graduates secure good placements and most fall short of meeting the requirements for the job they aspire to as they are not equipped with the skills essential for

employment known as ‘employability-skills’. Eliciting the distinction between the terms ‘employment’ and ‘employability’, Pillai and Fernandez (2018) remarks, “Employment is to be working in a job and employability is the overall capability that you have to possess in order to be offered a job; which means having career ready skills, attributes and values. Employability is something much beyond merely having a degree in your subject and having only job-specific skills. It is a measure of your being able to handle day to day requirements at your workplace and also contribute meaningfully to the organization you join.” Sherer and Eadie, 1987, p.16 (as cited in Singh & Singh, 2008) state that Employability skills are not job specific, but are skills which cut horizontally across all industries and vertically across all jobs from entry level to the chief executive officer.

Most employers in the corporate world feel that there is a huge gap between the talent that is graduating from colleges, and the talent that corporate industries look for in their workforce. This gap between academic education and industry requirement is sometimes referred to as skill gap. A report of *The Economic Times* (2018) mentioned that the top 10 I.T. companies take only 6% of the engineering graduates because the students were found to be inadequate in the required skills. It was also revealed that some top companies have learning centre to train employees and make them suitable for their concerned jobs.

Even after having commendable academic records a large number of students find themselves short of employability skills. Consequently, they have to go through extensive training to comprehend the nature of their job and meet the requirements of the industry. The scarcity of requisite skills in fresh recruits is largely because the curricula in the Indian education system emphasize knowledge diffusion and sidelines job creation. Therefore, the current problem which lies among students is not unemployment rather it is their unemployability which hinders them from getting a job. Explaining the difference between ‘unemployment’ and ‘unemployability’, Rao (2016) says “Unemployment problem exists when there is suitability, capability and eligibility for the jobs but there is a dearth of employment opportunities. On the other hand, unemployability exists when there are employment opportunities but people lack suitability and capability in spite of having eligibility for employment”. With the increasing cut throat competition and changing needs of corporate world, it has now become important for job seekers to enhance their employability to make themselves suitable for employment. Kubler and Forbes (as cited in Rees, Forbes, and Kubler, 2006) assert that employability consists of cognitive skills, generic competencies, capabilities, technical abilities, business awareness, and critical evaluation, reflection and review abilities. Therefore, a perfect blend of personal qualities, soft skills and hard skills will definitely contribute to enhancing graduate employability.

While hard skills are job specific skills that students generally learn in their academic institution, on the other hand employability skills are hardly been taught to students. Therefore, teaching of employability skills in colleges and universities is the need of the hour to put an end to the industry-academia mismatch.

## **Review of Literature**

In today's challenging business environment the possession of subject skills alone is no longer sufficient for a new graduate in meeting employer requirements; increasingly it is becoming necessary for them to gain transferable skills which will enhance their prospects of employment (Cox and King, 2006; Fallows and Steven, 2000; Harvey et al., 1997; Warn and Tranter, 2001). An endless number of studies have been undertaken on employability skills and soft skills. However, in recent years due to growing competition and skill demand in the job market, this concept has received greater attention and has become one of the most talked about topics in India and abroad. Some of the studies in the area of soft skills, employability and industry-Academia collaboration are discussed below:

Several skills such as communication skills, team building, time management, leadership skills etc. have been found more important than technical skills. Researchers have acknowledged that employers look for employees who are skilled in both technical and non-technical domain as academic skills alone are insufficient for personal and institutional success. Therefore, students must be equipped with employability skills i.e. a mix of academic qualification, vocational skills and personal skills to match the demands of the industries. (**Harvey et al (2002), Archer and Davison, 2008; and Rajkumar Paulrajan, 2011**)

**Gunn et al (2010), Padmini. I (2012), Bhagwat et al (2013) and Madlani. M.B (2014)** have found in their research work that it is necessary for academic institutions to update their syllabi regularly as per the needs of the industry to make graduates skilled and ready for the job. The researchers have also emphasized the teaching of employability skills, generic skill, and other corporate etiquettes at academic institutions and concluded that the curriculum development must focus on such techniques which enhance learning and interpersonal skills in students.

**Hamatteh and Jufout (2003), Rajsekaran and Rajashingh (2009), and Guimón (2013)** have stressed the need to bridge the gap between industries and academic institutions through industry-academia collaboration as such collaborations lead to mutual benefits. The studies have revealed that such collaborations are extremely crucial for generating soft skills among students that companies need and can lead to mutual benefits. Some researchers have suggested the formation of a national level committee comprising members from education and industrial sector for identifying each other's need and to find ways to fulfill them.

### **Employability skills**

Robinson (2000) while expressing his views on employability skills says that employability skills are those basic skills that are necessary for getting, keeping, and doing well on a job. These skills include basic academic skills like reading, writing, science etc., higher order thinking skills like learning, reasoning, thinking creatively etc. and personal qualities like responsibilities, team spirit, honesty, adaptability & flexibility, good work attitude etc.

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Employability Skills apply across a variety of jobs and life contexts. They are sometimes referred to as key skills, core skills, life skills, essential skills, key competencies, necessary skills, and transferable skills. (Gandhi, 2013)

Employability skills are as significant as hard skills, yet these skills are neither taught in schools nor in colleges and universities. Consequently, several corporate companies themselves give training of employability skills after recruiting the candidates by spending more time and money on them. Hence, blending the teaching of both technical skill as well as employability skill into the curriculum is the need of the hour. According to Bennet, Dunne, & Carre, 1999; Stephenson & York, 1998 (as cited in Chamorro et al, (2010), over the past decade politicians, educational researchers, and practitioners alike have emphasized the importance of fostering a set of non-academic attributes, such as the ability to cooperate, communicate and solve problems, often referred to as generic or soft skills in higher education. Employability skills can be acquired through soft skills. Soft skills are often referred to as employability skills as these skills help in acquiring employment.

### **Soft Skills**

Soft skills are character traits, attitudes and behaviors-rather than technical aptitude or knowledge. These are the intangible, non-technical, personality-specific skills that determine one's strengths as a leader, facilitator, mediator, and negotiator. While 'Hard skills' are the technical expertise and knowledge needed for a job, soft skills are interpersonal qualities, also known as people skills and personal attributes that one possesses (Robles, 2012, p.457). Ali (2017) says "All the positive qualities of one's personality could be referred to as soft skills", for example, good communication, time management, leadership quality, team building, self-confidence, motivation, stress management, listening skills, writing skills, presentation skills to name a few are soft skills. These skills are the collection of various skills, or abilities that help a person in better presentation of their hard skill i.e. domain knowledge or technical knowledge. These skills are also known as people skills, emotional intelligence, social skills and interpersonal skills.

Though there are endless skills that can be termed as soft skills, different scholars have mentioned different sets of soft skills which they consider most desirable at work place, for instance, according to **Bortz (n.d)** communication, team work, adaptability, problem solving, critical observation, conflict resolution, and leadership are the most important soft skills for professionals and workers. **Voza (2018)** considers problem solving, adaptability, time management, organization and oral communication as the most important soft skills that recruiters want. **Omooth (2016)** is of the view that strong work ethic, communication skills, creative problem solving, time management, team work and leadership are important soft skills employers look for in the workplace. **McFarlin (n.d)** says work ethic, communication skills, teamwork, Decision making and problem solving are some soft skills which carry importance at

workplace. **Hayes (2017)** views critical thinking, communication skills, curiosity, creativity, responsibility, and conflict management as soft skills that matter most for millennials in the workplace. **Robles (2012)** in his study identified the top 10 soft skills as the most important skills perceived by business executives: integrity, communication, courtesy, responsibility, social skills, positive attitude, professionalism, flexibility, teamwork, and work ethic. According to **Sławińska and Villani (2014)** “good communication skills, strong work ethic, initiative, interpersonal skills, problem-solving abilities, team working and confidence” are seen by employers as fundamental for success in the workplace. **Lorenz (2009)** identified strong work ethic, positive attitude, communication skills, time management abilities, problem solving skills, acting as team player, self confidence, ability to accept and learn from criticism, adaptability, and the ability to work well under pressure as top 10 soft skills for job hunters.

According to a report published in [www.Esoftskills.com](http://www.Esoftskills.com) Top 10 soft skills one needs to be successful are Communication, teamwork, problem solving, time management, attitude and work ethic, adaptability/flexibility, self-confidence, ability to learn, empathy, and emotional intelligence quotient. (10 Soft Skills You Need To Be Successful, n.d.)

**Loretto (2018)** finds a positive attitude, a strong work ethic, excellent communication and interpersonal skills, problem solving skills, time management skills, flexibility, work well in a team environment, computer/technological skills, project management skills, self confidence, ability to accept constructive criticism, strong research skills as top 12 soft skills employers seek. With regard to the above discussed set of soft skills mentioned by different scholars, some soft skills that are commonly preferred by most of them are Good communication, Adaptability, Problem solving, Time Management, and Strong Work Ethic. These soft skills are discussed below:

## **1. Good Communication**

One of the most desired attributes in an employee is the ability to communicate and convey complex ideas orally, in writing, and interpersonally (Reinsch & Gardner, as cited in Meeks, 2017). Communication skill is not only about transfer of ideas through verbal and non verbal media; rather it is the ability to give and understand instructions and to communicate in ways appropriate to the situation and audience. The first impression of an individual reflects through his/her communication skills. Several companies insist on group discussion to test certain skills among the candidates like leadership, communication, assertiveness, listening skills and team spirit to name a few. Rao (2016) considers communication skills as heart of soft skills without which soft skills are irrelevant.

How we survive at a job is largely depended on how we communicate with our superiors and subordinates. Being able to communicate well is a quality not everyone is blessed with. Pillai and Fernandez (2018) put their view on communication at work place and say “Communication at workplace is not so simple. It can mean anything from how you converse with a client to how well

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you get your point across in inter-office emails. You cannot turn up in your boss's cabin and say REPORT. Such communication is never only about the words, sentences or grammar that you use. You would politely ask your boss permission to enter the room and then submit the report using suitable words and body language. Thus communication at workplace is about your environment and how you express yourself by following the accepted norms of behavior and etiquette."

## **2. Problem-solving**

Problems are inevitable in personal, social and profession life making problem solving a pre-requisite and one of the desired skills. Employees with Problem solving skill are preferred as companies need employees who can think logically and come up with ways to work around problems in tough situations. Talking about problem and problem solving skills, Ram (2017) says "A problem is the difference between the actual state and the desired state and problem- solving is a mental process that involves discovering, analyzing and solving problems. The ultimate goal of problem-solving is to overcome obstacles and find a solution resolves the issue." A problem can also be an opportunity; it forces us to view things from different point of views and to do things in a different ways, as an American industrialist Henry Kaiser once quoted "Problems are only opportunities in work clothes".

## **3. Time Management**

Another soft skill which is most desirable across different job types is 'Time Management skill'. We possess equal amount of time but utilize it differently. Time management is the art of simply being on time. This includes delivering things before deadline as well as being on time for work and meetings etc. Good time management is about prioritizing the most important tasks, and then deciding which actions will produce the maximum output with the minimum effort. Proper time management takes pressure off you and ensures that you do not end up doing most of your work at the last minute. Tracy (2013) says "Time is the most precious asset as it cannot be saved, nor can it be recovered once lost.

One's success and failure depend largely on the way one utilizes the time. According to Kumar, Sreehari, and Savithri, (2015) "Effective time management is an essential skill that can help you achieving your personal and professional success which involves proper goal setting, prioritization, managing interruptions, beating procrastination and effective scheduling". One's success or failure is determined to a large extent by his/her ability to manage time. When employees skip their work for the next day, their work gets piled up, as a result they miss the deadline of task completion. This leads to frustration and stress. Therefore, time management should be learned to avoid such trouble at work place and outside it.

## **4. Teamwork Skill**

Teamwork refers to the ability to work with others in a professional environment. It is a collaborative effort of a team to achieve a common goal or to complete a task in the most effective and efficient way. According to Stout, Cannon Bowers & Salas, (1996) "Teamwork can be defined as an

identifiable set of behaviors, cognitions, and attitudes that contribute to the team's overall functioning". Teamwork is important in almost any work setting. If an employee works on a number of group projects, she needs to be able to get along well with others, sharing the workload with colleagues to complete a goal. Even if an employee does not do a lot of team projects, he still needs to be able to get along with his colleagues, working hard to achieve the company goals.

## **5. Adaptability**

In much of the literature, 'Adaptability' is commonly referred to as problem-solving skill. However, O'Neil et al. as cited in Brungardt (2009), define adaptability as the ability to monitor the source and nature of problems through an awareness of team activities and factors bearing on the task. According to these authors, an important element of adaptability is the ability to detect and correct problems. Kimball & Holyoak, 2000; Smith, Ford, & Kozlowski, 1997 as cited in Nelson, Zaccaro, Herman, (2010) says Adaptability has become increasingly important to leaders at all organizational levels as the nature of work grows in complexity, change, and ambiguity. Learning how to adapt to change is a soft skill that will not only make you a top candidate when applying for roles, but one that has the capacity to give you a renewed optimism about your work. It's a brilliant life skill that has great application in both your personal and professional life. (Half, 2018)

## **6. Strong work ethic**

Anasthasia (2016) defines ethic as a system of moral principles and says it affects how people lead their lives. According to a survey, 85% percent of managers rated work ethic and attitude as the most important considerations in choosing a candidate and the most important attribute for employee success (Bray, 2015). Mitra (2016) considers values and ethics as the most important aspect to keep in mind at all stages of one's career. It has now become a general consensus that one's success depends largely on one's work ethic, as a result employers often cite a strong work ethic as the most desired characteristic in a new employee. (Denka, 1994; Hill & Pretty, 1995; Young, 1986, as cited in Hill and Fouts, 2005)

## **Need for Industry-Academia Collaboration**

Indian Industrial sector needs ready for the job people i.e. people with variable sector specific skills. This is possible only when there is a proper collaboration between the industry and academia to generate knowledge among students and give them desired practical benefits of education. Emphasizing the collaboration as a mutual benefit for the industry and academia, Dasgupta (2017) says "Academia and industry share a symbiotic relationship. Academia produces graduates who are absorbed by industry. Research work in universities is taken up by the industry and turned into products and services. Industry on the other hand looks to academia for solutions to their problems. Hence, universities should tailor their courses to turn out

graduates whose skill-set are aligned to industry requirements. Often new research topics arise out of interaction between the duos which benefit both academia and industry.”

Lavanya (2013) explains why it is important to have an Industry-Academia interface and says that the changing complexity of the Business environment has necessitated the need for industry and the academia to develop close links and create a synergy. The interface between these two will lend to increasing mutual dependence to ensure their better survival in their domains. Her research concluded that the Industry-Academia interface enhances the overall teaching-learning experience as the majority of the students perceive this interface to be of growing importance.

Academic institutions and industries have been collaborating for a long time. However, perhaps due to the absence of a dire necessity to do so; such collaborations were taking place on small scales and hence did not turn out to be very beneficial for students as well as the employees. It is only in the recent years that the Government, policy makers, and educationist have realized the need to make the existing education more meaningful for skill development and to make the educated youth self-employed by improving their employability (Gandhi, 2014).

Keeping in view the above situation, several companies have started to collaborate with colleges and universities and vice-versa. For instance, Infosys has launched a program called 'Campus Connect' to help institutions grow in quality of output and to address the needs of educational institutes, so as to produce industry ready recruits. (Infosys Technologies Ltd, 2004). Wipro too has started a program called the Wipro Academy of Software Excellence, in association with BITS (Pilani) to prepare fresh graduates to create its own software professionals. (Mehra, 2007) Likewise, a recent report published in The Times of India (2018) revealed that *University of Petroleum and Energy Studies* and I.T majors have collaborated to create a sound bridge for knowledge and skill exchange to close the gap between students and industry so as to generate employable engineers.

The Centre for University-Industry Collaboration, Anna University, Chennai (1991) provides for Campus Placement for Engineering / Technology / Management Students, Interaction between University and Industry, Faculty Empowerment Programs, Arranging Industrial Training, Industrial Visit and Industrial Project for Students. Every year around 200 companies from India and abroad, visit the academic portal from Anna University for their prestigious recruitment. The campus placement offers three kinds of jobs which cover 95% of the students from Anna University. (Mishra & Mishra, 2015).

## Conclusion

The world of employment has changed dramatically, technology is impacting practices and experiences, and societies are becoming more global and multicultural. With the rise of globalization, employability is becoming one of the main goals for education systems. Today's employers require employees to have soft or non-technical skills in addition to technical skills (Dean & Mansour, 2016). It has now become obvious that mere academic abilities alone will not

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be adequate for the students to make themselves employable. What is essential is something beyond the academic domain. In other words, students need a blend of soft skills and hard skills to meet the expectations of industry toward the academic institutions. Since hard skills are job specific skills as we have discussed above, thus these skills are not applicable across different job types. For instance hard skill of a software engineer i.e. to design computer applications is not applicable for an architect. On the other hand soft skills are applicable across various job types. To make students aware of soft skills is necessary for today's job market.

The research paper has tried to narrow down select soft skills commonly mentioned by different scholars as desirable across different job types. Since these skills help a candidate acquire employment, they are sometimes also referred to as employability skills. When applicants possess these skills, it becomes easier for employers also to train them in other technical skills in an effective manner.

The paper has also tried to explore the immense importance of Industry-Academia interface to bridge the skill-gap and enhance employability among job aspirants through industrial experience. Since job aspirants have poor industrial exposure, they are confined to theoretical knowledge and inadequate practical skills thus making them struggle in obtaining a secure job. Industrial-academic interface allows academic institutions to better prepare their students for employability and enter the industrial work force. Thus there is a need for both educational institutions as well as industries to work together towards bridging the skill-gap among the students through collaboration, as it is mutually beneficial for each other.

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## **Cross Cultural Conflicts in the Novels of Bharati Mukherjee**

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### **Abstract**

Increased internationalization in the economic, political and social arenas has led to interpersonal cross cultural contact. Because much of this contact has not been successful, so many problems has raised in the two ways of life which lead to a feeling of alienation, pain of exile, depression and frustration. The present paper shows the multiplicity of problems that a migrant women confront today and how they fight against them to cope up with this. This study shows how a female identity is constructed through such multiple codes, components, language, myth, history, psychology gender and race.

**Keywords:** Bharati Mukherjee, novels, Cross Cultural Conflicts

Cross-cultural conflict is the clash between two cultures where culture is the prime identity of human life. Cross-cultural conflict is the testimony of painful experiences that imbibed by immigrants, who have faced several problems as psychological, social, global, economical and emotional on an alien land. Their painful experiences inspire many diaspora writers to share their varied experiences with world through their words. Cross-cultural conflict explains the problems like psychological, sociological, ideological, religious and so on. Cultural problems are the highest flying distinctiveness of Indian diaspora. Rootlessness is the most significant issue in the life of the immigrant. Cultural differences highlight man in the life of immigrants, and they hang between homeland and adopted land, and remain rootless in their entire life. The immigrant lives rootless and dies rootless. Rootlessness becomes the emblem of their life. The whole life struggle in adjusting alien life and culture with nostalgic feeling for motherland.

Bharati Mukherjee deals with the themes related to Indianwomen particularly the problem of cross-cultural crisis and ultimate search for Identity. She also depicts the cultural clash between the east andthe west. She writes how the female protagonist tries to tackle the

problem of loss of culture and endeavors to assume a new identity in the U.S. When a person leaves his own culture and enters into another culture, his original culture comes into conflict with the new one he finds in the alien land. This cultural transplant leads to a crisis of identity. This paper will shed light on the identity crisis and cultural conflict of the east and women in opposition to the dominant power of the west and men with references to Mukherjee's novels within the framework of multicultural and feminist perspectives. Bharati Mukherjee, a world acclaimed novelist of post-modern era has taken up the theme of identity crisis as one of the major themes in all her novels, depicting the psychological, cultural and spiritual stress faced by expatriates migrating to other countries in search of identity. She realized that her transformation was a two-way process because it affected both the individual as well as the cultural identity. While other writers of migration write about a new place with a loss of and erosion of original culture.

The main aim of this paper is to show how the protagonists of all her novel story to adapt to American society and adjusted herself in the newfound society as an immigrant women where she struggles to survive in an alien land. Mukherjee asserted that in an age of diasporas one's native identity may not be one's real identity as emigration brings changes, physical and psychological both which has been seen through all her characters in all her novel to sum up all the characters like Tara, Dimple and Jasmine face identity crisis. It is self-alienation of her characters that is brought to focus in the novel. The characters we find are forced to manage in accordance with the social demands.

Mukherjee places her characters in such a situations from where they begin on self-analysis. They make self-discovery and very often find themselves alienated. Many times they travel through a world of fantasy in order to come to terms with the reality of situations. Bharati Mukherjee depicts the desires and expectations of immigrant women who want to live their native culture in abroad. Such women are isolated from their families, culture, home and parents and also the communities in which they. Their lives end with a sense of loss. They also feel that they are missing something. In this way the writer depicts the confusing state of mind of Indian woman and how they try to deal with situations. Bharati Mukherjee through her writing suggests two advantages of women liberation. One, it allows them to realize their potential as individuals in the wider society, and two, it is the only way by which they could achieve personal recognition and identity.

