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Literature and Human Rights: An Interdisciplinary Approach with Reference to Tomson Highway's *Dry Lips Oughta Move To Kapuskasing*

A. Amala Arokia Raj, M.A., M.Phil., Ph.D. Candidate

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Tomson Highway

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1. Introduction

The highest aspiration of the common man is to lead a life where he can enjoy freedom of speech and freedom of belief, and has no fear of suppression. The one factor that ensures the hopes of a common man is human rights. Sometimes, the basic human rights have been taken, and are being taken away from a vast section of the population across the globe. Cultures, language, religion of the minorities and sometime the whole race of the minorities have been abolished by economically and politically powerful society or governments. The regretful thing is that these kinds of tragedies, sometimes, don't come to light at all and nobody knows the pain and sufferings were undergone by people. Here, literature, being reflection of reality, has been playing a vital role to restore the rights of human beings by exposing the ground reality. World literature always addresses events that arguably comprise human rights stories. According to *Novel Rights*, literature has a unique capacity to touch the hearts and minds of people and engages them in a way that is distinct from political or academic texts. It can even lead to a personal or general positive change. As such, literature is an important tool for promotion of human rights. Literature has been and will continue to be the great promoter of a culture of human rights.
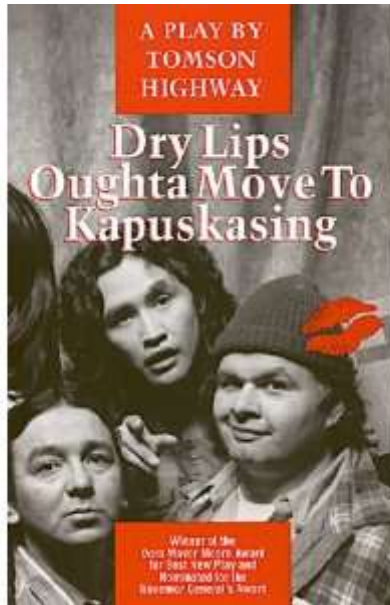
This paper examines the responsible role played by Aboriginal Literature of Canada in showing suppression, sufferings and pain undergone by their people due to cultural and political domination of the white settlers in Canada. Considering how the two disciplines such as literature and human rights might inform each other for the common purpose of bringing human rights into life of common man to ensure his dignity, Aboriginal literature always reflects the ground reality to meet the purpose. In particular, this paper explores a Canadian play *Dry Lips Oughta Move to Kapuskasing* by Thomson Highway to show how the denial of cultural rights to the natives of Canada leads to the destruction of their culture and identity. This paper also analyses how this play strives to protect the cultural identities such as mother tongue, rituals and native medicine of Canadian Natives by exposing the threat to their cultural and human rights by the white domination. This paper examines how literary texts strive to be engaged more ethnically to retrieve the cultural and human rights.

2. Aboriginal Literature in Canada

Canadian native writers' works deal with the problems of native community. The native literature enables us to hear voices of the native people, and bring us to the life style of native people, places, experiences and problems that are uniquely Canadian, yet universal too. The

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native writings were in the beginning controlled by the European standards of writing. They were in the condition, in which they had to struggle to create their own identity. This struggle is a part of their writings and part of their life. Canadian literature shows the spirit of revolution against all taboos, political, social, moral and verbal. It shows the conflict of whole society or community against the imperial attitude of Western society (Penny Petrone, **Native Literature in Canada: From the Oral Tradition to the Present**). P.A. Abraham, in his article "Writing the Land Alive: A Sense of Place in Canadian Drama**,"** says, "it is part of their struggle to establish their identity in the face of a threat of their cultural identities brought in by colonial encounter" (85).

Aboriginal writers emphasize the importance of their oral cultural heritage both as a source of meaning in their lives and as a resource for the writing. Penny Van Toorn, in his article, "Aboriginal Writing**"** in Eva-Marie Ksoller's edited book **The Cambridge Companion to Canadian Literature** says that aboriginal writers debate about native sovereignty, not only in a relation to land and law, but also in relation to culture, language and writing (39). They wanted to revive their native culture, language and religion by using literature as a powerful medium to present the dangers and problems of native people in their writing. So the aboriginal writing aims to create a separate identity for their people. European culture and Christianity threatened and tried to change the native identity of aboriginal people. Hence, aboriginal writers had to face identity crisis. Their writings were not accepted by the white writers and other European scholars. They judged the aboriginal writings based on their own cultural paradigms and customs. They neglected the originality of the native culture and customs of the aboriginal people. (Ramamurthy, K.S, ed. **Canadian Literature and Society: National Dream and Regional Realities**)

The aboriginal writers have used the native myth and mythical characters in their writings as they believed that myth and literature of the native people will generate close identity with the native people. Their stories have given voice to those who had no voice. To make the native people aware of the destruction of the native culture by white people, they used mythical

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elements in their writings. For contemporary aboriginal writers, the trickster is at once a spiritual entity and a literary device for introducing the life style of aboriginal people.

3. *Dry Lips Oughta Move to Kapuskasing*

Tomson Highway wanted to present culture, customs and sufferings of the native people. The native literature presents not only of the oppression and tragedies of native people, but also the hope about their future. Tomson Highway has used Canadian native mythical elements and characters in his writings to make effective presentation about native culture. His play *Dry Lips Oughta Move to Kapuskasing* appeared in 1989 and won a number of awards for best new play not only in Canada but also in European countries. It was co-produced by native earth and theatre Passe Muraille and directed by Larry Levis. In this play, Tomson Highway has presented his native people's life style, culture hegemony of white people, and their sufferings in a realistic tone. The playwright Tomson Highway has used the Cree language which is mother tongue of the native people of Canada. He has also used the mythical character Nanabush or Trickster as he thought that the native language and the mythical elements are very important to create separate identity for Canadian native people.