Bharati Mukherjee is not only the most commercially successful among women writers of the Indian diaspora, but also the most controversial narrator of Indian cultural identity in a multicultural context, which has been seen in all her novels. Bharati Mukherjee's first novel. *The Tiger's Daughter* is a story of Bengali girl Tara Banerjee an immigrant women from India. Like Bharati Mukherjee, who visited India after her marriage with Clark Blaise in 1973, Tara also

come back to her home land after staying seven years in America ; she comes to India only to witness poverty and political chaos in India . The ill treatment in a new modern life shock her and let her to get back in native land. Unable to feel a sense of belonging in India and in America she feels rootless. She lost her identity too. That's why she is unable to feel herself an Indian or an American.

In America she could not acculturate the cultural integration to herself. Uprooted from her native culture and identity, she feels a sense of alienation. Her novel *Wife* is the story of a middle-class Bengali girl Dimple, who is married to Amit an Engineer, after their wedding they go to America, where she understand that life is not as glamorous as she had imagined it to be, cultural shock, Alienation, in capacity to form friendship with her neighbors, continual viewing of violent soap operas and her husband's long stays at office further complicate the mind of Dimple. It makes her psychic to the extent of imaginatively killing her husband in a grotesque manner. Basically Dimple fails to conceive marriage as a life-long bond which needs love as an adhesive to both strong them and ensure a life-long commitment to each other.

In her another novel *Jasmine*, which is a feminist novel the protagonist rebels against the age old superstitions and traditions. Despite the odds against her, she gets assimilated successfully into the American culture/society. She changes herself in order to change the world around.

As products of the diaspora, Mukherjee's novels deal with nostalgia for a lost home, disillusionment of expatriation, fragmentation of the self, exuberance of immigration, assimilation, culture translation and negotiation. *Jasmine* is Mukherjee's model of an assimilated immigrant. So two of her novels *Wife* and *Jasmine* portrait the Journeys of two young women to the U.S.A. for different reasons, under dissimilar circumstances, both of them pass through physical, mental and emotional agony affecting their whole being to such an extent that they are driven to violence. Mukherjee herself has experienced the exuberance of immigrant existence. An immigrant's ideal is to get assimilated into the mainstream culture.

Women characters of Bharati Mukherjee like Tara, Dimple and *Jasmine* belonging to different cultures are assimilated in the new culture and made efforts to make a new identity for themselves. This scenario is enacted in the new culture where adaptation and assimilation is not so very easy, wearies them down into violence and aggressiveness. This upbringing gives a very strong base to build a future for herself in a foreign land. Mukherjee's early novels *The Tiger's Daughter* and *Wife* explore the conditions of being an Indian expatriate in North America. The protagonists of the novels *Tara* and *Dimple* respectively are expatriates, geographically as well as in mind and spirit. Just as other expatriates, they too are not comfortable in both the native and

alien cultures. Here, expatriation is not only a major theme but also a metaphor for deeper levels of solitude and alienation.

*The Holder of The World* and *Leave It to Me* are in some sense interconnected. The former is a documentation of a story of Hannah Easton an imaginary as well as realistic character. The complex pattern of two themes running parallel: The life of the Hannah Easton belonging to the seventeenth century and the life of Beigh Masters of the present century. The novelist wears the mask of scientific biographer and making brilliant use of devices common to the historical novels. She presents the Moghul life and times forever three hundred years on one time scale while on the other she projects the life of Beigh Masters, a young girl in her early twenties. Thus, *The Holder of the World* portrays an entirely different picture of mixing of culture – the Eastern and the Western. Hannah Easton's voyage is mental and 'interior' rather than physical. It seems that the movement of the narrative is circular since the story ends in the same way as it opens but the person (Hannah) does not remain the same. Her whole personality goes under a sea-change during her restless moves from Salem to Stepney, Coromandel to Devgad and then back to Salem: Bharati Mukherjee describes *The Holder of the World*, as a "post-modern historical novel" 11, but at its most basic level, it is a novel of expatriation, of quest not only to geographically diverse lands but to culturally variant societies as well. Hannah's life succeeds in demanding and discovering new ways of defining reality in a world, which was essentially conventional.

*The Desirable Daughters* is not something which already exists in time, history and culture. It is the story of being and becoming and widens the horizon of the readers because the writer does not seem to be interested in 'fixed' identity but to be in 'female' identity. It is changeable and undergoes constant transformation. This continuous transformation makes Mukherjee a prospective writer enjoying her foreign cultural passion. Indian inter-relationships and experiences, including those of immigration and how the characters choose to deal with being in a new country -- whether accepting or rejecting the new culture. She has characterized a social order in which her protagonists, preoccupied in their struggles of dealing with the new cultural shifts, set aside their own identity, in return for choice of a seemingly easy pace of life in a first world country. The female characters, along with the protagonist, lose the proactive vibrancy, but are also happy with it although there is no inner transformation in them. If *Wife and Jasmine* by Bharati Mukherjee were about the recent immigrant to the United States trying to adjust, then *Desirable Daughters* is about an immigrant who found success in the American Dream but feels that she has lost something irreplaceable in the pursuit of that desire. Bharati Mukherjee's novel *Leave It to Me* demonstrates the cultural plurality of the adopted land. In the novel *The Tree Bride*, Tara encounters and overcomes the physical, cultural, political and historical violence and further constructs a new identity which is fragmented by disruption and assimilation, earns for the truth about the unattainable identity of a diaspora women. Beside these

major themes, some minor themes such as existential sensibility, issues of racism, sexism, political movements, high social expectations, mental pressure, joblessness, cultural adjustments, lack of family supports and presence of historical events. When these minor themes mingle with major themes of immigration sufferings, her writing becomes more powerful and realistic in the present context. Through her protagonist Mukherjee tries to disentangle the complex layers of cross-cultural reality through a sequence of adventures which she undertakes during her adventurous journey. Her struggle indicates the impatient quest of a rootless person suffering from a depressing sense of isolation. At every step she revolts against her fate and the path drawn for her. Bharati Mukherjee's characters like Jasmine in *Jasmine*, Hannah in *The Holder of the World*, and Debby in *Leave It to Me*, persistently feel alienation in the society they live in and get the answer by refusing cultural images.

Bharati Mukherjee has also explored the positive and negative aspects of multiculturalism faced by expatriates in her writings. She places her protagonists in a variety of cultural settings where they find different races, cultures, traditions and different ethnic backgrounds. In such a multicultural and multi-ethnic setup, she portrays the journey for the quest of identity, along with the challenges and struggles faced by the protagonist. She draws her characters as transnationals who remain connected to their homeland and host land equally. Though her characters in *The Holder of the World*, *Leave it to Me*, *Desirable Daughters* and *The Tree Bride* migrate to other countries, their roots always remain in their homelands. As a result, they are neither expatriates nor immigrants in their values and attitudes, but transnationals, whose networks cross the borders of the nation. In such a multicultural background, they go through identity crisis which leads them to undertake a quest of their own identity.

This study has dealt with Indian diaspora and its further consequence is cross-cultural conflict. It covers the issues of identity crisis, alienation, isolation, racial hatred, rootlessness, Transcultureless, and metamorphosis of major victimized and suffered characters, nostalgia for home land, racism, and psychological, social, personal, cultural problems on adopted land. It has also studied how the novelists mark and explore identity problems. It has tried to show human virtues, which are essential for universal peace, humanity and globalization.

Bharati Mukherjee has explored the issues of cultural conflict in her particular era and time. She has explored painful experiences that are the outlet of her emotional violence on the alien land. Although, she has tried to insist the importance of universal brotherhood for universal peace and humanity. It has attempted to make human values, virtues, global to create harmony on this beautiful planet. It has been tried to show that humanity is significant than any other issues in this world.

Mukherjee's contribution to diaspora literature lies in her significant analysis of cultural collision and rootlessness in *The Tiger's Daughter*, *Wife, Leave it To Me* and assimilated immigrants in *Jasmine*, *The Holder of the World*, *Desirable Daughters* and *The Tree Bride*.

Mukherjee takes up the varied aspects of immigrant experience as a major theme and creates various models of expatriates and immigrants. In the novels of Bharati Mukherjee, immigrant sensibility becomes an artistic expression of both cultural identity, and a definite change of the American national identity. A critical study of Mukherjee's fiction shows how Mukherjee's protagonists present in a cross-culture situation, face challenges in an alien land, transform themselves according to the situation, to assert their self. Her novels depict women protagonists who are Indian immigrants in America trying to adjust to the western culture, or American women migrating to India in search of self-realization. Mukherjee portrays her protagonists as both Indian and American because she is comfortable in both the cultures and finds it her home. Her novels depict America and India simultaneously through visions, memoirs, letters and recollections of past and present. The study may serve as a platform for further research related areas. The other works can be studied from the point of view of cross-cultural conflict. It would help to enhance the knowledge regarding the culture, society, religion and politics of the contemporary relevance on the part of the researcher. The same is applicable to the works of other writers.

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## **Gender Mismatch in Verbal Agreement in Lambani**

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**Abstract**

This paper is a data based enquiry into the unusual patterns of verbal agreement in Lambani, an Indo Aryan language spoken in the vicinity of Dravidian. It first discusses the canonical agreement system with reference to gender marking and provides a description of the divergent pattern arising in the language as observed in the data. An argument is developed based on Corbett's theory of 'agreement hierarchy' and hierarchy of domains as a motivation to the unusual agreement and the situation of language contact and convergence is also explored.

**Keywords:** Lambani, agreement, gender

### **Introduction**

In general agreement is defined by Steele (1978: 610) as "a systematic covariance between a semantic or formal property of one element and a formal property of another" (Corbett 203: 109). That is, word forms such as nouns, adjectives, determiners, verbs co-occurring in a clause are sensitive to each other (Wunderlich 2001: 1) that results in their matching of features - number, person, gender- through inflected forms.

Corbett states that under the influence of language internal constraints cross-linguistically there arises patterns of grammatical agreement that might be symmetrical or asymmetrical (2003: 113). In other words, these patterns are an effect of the interplay of morphological, syntactic and semantics/pragmatic aspects that languages are usually governed by. Generally, agreement relations are found in specific environments which Corbett terms as 'domains' like (a) noun phrase domain wherein feature matching occurs between determiner and noun, attribute and noun, possessor and possessed noun, (b) in a clause between subject and verb, object and verb; (c) a pronoun or anaphor and its antecedent and, (d) beyond the sentence domain.

For the purpose of this paper our focus is on (b) agreement between subject-verb and object-verb relating to the feature of gender.

## Verbal Agreement and Gender Feature in Lambani and Other Indo-Aryan Languages

Before discussing the agreement system and how the feature of gender is realized a background of the gender declension system in Lambani is needed. Indo Aryan languages like Marwari, Lambani, and Hindi have a two-way gender system of masculine and feminine. Many nouns, verbs, postpositions, and nominal modifiers inflect for gender. While the gender of animate nouns corresponds to the referent's gender that is, natural gender, gender designation in inanimate nouns is distinctively arbitrary. Nominal forms are classified as either direct (nominative) or oblique (non-nominative), with the latter realised by assigning a postposition. There are attributive adjectives and other modifiers that inflect in agreement with their head noun in gender, number, and case.

With regards to case Hindi uses split ergative strategy which operates on presence of perfective and transitivity and based on the argument's semantic role assigned by verbs they are explicitly marked for realising ergative function. Nominative subject controls agreement, whereas arguments in ergative function does not control agreement since subject is blocked by the postpositional ergative marker -ne. As a result, function of agreement controller gets transferred to unmarked direct objects whose referents lack the properties of being animate, definite and specific.

Lambani on the other hand deploys a nominative-accusative alignment where the unmarked direct argument in nominative function is the controller of verb agreement. As such the verb inflects to agree in person, number, and gender with form which can be the subject of an intransitive verb and the agent of a transitive verb. The unmarked direct form is used for all subjects, for perfect and imperfect and transitive and intransitive. See from (1) to (4) below. Occasionally, if the unmarked agent of transitive is inanimate, the verb takes the unmarked third person singular masculine suffix, compare (5) and (6).

On the other hand, object of transitive verb and indirect object of di-transitive verb gets marked by the accusative postposition -n (-na variant). The object marking is influenced by semantic feature of affectedness that brings a change in the state of the object and which seems to closely correspond to dative subjects in experiencer constructions. Hence, they are form identical in case realisation.

- (1)    c<sup>h</sup>ora            sali-n            dægər    g-o  
      boy(NOM)    school-ACC    away    go-PRF-3SG-MAS  
      'The boy went to school.'

- (2) baman-er hat-e-ti [gawdi mər-g-i]  
 brahmin-GEN hand-OBL-INS cow (NOM) die-LV-PRF-3SG-FEM  
 'The cow died in the hands of the Brahmin.' (LH: )
- (3) b<sup>h</sup>esi mankya-n mar-i  
 buffalo (NOM)-FEM man-ACC hit-PRF-3SG-FEM  
 'The buffalo hit the man.'
- (4) yaḍi res<sup>h</sup>ma-n amba din-i  
 mother-F (NOM) reshma-FACC mango-M (NOM)-MAS give-PRF-3SG-FEM  
 'Mother gave mango to Reshma.'
- (5) i wat c<sup>h</sup>ori-wondu/u-n c<sup>h</sup>amka-din-o  
 this issue-F (NOM) girl-PL-ACC scare-LV-PRF-3SG-MAS  
 'This issue scared the girls.'
- (6) i wat-e-ti [c<sup>h</sup>ori-won/u c<sup>h</sup>amak-g-i]  
 this issue-OBL-ABL girl-PL (NOM) scare-LV-PRF-3SG-FEM  
 'The girls got scared by this issue.'

With subject-verb agreement system a masculine nominal referent triggers masculine gender agreement on past and non-past verb except present-habitual/future the verb (transitive and intransitive) appears in non-declinable form. For example,

- (7) jagdis<sup>h</sup>/ mina eat  
 k<sup>h</sup>a-r-o/-i PROGRESSIVE  
 k<sup>h</sup>a-t-o/-i IMPREFFECTIVE  
 k<sup>h</sup>a-d-o/-i PERFECTIVE
- (8) jagdis<sup>h</sup>/ mina read  
 wod-a-c<sup>h</sup>-a PRESENT-HABITUAL/ FUTURE

However, there is inconsistency in the nature of verbal agreement as observed in the recorded narrative texts of Lambani. The feature of gender marked on verbs occasionally takes a divergence that does not conform to the norms of system.



ha kar ut-o  
 INTER CP rise-PRF-3SG-MAS

'The dejected bride went and seeing (husband's and brother's) plucked out eyes she screamed with fear.' (PS: 76-77 rec. )

We also come across instances of inconsistency in gender agreement where the verb arbitrarily takes masculine or feminine gender for the non-human subject at different places in the discourse. Compare (11) and (12). Nouns when used in compound sense like *d<sup>h</sup>arak ban* 'bow and arrow' are marked canonically third person masculine singular if not marked plural.

However, the tendency to mark feminine gender as in (12) hints at a transformation brought upon by contact influence that we shall discuss in the following example.

(11) ja-n hai hat-ri lat mel-din-o  
 go-CP like this hand-GEN-FEM push-FEM place-LV-PRF-3SG-MAS

jo akas<sup>h</sup>-en dægər-ge u sau kuntel-er u  
 REL sky-DAT away-go-PRF-3PL that 100 quintal-GEN that

[d<sup>h</sup>arak ban] akas<sup>h</sup>-en ja-n d<sup>h</sup>an ko het  
 bow-MAS arrow-FEM sky-DAT go-CP onom CP below

[par-go]

fall-LV-PRF-3SG-MAS

'Going there (Lakshman) pushed with his hand that hundred quintal weight bow and arrow and it having flown in the sky fell down with a thumping sound.' (R: 83-84 rec. 7:10 )

(12) ke-tanin lat-mel-o jo [d<sup>h</sup>arak ban so  
 say-CP kick-LV-PRF-3SG-MAS REL bow-MAS arrow-FEM 100

kintal akas<sup>h</sup>-en ja-n d<sup>h</sup>an ko par-gi]  
 quintal sky-DAT-LOC go-CP ONOM CP fall-LV-PRF-3SG-FEM

'Saying this (Lakshman) pulled that bow which was of hundred quintal weight and it having flown in the sky fell down with a loud thumping sound.' (R: 90)

A classic example of agreement mismatch is (13) and (14) for the very obvious reason that unmarked direct subject in nominative function triggers agreement on transitive verb in

perfective is violated. We can see that matching of feature occurs between direct object and verb, a pattern normally triggered by ergative marking in Hindi. We cannot say the same for Lambani since it is outrightly nominative-accusative system. What we can hypothesise at this point is, feminine non-human and inanimate arguments (whether in subject or object function) that are primarily borrowed lexical items, tend to block agreement on the verb; the more higher on the scale of non-masculine and non-human the lexical items are the stronger is the agreement violation. Secondly, in a contact situation between a source language, Kannada (Dravidian), that assigns neuter gender for nominal forms except those that correspond to natural gender and a target language, Lambani (Indo Aryan), that classifies its nouns into the binary -masculine and feminine- gender system, the latter when borrowing lexical items classifies them according to its gender system. (13) and (14) might not be appropriate examples for this explanation since *tar* ‘wire’ is part of native vocabulary but (15) is.

(13) [ram tar daba- i] ke-mel-o-to i  
 ram string-FEM pull-PRF-3SG-FEM say-LV-PRF-PST.PRF-3SG-MAS he  
 He (Lakshman) had said, “Ram pulled the string.” (R: 87 rec. 7:23)

(14) [b<sup>h</sup>iya tar daba-i] [dek rama tar daba- i]  
 brother string pull-PRF-3SG- FEM look rama string pull-PRF-3SG- FEM  
 “See, brother (Ram) pulled the string of the bow.” (R: 90 rec. 7:31)

The subject in (15) is Lakshman (male character from Ramayana) who checks Shakuni’s (Ravana’s sister’s) horoscope as narrated in the discourse. Again deviating from the norm the verb *kaḍ* ‘take out’ inflects for feminine thereby disagreeing with the masculine gender of its controller subject Lakshman. The borrowed noun *k<sup>h</sup>ubsa* ‘horoscope’ if in the language is classed as feminine than the verb inflects for the same.

(15) jana wu ta-r jam-e war kãi se dek-nak-o  
 then that you-GEN birth-OBL month what is see-PRF-3SG-MAS  
 [kaḍ-i k<sup>h</sup>ubsa]  
 take out-PRF-3SG-FEM horoscope-FEM  
 ‘Then, he (Lakshman) took out her (Shakuni’s) horoscope to check her zodiac month.’  
 (R: 149, rec. 13:13)

Similarly, when Kannada and Marathi word for ‘hour’ *tas* is borrowed into Lambani it is nativised as a feminine noun in the target language and hence the intransitive verb tends to inflect accordingly in agreement.

(16) ha mai go jo maṭi b<sup>h</sup>ar a-y-e  
 INTER inside go-PRF-3SG-MAS REL male out come-PRF-3PL

koni jaldi [tas dor tas we-gi]  
 NEG quickly hour one and half hour be-LV-PRF-3SG-FEM

“Ha! That person (Lakshman) who went inside has not come out yet. It has been a long time.” (R: 220-221 rec. 18:20)

*c<sup>h</sup>i:ta* ‘leopard’, *va:nar* ‘monkey’, and *magarmac<sup>h</sup>* ‘crocodile’ in Hindi are masculine nouns whereas, in Kannada these animals get marked neuter. Lambani in the process of borrowing these items classify *c<sup>h</sup>irata* ‘leopard’ as masculine on phonological ground, corresponding to -a masculine ending, *koṭi* ‘monkey’, and *masuḷi* ‘crocodile’ as feminine corresponding to -i feminine ending. These borrowed items once nativised in the target lexicon influences associated elements participating in the agreement to reflect the controller’s features on targets.

(17) yernai juko ek aḍḍa:diḍḍi (K) [c<sup>h</sup>iṇata (K) kar-nak-o]  
 like this REL 1 chaotic leopard-MAS do-PRF-3SG-MAS

‘Like the chaotic leopard who caused havoc.’ (R: 354 rec. 28: 10)

(18) aḍḍad (K) [ko:ṭi (K) a-wa-c<sup>h</sup> ham-ar ek ṭoṭa-r  
 chaotic monkey-FEM come-PRES-AUX-3SG 1PL-GEN 1 land-GEN

mai j<sup>h</sup>ar hannə hamplə k<sup>h</sup>a-ja-c<sup>h</sup> an meḷbuḍa kar-de-taṇin  
 inside tree fruits and likes eat-LV-AUX-3SG and mating do-LV-CP

ja-ri-c<sup>h</sup>a]

go-PRO -FEM- AUX-3SG

‘A chaotic monkey comes to our farm, it eats fruits and likes and leaves after mating.’

(R: 351-355 rec. 28:16)

(19) ham-ar-e bagic<sup>h</sup>-e me [ek ko:ṭi (K) a-mel-i-c<sup>h</sup>a]  
 we-GEN-OBL garden-OBL in 1 monkey-FEM come-LV-PRF-FEM-AUX-3SG

‘He began to say, “See brother, a monkey has come in our garden.”’ (R: 359 rec. 28:48)

(20) wət p<sup>h</sup>ĕk-te-k<sup>h</sup>amat mina masa|j (K) k<sup>h</sup>a-gi  
 there throw-IMPRF-moment fish crocodile-FEM eat-LV-PRF-3SG-FEM

wo-nu-n

3PL-DAT

“While throwing (the sacks containing your husbands), fishes and corocodiles ate them.” (TBT: 175 rec. )

### Agreement Defaulter in the Vicinity

Agreement mismatch is witnessed in other Indo Aryan languages such as the Urdu example given below. Here the irregularity is with the case system where the typical ergative agent is replaced by the nominative subject when the verb is perfect transitive.