In *Dry Lips Oughta Move to Kapuskasing*, Tomson Highway focuses on the life style of seven native men in the Wasachigan hill. In this play, there are seven important male characters, among whom Big Joey, Spooky Lacroix Creature Nataways and Pierre St. Pierre adopt Christianity and English language. People like Simon Starblannet, Zachary Jeremiah Keechigeesik and Patsy Pegahmagahbow try to revive the native culture, language and medicine. In this play, the character 'Nanabush' has the power of transformation. It can adopt any female character. Anne Nothof, in an article titled as "Cultural Collision and Magical Transformation: The Plays of Tomson Highway", says that In *Dry Lips* Nanabush is played by women, and acts out of the roles of all the women in the play –the casualties of cultural collision and the transformative possibilities (5).In this play, Nanabush is a representative of Canadian native people both in their cultural destruction and even in transformation. There are some important female characters in the play. They are Gazelle Nataways, wife of Creature Nataways, Patsy Pegahmagahbow, lover

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of Simon, Black lady Halked, mother of Dickie Bird Halked and Hera Keechigeesik, wife of Zachary. In this play Christianity is symbolized by the Crucifix and the Indian religion is symbolised by their dance and the drum. Spooky Lacroix believes that all the non-Christians will go to the hell while Simon stands for salvation through the Indian religion. In this play, Spooky always preaches Christianity and carries a Crucifix with the Bible, whereas Simon always wants to revive native dance and drum. He also wants to revive native medicine through his lover Patsy who is a step daughter of the reserve's last medicine woman Rosie Kakapetum. Patsy is learning the native medicine from Rosie Kakapetum. Patsy also loves Simon. (Jerry Wasserman, ed. **Modern Canadian Plays.** Vol. II. 4th ed)

The natives live like slaves in their own country. For each and everything, they have to approach their colonial masters. Big Joey wants to start a radio station. Zachary tries to start a bakery. Both of them apply to the band council. Only Big Joey gets permission to start 'Wasy-Fm' because he speaks English language and follows Christianity. He helps the white officers to spread their language and Christianity. But Zachary is not permitted to start a bakery because he wants to help the native people by giving job in his bakery. That is why Zachary's appeal is rejected by the band council.

Dickie Bird Halked is one of the important characters in the play. His mother is Black Lady Halked. But he is not aware of his parentage. He is always mute. He is mentally affected by the uncertainty of his parentage and his mother Black lady's addiction to alcohol. He does not have language to speak. Big Joey is responsible for the birth of Dickie Bird Halked. But he is not ready to accept his parentage. Dickie bird Halked lives with Big Joey without knowing that Big Joey is his biological father. He always used to carry his uncle Spooky Lacroix's Crucifix and the Bible. In the play, Dickie Bird Halked represents the precarious life of native people.

Dickie Bird Halked wants to know his parentage from his mother Black Lady Halked. But Black Lady Halked is not ready to answer to his questions. Dickie Bird was disappointed with Black lady's answer. Patsy meets him in the form of 'Nanabush' to help him, but Dickie Bird suddenly rapes her**.** While Dickie Bird Halked tries to rape her, Big Joey comes there but he is not ready to

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help her. Big Joey is also accountable for the destruction of his own community. After knowing this brutal rape, Simon wants to shoot Dickie Bird Halked. But unfortunately, he shoots himself in his stomach. (Jerry Wasserman, ed. **Modern Canadian Plays.** Vol. II. 4th ed). Judy Steed, in a review on Tomson Highway titled as "Tomson Highway: My Way", says, "In the rape scene, a woman is raped with a crucifix, on a metaphorical level, the scene symbolizes the matriarchal religion is raped by the patriarchy; the goddess is raped by the god" (3). Tomson Highway has placed this rape scene to give an effective presentation of the destruction of native culture.

Tomson Highway also wants to show the recklessness of some native people as they are not committed to rescue their people, culture and medicine from the dangers. Big Joey is one of the finest examples of these kinds of people. Anne Nothof, in an article titled as "Cultural Collision and Magical Transformation: The Plays of Tomson Highway", says that Big Joey is the least responsible person denying his paternity and blaming the women for his powerlessness (3). Big Joey is the representative of weakness and evil in the native society. Tomson Highway, in this Play *Dry Lips Oughta Move to Kapuskasing*, has used Simon as his spokesperson, because Tomson Highway wants to revive the native mythology and culture through 'dance' and 'drum'. He does not like to speak in English. He uses only Cree language. Simon Starblankent also speaks only in Cree. Jerry Wasserman quotes the words of Tomson Highway in his article "God of white man! God of Indian! God Al-fucking-mighty: The Residential School Legacy in Two Canadian Plays", "In **Dry Lips** the powwow dancing bustle carried by activist Simon Starblankent symbolises the indigenous religion and culture. He hopes to bring back the native culture to Wasaychigan Hill First Nation"(8)   Tomson Highway uses this play as a tool to show the importance of native culture, language and medicine.

5. Conclusion

Tomson Highway finishes this play with the death of Simon but gives some optimistic note in the final scene where Zachary reunites with his wife Hera and raises his female baby. This baby represents the rebirth of native culture, language and medicine. Zachary believes that his child will speak her native language. Tomson Highway concludes this play with the hope that the future generation will follow the native culture and language. By presenting the sufferings of

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native men, he wants to make the future generation free from all these kinds of sufferings. Highway focuses on the next generation. Though this play ends with tragic note, he finishes with an optimistic note on the next generation. The young characters expose the vision of Tomson Highway.

Literature and society always complement each other to guide human beings to lead a better life. Whenever the problem arises in the society, literature takes initiative to find right solution to the problem or discusses the ground reality of the problem to make the people understand the real cause of the problems. Thomson Highway has successfully used Canadian stage to disclose the sufferings of Canadian natives. He has used the characters as the representatives of their native society**.** So, here, literature has been a tool to inform the society to find out poison of their problems. Literature and human rights are always interdisciplinary for the betterment of the society. Literature is indeed a window into the soul of humanity.

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Coping with Alienation and Attaining Psychic Wholeness in the Novels of Bessie Head and Buchi Emecheta

Anu Baisel, M.A., B.Ed., M.Phil., Ph.D. Candidate
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Bessie Head

Alienation

Alienation is the most comprehensive term to describe the mental state of some of Head's and Buchi's characters. This term describes both the external and the internal aspects of their problems. Alienation is "a characteristic feature of the modern man, his sense of inward estrangements, of more or less conscious awareness that the inner being, the real "I," is alienated from the "me," the person as an object in society. Many of Head's and Buchi's characters have

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the status of stranger inside the society they live in and this situation creates friction, isolation and uneasiness in the life and mind of the newcomer. Head's and Buchi's protagonists have their inner being disturbed and shattered by different causes: difficulty of adaptation, racial and class prejudices, traumatic memories, repressed feelings and unconventional philosophical or religious beliefs.

Buchi Emecheta

The aim of Head's and Buchi's protagonists is to lessen their inner alienation and find a satisfactory peace of mind. Head and Buchi explore the question of alienation and mental balance from several angles because it is their writings are somewhat fictionalized versions of their problems. A good mental balance brings the characters to a healthier and happier existence. Psychic wholeness is the term employed throughout this thesis because it suggests a putting together of al1 the shattered pieces of the soul into a harmonious whole.

Psychic Wholeness

This paper explores the alienation of Bessie Head's and Emecheta's protagonists and their quest to attain psychic wholeness.

The solutions the main characters find at the end of each novel are different. An exploration of the psyche is necessary to get to the heart of the matter. Bessie's *A Question of Power* deals with Elizabeth's journey into her soul. She experiences a progressive madness and loses her psychic balance, which she must at al1 costs regain in order to survive. She discovers her unconscious fears and hopes through dreams, nightmares and hallucinations. Elizabeth's quest enables her to cope with several psychological problems and alienating aspects of herself, but not al1 of them and at the end she regains only a temporary mental equilibrium.

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In Buchi's *Second Class Citizen*, from the long-going-on war Adah gets out as the winner. She becomes successful in her fight with the outside world and makes England her home and thus gains her identity. So in the immigrant experience it is the woman who succeeds finding a place of belonging, a real home and building a secure sense of self-identity.

According to Hegel, alienation is a characteristic feature of the modem man, his sense of inward estrangements, of more or less conscious awareness that the inner being, the real "I," is alienated from the "me," the person as an object in society. Head's and Buchi's protagonists have their inner being disturbed and shattered by different causes: difficulty of adaptation, racial and class prejudices, traumatic memories, repressed feelings and unconventional philosophical or religious beliefs.

The Aim of the Protagonists

The aim of Head's and Buchi's protagonists is to lessen their inner alienation and find a satisfactory peace of mind. A good mental balance brings the characters to a healthier and happier existence. Psychic wholeness is the term employed throughout this chapter because it suggests a putting together of al1 the shattered pieces of the soul into a harmonious whole.

Many of Head's and Buchi's characters have the status of stranger inside the society they live in and this situation creates friction, isolation and uneasiness in the life and mind of the newcomer.

A Question of Power – **An Approach**

In *A Question of Power*, Elizabeth's quest for psychic wholeness requires two essential steps: one, a complete disintegration, through which Elizabeth must get rid of truths she considered as absolute; and two, a reconstruction, which will reintegrate her fragmented self and give her a new vision of herself and the world. Elizabeth is shattered by the concepts of good and evil. Her psyche wrongly divides these two notions by projecting two hallucinatory characters, Sello and Dan. Elizabeth is also shattered by a bitter past which still haunts her, an uncertain birth origin, a traumatic experience of apartheid in a colored community in South Africa and an unsuccessfu1 marriage. She is also torn by her wish to believe in an individual philosophy, which is in opposition to the principles of the Christian religion in which she has been brought up. Elizabeth's present and future are also maddening because they do not provide a satisfactory answer to her problem of identity and to her family situation she is the sole provider for her son. Elizabeth feels lonely but she is caught between her wish to eventually accept another man in her life and her unconscious fear of men and sexual relationships.

Similar to the Story of Osiris and Isis

Elizabeth's quest is similar to the novel's central metaphor: the story of Osiris and Isis. Sello tells Elizabeth that he is Osiris and that she is Isis. However, Sello is Elizabeth's hallucination; thus she becomes both Osiris and Isis. According to the Egyptian myth, Osiris was locked inside a

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sarcophagus and thrown into the Nile. Isis then brought together all the body parts, which was swallowed by a fish. Therefore, symbolically, death represents life's final castration, but it is also the essential element which makes another life possible.

In the myth of Osiris we can then distinguish three phases of psychic individuation: Osiris inside the sarcophagus is the image of the integration of the self; the coffin shapes the outline of the individuality. Osiris mutilated is the image of disintegration. And finally Osiris reassembled with an eternal soul is the reintegration under a more elevated form, with a spiritual significance. It is the ultimate synthesis which characterizes a person who has finally reached the peak of her evolution.

Elizabeth, like Osiris, must also go through the three phases in order to find psychic wholeness. She is at first trapped inside a chest of individuation created by the society in which she lives. She has been defined and classified while she yearns for something more universal. Elizabeth is also haunted by the concepts of good and evil and by her unconscious fears; this will bring her to the second phase: the complete disintegration and the symbolic death of her soul. She will be shattered to pieces, and, in order to restore her mental balance, she will have to assume the role of Isis.