(21) nadya kitab la-yi (Butt’s example)  
 Nadya.F.Sg.Nom book. F.Sg.Nom bring-Perf.F.Sg  
 ‘Nadya brought a book.’

Butt summerises with the statement “Our notion of quirky case is extremely restricted. Quirky case is used only when there is no regularity to be captured: the case assignment is truly exceptional to the system” (Butt, sec. 4.15: 13).

Another example is from Marwari spoken in Jaipur, Rajasthan where we observe an instance of split agreement pattern. In (22) the main verb in perfective agrees with the object in gender whereas the auxiliary agrees with the subject in person. Verbeke states “the pattern is crosslinguistically unusual...marginal, but is accepted by native speakers and used in recent literature” (2013: 216).

(22) mhaim sītā=ne dekh-ī+h-ũm<sup>2</sup>  
 I.M Sita[F]=OBJ see-PST.F.SG+AUX-PRS.1SG  
 ‘I saw Sita.’

### Conclusion

Irregularities in the form of mismatch in agreement occur cross-linguistically. While there are morphological theories explaining the cause of such mismatch in languages that have been extensively researched, it is difficult to come to a reasonable conclusion with scanty data in case of Lambani. On the surface, it is evident that contact and borrowing has led to such

<sup>2</sup> Magier’s example cited by Verbeke in *Alignment and Ergativity in New Indo Aryan* (2013: 216)

mismatch but there ought to be more dimensions that can account for the variation which requires in-depth research on the issue.

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## **Immigrants' Sensibilities in V. S. Naipaul's *An Area of Darkness***

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V. S. Naipaul has emerged as an impressive writer with a luminous mode of expression and a powerful skill of exposition, he has been attempting at fiction, on various subjects drawn from history, colonialism, civilization and socio-political scenarios of the modern world. But in his fictional writing, among various other countries like the Caribbean, West Indies, Africa, and the one and only country that have seized his imagination is certainly India, the homeland of his ancestors. This, of course, reveals his fascination for and his deep interest in India and this becomes all the more significant when we find that after his first visit in 1962, he returns again and again to India. It is also significant to note that after each long visit he writes a novel on India which certainly creates a stir among his readers. Each short novel that he wrote on India like *An Area of Darkness* (1964), *India: A Wounded Civilization* (1977), and *India: A Million Mutinies Now* (1990) was based on his successive visits to India in 1962, 1975 and 1988 respectively. In each of these novels he appears to give a dismal passion and fascination for India. This, what may be called the love-hate relationship that has been displayed in his novels on India, appears all the more interesting and complicated in his latest novel.

The novel *An Area of Darkness* is based on the visit of Naipaul to India in 1988 repeatedly records his first visit to India in 1962 and as such it shows the progress that India has made during this intervening years as well as the regress and losses India has sustained during two scores of years since it attained Independence.

Naipaul looks into himself and wonders why the “detachment” he had cultivated during the prolonged isolations of his stay in England, deserted him in India. He sees in India's acceptance of England, the typical Indian ability “to retreat, the ability genuinely not to see what was obvious” (188).

He compares and contrasts the British Empires in the West Indies and in India also he attempts to make the difference in his response to the England that he saw in India. He sees India living with the Raj that was long dead. India thus becomes for Naipaul a country that lived

amongst incongruous, “alien ruins” (190) because in India “everything is inherited, nothing is abolished” (194).

From here he moves on to a detailed analysis of literature and its chronicling of the societies of its times. He finds that ‘British’ is very different from the imperial Indian usage of the term (195-201). The latter is a creation of fantasy. It is a concept of “Englishness” that has outlived the Empire. In India, it exists in unending mimicry of the Raj. The Raj itself being classical case of imitation of all that was thought to be “English”, the inheritors of the Raj followed the same pattern. India goes on living with the ruins of the Empire. There are other kinds of ruins that lie across the length and breadth of the country: the ruins of Vijayanagar, the ravages of Muslim rule in the North, and the disjointed idea of history in the minds of the people. The creation in India is built on destruction. There is no continuity and plunder is the main predecessor of creation. With the coming of the British, this discontinuity became most prominent.

The point that calls for an explanation is the difference in Naipaul’s India and the India of his Indian critics. Numerous writers had written about India before Naipaul did, and not always sympathetically. A Beverly Nicholas or a Catherine Mayo could be dismissed for being incapable of understanding India. Their vision could be ignored because they were, after all, *foreigners*. They were not able to know much about India. But with Naipaul, Indians felt betrayed. He was expected to know and to understand. The division of experience had occurred three generations ago. Naipaul was an outsider in India. His critics were outsiders to his experience. Naipaul’s perception and portrayal of India, if seen in this light, is a unique record of the division of sensibility that has become a permanent paradigm of our times.

*An Area of Darkness* is divided into three parts and eleven sub-parts. It also has a prologue – *Traveller’s Prelude A Little Paperwork* and an epilogue *Flight*. The sub-parts are closely linked patterns of his experiences and their examinations. ‘A Resting Place for the Imagination’ provides the background for Naipaul understands of India. ‘Degree,’ ‘The Romancers’ and ‘The Colonial’ are three major aspects of India that he encounters. ‘Degree’ for Naipaul stands as an Indian understanding of himself. String-cots and wooden blocks had lain unused in his Trinidad home for the lack of people of that “caste skill” (AD 29). But that was not so in India. People had accepted work outside the realm of their “caste-skill” and in doing so; they had not forgotten their “degree.” This double realization, instead of protecting the unity of his world, worked in a paradoxical manner and led to a split at a very interior level in his Indian psyche. This “knowledge of degree” which Naipaul finds “in the bones of Indians” make it difficult for them to combat the social confusion and disorder of castes (55). Naipaul finds the incongruities of the “imported mechanics of the new world” being “incorporated into the rule of degree” (56). With this painful realization the first part of *An Area of Darkness* comes to an end.

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The first part is the body from which Naipaul's responses in the second part and the third part of the novel are derived. It marks the first phase in Naipaul's search for a response to India. The result of this search was the discovery of his being an outsider to the realm of responses that could only be either English or Indian.

The second part, which comprises of three chapters, is an exploration. Naipaul offered himself to the experience of India. This part is filled with conversations through which Naipaul attempts to carve out a picture of India. 'A Doll's House on Dal Lake' is the make-believe world of Mr. Butt, Aziz and the khansamah: "Snow White's own men" trying to survive long after 'Snow White' had left (140). These men have no idea of themselves. They continually seek to make commercial benefits. Their concern, hospitality and friendliness have theatrical dimensions. They all want written certificates from Naipaul because they think that these would add to their credibility. Aziz is an expert in the art of pleasing. His foil is the khansamah who has never learnt the art and as a result remains a tormented man. Naipaul's interactions with the khansamah bring out a fine analysis of anger. Naipaul studies the "medieval mind" which could "casually" assess a building as five thousand years old (129). This same capacity facilitated other amnesias. The medieval mind could easily forget the last three to four hundred years of its past: And it was because it was without a sense of history that it was capable of so complete a conversion. Many Kashmiri clan names-like that of Mr. Butt himself-were often still purely Hindu; but of their Hindu past the Kashmiris retained no memory (129).

Naipaul finds the Valley suffering from selective amnesia. The engineer who was showing the valley to Naipaul, drove past the eighth century Awantipur ruins and showed no interest in them. Naipaul observed that the history of the people in the valley began with the history of their conquerors. Amidst the common populace his encounter with the family, its observance of food related rules, the power patterns in the family all at once evoked a Port of Spain memory and Naipaul found that the gap of three generations and of a lost language had been bridged. For a fleeting second he was able to relate to his experience of India.

The third part begins with 'Fantasy and Ruins.' It is Naipaul's direct confrontation with his imagination. He digs up the roots of his imagination and dissects his past experiences: his experiences as a colonial in Trinidad, his experience of England as it existed in Trinidad; his experience of Kipling and other writers on India; and of his idea of India that he had formed in Trinidad. The value of *An Area of Darkness* is that the novel and its critique have documented the confusion and alienation that are the legacies of the Empire. Never before was India presented through a Diasporic vision. Never before had the Indians in India been exposed to the pain and agony of such a vision, so much so, that within India even the veracity of Naipaul's experience was very often questioned.

Naipaul looks into himself and wonders why the “detachment” he had cultivated during the prolonged isolations of his stay in England, deserted him in India. He sees in India’s acceptance of England, the typical Indian ability “to retreat, the ability genuinely not to see what was obvious” (188). He compares and contrasts the British Empires in the West Indies and in India in an attempt to account for the difference in his response to the England that he saw in India. He sees India living with the Raj that was long dead. India thus becomes for Naipaul a country that lived amongst incongruous, “alien ruins” (190) because in India “everything is inherited, nothing is abolished” (194).

From here he moves on to a detailed analysis of literature and its chronicling of the societies of its times. He finds that ‘British’ is very different from the imperial Indian usage of the term (195-201). The latter is a creation of fantasy. It is a concept of “Englishness” that has outlived the Empire. In India, it exists in unending mimicry of the Raj. The Raj itself being a classical case of imitation of all that was thought to be “English,” the inheritors of the Raj followed the same pattern. India goes on living with the ruins of the Empire. There are other kinds of ruins that lie across the length and breadth of the country: the ruins of Vijayanagar, the ravages of Muslim rule in the North, and the disjointed idea of history in the minds of the people. The creation in India is built on destruction. There is no continuity and plunder is the main predecessor of creation. With the coming of the British, this discontinuity became most prominent.

The point that calls for an explanation is the difference in Naipaul’s India and the India of his Indian critics. Numerous writers had written about India before Naipaul did, and not always sympathetically. A Beverly Nicholas or a Catherine Mayo could be dismissed for being incapable of understanding India. Their vision could be ignored because they were, after all, foreigners. They were not able to know much about India. But with Naipaul, Indians felt betrayed. He was expected to know and to understand. The division of experience had occurred three generations ago. Naipaul was an outsider in India. His critics were outsiders to his experience. Naipaul’s perception and portrayal of India, if seen in this light, is a unique record of the division of sensibility that has become a permanent paradigm of our times.

*An Area of Darkness* stands today as the first stage of a Diasporic writer’s problematic relation with the country of his origin: it abounds in confusions and contradictions; there is no potent thesis about India. There are recurrent notes of the writer’s identification with India at a personal level. He did not want India “to sink.” And so, the writer returns with more novels on India attempting an analysis of its problems and pens the growth of his experience in India and with other countries.

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## **From the Playground to the Fishing Ground: Re-evaluating the Influence of Baseball on *The Old Man and the Sea***

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### **Abstract**

Baseball as a sport contributes much to represent American culture and life. The playground of baseball provides the basis where Americans can dream and fulfill their aim. Gradually, the baseball becomes an integral part of American literature. Earnest Hemingway, the noted American novelist uses the playground of baseball in context of Cuban fisherman Santiago's struggle to catch the big marlin. Thus baseball becomes the vitality of culture represented by literature. This paper aims to examine the influences of baseball on the novel *The Old Man and the Sea*, both thematically and structurally. The paper also tries to show how Hemingway's true baseball hero Dimaggio becomes the only inspiration for Santiago.

**Keywords:** Baseball, Sport, Culture, American Dream, Literature.

The spirit of a sport represents the force, identity and nationality of a nation. The sport is capable of representing competition as well as vitality and recreational power of a sportsman. Thus the sports have been arguably important ingredients in the broader U.S culture. James Robertson has described their significance: "The games of modern Americans are rituals... significant dramas which they believe are an important part of the realities of their lives" (Elias 7). The symbolic expression of the values and belief of the broader society is provided by the sports. The sports also strengthen the structure of the economic, political and cultural hegemony of dominant group. But the baseball game, originated in 19th century surpasses all other sports in reflecting U.S society. Roger Angel has suggested, "Baseball seems to have been invented solely for the purpose of explaining all other things in life" (Angell 8). Baseball influenced American life to such extent that thousands of soldiers during the time of Civil War indulged in learning baseball. The game nourished the spirit of the soldiers and the game became their national identity which is also reflected in the speech of Walt Whitman: "I see great things in Baseball. It's our game, the American game." Upon returning home they spread the game to their friends and neighbors and it soon got its recognition as 'The National Pastime'. But it breaks down its narrow role merely as a sport and represents American culture and life.

According to John Thorn, “Baseball had become more than the mere reflection of our rising industrial and political power and its propensity for bluster and hokum: the national game was beginning to supply emblems for democracy, industry and community that would change America and the world.” (Elias 8) The early American writers also proclaimed baseball as a relevant and powerful force in both national history and national psychology. Thus baseball became the very symbol to represent America. Mark Twain explains the influence of baseball in his time: “Baseball is the very symbol, the outward and visible expression of the drive and push and rush and struggle of the raging tearing, booming nineteenth century” (Graber 1107). The spirit of baseball in 19th century still continues in 20th century. In this century the baseball also acts as a force to represent the essential values like hard work, social mobility and democracy. Philosopher Jacques Barzun also testifies to the importance of baseball in American life when he wrote: “Whoever wants to know the heart and mind of America had better learn baseball, the rules and realities of the game” (Barzun 34).

The American writers’ interest for baseball spirit creates a new genre, the baseball fiction. In their writings they try to incorporate the lesson and domain of baseball which give the Americans the opportunity to fulfill their dream. Yale University president and former major league baseball commissioner, Bart Giamatti, rightly claimed that baseball “is the last pure place where American can dream. This is the last great arena...where everybody can learn the lessons of life” (Elias 9). The best recent baseball fictions such as Mark Harris’ *The Southpaw* and *Bang the Drum Slowly* and Bernard Malamud’s *The Natural* concentrates on the games of players’ lives as well as on the universal problems of human behavior. Thus the imagery of baseball is used by some of America's finest novelists. Baseball’s symbolic significance is emphasized by Thomas Wolfe as he stated,

Is there anything that can evoke spring-the first fine days of April-better than the sound of the ball smacking into the pocket of the big mitt, the sound of the bat as it hits the horse hide: for me, at any rate, and I am being literal and not rhetorical-almost everything I know about spring is in it-the first leaf, the jonquil, the maple tree, the smell of grass upon your hands and knees, the coming into flower of April. (Elias 101)

This paper attempts to present how Ernest Hemingway was conscious of the spirit of baseball game and infuses its spirit in his novel *The Old Man and the Sea* to project the patience, resolution and vitality of the protagonist Santiago. It also shades light on the fact that how baseball influences the novel both thematically and structurally.

Hemingway was interested in baseball since the days of his boyhood. He played plenty of

baseball games as a home-run hitting first baseman and baseball became a part of his everyday life. Hemingway describes the popularity of baseball in his time in his writings. In *Death in the Afternoon*, he makes reference of baseball and matadors:

You cannot learn to be a full matador any more than you can learn to be a major-league ball player, an opera singer, or a good professional boxer. You can learn to play baseball, to box, or to sing, but unless you have a certain degree of genius you cannot make your living at baseball or boxing or singing in opera. (Hemingway 75)

Hemingway compared himself obliquely with Joe Dimaggio and his bone spurs in a letter to Lillion Ross in which he defends his Key West novel:

*To Have and Have Not* is much better than people think and not nearly as good as I hoped. The night with the vets is wonderful but could have been better but that was the year I had bone the spurs in my ankle and hit. (Hemingway SL 648)

In *The Old Man and the Sea*, the novelist gives vent to his interest for baseball to a great extent. His references of Indians of Cleveland, Tigers of Detroit, Reds of Cincinnati and the Sox of Chicago make us sure that baseball got national recognition in his time. As the baseball game became America's national sport, it also influenced the Cuban psyche and daily life greatly. So baseball was not only their national pastime but turned into the source of the force and vitality of their life. They imbibe the force of the game in their heart and mind that they "measure themselves according to baseball and baseball players" (Barros 1). In this novel Hemingway did this measurement in a vital way. Hemingway first makes reference of baseball in the novel to show Santiago's love and concern for baseball. Reading about baseball and talking about it are his indulgence. Santiago knows the importance of play in one's life. He tells Manolin to play baseball: "Go and play baseball" (Hemingway 20). When Santiago and Manolin get little bit of time, they talk about baseball teams. They are in favor of the Yankees. Manolin fears of both the Tigers of Detroit and the Indians of Cleveland. He is in suspicion whether the Yankees will win or not. But Santiago calms him down and says: "Have faith in the Yankees my son. Think of the great Dimaggio" (Hemingway 25). The tussle between fear and hope in Manolin and Santiago regarding the victory of the Yankees shows their love for baseball. Their tension about the winning of the Yankees also sheds light on their character. This tension shows that Santiago is experienced while Manolin is going to be experienced regarding the sport. This is also reflective in their experience about fishing. James Barbour and Robert Settlemeyer comments that baseball provides "initiation talks in which Santiago is the teacher, Manolin the pupil and baseball a topic through which desirable attitudes and behaviour are taught" (Barbour and Settlemeyer 283).

There are references to great baseball players in the novel. They are Joe Dimaggio, Dick Sisler, J McGraw. In a conversation about the reference of Joe Dimaggio or baseball Ernest Hemingway said: “What I was trying to do was to present a true picture of a fisherman, and down here the fishermen are crazy about baseball” (Conversations 100). Baseball stars are the heroes of Santiago. The Old Man is a connoisseur of Joe Dimaggio who contributes much to America’s past glory as Cramer says,

He [Dimaggio] was, at every turn our idea of the American hero –one man we could look at, who made us feel good. For it was always about how we felt...with Joe. That’s how it worked. No wonder we strove for six decades –the nation, its presidents, its citizen almost everyone –to give Joe the hero’s life. It was always about us. And of course that he knew. (Elias 13)

The constant association with Joe Dimaggio adds to the heroic proportion of the old man. Kathleen Morgan and Luis Losada propounded that the Dimaggio analogy,

also serves to emphasize that Santiago, like Homer’s great heroes, is perceived as being the ‘best’, a characteristic he does not disavow. As there are “other men on the team” and even other ‘great’ players, there are also other ‘great’ fishermen, but there is ‘only’ Santiago. (Morgan and Losada 36)

The reference to Baseball creates a dichotomy between poor and rich background in the novel. Santiago finds a comfortable similarity with Joe Dimaggio not with Dick Sisler. Joe Dimaggio is from poor background and his father was a fisherman. On the other hand Dick Sisler was a rich boy and whose father was a baseball player: “The great Sisler’s father was never poor and he, the father, was playing in the Big League” (Hemingway 30). He takes inspiration from Dimaggio’s poor background thinking that how Dimaggio enlivened himself to the stature of a great baseball player. Dimaggio was born to be a baseball player. He was determined in his aim and baseball was his only passion. Santiago was a true fan of Dimaggio who could hit the longest ball. He wants to take Dimaggio to his fishing and feels that he would understand the struggle of a fisherman. There is also a dichotomy between Dimaggio’s aim and J.McGraw’s aimlessness. When the boy, Manolin asks Santiago about McGraw, the old man says, “He was rough and harsh-spoken and difficult when he was drinking.” (Hemingway 30). McGraw was not determined in his aim. His mind was on horses apart from baseball: “His mind was on horses as well as baseball. At least he carried lists of horses at all times in his pocket and frequently spoke the names of horses on the telephone” (Hemingway 30). Santiago knows this dichotomy and tries to lead his life in accordance with the good one.

Baseball has great thematic significance in the novel. C. Harold Harley says, “Hemingway invites the reader to consider the significance of the external events recorded in the sports section to the internal events delineated in the novel.” (Harley 85-86). The actual weeks (September 12-16) in the 1950 formed the backdrop to the novel. Harley’s interesting contribution established a factual parallel to the internal action of the novel, where

the games of baseball’s ‘September Stretch’ serves not only to heighten and intensify Santiago’s heroic encounter with the great marlin and the sharks but also to place that encounter against the heroes of a sport that in the mythic sense is emblematic of humanity’s struggle to endure and prevail. (Harley 87).

Santiago leads his life like an athlete. He finds his success in the win of the Yankees. Eighty-five days was lucky to him as in this day the Yankees won the league. The Old Man takes spirit from the success and says: “But today is eighty-five days and I should fish well” (Hemingway 47). Like a baseball player he eats turtle eggs to get strength and drinks shark liver oil to fit his eyes. It is more important for a baseball player to excel at the end of the season than spring. Similarly, Santiago welcomes September when ‘the great fish comes, not May. He develops his analytic power like a baseball player as he says that “Anyone can be a fisherman in May” (Hemingway 26). Santiago takes his fishing as a baseball game. Like a sport there is a struggle between the old man and the marlin as he says: “I can do nothing with him and he can do nothing with me” (Hemingway 55). He compares the marlin’s sword with a bat and the marlin as a player: “His sword was as long as a baseball bat and tapered like a rapier and he rose his full length from the water and then re-entered it, smoothly like a diver...” (Hemingway 70). There are numerical baseball allusions in the novel – Santiago “used both of his hands in a swinging motion” (Hemingway 91), he sees the fish “on the third turn” (Hemingway 94) etc. When the marlin comes to the surface to be harpooned, the distance is “only thirty yards away” (Hemingway 94). Coincidentally this distance matches with the distance between the bases and home plate in baseball.

In every adverse situation Santiago thinks of baseball to disperse the monotony of his fishing as well as to encourage himself. He thought about baseball as the sun turned hot and he began to sweat. At the very first day of catching the fish he also began to think of baseball as the night was coming. He infuses the spirit of baseball in his struggle with the fish. When the Old Man was steadily being towed by the fish, he thought about the baseball and how it came out in the ground leagues that day. Baseball is his source of inspiration, but he does not get too much indulgence in it. He keeps thinking about the game but then tells himself: “Now is not time to think of baseball. Now is the time to think of only one thing. That which I was born for” (Hemingway 46). Dimaggio’s determination infuses patience and resoluteness in Santiago which

makes him an embodiment of a professional fisherman. Like a baseball player he uses his tricks to tower over the marlin and to defeat him. And it is his determination that wins him a victory over the sharks. But in his struggle with the fish he was suffering from physical pain. His left hand was cramped which is reminiscence of Dimaggio's bone spur. Dimaggio was unable to present the Yankees because of his operation that illustrates in the novel how "a preoccupation with pain can destroy an individual's sense of his own potential for action – a truth Santiago finds reaffirmed in the example of an American athlete" (Monteiro 277).

Though most of the time Santiago takes inspiration from Dimaggio, he sometimes wants to be worthy of the great Dimaggio, "who does all things perfectly even with the pain of the bone spur in his heel" (Hemingway 74). The old man wonders several times as he finds himself worthy of his hero, great Dimaggio. Firstly, when he hooks the marlin and struggles with it, he wonders if Dimaggio would "stay with fish as long as I will stay with this one" (Hemingway 75). He thinks of Dimaggio even after he harpoons the fish: "The great Dimaggio would be proud of me today. I had no bone spurs. But the hand and back hurt truly" (Hemingway 102). Finally, when the Make shark comes, Santiago hits on his head with the club and utters, "I wonder how the great Dimaggio would have liked the way I hit him in the brain" (Hemingway 108)? For Santiago baseball is infinitely real and inspirational.

The baseball not only influences the novel thematically but also structurally. The novel starts and ends up with baseball. At the beginning Santiago suggests Manolin that the lessons a sport can impart on life are really important. In the last of the novel, the spear of the big marlin is provided to the boy by Santiago and it resembles as 'long as baseball bat.' Through this symbolic transfer Santiago gives his experiences to Manolin so that the boy can be a great and successful fisherman.

In the novel *The Old Man and the Sea*, the baseball has been used in structural perspective as well as in narrative perspective. Here baseball has been viewed as a self-made man's fertile ground where Santiago exercises his techniques and skills for individual success which add to the interest of the novel. In order to be successful one need true aptitude, opportunity and passion. Throughout the novel it is found that Santiago's aptitude is God gifted and the sea provides him the opportunity to lead his life. But in order to be a successful fisherman he needs the undaunted passion which he finds in the baseball game. Santiago's passion sheds light on the individuality of a man. He takes the game's spirit which gets great exuberance as Santiago enlivens himself from a 'salao' to a successful fisherman. But he becomes the prey of fate. The big marlin is out of Santiago's possession as the sharks eat the marlin. Now he is adept in dealing with the ups and downs of life. His emulation of Dimaggio makes him man of action, not man of destiny. He challenges fate as he thinks that fate can

destroy one's life but cannot defeat his aspiring spirit. So Santiago's great utterance – "...man is not meant for defeat. A man can be defeated but not destroyed" (Hemingway 107) – somehow gets its root of spirit in baseball which is represented by Joe Dimaggio.

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**Stereotyping the Migrant as the 'Other': An Examination of  
Zadie Smith's *White Teeth* and Monica Ali's *Brick Lane***

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**Abstract**

In the migrant-native interface that forms the context of the narrative of diaspora novels, how is the migrant represented? The diaspora writer having been a migrant himself, do personal experiences spill into his writing or does the writer have a specific design in representing the migrant? Is there a pattern to the migrant-representation in 'White Teeth' and 'Brick Lane'? What could have driven this pattern, if there is one? Is the pattern akin to stereotyping? This paper finds answers to these questions – which could lead to conclusions about the representation of the migrant in diaspora writing.

**Keywords:** Zadie Smith, *White Teeth*, Monica Ali, *Brick Lane*, Stereotyping, Othering, Migrant, Diaspora, Orient, Occident

The vindication of the project of colonization relied on depictions of the colonized as inferior, uncivilized and needing reform. Colonial discourse propagated views which created and established the coloniser-colonised binary and its parallels in the East-West and orient-occident dyads. The coloniser-colonised binary rested on a superior-inferior hierarchy, to maintain which stereotyping the colonized and, thereby, Othering them was a prerequisite.

The dictionary explains ‘stereotype’ as “a widely held but fixed and oversimplified image or idea of a particular type of person or thing”. Stereotypes are resistant to change. A certain power dynamic operates in stereotyping where the dominant group establishes stereotypes of the passive through the act of repetition and indoctrination. Stereotypes are repeated to maintain their stability, and to prevent the loss of their power and validity as signs. Colonial discourse that fixes the binary between the colonizer, and the colonized produces stereotypical images of the colonized – by which he is ‘othered’. Homi K. Bhabha who proposes the postcolonial concept of stereotyping says “it is a form of multiple and contradictory beliefs in its recognition of difference and disavowal of it” (Bhabha, 1994). The power that fixes the identities of the coloniser and the colonised as opposed entities, depends on stereotypical images of the other – for the image of the ‘uncivilized colonial subject’ reinforces the ‘civilized-coloniser’ construct. Othering might be seen as an extension of stereotyping. ‘Othering’ is a term coined by Gayatri Spivak which describes the process by which imperial discourse creates its Others ([Key Concepts, 156](#)). The ‘Other’ is constructed, through discourse, as different from oneself for strategic and political reasons. The coloniser constructs the colonized as his ‘other’. Othering can be exotic or demonic. Exotic othering relies on constructs of the colonized as beautiful in their primitive state - untouched by civilisation. And demonic othering emphasises the image of the colonized as barbaric and uncivilized.

In the postcolonial context, and in the multiracial, multicultural scenario of the metropolitan cities of former colonial masters like Britain, the migrant-native interface is often characterised by stereotyping and othering. Through stereotypes created of the migrant, he is othered and seen as different from the native. How do diaspora writers, migrants themselves, portray the migrant? Do they, in their writings, other the migrant and construct stereotypes of them? Zadie Smith’s ‘White Teeth’ and Monica Ali’s ‘Brick Lane’ seem to answer the question in the affirmative. What could have inspired such a construct of the migrant? An examination of ‘White Teeth’ and ‘Brick Lane’ made here, attempts to answer this.

‘White Teeth’ with its multiracial cast, is populated with migrants from Bangladesh and Jamaica. And ‘Brick Lane’ has Bangladeshi immigrants predominantly in its cast. The other characters being English, the scope for bringing the migrant and the native in interface has been facilitated. There seems no dearth of migrant-characters who reflect many traits that do not inspire admiration from readers.

The principal characters of the two works Samad and Chanu respectively have been described as loud and aggressive whose boastful talk and belittling of others is resented by other characters. While Samad’s excited talk gets responses such as ‘[shifting, scratching, leg-crossing, coat-repositioning](#)’ (Smith, 129), Chanu is described as ‘speaking to the gallery’. Their excessive

obsession with roots and ancestry causes them difficulties in assimilation. Their high-sounding plans are brought to failure. They are shown as people who lack self-esteem and are eager to gain the appreciation of people around them – yet repel people through their unpolished social skills and attitude. While protagonists usually inspire awe through their heroic deeds, Samad and Chanu sometimes elicit ridicule and at other times pity. The protagonist is often representative of a type and his characterization lends the type, which he represents, to comprehension and empathy. But Samad and Chanu’s characterization would cause ‘the migrant’ that they represent to seem uninspiring. The role of fools or jests seems to be taken up by them. They seem to have been used to provide for the role of fools or jesters.

Then, there are the impulsive Millat of ‘White Teeth’ and Karim of ‘Brick Lane’ – who apparently have been created only to represent impulsiveness in the migrant. Millat is a confused 2<sup>nd</sup> generation migrant who, in the attempt to please parents and peer and to assert himself, becomes the leader of a radical group. Karim, who seemingly ‘knew his place in the world’, was proved wrong when the writer sent him into oblivion at the end of the novel. Millat and Karim were both leaders of religious fundamentalist groups, the activities of which have been shown to be lacking direction and purpose which ultimately disintegrates having caused anarchy. The migrant is thus proven as impulsive – who, in an impulsive act, has reached the host country chasing dreams of a ‘better life’ and has eventually lost his sense of purpose, is left disillusioned and frustrated.

Hortense Bowden of ‘White Teeth’ is a fanatic Jehovah Witness. Samad and Nazneen are religious and therefore wallow in guilt after their respective extramarital affairs. Samad, Irie, Nazneen, Hasina and Karim, through their immoral escapades, prove the migrant from the orient to be of easy virtue.

Samad and Chanu are men of no plans. Even if with plans, the plans are not followed by action. And Darcus Bowden is afflicted with an incurable fatigue that leaves him before the television all day long. Such lazy and passive migrants are surely a drain on the economy. They are shown unhappy in their jobs, relentlessly job-shifting or at best – jobless. They irk people around them with such idling and duly compensate idling with bragging. It is not hard to imagine that the reader would not gain an impressive image of the migrant.

Chanu and Samad are husbands who dominate their wives and curtail their freedom. Chanu prevents his wife from going out of the apartment or from learning English. Samad is used to wife-beating and cursing that gets promptly returned by his wife – episodes which are found hilarious by even their children. The ego of these male chauvinists is crashed to the ground

with their women's emancipation that has strengthened them to break free from the shackles of their husband's domination.

The migrant 'recreates little villages' even in Britain, and lives in shabby conditions. The bins overflow, the walls have indecent sketches, the lane is strewn with litter. The houses are cluttered with more furniture than one would need – with the migrant's reluctance to part with the old and the past.

What might have been the impelling force behind the creation of these novels? When both novels have similar characters in similar roles, committing similar stupidities, impulsiveness and immoralities – it is easy to draw that migrants are all similar. Migrants – be they from Bangladesh or Jamaica – are similar and have thus been homogenized. These migrants form stock characters. The narratives of these novels follow a similar pattern – immigrant arrives in host country chasing dreams of a better life – finds difficulties assimilating – recreates native villages – isolates himself perceiving racism – finds succor in religious fanaticism or extramarital affairs – brags about his own ability and about his legacy – yet does not accomplish much – becomes member of a fundamentalist group - fades into oblivion – or returns frustrated – finally the illusion of 'home' is destroyed. And most importantly, many women like Nazneen, Razia and Alsana, who came from superstitious backgrounds that had bound them to destiny and patriarchy-driven male domination – are emancipated and empowered in ways that their men could not be. The women assimilate and emerge successful.

The migrant is created aggressive, arrogant, impulsive, stupid, immoral, lazy and ridiculous – resembles 'the parade of the seven deadly sins'! Thus the Orient has been Othered (with the writer taking the coloniser's stance), especially through the return of the migrant who could not assimilate. When the migrant is othered, stereotyping is affected. With stereotypes of the lazy, impulsive, fanatic and immoral migrant entering two of these narratives scripted by diaspora writers – there is more to the story. The writers' status, of having been immigrants themselves with roots in the Orient, enables them to create the migrant's story. And when this migrant-story is written in the First World, mostly for the First World audience – the migrant-story passes off for the truth. How much truth is there to this story or could it have another version? The question might find answers in stories about immigrant-populated parts of Britain, as narrated in articles such as Sanchitha Islam's, on Monica Ali's *Brick Lane* (London Fictions).

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Sizina Joseph and Dr. D. Radharamanan Pillai

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POST-COLONIAL STUDIES The Key Concepts Second edition Bill Ashcroft, Gareth Griffiths  
and Helen Tiffin

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Stereotyping the Migrant as the 'Other': An Examination of Zadie Smith's *White Teeth* and  
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## Reclamation of African-American Heritage in Ishmael Reed's *Flight to Canada*

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### Abstract

This paper attempts to concentrate on reclamation of African-American heritage in Ishmael Reed's *Flight to Canada* (1976) in the light of postmodern approaches. Reed represents a full spectrum of approaches to postmodern historical writing today, from the traditionally "realistic" to the radically anachronistic. Although Reed shares in the belief that history is textual and, therefore, available to him as material for his novel, he has very particular concerns for his brand of postmodern historical fiction, and the novel itself exemplifies diverse attitudes towards history.

**Keywords:** Ishmael Reed, *Flight to Canada*, History, African-American, Postmodern, Reclamation

From the early eighteenth century, history and literature have been considered separate and distinct narrative forms. Consequently, writers have approached - history with either reverence or hesitance. Historians revered the past, dedicating themselves to the recovery of its "truth," and historical novelists feared tampering with the "reality" that historians had given them. This tentative approach to history lingered into the contemporary age. Among the New Critics in the 1940s, for example, there was strong distaste for history, a feeling that history threatened the autonomy and purity of literature, and for a time the New Critics' achieved virtual orthodoxy in literary thinking. Historical ignorance and amnesia, therefore, became respectable mainstream attitudes. Not surprisingly, most of the major modern novelists shared in the ahistorical attitude, concentrating on the microscopic problems of the self or on isolated interpersonal relationships. But in the 1960s and 1970s, challenges to the accepted historical record and a changed concept of history itself provided the impetus for the reincorporation of historical material in contemporary fiction.

Ishmael Reed has also made a career out of examining the American past through his fictions, and he has become renowned in the process for his blatant revisionism. Reed's "revisions" of history are possible because he, too, views history as a text, and its documents as neither wholly objective nor completely "factual." But Reed's concern as a historical novelist is much more personally and racially oriented, centered upon his anger over the exclusion and/or appropriation of

an African-American history and literature by the white cultural establishment. For Reed, both the history and the literature of the Establishment are greatly lacking historical documentation, written by the dominant white culture, has marginalized the role of African-Americans to the point of non-existence; and the official canon of literature, also created by and for the predominantly white and Euro-centric culture, has denied and closed out the African-American writing tradition, which began with slave narratives. Therefore, Reed's major purpose in his novels is the reclamation and re-appropriation, in both history and literature, of the African-American experience.

Reed's concern with a re-appropriated and meaningful African-American past is especially evident in his fifth novel, *Flight to Canada* which explores through a rewriting of the slave narrative the history of slavery and its transformation into the present age. This novel is an excellent example of the extreme unconventionality in some postmodern historical fiction if only for its near-unrestrained use of postmodern practices such as parody, intertextuality, and blatant anachronism. But *Flight to Canada* is also perhaps the best model of a fully radical postmodern viewpoint, for Reed is by far the most radical in his approach to history and the most far-reaching in his content. Reed employs the techniques of the postmodern historical novelist with unprecedented zeal. Reed rejects verisimilitude and realism for the sake of social critique. To this end, Reed continually implies that the conventional historical record is faulty and incomplete because the contributions of African-Americans have been left out. In writing *Flight to Canada*, Reed is attempting to escape this "cultural slavery" by reclaiming the past, reshaping it to make central the black experience, which has been long marginalized, and pointing out that the racism and class-consciousness inherent in the Civil War era have not disappeared, but only changed form. Reed makes evident the misrepresentations and "errors" in the historical record and offers alternatives that are simultaneously absurd and viable: his interpretations are both provocative, obvious fictions and perceptive, bold analyses of American culture and history.

Reed's purpose as a postmodern historical novelist is more personal centred upon the belief that the body of African-American history and literature has been both excluded and appropriated by the white cultural establishment. Reed's use of history is, then, a method of reclaiming the whole of black cultural experience. Moreover, whereas Doctorow adheres largely to the traditions of historical fiction and strives to downplay any transgressions from the documented past, Reed intentionally foregrounds these transgressions and seeks to make them as apparent as possible. This self-conscious violation of the constraints upon historical fiction - a narrative method that Brian McHale, *Postmodernist Fiction*, calls "revisionist writing" - is a common postmodern technique, but Ishmael Reed is perhaps its most blatant practitioner. An examination of Reed's writings is, therefore, integral to any consideration of postmodern historical fictions. But the combination of a personal concern with the reclamation of a cultural past and a blatant historical revisionism is best displayed in *Flight to Canada*.

*Flight to Canada*, set primarily during the Civil War era, offers us a version of the Deep South as a Camelot presided over by Massa (King) Arthur Swille, a sado-masochistic Virginian slave owner. Reed, however, has no sympathy for his historical setting or characters - Camelot is "the Wasp's Jerusalem" and Swille represents all that is Eurocentric and Negrophobic. In *Flight to*

*Canada*, Reed's sarcasm cuts deep, as in the following direct attack on Eurocentric historical myths: "Arthur and his knights [were] so refined that they launched a war against the Arabs for an objet d'art, yet treated their serfs like human plows" (15). Of course, since this situation is analogous to the treatment of blacks by whites, Reed is also showing his bitterness toward the oppressors of African-Americans.

The plight of the oppressed is embodied in *Flight to Canada* by the central character, Raven Quickskill. The novel mainly centres on Raven's escape from his slavery, his owner Swille's attempts at returning Raven to captivity, and Raven's experiences as a free man. For Reed, this simple plot is a metaphor which illuminates larger cultural issues: the history of slavery and the meaning of freedom for blacks, both then and now; the appropriation of a black history by white culture; the differing attitudes of blacks themselves towards both slavery and freedom; and, above all, the methods of reacquiring the past and achieving artistic freedom. In *Flight to Canada*, Reed has at his disposal material that is both epic (the Civil War itself) and tragic (e.g., President Lincoln's assassination), episodes that have provided an endless amounts of contradictory theses by historians and novelists. Thus, Reed is writing about control, of both fiction and history, and in doing so he strives to liberate the African-American experience from the shackles of conventional historical narrative.

The novel, *Flight to Canada*, begins with a brief narration by Raven, given in italics, which in places directly states what many postmodern historical fictionists, and Reed most especially, are now exploring in their writings; "Who is to say what is fact and what is fiction?" (7). Instead of accepting responsibility for the decision - a near impossibility anyhow, considering the often-contradictory nature of historical documentation - Reed keeps the reader asking, "Where does fact leave off and fiction begin?" and "Why does the perfectly rational, in its own time, often sound like mumbo-jumbo?" (10). However, the message is presented most emphatically by Raven's earlier assertion "It will always be a mystery, history. New disclosures are as bizarre as the most bizarre fantasy" (8). The eclecticism of *Flight to Canada* itself illuminates the truth of this statement.

In *Flight to Canada*, Reed attempts to wrestle the text of history away from those who would control it, i.e., Harriet Beecher Stowe and other abolitionists and historians who have "authenticated" slave narratives. Moreover, Reed is unwilling to allow white society to take historical credit for the freedom of the slaves or to further promote what he sees as a false history, i.e., that black slaves relied on the "Great Emancipator" Abraham Lincoln for their freedom. Therefore, in *Flight to Canada* we see Reed's characters liberating themselves, some through physical action and others, like Raven, through narrative.

Later in the novel, we learn Raven is actually writing the story of Uncle Robin, Swille's most trusted house slave. Raven, a fellow black man and slave, is asked to write Uncle Robin's story so that he may have the protection that Uncle Tom (i.e., Josiah Henson) did not have. Though Uncle Robin is modelled on Uncle Tom, Reed presents him much less superficially. Uncle Robin's public behaviour is that of the loyal and humble house-slave, but his private behaviour is manifest rebellion. His faithful, docile and unintelligent manner is only an illusion for the benefit of his oppressors; in

their absence, Uncle Robin cunningly plots against them. We are privileged, then, to see events and behaviors otherwise suppressed by an appropriated history.

Like Reed, Uncle Robin wants to clandestinely sabotage the establishment. His desires are realized at the end of the novel where we learn that he has gradually poisoned Swille over time with doses of Coffee-Mate and re-written Swille's will in his own favour. Uncle Robin's action may be seen as a linguistic short-circuiting of the process of dynastic inheritance, which suggests one of Reed's recurrent themes; the autonomy and continuity of (white) oppression can be broken, and freedom can be attained. There is ambiguity inherent in the term. For Uncle Robin, at this point, it is physical freedom, the complement of the more important spiritual freedom that he has had all along. In "The Black Image in the Black Mind Or *Flight to Canada*," Charles DeArman notes, "Freedom from the psychological, emotional, and intellectual cant imposed on [slaves] by their masters is the means by which to come to exist for one's self" (166). Uncle Robin has always known this. For him, slavery is a state of mind, one he escaped even in bondage.

*Flight to Canada* also illustrates that the stereotypical image of the black man as a heathen ignores the positive aspects of black diversity. Reed, therefore, fashions characters of many types, emphasizing that the slaves were not as one-dimensional as history and cultural stereotypes would lead us to believe. As we have seen, Raven, Leechfield, and 40s are each unique, individual characters. But Reed offers us as well the quintessential model of the historical slave in Cato, Swille's most loyal and dedicated servant, and perhaps the true Uncle Tom. To the other slaves, Cato is a "yellow Judas." Unlike Uncle Robin, his servitude is not feigned. All Cato's actions reflect his belief in the myth that all blacks must be -dutiful servants of whites, i.e., the social ideology of the Old South. In essence, *Flight to Canada* shows that Cato is his master's tool and surrogate he betrays his fellow slaves by informing on them, and he helps delete the "heathenism" of blacks by turning them onto the "Jesus cult" (53). Reed's sympathies obviously do not reside with Cato, for he has been mis-educated by white society into a belief that his race is somehow inferior. However, Cato does illustrate that the belief in racial inferiority may be ingrained in blacks; it has been perpetuated over the generations and has worked against the black masses by keeping them oppressed and subservient, even into the modern age. Essentially, history itself has shaped the collective mind-set. For perpetuating the belief in black inferiority, Reed points the finger of blame at blacks as well as whites, as is evident not only in his depiction of Cato, but also in his less than admirable portrayals of certain black characters in *Flight to Canada*.