Other Symbols Adopted

The Osiris-Isis myth is not the only metaphor used in the novel. Along with the allegory of heaven and hell, Christ's crucifixion, death and resurrection - the same three symbolic phases found in the Osiris myth are also present in *A Question of Power*. Elizabeth engenders her own crucifixion. During the journey into her soul, she is confronted by her unconscious wishes and fears, which could be seen as her own sins or what she thinks, are her sins. Moreover, Elizabeth, like Jesus-Christ, identifies herself with mankind in general; therefore she takes upon herself the original sin and al1 the miseries of the world in order to redeem al1 humanity: "People cried out so often in agony against racial hatred and oppressions of al1 kinds. All their tears seemed to be piling up on Elizabeth and the source or roots from which they had sprung were being exposed with a vehement violence" (53). This self-crucifixion brings Elizabeth into the hellish part of her sou1 where she undergoes a spiritual death and a complete breakdown. Finally, Elizabeth "resurrects" and regains her psychic wholeness in order to prepare and create a new world based on love. This chapter examines Elizabeth's journey through these three phases by closely analyzing the hallucinatory and the real characters that threaten or conversely contribute to Elizabeth's psychic wholeness.

A Circular Novel

A Question of Power is a circular novel and we can visualize three parts in which Elizabeth undergoes the different phases of her journey.

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The first part is a study of the beginning of Elizabeth's journey into madness, her first hallucination of a man called Sello, whom she associates with good and who is the teacher of a new kind of philosophy and religion.

The second part is Elizabeth's sojourn into purgatory, where a hallucination of the mythical Medusa forces Elizabeth's psyche to bring her sins into consciousness.

The third part will focus on Elizabeth's symbolic death of the sou1 inflicted by her hallucination of Dan.

Non-hallucinatory characters Tom, Shorty, Kenosi, Eugene, Mrs. Jones and Camilla, as well as the physical environment of Motabeng village, are also part of Elizabeth's journey.

Two Different Kinds of Love

By the end of the novel, Elizabeth's psyche completes the exploration of two different kinds of love and Elizabeth is finally able to make a choice. She chooses Sello's universal, sharing love: "Love is two people feeding each other, not one living on the soul of the other, like a ghoul"(197). According to Elizabeth, love is also "freedom of heart" (11) and "many variations on one theme: humility and equality"(54). This definition is opposed to Dan's "powerful, blind, all- consuming love", where "there is nothing else, no people, no sharing. It is shut-in and exclusive" (108).

Elizabeth's choice brings back her hallucination of Sello and his words end Elizabeth's sojourn in hell and mark the beginning of her ascent back to reality and sanity:" Something was giving way. The pain in her chest subsided. The storm in her head subsided. She actually felt a sensation of being lifted and flung clear out of purgatory. In one jubilant shout of joy she swung around to Sello with outstretched hands: Elizabeth's choice at the end of the novel shows once again that she did not completely get rid of her absolutes, at least about love. Her return to her concept of soul mates implies that she has not coped with the problems of conjugal relationships and thatshe idealizes too much.

Seeking a Cathartic Effect

For Bessie Head, writing always had a cathartic effect and after each one of her breakdowns, she would produce a significant piece of writing. *A Question of Power* was her last fictional novel and we can add that the healing process has been more efficient this time but not completely successful. The journey into her sou1 forced Head to confront each of the alienating elements of her life, from her apartheid past to her Botswanan loneliness. But although Head's protagonists regain their psychic wholeness, Head's own mental equilibrium remained precarious and the novel-writing process gave her only a certain breathing space. Eilersen explains that the writing process can be regarded as a form of therapy; it would appear to have been successful.

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Elizabeth, a reflection of Bessie Head herself, does achieve healing, can banish her sense of isolation and feel that she belongs. Unfortunately, as time was to show, the autobiographical element does not apply in this vital area. Bessie could not eradicate her paranoiac concern with evil by writing about it. Similarly Elizabeth, in the novel, achieves considerable insight into the fact of its being her mixed blood which can provide her with a unique purpose in life, whereas Bessie could not at that stage retain the vision.

Second Class Citizen – A Quest

In *Second Class Citizen* Buchi Emecheta talks about the identity problem of her characters after their migration to England. Like other post-colonial novels, Emecheta's works are rooted in the contrasting senses of place and displacement. Her characters in her novel are concerned with their own personal development or else they deal with the recovery of an effective relationship.

Emecheta's characters are caught up between two worlds, to neither of which they fully belong and in the novels their sense of self has been challenged by dislocation which is the result of their migration. Buchi Emecheta, in the novel *Second Class Citizen*, talks about her main character's desire to go to England from Nigeria to live a better life and to secure her children's future. In her novel, she focuses on people's point of view about England before and after going to England. She aims at showing her readers the problems of immigrants after leaving their home-countries and the racial prejudice they face.

People, who leave their home-country and migrate to England, go through the stages of rejection, acceptance, mimicking, adaptation, integration and finally assimilation. But, for the first-generation of immigrants, assimilation does not come easily since it is quite difficult to grow out of their cultural baggage. In her novel, Emecheta reveals her characters' adaptation problems.

Adah – Living in Between

Second Class Citizen is about the main character Adah, who is an ambitious and an intelligent girl. During her childhood and adolescent years, she fought to have a good education. She had never been like other girls in Nigeria. She gave great importance to her education because she had aims in life. The things in Nigeria did not suit her. The traditions, people's nonsensical attitudes did not appeal to her. Her education had a positive effect, enabling her to get a good job with a good salary. So, her education made her move from lower class to middle class. Since Adah grew up in a colonized country, she had always dreamt of going to England to have a better life. But Adah cannot know the realities of England, that is, the racial prejudice of the English people. Finally she gets married and goes to England. But there are a number of problems awaiting her. She became a person living in between. She began to compare her homeland with England and could not become a true individual for a long time. An avalanche of problems stemming from the difficulty of finding accommodation, her children's' illnesses, her husband's nonsensical pressures and restrictions, her pregnancy, society's discrimination against blacks, her inner conflicts, the differences between the two countries and her comparison of both

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countries, lack of love, her need for independence, her country's illogical traditions like forcing women to treat their husbands with utmost respect, lead her to experience an acute sense of displacement, homelessness, loneliness and an identity problem. While at home in Nigeria, it had never occurred to her that she would have an identity problem because she had known Britain as a heaven-like place. She was brought up in the knowledge that Britain offered everyone the same opportunities. She did not know that there was discrimination in Britain.

Facing a Cold Welcome

Adah thought that everything would be well but she is disappointed right from her first days in Britain, since Adah could not find the things she has dreamt all her life. Adah faces a cold welcome in England when she first sees the place she will live and meets the neighbors. So her identity problem emerges right from her first day in England. Yet she is determined to live there and she thinks, "If people like Lawyer Nweze and others could survive it, so could she" (36). Francis, her husband, mentions how the English people make jokes but to this, Adah responds saying that she thinks they do not know how to joke because of the look in their faces. Behind this response are her ideas about the way Nigerians make jokes. Later on they go to the house they are renting and Adah is shocked when she sees the house and this time she compares the house with the ones in Nigeria. This shows her rejection of England. She says that the "houses are like monasteries" (37) and in Lagos houses were usually completely detached with the yards on both sides, the compound at the back and verandas in front. These ones had none of those things.

Life is Affected Much

With their immigration, Adah's life has been affected much. Earlier in Nigeria, they had never thought about how to survive because Adah had been earning sufficiently but now because of the living conditions in England they start counting every single penny. Adah's pay at work was just enough to pay the rent, pay for Francis's course, his examination fees, buy his books and pay Trudy. They had little left after this, and so it was impossible for Adah to have lunch at work. On her way to work Adah always looks at the windows of restaurants and dreams of going there one day. On second thought, she realizes that Francis, who believes that such places were not for blacks, would never take her there: Adah knew that his blackness, his feeling of blackness, was firmly established in his mind. She knew that there was discrimination all over the place, but fertile ground in which such attitudes could grow and thrive. Personally if she had had the money, she would have walked straight into such places and was sure she would have been served (58).

Feeling Inferior

Because of feeling inferior among English people, Francis restricts himself and Adah all the time and he makes both himself and Adah unhappy. Adah wants to break the chains and wants to get started in a new life but Francis does not let her free. The difference between their homeland and England becomes clear in Adah's mind once again with their child Vicky's illness. Vicky

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becomes ill and the doctors insist on sending him to a hospital but Adah thinks that there is no need to panic. She is trying to understand the society in which she lives but sometimes she cannot make sense of the behaviors of English people because she still continues to act in her Nigerian identity. Adah thinks that Vicky has malaria and she says that if she gives Nivaquine to her child everything would be fine: Why all the panic then? She wondered. Any mother could cure a child of malaria without phoning the ambulance men or calling the doctor, who simply stood there, ready as if for nothing but to sign a death certificate (59). Her feeling of inferiority overtakes her once again after she learns the name of the hospital. The name of the hospital is Royal Free and she begins to question the word free and thinks that the hospital is for second-class citizens and she feels discriminated against even in the hospital: Was it a hospital for poor people, for second class people? Why did they put the word 'free' in it? Fear started to shroud her then. Were they sending her Vicky to a second class hospital, a free one, just because they were blacks? (60).

Conclusion

This paper has explored the alienation of Bessie Head's protagonists and their quest to attain psychic wholeness. Psychic wholeness is unattainable and the love stories of the novel help the protagonists in their quest for self-understanding but do not bring the solution. An exploration of the psyche is necessary to get to the heart of the matter.

A Question of Power is Elizabeth's journey into her soul. She experiences a progressive madness and loses her psychic balance, which she must at al1 costs regain in order to survive. She discovers her unconscious fears and hopes through dreams, nightmares and hallucinations. Elizabeth's quest enables her to cope with several psychological problems and alienating aspects of herself, but not al1 of them and at the end she regains only a temporary mental equilibrium.

Head explores the question of alienation and mental balance from several angles because it is her own quest she is recording and analyzing; her writings are somewhat fictionalized versions of her problems. The realistic aspect of Head's novels is therefore questioned and her three novels are more a reflection of Head's needs and fears rather than reality. Her three novels are al1 inspired by her life and the basis of the stories are taken from her own experiences. Thus the solutions she suggests for attaining psychic wholeness differ from one novel to another and there is an obvious evolution in her philosophy and way of thinking.

In *A Question of Power*, the external environment is secondary and madness comes from psychological problems. It is important to keep in mind that Head probably suffered from neurosis and that she realized that people around her were not the only ones responsible for her problems. Head then focused only on herself and explored her own psyche. She examined her consciousness and the repressed memories and wishes hidden in her unconscious. However, the reader soon realizes, through the character of Elizabeth that Head's disintegration derives from sociological trauma. Head not only suffered from apartheid in South Africa but she also accepted as true the racial and sexual prejudices of both races and, considering her already existent mental

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illness, it only aggravated her trauma. There are many subjects that still need to be explored; they were beyond the scope of this study. They include a more detailed examination of the parallels between the author's life and her work, a study of how realistic her characters are and the function of the fairy-tale structure in her novels.

In Buchi's *Second Class Citizen*, in the long-going-on war Adah gets out as the winner. She has fought with Francis during her stay in England and with the inferiority that has been injected into her. She has tried to be a good mother for her children and a good wife for her husband. At first she has rejected the norms in England. All the time she has made a comparison between England and Nigeria. Things in England sometimes shock her and sometimes she gets used to the things in England. She has sometimes rejected and sometimes accepted the things going on in England. But she has never given up her fight. There has never been a person to support her. She has been all alone and alienated ever since her arrival in England, she has failed to learn how to behave and what to do in a foreign land. She, at first, could not decide whether things in her mind are true or not. Back in Nigeria she grew up knowing that the English people welcomed immigrants. But starting from her first day in England, she learnt the reality, that is, English people have racist attitudes.