Nevertheless, in *Flight to Canada*, Reed reserves the least flattering portrayals for whites, especially those associated with Swille, who are characterized as being either racist or ignorant or both. We see this illustrated in a scene in which two Nebraskaites who are working for Swille arrive in Emancipation City to claim Raven and return him to slavery. The Nebraskaites are familiar with Raven's poem and, in a surprisingly civil manner, discuss it with him, expressing their belief that it could not be autobiographical, for "that would have been too complicated for a slave" (63). By limiting the role of these two white men in this way, Reed is not only criticizing their views but also reversing the one-dimensionality imposed upon blacks by both history and literature. In short, Reed makes the white Nebraskaites into stock characters who can do no more than espouse conventional,

racist beliefs, which are, according to Reed, all too common and acceptable in contemporary American society.

Reed is far from ambivalent in his attitudes toward culture, and far from subtle in conveying them. Not surprisingly, his use of unconventional techniques to further his ambitious goal has not found easy acceptance. Because of his radical approaches to history and literature, Reed himself has been often dismissed for not being a writer of serious literature and his reputation is commonly subsumed under the often-derogatory euphemism of satirist. Although the eclecticism of Reed's work in general has led many critics to disregard it as mere farce and a forum for the author to display his virtuosity, such views ignore the intent behind a work like *Flight to Canada*. For Reed, and other postmodern historical novelists, many of the "facts" from history are both as fabricated and incredible as fiction. Fact and fiction overlap, and only when the two are juxtaposed, as they are in Reed's novel, can one see the similarities. And although Reed is self-consciously performing and parading his artistic abilities in his writings, his purpose runs much deeper than mere entertainment, and it is more profound. Reed is interested in a reformation of the imagination and the dominant cultural mindset. Reed's brand of revisionism thus makes use of history and foregrounds uncertainty in order to promote a viewpoint that helps collapse the Eurocentric and Negrophobia traditions in American culture. But Reed is also rewriting the past in order to destroy the traditional hierarchies of fact and fiction, thereby forcing us to challenge our acceptance of historical truths.

As *Flight to Canada* illustrates, writing in the novel is a means of escape to a better, if not perfect, world. And we cannot avoid the implication that this is true for the writer behind the novels, Ishmael Reed himself. In *Conscientious Sorcerers*, Robert Fox astutely suggests that such an endeavour is the "paradigmatic situation of the black literary artist in his/her struggle against silence and for self-definition" (71). In an analogous way, postmodernists such as Reed are acknowledging the fact that history itself may not be silenced - it forever struggles to be known. Their ironic recycling of prior forms, parodic reinterpretations of the past and intertextual transformations of history into fictional art give voice not only to this revision of history, but also to a new identity for Americans.

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## From Myth to Culture: A Postmodernist Reading of Native American Fiction

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### Abstract

Native American literature is the oldest literary tradition on the American continent and the last one to be recognized by the mainstream American academia. It is only in literature Native American cultures survive. Native American novelists have been dealing with the contemporary tribal reality representing it in art and literature. Leslie Marmon Silko's use of traditional Laguna Pueblo stories makes it a tool for cultural transmission and reclamation. Thereby, she distinguishes the Native American culture, from the "other." Postmodernism celebrates the idea of the coexistence of diverse cultures in the world. These characteristics with the post-modern techniques used by Silko makes her novel postmodern.

**Keywords:** Native American fiction, culture, myth, post modernism, Native American tribe, ceremony, rituals.

Native American literature is now enjoying a popular status and has become an acceptable material for reading and research. Native American literature is, not a new genre of literature. Literary expression has always existed among people who are native to America. It is unfortunate that the Native American literature has not been given its due credit in the main stream American Academia till the 19th century. Arnold Krupat states "to urge the inclusion of Indian literature in the canon of American literature is not only to propose an addition but a re-evaluation of what American literature means". (Krupat 98)

In the book *Mapping the Post-Modern* Huyssen describes post-modernism as 'the latest Fad', 'an advertising pitch', 'a hollow spectacle' 'a slowly emerging cultural transformation' and 'a change in sensibility'. Moreover, there is "more to learn from the study of popular and vernacular landscapes than from the pursuit of some abstract, theoretical, doctrinaire ideals".(Harvey 40).It is time to create "for people rather than for Man" (Harvey 40). Postmodern texts deal with multitude of worlds that coexist with each other. Postmodernism with

its characteristics of cultural pluralism, fragmentation of narrative, multiple identities seems to give a chance of new possibilities to Native American Indian voices. It rejects master narratives and gives way to the marginalized literature. There is always a need to the re-establishment of Native histories and their validity. Postmodernism is a culturally dominant concept, which admits the coexistence of other divergent traits to exist simultaneously within the societies of the world.

*Ceremony* is the story of the healing of a young Laguna pueblo man, Tayo from the effects of his war time experiences in the South Pacific. During war time, he is imprisoned by the Japanese in the Philippine jungle. There he witnesses the death of his cousin Rocky, who is infected by malarial fever, and treated in an Anglo hospital in Los Angeles. After returning home, he undergoes a series of healing ceremonies, and goes on a vision quest. He tries to retrieve the cattle which he and his uncle Josiah have bought before the war. In this process, he has to combat former friends who have turned them against their native culture. The rest of the story narrates how he is healed by the Native American healing ceremonies.

The novel has an oral storytelling tradition of the Pueblo people. Tayo, the protagonist is a child of mixed blood. His mother is Pueblo and his father is white. Tayo is raised on the outskirts of Gallup, New Mexico, by his mother-an alcoholic, homeless prostitute. She brings Tayo back to the pueblo to live with his Aunt Thelma, Uncle Robert, and cousin Rocky. After bringing him back to the pueblo, Tayo's mother dies and Tayo is left an orphan. Tayo is never allowed to forget his status as an outsider. His aunt makes sure, at every opportunity, to use this knowledge to perpetuate Tayo's status as an outsider. Tayo's story is intertwined with the cultural practices of laguna.

Laguna village is located in New Mexico, 45 miles west of Albuquerque. Laguna is a place nourished with all kinds of land resources such as flora, fauna. Keres is the language spoken by the Laguna. Their pueblo is located in north western New Mexico at the foot of a volcanic peak called Mount Taylor. This community is unique among the other matrilineal pueblos of the Southwest. Laguna unites diverse groups and cultures of native Americans. Pueblo is one of the chieftains of the prevalent 573 federally recognized Native American tribes. It possesses six villages which are Encinal, Laguna, Mesita, Paguate, Paraje and Seama. Native Americans have a deep sense of belonging and attachment to the land to which they belong. The people cling onto the land not only for its ancestral growth, but also for the enriched civilization and culture followed by Laguna people. The Clans have their own stories. Such stories become integral components of the novel *Ceremony*.

Silko in *Language and Literature* states, “ the Origin story functions basically as a maker of our identity-with the story we know who we are” (Language and Literature from a Pueblo

Indian Perspective 50). At Laguna, the clans are divided into a dual entity. Among the western clans one finds animals like Bear, Parrot, Coyote, Roadrunner, and Oak. The eastern clans associate themselves with Sun, Turkey, Corn, Water, and Turquoise. Laguna myth assigns most clan names to one of the four cardinal directions of north, south, east and west. Thus it links the clan to a discrete set of symbols. This prompts a series of associated symbols, including those of Summer, Thunder and Lightning, Eagle, Red, Red Corn, Wildcat, and Badger. Ceremonial names, names of mountains, colors, animals, and spiritual powers are repeated many times in the novel.

The circle is a sacred, key symbol in Native American spirituality and everyday life. Tyon, a Professional Oglala Lakota storyteller explains the importance of the circle as in Native American culture:

The sun and the sky, the earth and the moon, are round . . . Everything that breathes is round like the body of a man. Everything that grows from the ground is round like the stem of a plant. Since the Great Spirit has caused everything to be round mankind should look upon the circle as sacred, for it is the symbol of all things in nature except stone. It is also the symbol of the year. The day, the night, and the moon go in a circle above the sky. Therefore the circle is a symbol of these divisions of time and hence the symbol of all time. (Tyon 203)

Circular patterns are abound in the content of Leslie Marmon Silko's novels. The themes of the novel such as physical, mental, and spiritual health or healing, community and interconnectedness drought and fertility, the cycle of the seasons, the sunrise cycle, and mythic patterns of questing, rituals and ceremony involve circular concepts.

The Indians impart stories in the form of 'Myth' to the forthcoming generations. According to Laguna mythology, the five worlds are: First World comprises the holy spirits, land, water, air and language. Second World contains water and land mammals. In this world, the Holy Spirit has created the Spider man and his wife Spider woman. Third World consists of universe, geometrical directions and trees. Fourth World has the living beings – humans in it. Fifth World created by gods has still not been explored.

C'ko'yoto myth, otherwise called as 'Coyote myth', is a story about a mortal that is identical to a wolf or fox, which walks on two legs as man. It is considered to be evil. It is learnt that Coyote is mischievous, selfish, and cunning which brings ill - omen to men. This type of myth is recited to caution about the wickedness and promotes goodness. This myth is related to the European settlers who symbolise the evil qualities.

The Trickster myth goes hand in hand with the Coyote myth. Trickster symbolizes the tricky, cunning method to deceive the common and ignorant people. Trickster has the ability to transform his shape, cheat people, do mischief and cause trouble. Trickster is regarded as an anti-social element and through his clever, witty acts deceives innocent people. Trickster is also compared to a person having positive and creative powers, but since his villainous nature is superior, his advantages are silenced. Trickster tales are mainly narrated to children to advise them to walk in the path of righteousness.

The myth of Spider-woman, who is created by pure and holy spirits, is said to have created the entire universe. She uses her talent only in a productive way. When she pays heed to the instructions given by the holy spirits, her integrity is revealed. Josiah and Ts'eh are compared to the Spider women who are honest, selfless and follow the righteous path.

The myth of bear people is associated with Shush, the helper of Betonie who cures Tayo with the help of 'Ceremony'. Shush behaves like a bear, since he has been with bears from his childhood, and it is natural for him to act the same way. He is later adopted as a helper by Betonie as he believes that Shush possesses medical qualities to cure people. Navajo Witchcraft or Navajo Witchery is the myth that tells that evil power is attained by those who rob graves and by those who kill their own siblings to acquire ultimate power.

The ceremonies and rituals are associated with Story-telling methodologies. The Native Americans follow the traditional method of following ceremonies. The stories told by the Medicine Man are more hypnotizing to listen and that makes Tayo share his intricacies with Betonie. Moreover, the protagonist suffers from internal conflict and he arrives at a conclusion that he belongs to the reservation of Laguna and not that of the army. At the end of the ritual, when his scalp is cut Tayo feels a change in him, but he understands that he is not completely cured. Tayo could still find the evils inside him and concludes that a part of him is only partly cured.

At Laguna, the lineage is decided only through females and the matrilineality is followed. The children belong to the clan of their mother. The clan also practises Exogamy which means that a person must marry outside of her clan, yet at marriage a bride continues to live with or near her mother. Only her husband moves near her residence. Thus Laguna pueblo spatially concentrates women of the same bloodline. This practice is alluded in the novel when the hero, Tayo marries Ts'eh and moves near her residence.

Tayo's warm, positively toned relationship with Grandma is often repeated in the novel. In *Ceremony* Grandma bears her Laguna heritage with pride. She follows the native teachings, respects the wisdom and status of the elderly people. She believes that people can be cured by

the tribal methods used by medicine men. She prefers the same for treating her grandson, Tayo. She is stubbornly relentless in her survival strategies as she is a powerful force in determining family affairs. Grandma is a true symbol of Laguna culture.

Matrilineal principles decide the family name of the pueblo clan. Auntie claims that: “Our family, old Grandma's family, was so highly regarded at one time. She is used to being respected by people.” (*Ceremony* 92) Several lineages have a common ancestor, forming the clan, a social unit above the level of the extended family. Parsons’ *Genealogies* discloses 19 clans among the 124 houses scattered through the 8 village settlements comprising the pueblo of Laguna. The name of the maternal line gives social identity shared with those in the tribe possessing the same name. The clan name endows status, ensures etiquette, and gives knowledge of where one belongs.

Tayo is portrayed as the hero of his culture, when he returns to Laguna. He relates his journey to the journey of Spider Woman in the folk lore. This is Silko’s portrait of the half-breed, who overcomes his alienation and solves the mystery of his ancestry. Finally, he has a name, place and a story. He has returned to his people and the land. In *Ceremony*, the Navajo medicine man makes a statement cutting across both linguistic and cultural boundaries for Tayo:

“We are comfortable here.” There was something about the way the old man said the word ‘comfortable.’ It had a different meaning - not the comfort of big houses or rich food or even clean streets, but the comfort of belonging with the land, and the peace of being with these hills. (*Ceremony* 123)

Apart from rekindling the roots of Tayo’s Native American identity, Tayo’s quest ends with his meeting of the murderous Emo in an abandoned uranium mine. Tayo should choose between the good of his traditional values and the evils of modern culture. He decides not to kill as he feels that the response to evil and death need not be evil and death. Instead, Tayo chooses to stand firm in his belief in the sanctity of life, creating a new space for Native traditions and spirituality in the modern world. He undergoes a ceremony reuniting him with the land and the place from which he originates. Silko in *Ceremony* asserts that Native American tradition; culture and wisdom will not only endure, but that it is crucial for the survival of the world.

Silko uses many post-modern techniques to render magical realism to her novel. Temporal distortion used by the novelist is centered on the use of a non-linear timeline (Postmodern blog). The scene of the narrative shifts from Emo, Tayo, Harley and some other Indian old men in the bar talking and drinking to a scene in which Tayo is with Rocky. Dramatic shifts in the timeline, like this one, occur throughout Silko’s novel. The magic of the folklore affects Tayo’s narrative. The “magical things” that happen in the stories start to appear in Tayo’s otherwise realistic life.

The healing process makes the readers believe that the magic of the story is very real. After all, Silko also makes use of a lot of postmodern conventions, like fractured, non-linear narratives and textual experiments like bricolage (literary mash up) and pastiche (inter textuality). The combination of all these different genres make one consider *Ceremony* a postmodern novel. Most of the contemporary literature in the post-modern approach is of sociological discourse and the cultural underpinnings of the society are in the centre stage of literary interpretations. The growth in the human sciences has shifted the focus from literary to social and from mythical to cultural. The crucial relevance of culture in the evolution of post-modern discourse is apparent in Native American literature and *Ceremony* is an archetypal example of cultural discourse.

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## **Women's Psyche and Trap of Patriarchal Discourse: A Sociolinguistic Analysis of *A Doll's House***

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### **Abstract**

Language is all pervasive and universal entity in the civilized world and thus also a cradle to the prison houses that are fostered and circulated through social and civil apparatus. Men and women are the social binaries and their positioning is defined by their conditioning through power apparatus. The productivity attached to this complete system makes social subjects to internalize this schema and they reproduce and reiterate same values according to the variable context. Thus, social subjects are never able to move out of the vicious circle of power discourses; however, fault lines are possible if the subject assume the position of an analyst. Nora in *The Doll House* is also victim of the trap of all-pervasive patriarchal discourse, but she debunks it when she understands the hollowness of the apparatus. She realises that she is the one who was making this system as inevitable.

**Keywords:** *A Doll's House*, Women's Psyche, Trap of Patriarchy, Social and Civil apparatus, social binaries, fault lines, analyst, patriarchal discourse

Language, a universal entity of human society, plays a significant role in the "production, maintenance, and change of social relations of power" (Fairclough, *Language and Power* 1). Language is an easily assessable tool of study for studying human behaviour and societal unequal power relations, but to trace back its root to the power relations is an abstract and difficult process. It is an integral part of the society that reflects the open play of power apparatus in the society; however, its universality deludes the unaware users and hides its duality. "Sociolinguistics conventions have a dual relation to power: on the one hand they incorporate difference of power, on the other hand they arise out of – and give rise to – particular relations of power" (Fairclough, *Language and Power* 1-2). Norman Fairclough explained very well the relationship between Language and society:

My view is that there is no external relationship ‘between’ language and society, but an external and dialectical relationship. Language is a part of society; linguistics phenomena *are* social phenomena of a special sort, and social phenomena *are* (in part) linguistics phenomena. (Fairclough, *Language and Power* 23)

In the light of above quotation, it can be concluded that langue and parole both are influenced by the society. Whereas, language shapes the mentality of its speakers; speakers’ social position determines the validity of language. Social conventions make its way into the language of individual by its exposure to different social norms. Meantime, social taboos also make its backdoor entry into the unconscious of social subjects and from their unconscious to their conscious language behaviour. Sigmund Freud (who in his works popularised the notion like unconscious, defence mechanism, Freudian slips and dream symbolism) insists that our language behaviour is affected by our unconscious conditioning. As he states in his book *Group Psychology and the Analysis of the Ego*:

To obtain at any rate a glimpse of them it is necessary in the first place to call to mind the truth established by modern psychology, that unconscious phenomena play an altogether preponderating part not only in organic life, but also in the operations of the intelligence. The conscious life of the mind is of small importance in comparison with its unconscious life. (8)

Thus, according to Freud, unconscious rules the conscious part of life. Lacan in his famous comments “unconscious is the discourse of Other” refers the effect of socio-contextual influence on the use of language (101). Foucault added another flavour by expanding the scope of language analyses by giving the concept of all-pervasive power mechanism. People internalize the available resources and reproduce according to the suitable conditions. In such scenarios, social subjects never able to move out of the vicious circle “one remains within the dimensions of discourse” (*The Archaeology of Knowledge* 85). So, linguistics phenomena are the product of social processes. As linguistics phenomena are social, most of the social contests and conflicts are linguistics in nature. Our access to the reality and of the world is always through the language. By the usage of language, we create the representation of the world; however, that is just the pre-reflection of already existing world around us but construction of reality is done only through decoding it into the language. That’s why same incident or event is described by different individual in different manner.

Oppression is said to be rooted ultimately in the way in which we and others are defined linguistically, the way in which we are positioned by words in relation to other words, or by

codes which are said to be “structured like language” (Lacan 34). Our very being, our subjectivities, our identities are constituted through language. “Language is thus final prison house. Our confinement there is beyond resistance; it is impossible to escape from that which makes us what we are” (David McNally 26). Imprisoned within language, we may play with words; but we can never hope to liberate ourselves from immutable structures of oppression rooted in. According to Marx and Angel, human beings produce ideas as part of the production of the totality of their conditions of life. Raymond Williams comments:

The real communicative ‘products’ which are usable signs are, on the contrary, living evidence of a continuing social process, into which individuals are born and within which they are shaped, but to which they then also actively contribute, in a continuing process (*Marxism* 37).

Male and female are two social binaries and in these two entities the free play of power is the most evident. Apart from biological differences, female and male are socially and most prominently are poles apart linguistically. The speech act of these social subjects and most specifically these two social binaries takes place in ever changing socio-historic context. There are elements of historically formed stereotypes, typecasts, collective consciousness, biased attitude, and archetypes of ideology. These elements even surface in the so called personal and private spheres. Gesture, posture, word choices, syntax and acceptability of signs and symbols all are social in nature. It is surprisingly curious to note that there are many words and expressions that are gender specific due to the role assigned to both the sexes even when they are employing same language to communicate in the same society. There are some taboos that are gender specific. It is matter of social attitude. Whereas males are allowed to be creative, women are considered to follow the norms as deviation from their side can come under taboos. Languages are predominantly male, and images and metaphors of language can be male centric and oppressive to female. Females are also social counterpart and thus language shapes their mentality and their linguistic and social behaviour is scrutinized and authenticated by linguistic elements. This complex socio-linguistic process also determines the unconscious conditioning of the social subjects. Thus, the psyche of female is trapped into the male centric linguistic signs, images and metaphors.

*A Doll’s House* by Henry Ibsen displays the socio-linguistic disparity and patriarchal categorization of social roles. Authenticity of these discourses directly flows from social apparatus. In *A Doll’s House*, Helmer uses domesticating images and belittling symbols like “little lark twittering” (Ibsen 1), “my squirrel” (2), “my little skylark” (4), “like your father” (5), “little song-bird” (34), “my obstinate little woman” (35), “Just listen!—little Nora talking about scientific investigations!” (80), “You are out of your mind! I won’t allow it! I forbid you!” (91),

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“You blind, foolish woman!” (91), for Nora. This bird imagery delineates the position of Nora in her doll’s house. She is like an object of entertainment- a little singing bird. Nora in response never rebuffs, but always giggles in acceptance. She feels that it is important to endorse Helmer for her social outing. For the party, she wants to dress up as per the instructions of Helmer. She lives in this oppressed atmosphere for such a long time that she feels she cannot do anything without the help of her husband as she admits to her husband, “Yes, Torvald, I can’t get along a bit without your help” (35). Throughout her life she lives like a poor person to make her husband happy and her existence for her husband is just to perform tricks for him. Her home is like a playroom like a doll’s house as she feels happy when her husband plays with her, but whenever it pleases him, he abandons her. This situation works like an eye opener for Nora and she realizes first time in her life that she never have had a serious conversation with her husband and she is always wronged by males, “I have been greatly wronged, Torvald—first by papa and then by you” (87) and she is never loved by her husband. She comes to know that her husband “thought it pleasant to be in love with” her (87).