Thus she has had problems in accepting and adapting herself to the society. So this has led her to have an identity problem. But at last she has learnt to cope with every single problem. She gets used to the norms in England. Finally she adjusts to the society and is accepted by some white people at work. She has gone through different stages. At first she cannot adapt herself and she rejects almost everything in the society. Then she begins to accept the things in England. But finally she can create a new identity and overcome her adaptation problems all by herself. She becomes a true individual at last. She is now a victor and she can stand on her own feet. She learns to accept the society as it is and also learns to live like the English people and soon she gets used to the things in England and adapts herself to the English way of life. Whereas when Francis is examined, it can be said that Francis does not change. In the novel he works as an opponent to Adah. All the time he rejects the things in England and makes no attempt to adapt himself to the society. He has chosen to accept that he is inferior or is an exile in England. He has not gone beyond the stage of mimicry. As a result, it can be said that he cannot get over his problem of identity. He chooses to live as a mimic man but Adah becomes successful in her fight with the outside world and makes England her home and thus gains her identity. So in the immigrant experience it is the woman who succeeds finding a place of belonging, a real home and building a secure sense of self-identity.

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RELATIVES IN JAPANESE AND QUECHUA

George Bedell, Ph.D.

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Relative clauses. In recent years, relative clauses have come to be thought of as a type of subordinate clause which is located within a noun phrase and semantically restricts the reference of that noun phrase. For more detail on the notion of 'relative clause' in a typological context, see Keenan (1985). Such a structure might be schematically represented as in (a).

(a)
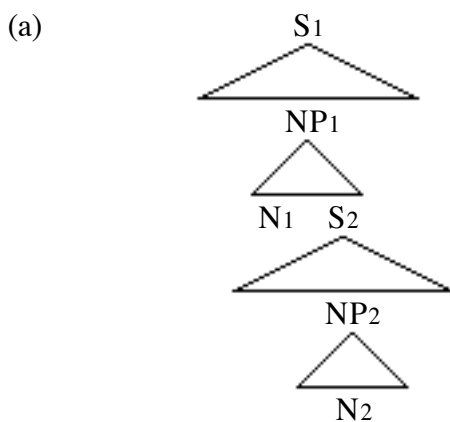
In (a), S_1 is the sentence or clause which contains the relative clause S_2. NP_1 is the noun phrase within S_1 which contains S_2. NP_2 is a noun phrase within S_2 which is understood to have the same reference as NP_1. N_1 is the head noun of NP_1 and N_2 is the head noun of NP_2. The semantic role of relative clauses is represented in the referential identity of NP_1 and NP_2. By virtue of that identity, the semantic information carried by S_2 is transferred to NP_1. Also by virtue of that identity, N_1 and N_2 will not be simultaneously overt; one or both will typically be absent. If it is N_1 which is overt, the relative clause is called 'head-external'; if it is N_2, the clause is called 'head-internal'. Both may be absent, in which case the clause S_2 supplies most of the semantic content of NP_1; it is then often called an 'absolute' relative clause. In a schematic diagram like (a), the linear order (as opposed to the hierarchical order) of the constituents is not specified. Thus in (a) the head noun N_1 of the relative clause S_2 might follow as well as precede it. In Latin and the Romance languages, the head normally precedes the clause, while in Japanese and Quechua (as we shall see), it follows.

Relative pronouns. There are a number of morphosyntactic devices by which languages may mark relative clause structures. The one which will concern us most in this discussion is relative pronouns. These are pronouns within a relative clause which serve to link it with an antecedent (N_1) outside the clause as shown in (b). In (b), there is a third noun phrase NP_3, which is referentially identical to both NP_1 and NP_2. Its meaning is thus predictable, and it can serve to identify relative clause structures. Its position, though within S_2, is superior to NP_2, which is usually absent. The clause is then of the head-external type. Like other pronouns, relative pronouns typically agree in features like person, number or gender with NP_1, and in case with NP_2. Like (a), (b) does not specify the order of constituents. But relative pronouns, in languages which have them, normally come at the beginning of the relative clause.

(b)

NP₁

N₁   S₂

NP₃   NP₂
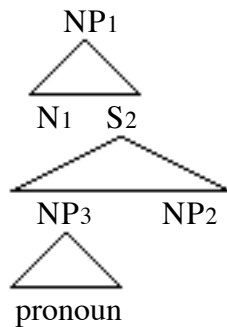
pronoun

Not every language has relative pronouns. Some languages, rather than marking relative clauses by relative pronouns, have a relative form of the verb in S₂, as shown in (c).

(c)

NP₁

N₁   S₂

NP₂   V_REL

N₂
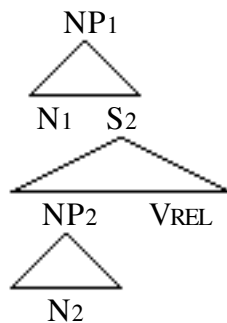
In (c), V_REL is the verb of the relative clause S₂, which takes a distinct form marking its clause as relative. Other languages lack relative clause marking altogether.

Latin relative clauses and pronouns. The classical European languages, Greek and Latin, form relative clauses with relative pronouns. The earliest grammars dealt with these languages, primarily Latin in the West, and ideas about grammar were based on what they do. It is then not surprising to see that relative clauses are approached from the morphological perspective of relative pronouns. In Latin the same forms *quis, quae, quod* 'who, which' are used not only as relative pronouns but also as interrogative pronouns 'who?, what?' and indefinite pronouns 'anyone, anything'. The classical grammarians did not clearly distinguish these or discuss relative clauses as distinct from relative pronouns. The term 'relative' itself was not established in the early period; in Donatus' classification of pronouns:

(i)   *infinita sunt quae non recipiunt personas, ut quis quae quod;* (Keil, 1864, p. 379)
       (sunt) alia relativa, quae rem absentem significant, ut is ea id; (p. 380)

What we call relative pronouns he calls 'non-finite' because they do not vary according to person, and what he calls 'relative' pronouns, because they can refer to things not present, are usually regarded as demonstrative.