It is perfectly true, Torvald. When I was at home with papa, he told me his opinion about everything, and so I had the same opinions; and if I differed from him, I concealed the fact, because he would not have liked it. He called me his doll child, and he played with me just as I used to play with my dolls. And when I came to live with you (89)

Helmer is able to control Nora’ behaviour and recourse it as he desires due to his control over money, as his job is the one which renders the money. And for this small amount of money she is blamed as “extravagant little person” (4) and her heritance is bring in by stating “you are an odd little soul. Very like your father. You always find some new way of wheedling money out of me, and, as soon as you have got it, it seems to melt in your hands” (5). While having conversation with her childhood friend Christine, both of them wear their sacrifices as medals. Nora reveals that how she generates money while Helmer was ill. She states, “You are just like all the others. They all think that I am incapable of anything really serious” (13). It is patriarchal society where a woman is not allowed to “borrow without her husband’s consent” (15). Helmer believes that Nora spends a lot on dresses and other luxury goods albeit she uses this money to return the debt. Other than that she earns money by copying and she feels, “it was like being a man” (17). Nora does want to talk about business as she feels, “it is so tiresome. (19). Krogstad threatens her that he will reveal her secret of borrowing money from him and the she will lose her respect in front of her husband. Helmer blames women for immorality in the society as he states, “almost everyone who has gone to the bad early in life has had a deceitful mother” (36). He also disgraces the professions taken by women as he states, “in the case of knitting—that can

never be anything but ungraceful; look here—the arms close together, the knitting needles going up and down—it has a sort of Chinese effect” (77).

Both the sexes have different preferences. Helmer believes that women’s most sacred duty is towards her husband and children. Because as a woman before all else she is a wife and mother. Phyllis Katz rightly states, “Each sex has typically been reinforced for engaging in behavior designated as appropriate (i.e., masculine for males, feminine for females), and one’s psychological experience of gender was presumed to reflect this basic bipolarity” (53). Nora under the influence of patriarchal society believed in same norms, but at the moment of actualization she defies this logic and states:

I don’t believe that any longer. I believe that before all else I am a reasonable human being, just as you are—or, at all events that I must try and become one. I know quite well, Torvald, that most people would think you right, and that views of that kind are to be found in books; but I can no longer content myself with what most people say, or with what is found in books. I must think over things for myself and get to understand them. (92)

Nora realizes that female is biological, but feminine is a culturally fostered idea. Helmer brings another tool of oppression- religion- to stop Nora as he states that it is her religion to take care of her husband and children, but Nora defies it by stating, “I am afraid, Torvald, I do not exactly know what religion is (92). Nora realises that as a social subject Nora is never above her husband’s honour as he states, “I would gladly work night and day for you, Nora—bear sorrow and want for your sake. But no man would sacrifice his honour for the one he loves” (94) which according to Nora was “a thing hundreds of thousands of women have done (94). Nora wants to take Helmer’s doll away from him so that he can realise the importance of woman in his life and at this moment Helmer realises, “She is gone. (*A hope flashes across his mind.*) The most wonderful thing of all—?” (97). Peggy Reeves Sanday states

Religious and secular codes, such as those found in the Garden of Eden Story and in the Declaration of Independence, present basic prepositions regarding expected behavior. Often these prepositions explicate the relationship between the sexes and the meaning of being male and female. (15)

Nora at last realises that to free herself she needs to be more independent. She states, “You are not the man to help me in that. I must do that for myself. And that is why I am going to leave you now “(91). Nora understands that she needs to understand the cultural politics that drives her away from an authentic social subject. Asia Friedman observes:

Genetically speaking, males and females are in fact 98 percent identical. Yet the cultural notion of “opposite” sexes expands that 2 percent difference to 100 percent. Indeed, when we pointedly attend to the specificity and complexity of human bodies, it becomes immediately evident that it is social, not biological, logic that leads us to see male and female bodies as “opposites.” Only by social measures are we more different than similar. (4)

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## **English for Specific Purposes as a Tool to Enhance the Maritime Terms for First Year Students**

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**Abstract**

'English for Specific Purposes (ESP)' emerged in 1960s as a part of English Language Teaching. As a result, ESP had a marked effect on the domain of Nautical Science department too. The students of Nautical Science need a specific set of Marine oriented words for their achievements in their profession and work place as well. They are unable to use appropriate words and expressions for their specific tasks owing to lack of training and practice. The aim of the present study focuses on the enhancement of Maritime language skills of the less fortunate students of Nautical Science. The objectives of the paper are designed in order to correct the inaccuracies in the use of Marine Terminology. The main purpose of this paper is dealing with the development of a specific set of Maritime words through ESP Classroom which helps them to achieve their level of ability at expected levels.

**Keywords:** Marine vocabulary, Expressions and English for Specific Purposes

**Introduction**

Harding (2007) describes that the P in ESP stands for professional purpose. A set of skills that learners currently require in their working place or it requires in their professional careers. Robinson (1991) delineates that ESP as an enterprise, which involves education, training and practice, and drawing upon three major realms of knowledge: language, pedagogy and the students' specialist areas of interest. Master (2005) current controversies in the field of "ESP

include the extent of subject knowledge the ESP practitioners need to have, the value of genre-based instruction, and accommodation in English for Academic Purpose (EAP)." The English language is the current lingua franca of international business, science and technology. It is spoken by billions of people in the world and the number is still increasing gradually. Marine students should master English language because countless number of Marine books, documents, video lectures and conference presentations are available in English only. Without English fluency, they may find it difficult to appreciate the ideas conveyed by the authors and lots of modules in Marine students require writing academic reports.

The purpose of this research is to enhance the basic Maritime language skills through a draft syllabus under the domain 'English for Specific Purposes (ESP)'. In 1960s, ESP developed into a popular field of EFL teaching. At this moment, its improvement is reflected in the rising number of universities proposing Master of Arts in ESP programs (e.g. University of Aston and the University of Birmingham in the UK) and in the number of ESP programs recommended to learners in various professional courses offered in institutions of higher education across nations. There is at present a well-established worldwide journal devoted to ESP discussion, "English for Specific Purposes: An International Journal", and also the ESP gatherings of the IATEFL and TESOL which are constantly dynamic at their national level seminars in the West. In the countries of the East like Japan, ESP progress has demonstrated a moderate however clear development in the course of recent days.

### **Review of Literature**

Cutting (2012) came out with an article entitled "English for Airport Ground Staff" The study was based on a European Commission Leonardo assignment which intended to plan a multimedia course for English language learners, who looked for work as ground staff in European airports. The structural-functional study of the conversations written from the lessons explained that four kind's trade people such as security guards, ground handlers, catering staff and bus drivers had been investigated to participate in this course. This investigation of semi-authentic conversations reflecting daily-life situations affords a clear-cut tool for students who identify that their grammar was limited, but participants were only eager to recognize the basics. According to the findings of this research, the participants to improve their language skills the real life situations helped.

Al-Hasso and Abdul-Razak (1988) wrote an article entitled "English for Specific Purposes Techniques and Problems: with specific reference to the Teaching of English to Medical Students of Salahudden University-Iraq". The samples of this study were 100 students of medicine at Salahuddeen University. The Questionnaire method was used for this research. The findings of this research reveals that the interventions helped the medical students perform different tasks, which would eventually equip them with the language skills needed to understand

authentic medical texts. The programme had a positive impact on the learners learning procedure.

Ghalandari et al. (2013) wrote an article entitled “The Relevance of Medical ESP Text Book in terms of Content and Needs Achievement in Reading and Writing”. The major aim of the research was the incorporation of student’s needs as to be a vital part of the syllabus. The sample of the study consisted of 82 junior medical students and the most part of portion of the course book was dedicated to reading comprehension. Apart from this, there were various forms of writing exercises connected to their professional life. The physician students were also asked to listen to some English channels on TV or other media. According to the findings of the study, 77% of students could fulfill their special needs through this intervention. The researcher went through some articles and theses on ELT and ESP. With the help of these studies, a search gap was found out so as to frame the following hypothesis.

### **Hypothesis**

The researcher conducted the experiment in AMET University, Chennai (TN). The formulated hypothesis of the research is as follows:

### **Hypothesis**

1. H<sub>1</sub> -There is significant difference between the mean score performance of the Experimental Group and the Control Group in the Pre-test.
2. H<sub>2</sub>-There is significant difference between the mean score performance of the Experimental Group and the Control Group in the Post-test.

### **Methodology**

#### **Sample of the Research**

The sample of the research consisted of eighty students studying First year B.E. Marine Engineering students from AMET University, Chennai (TN). This sample size consisted of eighty students. They were classified into two groups as follows:

1. Experimental Group- 40 Students
2. Control Group - 40 Students.

### **Research Design**

This research consists of two different parts in terms of methodology used. The first part is the quantitative study. In this quantitative study employs a paper-pencil test to gather the statistical data from the sample. The second part is qualitative part of the research. This part serves as an addition to the first part of research. It makes use of a questionnaire on the attitude, perception of the needs and abilities of the students.

## **Instruments**

The paper-pencil test made use of a test paper containing 20 closed-ended questions which carried a maximum of 40 marks. The questionnaire used in the qualitative study contained 10 open-ended items.

## **Materials**

The materials used in the study are write-ups and presentations on the topics framed by the researcher. They could help the sample group to acquire new Maritime words and terms and use them aptly.

## **Procedure**

This research began with a pre-test and concluded with a post-test. Samples were tested independently. In the beginning, the samples were informed that the study would focus on Maritime words and terms.

## **Pre-Test**

In the beginning, all the samples finished a pre-test, which was useful to consider their pre-knowledge in the target skills. In this session, the samples were given words tests to find out or choose the meanings of few words and phrases which related to Maritime terms. They were also asked to make use of them in suitable contexts. The test was administered in order to test the learners' knowledge and usage of Maritime words and terms.

## **Instructional Sequence**

The researcher taught the subjects interconnected to words and foreign terminology to the experimental group in ten hours. The control group had their instruction on these aspects as stipulated in the approved based on the principles of EGP. The experimental group was taught in such a manner as to lay emphasis on the Maritime words and terminology based on the principles of ESP. So the samples gain knowledge of essential exact words and terms perfectly.

## **Post-Test**

The post-test was conducted among the learners after teaching legal words, phrases and foreign terminology. Later a questionnaire based on Likert model was also administered to the learners. The collected data from both the pre-test and the post-test were then presented together and interpreted.

## **Finding Mean Value**

Mean is the simplest measurement of the central tendency. It is also known as arithmetic average. During the data assessment of the research, mean values are found for the parameters of the knowledge and usage of Maritime vocabulary and terminology based on the performance of the learners in the pre-test and the post-test.

## Results and Inference

### Homogeneity

The sample taken for the research had two different groups of 40 students in both. All of them hailed from families each of which had a monthly earnings below Rs. 30,000/-. The purposive sampling saw to it that all of them came from rural background (village). The pre-test performance was used to analyse whether these two groups – control and experimental – were homogenous in nature as regards their knowledge and use of grammar items, Maritime words and terminology.

### Hypothesis Testing

There is no significant difference between the mean score performance of the Experimental Group and the Control Group in the Pre-test.

### Test Statistic

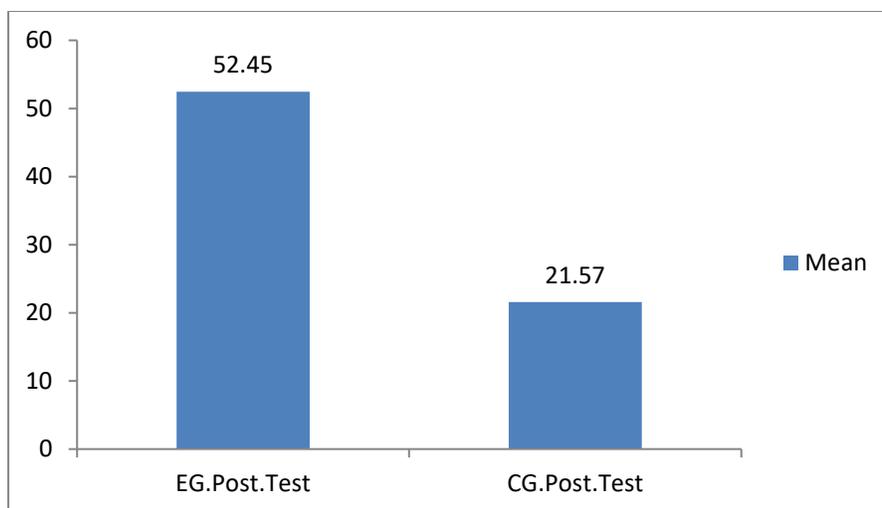
A Paired Samples t-test is carried out for learners' performance of the Experimental Group and the Control Group in the Pre-test.

**Table 1**  
**Performance of Experimental and Control Groups at the Pre-test**

	<i>N</i>	<i>Mean</i>	<i>Std. Deviation</i>	<i>T</i>	<i>Sig.</i>
EG.Pre.Test	40	20.87	5.530	.768*	.308
CG.Pre.Test	40	21.93	8.421		

### Inference

From Table 1, it is evident that there is obviously slight difference between the performances of the control group and the experimental group at the Pre-test. The t – value is .768, which is significant at 0.608 level. It illustrates the mean score of the experimental group 20.87 is slightly higher than the mean score of the control group 21.93 at Pre-test. Since there is not a wide variation, these two groups can be construed as homogenous in the aspects of the knowledge and usage of Maritime words and terms.



**Fig 1.1: Bar Chart of the Control Group Pre-Test and Experimental Group Pre-Test**

Hence, the null hypotheses 1- 'There is no significant difference between the mean score performance of students of the Experimental Group and the Control Group in the pre-test' is proved.

### Hypothesis Testing

There is significant difference between the mean score performance of students of the Experimental Group and the Control Group in the Post-test.

### Test Statistic

A Paired Samples t-test is carried out for learners' performance of the Experimental Group and the Control Group in the Post-test.

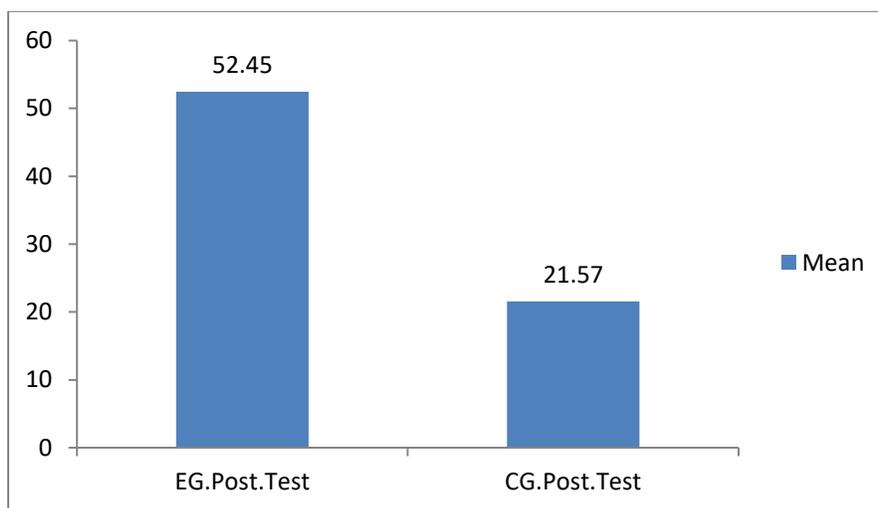
**Table 2**  
**Performance of Experimental Group and Control Group at the Post-test**

	<i>N</i>	<i>Mean</i>	<i>Std. Deviation</i>	<i>T</i>	<i>Sig.</i>
EG.Post.Test	40	52.45	5.740	15.312*	.000
CG.Post.Test	40	21.57	7.544		

### Inference

From Table 2, it is evident that the difference between the performances of the control group and the experimental group is highly significant the t – value is 15.312, which is significant at 0.00 level. It shows the mean score of the experimental group is 52.45 and control group is 21.57, difference between both the scores are 30.88. In the context, the hypothesis,

There is significant difference between the mean score performance of the Experimental Group and the Control Group in the exit-test' is accepted.



**Fig 1.2: Bar Chart of the Control Group Exit-Test and Experimental Group Exit-Test**

Hence, the hypotheses 2- 'There is significant difference between the mean score performance of economically deprived learners of the Experimental Group and the Control Group in the Post-test' is proved.

### **Conclusion**

All the students can enhance their Maritime language skills and terms also. With the help of a words list based on the principles of ESP, the experimental group in this study performed well in enriching their knowledge and use of Maritime words and terms, having received profession oriented training and materials. The result of this quasi-experimental research method is positive. The special English syllabus gave them a novel and effective perspective. Though EGP and ESP focus on all the four skills (LSRW), the principles of ESP score better from the perspective of application. This phase gives the students confidence and scope in using the language actively. Through this study the participants learned a lot of things associated to their field. So this study helped a lot to enhance the performance in their field.

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**ANNEXURE**

**Test Paper – Questionnaire**

**1X 10= 10**

**I. Choose the appropriate meaning of words given in the brackets below (gangway, funnel, bow, porthole, trawler, warship, diesel generator, hull, lifeboat, ferry-boat)**

1. You embark or disembark a ship by the \_\_\_\_\_.
2. The \_\_\_\_\_ is for letting the smoke out of the engines.
3. The opposite end of the boat from the stem is the \_\_\_\_\_
4. You can see the sea through the \_\_\_\_\_
5. I crossed the channel on the \_\_\_\_\_
6. The boat that is used for travelling is called a \_\_\_\_\_
7. The 'Charles de Gaulle' is a \_\_\_\_\_
8. The \_\_\_\_\_ provides electricity on the ship
9. A \_\_\_\_\_ is the watertight today of a shop or boat
10. A \_\_\_\_\_ is a boat designed for sea rescue

**1X 10= 10**

**II. Match the following Maritime words with their respective:**

1. Alongside – to reeve and secure a line
2. Afloat – to bind with small rope
3. Bunk – another term for the first mate
4. Cast off – side to side
5. Chief mate – to let go
6. Eagle flies – to haul in
7. Heave in – built-in bed aboard ship
8. Kink – pay day

9. Pass a line – floating  
10. Seize – a twist in a rope

2X 10= 10

**III. Describe the following Maritime Terms**

1. Volumetric efficiency
2. Scavenge Efficiency
3. Air Charge Ratio
4. Supercharging
5. American Bureau of Shipping
6. BWAD
7. IMDG
8. Cloud Point
9. Viscosity Index
10. Pour Point

**Jitendra Jain's *Chasing 33%*: A Critical Study of the Raised Voice  
Towards the System**

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**Abstract**

The paper intends to explore the theme of self- realization, independence and Individual actualization and identity in the novel. It tends to enquire the Indian education system which through grading or marking system has tried to judge the students as successors or failures. It also tries to focus on the thing that this grading system makes students only fusspots. It focuses on the fact that how the fear of board examinations has changed the actual meaning of learning. It is a sharp critique of Indian education system as well as its pattern of board exams.

**Keywords:** Jitendra Jain, *Chasing 33%*, MBA, IIT, Love- hate relationship, Failure, Success, Grades, corruption, Numbers, etc.

In all genres of literature whether it is the work of fiction or non- fiction, fiction reflects most descriptively the intimate social realities of the society in which it produced. It is considered one of the most powerful literary tools to show the socio- cultural, political and philosophical milieu where it existed. This condition also applies even on the novels written during twenty first century. No novelist living in or dealing with this period can avoid himself to write about this revolutionary Indian students' experience. Every writer is influenced by the condition of the age in which he writes. In the words of David Daiches, "it is no doubt, largely true that an age is reflected in its literature which reveals the tides of thought, the varieties of emotions, the springs of actions that animated its men and women (Dhull,1)."

Among Indian writers in English, Jitendra Jain is a well-known writer writing about the struggling school days of students. Whereas in this novel, he reminds every reader about his/her school days, but on the other hand also reminds about the faulty education system which makes the students life massive. Jitendra Jain is a new name in writing career, as he has not written too many works. He is a senior tax professional for major multinational. He claims to be the only chartered accountant who loves words more than numbers. He is an ardent opponent of the exam system but a big believer in the learning process.

The number 33 may not be much important to all of us, but it does matter a lot in a student's life. He/ she is identified failure or successor just because of this number. The education which is considered one of the most powerful tools to mould someone's life, it unfortunately gets limited in numbers just because of grading system. This grading system makes them just in memorizing form, no more than it. It is the story about the life of a 16years old unnamed protagonist and his two friends Maggie and Swadhin, who are all facing the stress of 10<sup>th</sup> standard board exams. Jain takes us through the meaningless views of 'winning and losing'. It is an apt portrayal of our education system, which unfolds the complexities of competitive school exams, number system, traditional views of society to define a person through his/her scores, which can make or break one's future. Jain through his novel's protagonist says, "I didn't understand why students were evaluated based on exams. Why did we need to be evaluated at all? Lakhs of students appeared for their board exams every year. Not all of them passed the exam. Did that mean they were all failures (166)."

On the other hand, we have another character Swadhin, who also has the same view that he is studying just to satisfy his parents. when the unnamed protagonist of the book asks him about the use of this math in life which they are studying. Then Swadhin states: "Look, you know very well that this education does not make any sense for me. I am studying just to please my parents. I want to build innovative gadgets. My ideas will sell one day (31)." It means each and every student has the same problem. All of them are doing something for their parents because it is our society which injects the thing to this way in their mind. So, because of this burden they start to struggle and don't have option to free themselves. But in reality, through this depiction, the writer seems to give a message that if they are freed independently, then better results can be gained. Things should not be imposed upon a student. But he must be allowed to do whatever he likes. His choice may be much effective rather than imposed ideas. This concept gives us an idea that our education system should be burden less rather than being burdened.

Even the teachers and managing committee of schools also starts to think them bad for their schools just because of marks. Jain through his protagonist wants to give us the idea that even the teachers have this traditional thinking of defining students on the basis of grades. Even being educated, they are also not able to recognize the reality. Jyoti Sharma, principal of the school starts to chide and slapping the protagonist just because he was playing cricket before the two days of his exam. He states, "It is because of students like you that our school is not considered to be the best school in town (8)."

On this day the protagonist decides to quit his studies for further. Even because of this pressure of board exams and our education system, the protagonist starts to compare his life with the animals and find that they are better than us. Once when he goes for walk with his sister and

sees the swans, then utters. “They don’t have to worry about learning different languages. They don’t have to worry about board exams (128).”

Although this is not the way to behave with students. They should be treated well if really the elders want to encourage them for studies. On the other hand, one more excerpt is there when Swadhin’s father puts many expectations on the protagonist and starts to describe the struggle of the family which they suffered just to make him literate. Swadhin’s father starts to suggest the protagonist, while stating, “Do something to make your father proud. Do something so that he is able to relax at least for a day. Do something so that he can spend the rest of his life the way he wants (55).”

We read in the story that commissioner whose son is going to admit in IIT is very much happy and predict it that now there is no need to worry about him as he has enrolled in engineering and preparing. Like people have idea that life can be defined just on the basis of degree which is not so easy. How can one predict about someone’s future just on the basis of a piece of paper? This is our traditional system which does not allow a student to come over it. In the story Commissioner states, “well, once you have a degree from either IIT or IIM, you don’t need to take care of anything else, everything is taken care on its own. You get everything easy in life then (43).”

In spite of education system, the writer gives some hints of social evils like dowry, rape, difference between a girl child and a baby boy, corruption etc. It seems that through this novel , Jain wants to tell the realities, that how this race of grading system and chasing for 33% marks make our education just a joyless race without leaving the imprints of knowledge or reason on the mind. Even in the age of 21<sup>st</sup> century, we get in the novel, that people are producing more and more children and increasing population just in the want of a baby boy. Through this excerpt the writer wants to show that even in this technical age of science people have orthodox views regarding gender. Even today they believe in fate or destiny. Mr. Ghosh has nine daughters and even then, he is expecting for the 10<sup>th</sup> child believing that surely it will be a baby boy. He states, “My nine daughters will go to their respective families after marriage.” (50) Jain through his unnamed protagonist tries to convince him that in this age daughters are not less to a boy in any field. You are still living in the eighteenth century of orthodox views. Your daughter will take your care better than sons. But even than Mr. Ghosh states, “You are right, but a boy is a boy. I am sure this time it will be a boy (51).”

In the novel the views of the protagonist are unorthodox and not limited to just hatred for some specific subjects like Maths, Music, Hindi, English, Science etc. but also for other social evils which are surrounding the education system. Jain has tried to reveal the reality of student life and our education system through his writing. Goyal can be right in this context, when he

quotes to E.M. Forster, "...it is the function of the novelist to reveal the hidden life at its source (7)." So, he has done this work through his writing.

Even the writer gives us a very good example of corruption in his writing, when we read in the story that in Science exam the protagonist always gets 32 marks and Swadhin just managed 33% because his father was in the governing body of the school. Through the comparison of science teacher and English teacher, the protagonist of Jain wants to aware the reader that there matters the way of teaching also if we try to go in reality. Science teacher doesn't have the way to teach so they are poor in that subject, but on the other hand English teacher's way of teaching is good, so students have better knowledge in that subject. In the paper, the raised voice refers to the voice of young generation towards the old one. If we see then we find that there is a very wide generation gap. On one hand, we have middle aged generation, who believes in superstitions, man like Mr. Ghosh. When the protagonist asks him about the surety of a baby boy, then he states, "well, the tantrik wanted me to off a nara bali to get a hundred percent assurance that the next child would be a boy." But on the other hand, we have younger generation who almost have started to interrogate these superstitious things. In the story, when Swadhin, Maggie and the protagonist meet a Sadhu and he starts to predict about their future and tells about Swadhin that you ll be a lawyer, then he denies while saying, "No, I am not. But you should be realistic and practical." So, it means that they don't follow the things as our old generation does.

In this way, the novel raises a voice towards the system and serves a guide for teachers, parents and to the education system in India. It also implies that people should not be judged by grades only. It tries to break the established norms of society about the scoring marks which in reality taking away from the learning. Exams are not the final words to define someone. But as a parents, teacher and guardian, we should make them creative and should be given focus on practical skills.

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## Lexical Gaps in the Vocabulary Structure of a Language

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### 1. Introduction

Linguists consider word as a crucial unit in their description of language. While doing so they mostly focus on those words that are recognized as part of the vocabulary of a language. Sometimes it is relevant to consider the words that are not part of the vocabulary. They can be referred as non-existing words. In lexical semantics it is customary to talk about lexical gaps instead of referring to non-existing words. The non-existing words are indications of “gaps” or “holes” in the lexicon of the language that could be filled.

Lexical gaps are also known as lexical lacunae. The vocabulary of all the languages including English and Tamil shows lexical gaps. For example, English noun *horse* as a hypernym, incorporates its denotation both *stallion* (male horse) and *mare* (female horse). However, there is no such hypernym in the case of *cows* and *bulls*, which subsumes both *cow* and *bull* in denotation. The absence of such a hypernym is called a lexical gap. Lyons (1977, pp. 301-305) addresses lexical gaps from a structuralist’s perspective. A structuralist defines lexical gaps as slots in a patterning. Wang (1989) defines lexical gaps as empty linguistic symbols and Fan (1989) defines them as empty spaces in a lexeme cluster. Rajendran (2001) defines lexical gap as a vacuum in the vocabulary structure of a language.

We always encounter the lexical gaps when we try to translate one language into another or develop a bilingual or multilingual dictionary or lexical data base like wordNet or thesaurus or ontology for the vocabulary of a language.

### 2. Lexical idiosyncrasies

One will come across various types of idiosyncrasies or discrepancies if one makes a contrastive analysis of a source and a target language. Bentivogli & Pianta (2009) gives the following as a summary of the most common idiosyncrasies:

#### 2.1. Syntactic divergences

The syntactic discrepancy arises when the translation equivalent (TE) does not have the same syntactic ordering properties of the source language word.

e.g.

- English shows SVO word order whereas Tamil shows SOV word order.
- English is a prepositional language whereas Tamil is a postpositional language.
- Complementation in English is different from complementation in Tamil.
- Relative clause in English is different from relative clause in Tamil
- The phrase *king of England* in English needs to be translated as *ingilaant-in arasan* ('England-possessive case marker king') in Tamil.

The list will extend to a considerable extent.

## 2.2. Lexicalization differences

Lexicalization differences come to fore when the source and target languages lexicalize the same concept with a different kind of lexical units (word, compound or collocation) or one of the two languages has no lexicalization for the concept (lexical unit vs. free combination of words). The latter case is called lexical gap. Take for example *bicycle*; bicycle has been introduced to Tamil culture from outside. Tamil has borrowed the word *caikiL* along with the vehicle, *cycle*. Later on Tamil tried to coin its own indigenous name from its own units of meaning. Thus, many names are coined for *bicycle*: *miti vaNTi* which literally means 'vehicle which need to be peddled', *untu vaNTi* 'vehicle which need to be pushed', etc. Similarly, *car* is taken with its foreign name *kaar* 'car'. Later on *ciRRuntu* (which literally means 'small vehicle') is coined. *Bus* is taken into Tamil culture with its foreign name *pas* 'bus'. Later *peerundtu* is coined (which literally means 'big vehicle'). But Tamil shows vacuum or gaps in representing the certain parts of these vehicles. Kinship terms have full of these examples. For the English kinship *uncle*, there are many equivalents in Tamil each denoting different kinship concepts. So if you go from Tamil to English, you will realize that there are many lexical gaps in English.

## 2.3. Divergences in connotation

The TE fails to reproduce all the nuances expressed by the source language word. For example, *knowledge* in English cannot express all the nuances expressed by *aRivu* in Tamil. *Philanthropy* cannot express all the nuances expressed by the Tamil word *tarmam*. Similarly *paavam* and *puNNiyam* in Tamil cannot be equated respectively with 'sin' and 'blessing' in English.

## 2.4. Denotation differences

The denotation difference appears when the denotation of the source language word only partially overlaps the denotation of the TE. For example, English *finger* only partially overlaps with Tamil as *finger* as it denotes only the terminal part of the hand and not the terminal part of a

leg; English makes use of *toe* to denote the terminal part of the leg. Tamil makes of *viral* to denote both the terminal part of the hand and the terminal a part of the leg.

Only the first two idiosyncrasies are relevant to translation as they imply lack of cross linguistic synonymy. They are represented as:

- Lexical gaps: Lexical gap denotes an instance where a language expresses a concept as a lexical unit or word while the other language expresses it with a free combination of words. For example, the word *borrower* is referred in Tamil by the phrase *kaTan vaangkupavar* ‘one who gets loan’.

- Denotation differences: Denotation difference arises when the TE of a source language exists, but it is more general (generalization) or more specific (specification). In the former case the TE is a sort of cross-linguistic hypernym of the source language word (ex. Tamil *viral* = English *finger* or *toe*) and in the latter case it is a cross linguistic hyponym (for example, English word *lion*, which functions as a general term for lion and male of lion is equaled by *cingkam* in Tamil which is only a general term for *lion*; ‘male lion’ is denoted by the phrase *aaN cingkam*)

### 3. Defining a lexical gap

A competing term for 'lexical gaps' is 'lexical holes'. The two terms are alternatively used in the literature available on the topic. However, ‘lexical gap’ as a term is widely used than 'lexical hole'. The definition of lexical depends upon whether we talk about lexical gap within a language or across the languages. As far as translation is concerned, the lexical gaps across language are crucial ones. Of course, the lexical gaps within the language too help us to understand the lexical gaps across the languages in clear terms.

There is a unanimous agreement between linguists and translation specialists of what a lexical gap means. Trask (1993:157) defines lexical gap as “the absence of a hypothetical word which would seem to fit naturally into the pattern exhibited by existing words”. The pioneer in field semantics, Lehrer (1974:95) states that the term 'lexical gap' is multiply ambiguous as it has been applied to all sorts of instances where a word, in one way or another, is missing. A lexical gap means the absence of lexicalization of a certain concept. A concept is lexicalized when a language has a lexical item to express the concept. The lexical item could be a single word, a complex word, an idiom or a collocation. The existence of a lexical gap will be noted only when a concept lack lexicalization and is expressed by a free word combination or any other transformation (e.g. omission, translation by different parts of speech, etc.). Thus, the multiword expression X is not a lexical gap, because it is a fixed expression in a language, while Y is a lexical gap, because it is a free-word combination.

In the case of lexical gap across languages, lexical gaps are considered as instances of lack of lexicalization identified in a language while comparing two languages or in a target language during translation. The problem seems to be minor and clear. But, after going through the linguistic literature on lexical gap one gets rather an opposite impression. The problem is on lexicalization which is explained from linguistic perspective. The definition of lexical gaps is based on linguists' practical requirement as well as their understanding of the process of lexicalization. Thus, lexical gaps are realized across the languages in the following three instances: one is when a source-language word does not have a direct equivalent without going into details about the notion of a direct equivalent itself (Janssen 2004); the second is when a source-language word rendered by a target-language word is rendered by a target-language phrase without distinguishing it from idioms and collocations (Arnold et al 1994, Santos 1993); and the third is when a concept is not encoded by a lexical item, i.e. by a word, a complex word, an idiom and a collocation (Bentivogli and Pianta 2000, Bentivogli et al. 2000). The main difference between these definitions can easily be noticed: the specificity of a lexical item.

A lexical gap is identified on the level of one meaning. It is not identified on the level of a lexeme, which is usually polysemous. In translation we deal with one meaning with reference to context specific only to a particular meaning. A translator is interested in individual meanings. He is not bothered about the semantic structure of a word. Therefore, the lexical gaps are identified on the level of individual meaning. In general, we can say that a lexical gap is a concept which is not lexicalized by a lexical item (single word, complex word, an idiom and collocation) in a language due to cultural, language/systematic or other reasons. Lexical gap is identified while comparing or translating, individual meanings of lexical items in two languages. It is usually expressed by a free word combination in translation. One of the reasons to study lexical gap is that it is difficult to identify them in advance. Only during translation, one understands that the target-language lacks a certain word. A dictionary in such cases provides a mere explanation of the concept encoded by a source language. Unfortunately, such meaning explanations usually are not good in natural language use.

#### **4. Typology of lexical gaps**

The study of lexical gaps starts with the work by Chomsky (1965) and Chomsky & Halle (1965). They distinguish between accidental gaps and systematic gaps. Accidental gaps are words that do not exist but could be reasonably expected to exist; on the other hand, systematic gaps are words that are not even expected to exist since they violate the rules of what a "good" word is. However, the term lexical gap is reserved only for the accidental gaps in much of the subsequent works.

The accidental gaps in the work of Chomsky and Halle are segments or strings of letters that could possibly form words. Such gaps are called formal gaps, sometimes also referred to as

morpheme gaps. [DAY TRANSLATIONS](#) (2018) opines that lexical gaps occur in several types. They are realized at phonological (e.g.\*pkly/pkli/), morphological (e.g.\*ungood), syntactic (e.g.\*informations) or semantic (e.g. \*male dog) levels. A significant part of the more recent work on lexical gaps, however, deals with semantic gaps. A semantic gap is, in the words of Lehrer (1974), “the lack of a convenient word to express what (the speaker) wants to speak about.”, although also words that are possible but not (yet) convenient are considered semantic gaps. A semantic gap is a notion for which there is no word, whereas formal gaps are “words” that do not refer (to any notion). As with formal gaps, we can in principle distinguish between semantic gaps that are accidental, and semantic notion for which no word can exist because they violate the rules of what a “good” notion (for lexicalization) is.

The coarse taxonomy of non-existing words given by Janssen (2004) is given below:

	<b>Accidental</b>	<b>Systematic</b>
<b>Formal</b>	Formal gap	Impossible lexical entry
<b>Semantic</b>	Semantic gap	Non-lexicalizable notion

An overview of types of lexical gaps given by Janssen (2004) is shown below:

Morpheme gap	A sequence of segments that is permitted by phonological rules but not found. Fillers: possible words. e.g.*pkly/pkli.
Morphological gap	A word that can be generated from an existing word by productive morphological rules. Mostly understood as derivational rules, and therefore also called derivational gaps. Fillers: potential words. e.g.*ungood
Paradigm gap	A morphological gap in the inflectional morphology. e.g. <i>buy-bought- bought</i> (against <i>take-took-taken</i> ) Paradigm gaps across languages are of great concern for translation. <ul style="list-style-type: none"> <li>• The absence of subject agreement markers in finite verbal forms of English when compared to Tamil. e.g. <i>vant- een</i> ‘came-I, <i>vant-aay</i> ‘came-you’, <i>vant-aan</i> ‘came-he’, <i>vant-aaL</i> ‘came-she’, <i>vant-aar</i> ‘came-he’</li> <li>• The absence of three types of degree words in Tamil against English: e.g. good – better - best.</li> <li>• The absence of agreement marked adjectives against unmarked adjectives in English. E.g. <i>nalla-van</i> ‘good-he’, <i>nalla-vaL</i> ‘good-she’, <i>nallav-ar</i> ‘good-he</li> </ul>
Semantic/functional gap	A lack of a word to express what a speaker might want to talk

	about. *male dog
Taxonomic gap	A gap in the taxonomic structure. Fillers: pseudo-words
Translational gap	A word in one language for which no lexical unit exists in another that expresses that same meaning. Fillers: untranslatable words. E.g. absence of a hypernym subsuming verbs of motion in land. Another example: <div style="text-align: center;"> <pre> graph TD     A[animal/vilanku] --&gt; B[sheep/aaTu]     A --&gt; C[horse/kutirai]     B --&gt; D[ran/aaN]     B --&gt; E[aaTu]     C --&gt; F[ewe/peNNaaTu]     C --&gt; G[stallion/aaNkutirai]     G --&gt; H[mare/peNkutirai] </pre> </div>

### 5. Lexical gaps and Semantic fields

The principles of semantic field contribute to the proper understanding of lexical gaps. The proponents of the semantic field theory (Lehrer 1974a, 1974b; Lyons 1977) declare empty spaces in a structure which is also related to absence of lexicalization as the essential feature of a lexical gap. In this approach different fields: taxonomies, hierarchies, clusters, grids, linear structures and matrixes help to organize the lexicon into conceptual structures where the missing structural part is then best observable and studied with relation to the other units in the field. Other approaches, Bentivogli and Pianta for example, favour contrastive lexicological studies where a lexical gap is identified as a missing translational equivalent in a target language to a lexical item in a source language. The study of lexical gaps has received increased attention recently, because of the present-day demand for the translation of all kinds of documents, statutes, provisions, regulations, licences, contracts and others.

In the light semantic field or lexical field, we can investigate clearly about the lexical vacuums or lexical gaps. The theory of semantic fields emerged heavily influenced by de Saussure's structuralism and German idealism. Trier, who is a pioneer in the lexical field analysis, opines that lexical fields are neatly structured. The whole vocabulary is organized in fields. He introduces the notion of concepts and fields and conceptual fields and advocates that when concepts change in our heads, meaning of a lexeme also changes. Semantic field demonstrate vocabulary organization on the paradigmatic level. The basic assumption is that the vocabulary of a lexical field is an integrated system of lexemes which are interrelated in meaning. The whole of lexical field consists of a large number of semantic fields which accumulate lexemes which are close in meaning. The vocabulary of a lexical field is a mosaic without gaps or overlaps. His followers disregarded conceptual field. They preserved very neat and rigid structures but couldn't explain how and why lexical fields change.

It is often common for lexical gaps to come to the fore within semantic fields where there is a hole in the pattern i.e. "the absence of a lexeme at a particular place in the structure of a

semantic field" (Lyons, 1977:301). For instance, the semantic field of temperature in English, as introduced by Conner (1983:43), consists of four terms: cold, cool; warm, hot. In some contexts, these terms turn to be synonyms (e.g. cold/ cool water) and in other they are antonyms (e.g. cold/ \*cool outer space). On the other hand, in Tamil the semantic field of temperature involves different terms where a lexical gap is easy to recognize.

The semantic field of temperature:

English: freezing, cold, cool, lukewarm, warm, hot, scorching.

Tamil: *kaTungkuLir, kuLir/taNu, vetuvetuppu, mitamaana cuuTu, nakaccuuTu, cuuTu,*

English: Fantastic, excellent, good, bad, awful, abysmal

Tamil: *mikananRu, nanRu, moocam, mikamoocam*

Semantic field of young ones:

English: dog: puppy: cat : kitten,

Tamil: *naay : kuTTi::puunai : kuTTi*

Semantic field of stages of butterfly:

English: egg: larva: pupa: butterfly

Tamil: *muTTai: laarvaa: piyuupaa: vNNattuppuucci*

Semantic field of colour:

English: Violet: indigo, blue: green: yellow: orange: red

Tamil: *vailaTTu, iNTikoo, niilam, paccai: manjcaL: aaranjcu, civappu,*

The lexical framework of any language is often built in terms of semantic fields (e.g. kinship relations, colour terms, military ranks etc.), sense relations (e.g. hyponymy, synonymy, antonymy etc.), collocation, idioms and relational opposites. The basic principle behind the availability of certain lexis in a given language is its users' need. So, a lexical item referring to a particular object or concept can be found in one language, but it is absent in another. Bentivogli and Pianta (2000) are of the opinion that a lexical gap occurs whenever a language expresses a concept with a lexical unit whereas another language expresses the same concept with a free combination of words. Lyons (1977:303) maintains that lexical gaps are attributed to unlexicalized concepts or objects across languages. For instance, the distinction between dead humans and dead animals lead to the coinage of two lexical items referring to them as 'corpse' and 'carcass' respectively as a consequence of institutionalization. However, there is no word referring to dead plants.

Lexical gap ("hole in the pattern") indicates the absence of a particular lexeme in a point in a particular lexical field. According to Trier there are no gaps in the system. If they arise (by conceptual innovation), they are quickly filled by borrowing or by extending the meaning of an existing lexeme. It should be remembered in the context that according to Chomsky there are no gaps in the system. Gaps appear when you compare languages. Languages show cultural gaps.

As one language is culturally different from another language, it is likely that the cultural items of one language may not be found in the other language. So, it is needless to say that lexical gaps are inevitable in the vocabulary structure of a language. The main reason for lexical gaps is the absence of lexicalization which is not easily pinned down. However, a major group of lexical gaps can be explained by social and cultural differences of source and target language users. A lexical gap in a target language is identified when its users cannot know the concept encoded by a source language.

Lexical framework of any language is often built in terms of semantic fields (e.g. kinship relations, colour terms, military ranks etc.), sense relations (e.g. hyponymy, synonymy, antonymy etc.), collocation, idioms and relational opposites. The basic principle behind the availability of certain lexis in a given language is its users' need. So, it is possible to find a lexical item referring to a particular object or concept in one language, but it is absent in another. Bentivogli and Pianta (2000) opine that a lexical gap occurs whenever a language expresses a concept with a lexical unit whereas another language expresses the same concept with a free combination of words. Lyons (1977:303) maintains that lexical gaps are attributed to unlexicalized concepts or objects across languages. For instance, due to the cultural institutionalization of the distinction between dead humans and dead animals, two lexical items are coined referring to both as 'corpse' and 'carcass', respectively. However, there is no word referring to dead plants.