Japanese and Quechua. By the sixteenth century, 'relative' had come to be used in more or less its modern sense, but there remained some confusion in the terminology. This can be seen in missionary grammars such as Ioão Rodrigues' *Arte da Lingoa de Iapam* (1604-8) and Diego Gonçalez Holguin's *Gramatica y Arte Nueva de la Lengua General de todo el Peru* (1607). These works are abbreviated as ALI and ALG, respectively. Page references are to the originals as they appear in the facsimile editions.   Glosses in Portuguese and Spanish are those which appear in the

original. English glosses are the responsibility of the present author and do not necessarily interpret the examples in the same way. The key passages in each relevant to the notion of 'relative clause' are given as Appendices A and B. The Japanese and Quechua examples discussed are taken from these passages and cited in the original Roman orthography. That used for Japanese in ALI is reasonably reliable (though different from those now used); that used in ALG is defective in not representing some of the distinctive phonological features of Quechua. Both Japanese and Quechua have relative clauses, but neither has relative pronouns, in the sense specified above. Rodrigues states plainly that Japanese has no relative pronouns:

> (ii) *A lingoa Iapoa carece do relatiuo, Qui, Quae, Quod; pello que he muito necessario saber o modo como se fazem as orações relatiuas por todos os casos, & como se explicam em nossa lingoa.* (ALI, p. 87)

> The Japanese language has no relative *qui, quae, quod*; therefore it is necessary to know how to form relative sentences in all the cases, and how to explain them in our language.

Gonçalez states equally plainly that Quechua does have relative pronouns, though it may not appear to:

> (iii) *No menos yerra el que dize que no ay nombres relativos formados en una boz proprios, que el que dize que no ay comparativos, como lo prueuan este capitulo y el passado, porque ay mas que no en la lengua Latina, y que sean relativos veremos luego.* (ALG, p. 129)

> Someone who says that there are no relative nouns in the form of separate words is no less mistaken than someone who says there are no comparatives, as is shown by this chapter and the previous one, because there are more than in the Latin language, and we will see later that they are relatives.

Thus the two Jesuit grammarians take opposing strategies when confronted by the same perplexing situation. Rodrigues will show how Japanese can do without relative pronouns, but Gonçalez will show that appearances are deceiving in Quechua.

Japanese according to Rodrigues. Rodrigues continues his statement in (ii) with that in (iv).

> (iv) *O Relatiuo, qualquer caso que seja se entende no modo de falar, & se enclue na oraçam sem se exprimir: conuem a saber, para fazer oraçam relatiua, o Antecedente. i. a cousa relatada se pospoem immediatemente ao verbo, do qual se rege o Relativo que se entende.* (ALI, p. 87)

> Whatever its case may be, a relative is understood in the wording, and is included in the sentence without being expressed; it suffices to know, in order to make a relative sentence, that the antecedent, that is the thing which is related, is put immediately after the verb which governs the understood relative.

His first example of a Japanese relative construction is (1):

(1)   *Vonoreni xicazaru monouo tomoto surucoto nacare.* (ALI, p. 87)
         Não tomes por companheiro a pessoa, que não for melhor que tu. (Rodrigues)
         'Do not befriend a person (who is) not equal to yourself.'

The structure of (1) will be as in (d).

(d)

```
                            S₁
                      /‾‾‾‾‾‾‾‾‾‾‾‾\
                    PP  tomoto surucoto nakare
                  /‾‾\
               NP₁      uo
             /‾‾\
          S₂      mono
      /‾‾‾‾‾‾\
   NP₂  vonoreni xicazaru
    |
    e
```
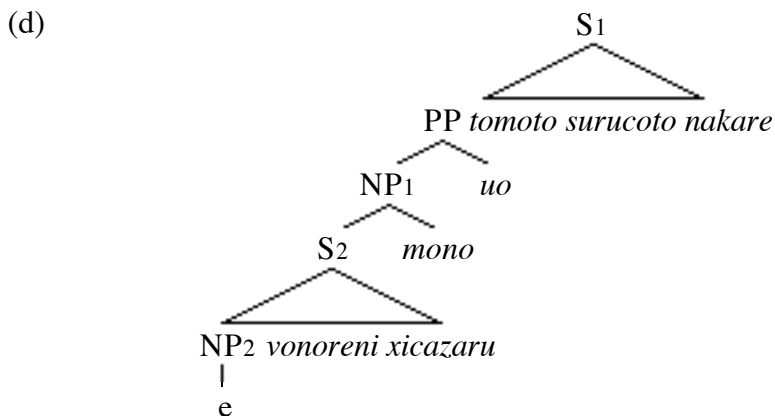
Interestingly, example (1) is taken from Chinese literature. There existed in Japan a technique to read literary Chinese as Japanese. This involves reading some of the Chinese characters as native Japanese words, others as words borrowed from Chinese, rearranging their order to fit Japanese patterns and inserting appropriate Japanese grammatical particles and suffixes. The Chinese text of (1) is as in (1').

(1') 無友不如己者

The text as rearranged into Japanese and cited by Rodrigues is as in (1").

(1") 己に如かざる者を友とすること無かれ

The English gloss for this example given by Legge (1893, p. 141) is as in (1*).

(1*) Have no friends not equal to yourself.

Vonore is a reflexive, but not marked for person or number. These categories are to be inferred from the context. Rodrigues regards *monouo* as an accusative case form. In (d) it is treated as a postposition (P), following the usual modern analysis.