Rajendran, who prepared a thesaurus for Tamil (Rajendran, 2001) based on Nida (Nida, 1975) who developed a thesaurus dictionary for Bible translation on the principles of componential analysis, makes a detailed study on lexical gaps or vacuums in the vocabulary structure of Tamil (Rajendran, 2000).

## **6. Semantic Structure of Vocabulary**

'Semantic structure of Tamil vocabulary' (1998) was worked out by me as my postdoctoral research work (Rajendran, 1982) by making use of the classification of vocabulary advocated by Nida (1975). Nida's classification is based on the principles of componential analysis propounded by him. Nida's (1975) work culminated into a thesaurus for Greek language for Bible translation. I have followed the same schema when I converted 'Semantic structure of Tamil vocabulary' into Tamil Thesaurus (Rajendran, 2001). While attempting semantic structure of Tamil vocabulary, I realized that there are huge vacuums or lexical gaps in Tamil vocabulary. Many lexical domains have no vocabulary or less vocabulary in Tamil. Say for example, many domains of knowledge such as science, astronomy, law, etc. do not have sufficient vocabulary in Tamil to portray them in a taxonomic fashion. While attempting to classify Tamil vocabulary based on lexical relations such as hyponymy and superordinate relation and part and whole relation, I could not find superordinate terms for a number of sets of lexical items which I feel

like classifying under superordinate terms. Also, while comparing lexical items found in Tamil with lexical item in English, I come across many vacuums as well as many mismatches between them. I would like to call these vacuums as well as the mismatches as lexical gaps. I would like to discuss in this section the lexical vacuum or lexical gaps. The study of lexical gaps can be approached from the point of view of lexical fields, as suggested by Lehrer (1974) and Cruse (1986) among others.

Nida (1975a) who was concerned with the preparation of a thesaurus dictionary for Greek gives the following as the tentative hierarchical classification of the lexical items (Nida:178-186).

#### I. Entities

##### A. Inanimate

###### 1. Natural

- a. Geographical
- b. Natural substances
- c. Flora and plant products

###### 2. Manufactured or constructed entities

- a. Artifacts (non-constructions)
- b. Processed substances: foods, medicines, and perfumes
- c. Constructions

##### B. Animate entities

###### 1. Animals, birds, insects

###### 2. Human beings

###### 3. Supernatural power or beings

#### II. Events

A. Physical, B. Physiological, C. Sensory, D. Emotive, E. Intellection, G. Communication, G. Association, H. Control, I. Movement, J. Impact, K. Transfer, L. Complex activities, involving a series of movements or actions

#### III. Abstracts

A. Time, B. Distance, C. Volume, D. Velocity, E. Temperature, F. Color, G. Number, H. Status, I. Religious character, J. Attractiveness, K. Age, L. Truth-falsehood, M. Good-bad, N. Capacity, O. State of health, etc.

#### IV. Relationals

A. Spatial, B. Temporal, C. Deictic, D. Logical, etc.

The major classification of vocabulary by Nida (1975) is to group it into four: entities, events, abstracts and relationals. He further classifies each domain into subgroups based on componential semantic features. His classification is based on referential meanings and it is not possible to obtain one to one correspondence between the semantic domain of classes and the grammatical classes. There are, of course certain parallel between them, "since on some level of the deep structure entries tend to be represented by nouns, events by verbs, abstracts by qualifiers, and relations by a number of different features: particles, affixes of case, word order, etc." (Nida, 1975.a:176). There is evidently a clear logic governing such a classification, though it is not difficult to construct an alternative scheme, whilst retaining a similar line of thought with reference to the vocabulary of a language. Nida's universal semantic classification can be adapted for Tamil without much drastic changes, though one may come across a number of problems while doing so.

## **7. Lexical gaps in vocabulary structure**

As mentioned in the introduction, while trying to classify vocabulary based on the schema propounded by Nida (1975), I felt Tamil vocabulary has many vacuums or lexical gaps in its vocabulary structure. Some of the vacuums or lexical gaps are discussed below.

### **7.1. Lexical gaps in the domain of entities**

#### **7.1.1. Lexical gap in the domain of inanimate entities**

##### **7.1.1.1. Lexical gap in geographical domain**

Geography is the branch of science which deals with celestial objects, space, and the physical universe as a whole. Tamil vocabulary shows many lexical gaps in celestial-atmospheric sub domain. Supernatural sub domain of Tamil is totally different form that of English. The concept of *navakirakam* 'nine planet' is quite indigenous which is different from that of universal solar system represented in English. The *navakirakam* consists of *cuuriyan* 'sun', *cantiran* 'moon', *cevvay* 'Mars', *putan* 'mercury', *viyaazan* 'Jupiter', *cukkiran* 'venus', *cani* 'saturn', *raaku* 'a mythological planet', *keetu* 'another mythological planet'. In this system earth is not considered as one of the 'nine planets'; *cantiran* 'moon' which is a satellite of earth is considered as one of the nine planets; *curriyan* 'sun' which is a star is also considered as one of the 'nine planets.' According to this system these 'nine planets' move around earth. The regular solar system can also be represented in Tamil.

The sub domain 'politically defined areas' in Tamil too shows disparity with that of English.

##### **7.1.1.2. Lexical gap in flora domain**

As the flora differs from region to region, the said domain inherits a lot of lexical vacuums or gaps by default. There is an incredible number of different plants in the world. Some

are familiar to Tamil soil or Tamil society. A sharp classification based on generic and specific features is not available for Tamil. Botanists have tried to separate plants according to selected traits: plants having seeds or vascular tissue, mono-cotyledon plants vs. dicotyledonous plants, flowering plants or non-flowering plants, fruit bearing plants vs. non-fruit bearing plants, plants with tap roots vs. plants with secondary roots, branching plants vs. non-branching plants and so on. Plants have been grouped into twelve different phyla depending on these characteristics. Incidentally, learning about the types of plants also takes us on an evolutionary journey as plants emerged from aquatic systems and increased in complexity. Due to lack of information such classification is not attempted for the domain of plants in Tamil. Such sharp classification of plants in Tamil soil is yet to be attempted even in Botany text books in Tamil. In Tamil a good number of plants are named after their use in medicine.

I have made use of Madiyan and Chitraputran's (1986) book on *marainappeyar tokuti* (Volume on plants) for the vocabulary for flora domain. I have made use of the classification available in the book: trees are classified as big trees, long trees, medium trees, small trees; plants have been classified as plants, shrubs, big and long shrubs, small shrubs; there are other groups such as creepers and greens, Though they have given botanical names of the flora, I could not attempt a full-fledged scientific classification based on Aristotelian principle of genera and species from the information available in the volume. Madavan and Chitran (1986) have concentrated on the collection of synonyms rather than generic-specific classification. There are many gaps or vacuums to attempt such classificatory system.

### **7.1.1.3. Lexical gap in the domain of manufactured or constructed entities**

Many lexical gaps can be found in the domain of manufactured or constructed entities too. For example, there are many indigenous weapons and tools belonging to Tamil society which do not have equivalents in English. The reverse may be also true.

#### **7.1.1.3.1. Lexical gap in the domain of vehicles**

Many vehicles are introduced to Tamil society from outside. Tamil either coin indigenous words to denote them or adopts names of the foreign vehicles along with them. Take for example bicycle; bicycle has been introduced to Tamil culture from outside. Tamil has borrowed the word *caikiL* along with the vehicle *cycle*. Later on it tried to coin its own indigenous name from its own units of meaning. Thus, many names are coined for bicycle: *miti vaNTi* which literally means 'vehicle which need to be peddled', *untu vaNTi* 'vehicle which need to be pushed', etc. Similarly, *car* is taken with its foreign name *kaar* 'car'. Later on, *ciRRuntu* is coined. *Bus* is taken into Tamil culture with its foreign name *pas* 'bus'. Later *peerundtu* is coined. But Tamil shows vacuum or gaps in representing the part of these vehicles. Parts of car, bus, train, aero plane and ship are not amiable to Tamil.

### **7.1.1.3.2. Lexical gap in the sub domain of tools and instruments**

Many tools and instruments of indigenous origin cannot be glossed by English equivalents. There are many varieties of cutting and digging instruments as well as tools for carpentry and sculpture of Tamil origin which do not have exact English equivalents. The reverse can be true too. It is difficult to find standards in these domains. If you consider the vocabulary of English as standards, one can say that there are lexical gaps. But if one takes Tamil as standard, you will find lexical gaps in English.

### **7.1.1.3.2.3. Lexical gap in the sub domain of clothes**

Clothes and dresses differ from region to region. There are many clothes and dresses, which may not have glosses of equivalents in English, and reverse is also true. As said in the previous case, here also it is difficult to find standards in this domain. If you consider the vocabulary of English as standards, one can say that there are lexical gaps. But if one takes Tamil as standard, you will find lexical gaps in English.

### **7.1.1.3.2.4. Lexical gap in the sub domain of processed substances**

The processed substances like foods, medicines and perfumes too differ from region to region. Finding universals in this domain is a difficult task. The Tamil food item *toosai* ('a food item made from the liquidized dough of rice and black gram') is *toosai* only and similarly *cake* is *cake* only.

### **7.1.1.3.2.5. Lexical gap in the sub domain of constructions**

Constructions too differ from region to region. . Lexical gaps are expected in the domain of constructions too. The construction of temples found in Tamil culture cannot be matched with construction of churches in English society. The parts of a temple is quite unique to Tamil culture or Indian culture and may find their names in other culture. The indigenous concept *muRRam* 'similar to courtyard' and *tiNNai* 'a part in front of a Tamil house' do not have apt equivalents in English. The different types of houses in Tamil culture do not find their equivalents in English. Similarly, construction of different types foreign to Tamil culture may not find their place in Tamil vocabulary system.

## **7.1.2. Lexical gap in the domain of animate entities**

### **7.1.2.1. Lexical gap in the domain of animals, birds and insects**

The vocabulary of animals, birds and insects found in Tamil represents Tamil region or Indian region. The animal, birds and insects found elsewhere do not find their place in Tamil vocabulary. Even then I have attempted Aristotelian way of classification by general and specific features. I tried to fill the gaps making use of information available in Wikipedia. Wikipedia gives, for example, different types animals which include different types of elephants, tigers,

lions, snakes, etc., and birds and insects. Tamil vocabulary system will show huge vacuums or gaps in the domain of animals, birds and insects.

### 7.1.2.2. Lexical gap in the domain of Kinship terms

Kinship terms are culturally bound lexical items. So many mismatches or gaps are found in the domain of Kinship terms while glossing Tamil Kinship terms with English glosses or vice versa.

- Even in the basic concepts 'mother' and 'father' are very much mismatched between Tamil and English. *appaa* 'father' and *ammaa* 'mother' not only denote kinship relations they have meaning extensions which do not match with the extension *father* and *mother* in English.
- *appaa* in Tamil can be combined with *peria* 'big' and *ciRiya* 'small' form *periyappaa*, *ciRRappa* denoting kinship terms which can be glossed as 'male person elder to father' and 'male person younger to father'. Similarly, *periyammaa* denotes a kinship concept which can be glossed as 'female person elder to mother' and *cinnammaa* denotes kinship concept which can be glossed as 'female person younger to mother'
- For English word *uncle* there could be many kinship concepts in Tamil. For example, *uncle* could be *maamaa* 'mother's brother', *periyappaa* elder brother of father', *ciRRappa* 'younger brother of father' or it can denote any elderly male person.
- Similarly for English *aunt* can include many kinship concepts in Tamil such as *athai* 'mother's sister', *periyammaa* 'elder sister of father', *ciRRappa* 'younger sister of father' or it can denote any elderly female person.
- Tamil *aNNan* has to be glossed as 'elder brother' and *tampi* has to be glossed as 'younger brother'; similarly, *akkaa* has to be glossed as 'elder sister' and *tangkai* to be glossed as 'younger sister'

### 7.1.2.3. Lexical gap in the domain of Personal pronouns

Languages differ in the lexicalization of personal pronouns. You will find pertinent lexical gap if you match the pronouns of Tamil with English. The following table will illustrate this:

Tamil	English gloss
naan	I
naam	we (including speaker)
naangkaL	we (excluding speaker)
nii	you
niir	you with minimum respect
niingkaL	you plural/ you with respect'
avan	'he'
avaL	'she'
avar	'they'

avarkaL 'they with respect'

For English *we* there could be two possible equivalents in Tamil. Similarly, for English *you* there could be three possible equivalents in Tamil, the selection of which depends on the social status of the speaker and addresser.

#### 7.1.2.4. Lexical gap in body parts

The domain of body parts too shows disparity between languages. Tamil and English mismatches in the delineation of body parts. The following table shows the matching of the major body parts:

Tamil	English equivalent or gloss
talai	head
kazuttu	neck
maaru	chest
vayaRu	stomach

The concepts 'leg' and 'arm' are realized differently in Tamil and English. English makes a distinction between limb and leg. *Limb* is defined as 'an arm or leg of a person or four-legged animal, or a bird's wing'. *Arm* in English is defined as 'each of the two upper limbs of the human body from the shoulder to the hand'. *Hand* is defined as the terminal, prehensile part of the upper limb in humans and other primates, consisting of the wrist, metacarpal area, fingers, and thumb. Tamil makes use of two words: *kai* denotes the portion which includes *arm* and *hand* of English *kai* can be glossed as 'fore limb/upper limb' and *kaal* 'upper limb of human being or leg of animals' arm and leg. By definition of *hand* of English is not equivalent of Tamil *kai*. *Leg* can be equated with *kaal* of Tamil. The portioning of *arm* and *leg* also shows mismatches when we compare Tamil with English. In Tamil *kai* 'arm' is partitioned as *meeRkai* 'upper arm', *muuTTu* 'knee', *munkai* 'lower arm', *maNikkaTTu* 'wrist' *uLLangkai* 'palm' and *viralkaL* 'fingers'. English has the following as parts of *arm*: from shoulder to wrist is *arm* which can be divided into *upper arm* and *forearm*; the next portion is *wrist* followed by *palm*. If we compare English with Tamil, one can infer that there is no equivalent word in Tamil for denoting *arm* and *hand* of English. *Leg* is defined in English as 'the lower limb of a human being or animal that extends from the groin to the ankle'. As per this definition *leg* excludes the portion *foot* which consists of ankle, heel and toes. *Leg* consists of *thigh*, *knee*, *shin* and *calf*. In Tamil *kaal* is equivalent to that part which includes *leg* and *foot* of English. In English lower limb of human being which is equivalent of *kaal* in Tamil is portioned into *leg* and *foot*; *leg* in turn is portioned into *thigh*, *shank* and *calf*. *Shank* is defined as 'the part of the human leg between the knee and the ankle'. *Shank* is portioned into *shin* and *calf*. *Shin* is defined as 'the front part of the human leg between the knee and the ankle'; *calf* is defined as 'the muscular back part of the shank'. In Tamil *kaal*

consists of *toTai* 'thigh', *muTTu* 'knee' *muunangkaal* 'shank', *kaNukkaal* 'ankle' and *paatam* 'foot' which in turn has *kutikaal* 'heel' and *viralkaL* 'toes'; Tamil does not make the distinction between finger and toe. Tamil equivalent of *shank* is *muzhangkaal*, of *shin* is *muzhantaal*, ankle is *kaNukkaal* and *calf* is '*keNTaikkaal*'.

## 7.2. Lexical gaps in the domain of events

The lexical items organized under events too show many varieties of lexical gaps if we compare it with English vocabulary. A look at the English Thesaurus of English Dictionary will stand to substantiate this fact.

### 7.2.1. Lexical gaps in the sub domain of movements

While structuring verbs of movement Tamil (Rajendran 1978, 1983) I have found that the Tamil vocabulary is not as rich as English. For example, while Tamil has only *naTa* 'walk' to denote the movement of walking, English has many: *walk, stroll, saunter, amble, plod, trudge, hike, tramp, trek, march, stride, and step out*. Similarly, while Tamil has only *ooTu* 'ran' to denote the movement of running, English has many: *race, rush, hasten, hurry, dash, sprint, bolt, dart, gallop, career along, tear along, charge along, speed along, jog along, scurry, scamper, scramble*.

### 7.2.2. Lexical gaps in verbs of cooking

While working on the semantics of cooking verbs (Rajendran 1976) in line with Lehrer's Semantic cosine, I have found out mismatches between Tamil and English. As the food items preferred by Tamils differ from that of English food items, the cooking process in the two languages vary.

Similarly, verbs of seeing (Rajendran 1982), verbs of eating (Rajendran 1995), verbs of communication, etc. too show lexical gaps while comparing the concerned Tamil vocabulary with English vocabulary.

### 7.2.3. Lexical gaps in the meaning extension or polysemy

Even if a verb from Tamil is considered as equivalent to one in English, one cannot say that all the senses denoted by the Tamil and English verbs are same. There could be sense gaps between the parallel lexical items of the languages. For example, the meaning denoted by *naTa* 'walk' is extended to denotes 'go on' as given in the following example: *kaTai naRaaka naTakkiRatu* 'the (business of the) shop is going on well'. English *walk* does not express this sense. English *run* is used as shown in the following example: *he is running temperature* (i.e. *he is having fever*). *ooTu* 'run' does not show this extension of meaning. Similarly, the extension found in Tamil *ooTu* 'run' may not find its place in its equivalent in English *run*. For example, in

the following example *ooTu* is used in the sense of understand: *enakku kaNakku ooTaatu* 'I cannot understand mathematics' (literally means 'For me the mathematics will not run').

### 7.3. Lexical gaps in the domain of abstracts

#### 7.3.1. Lexical gap in calendar times

Tamil does not have English calendar months such as January, February, March, April, May, June, July, August, September, October, November and December. Tamil only borrowed the names of these months from English.

Tamil society has its own unique system of calendar months. The Tamil new year usually falls in mid-April and the calendar consists of twelve months. Unlike the Gregorian calendar, the number of days in a given month can vary between years. Moreover, Tamil months may even have 32 days. For example, the month of *Vaikasi* had 32 days in 1996 and 31 days in 1998. Similarly, *Aani* had 31 days in 1996 and 32 days in 1998. The following table shows when the first day of each month occurs:

No.	Tamil month	Transliteration	Start date
10.	தை	<i>tai</i>	January
11.	மாசி	<i>maaci</i>	February
12.	பங்குனி	<i>pangkuni</i>	March
1.	சித்திரை	<i>cittirai</i>	April
2.	வைகாசி	<i>vaikaaci</i>	May
3.	ஆனி	<i>aani</i>	June
4.	ஆடி	<i>aaTi</i>	July
5.	ஆவணி	<i>aavaNi</i>	August
6.	புரட்டாசி	<i>uuraTTaaci</i>	September
7.	ஐப்பசி	<i>aippaci</i>	October
8.	கார்த்திகை	<i>kaartikai</i>	November
9.	மார்கழி	<i>maarkazhi</i>	December

English does not have these indigenous calendar months.

#### 7.3.2. Lexical gap in colour in terms

Another domain of mismatch is colour domain. Colour terms are differentiated by perception of eyes. The mismatch could be due to individual perception and realization. There are basic colour terms Tamil which can be glossed against English. For example, *kaRuppu* 'black', *veLLai* 'white' *civappu* 'red', *niilam* 'blue', *paccai* 'green', *manjcaL* 'yellow'. But the colours such as *aaranj* 'orange', *piravuN* 'brown' *roos* 'rose' are borrowed. Violet is denoted by the colour of a flower, *uutaa* (from *uutaa puu* 'a type of flower'). Tamil colour conscious Tamil

speakers coin a lot of new colour terms making use of the colours of the objects known to them; for example, *aappiL niRam* 'apple colour'; *ilaip paccai* 'leaf green', etc.

#### 7.4. Lexical gaps in the domain of Relationals

Nida has grouped spatial, temporal, deictic, and logical expressions under relationals. Some of them are realized as prepositions in English where as they are realized as postpositions, case suffixes and particles in Tamil.

#### 8. Consequence of lexical vacuum or gaps

One of the important consequences of lexical gap is borrowing. If the lexical items are not available in a language it resorts to borrowing. Lexical gaps could be the reason for code switching too. Non availability of a lexical item denoting a concept makes the language learning of a foreign language difficult. Lexical gaps make the translation between two languages difficult. Lexical gaps make the compilation of a bilingual dictionary difficult. The non-availability of lexical items in a semantic domain makes it difficult to structure the vocabulary in a neat pattern. The availability of folk taxonomy against a scientific taxonomy distorts the structuring of vocabulary.

#### 9. Conclusion

Lexical vacuum or gap is difficult to define. A language may be self-sufficient with its own vocabulary items. We may feel that certain Tribal languages have minimal number of lexical items to help their speakers conduct their day today life. The people speaking these languages may be self-sufficient in their own territory. But when a language expands its range of use it meets with lexical vacuum or lexical gaps. Language resort to many ways to fill these vacuum or gaps. It is quite natural that languages have culturally motivated lexical items. So a language's culturally bound lexical items may not find its place in another language. As we know Eskimos have several words to denote the concept 'ice'. The people who frequent sea may have a good amount of vocabulary to express the different tides of sea, different types of wind and so on. Lexical gaps are not omnipresent, but not very rare either.

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