Rodrigues seems not to have explicitly in mind any structure comparable to (d). What he says is that *monoou* 'person' is the antecedent (or head noun), *xicazaru* 'is not equal' is the verb which immediately precedes the antecedent and governs the unexpressed relative (*que*), which in turn is nominative as subject of *xicazaru*. Those statements imply that the meaning of (1) contains the meaning of (2), though Rodrigues does not say so in so many words.

(2)   *Sono monoua vonoreni xicazari.*
          'That person is not equal to yourself.'

It is not entirely clear what Rodrigues means by *oraçam relatiua* 'relative sentence'. This appears to refer not to any part of (1), but rather to the whole. If so, then he has no notion of subordinate clause in general or relative clause in particular. In any case he does not make use of such a notion in this discussion. Nor does he mention that the verb forms used in subordinate clauses may be different from those in main clauses: *xicazari* in (2) versus *xicazaru* in (1). (3) parallels (2) but it is a noun phrase rather than a clause or sentence.

(3)   *sono monoga vonoreni xicazaru(coto)*
           'that that person is not equal to yourself'

Xicazaru will be used in place of *xicazari* not only when the antecedent of a relative clause follows, but also when the head noun of a noun complement clause (not an antecedent) follows such as *coto* 'thing, matter' as in (3). Rodrigues is not unaware of this distinction; he describes it in his account of verb conjugation. He is also aware that it appears in literary Japanese but not colloquial. Thus he is correct in not relating this difference to the relative clause structure. Rodrigues does mention that the antecedent may be missing in a sentence like (4) parallel to (1).

(4)   *vonoreni xicazaruuo tomoto surucoto nacare.*
           'Do not befriend anyone (who is) not equal to yourself'

(4) in turn is parallel to (3) if no head noun appears. Thus the absence of a head noun is also not unique to relative structures.

      Rodrigues presents a series of examples illustrating the various cases that understood relative pronouns can have: that is, the various relations that the head noun may be understood to have within the relative clause. He also discusses some phenomena which may show the peripheral existence of relative pronouns in Japanese. (5) illustrates *tocorono*, which is found between the verb of a relative clause and its antecedent.

(5)   *Luciferto dôxin xitaru tocorono Anjoua mina tenguto naru nari.* (ALI, p. 87)
           'The angels who follow Lucifer are all devils.'

This element, which consists of a noun in the genitive, does not add anything to the meaning, and can easily be dispensed with as in (6).

(6)   *Luciferto dôxin xitaru Anjoua mina tenguto naru nari.*

Unlike (1), (5) is not a quotation from Chinese literature. Still, this usage is due to the same technique for reading Chinese as Japanese mentioned above. The Chinese word 所 means 'place', is read *tocoro*, and is used in Chinese as a relative marker. Though *tocorono* might be considered a kind of relative pronoun, Rodrigues calls it a *particula* 'particle' and gives other examples in which (without the genitive *-no*) it is a meaningful noun.

      A second case is illustrated by *sore* 'that' in (7).

(7)   *Fŭxino motomeua sore fitono motomeni cotonari.* (ALI, p. 88)
           The Master's inquiry, it differs from people's.

Rodrigues calls it a relative and it is a kind of pronoun, but it cannot be a relative pronoun like Latin *qui, quae, quod* or Portuguese *que*. The sentence contains no relative (or other subordinate) clause. Possibly he calls it relative in the earlier sense in which Donatus calls Latin *is, ea, id* relative. Like (1), (7) is taken from Chinese literature. The Chinese original is as in (7').

(7') 夫子之求之也、其諸異乎人之求之與

The text as rearranged into Japanese and cited by Rodrigues is as in (7").

(7") 夫子の求めは、其人之求めに異なり

The English gloss for this example given by Legge (1893, p. 142) is as in (7*).

(7*) The master's mode of asking information! -- is it not different from that of other men?

In this case the Japanese version used by Rodrigues ignores some of the Chinese text, e. g. the exclamatory 也 and the interrogative 乎.

A final case is *fodo* as illustrated in (8) and (9).

(8)   *Cono iyeua ano yama fodo tacai.* (ALI, p. 88)
           This house is as high as that mountain.

(9)   *Cono iyeno tacasaua ano yamafodo aru.* (ALI, p. 88)
           The height of this house is as much as that mountain.

Rodrigues says of these examples: *Fodo ... se pospoem ao nome substantiuo relatado, ou a oraçam sobre que cay* '*Fodo* follows the related noun, or the sentence it covers'. In both (8) and (9), *fodo* follows *yama* 'mountain'. It is not clear exactly what Rodrigues has in mind, but the treatment of it as a suffix in (9) but an independent word in (8) is deliberate. As in example (7), he may be confusing the older sense of 'relative'. Unlike the previous examples, (8) and (9) are not literary quotations, but reflect the colloquial language.

Quechua according to Gonçalez. Gonçalez follows up his statement in (iii) with (v).

(v)   *Todos los participios de su naturaleza y propia significacion son relatiuos, porque todos significan lo que el nombre relatiuo, que es el que, la que y assi a ellos se les debe este lenguaje de relatiuos, y assi por ellos primeramente se hazen, mas con todo eso hay otro segundo modo mas galano, que es por los verbos, o de indicatiuo, o de otros tiempos. Otra tercera manera dira alguno que ay de hazer relaciones, que es con los nombres relatiuos (pi, yma, maycan), que acabamos de componer mas yo no hago a esta tercera manera sino comun a las dos primeras, y assi no hay mas de dos maneras de relaciones, o por participios o por verbos, porque los nombres relatiuos no hazen oraciones por si ni por otro modo sino allegandose a uno destos dos, o a participios, o a verbos hazen la misma relacion que ellos.* (ALG, p. 131)

        All the participles are relatives by their nature and meaning, because they all have the meaning of a relative noun 'he who' or 'she who' and this language uses them as relatives, and they are primarily formed in that way, though there is a second more elegant way, which is to use verbs, either indicative or other tenses. Someone will say that there is a third method to form relations, which is with relative nouns *pi* 'who', *yma* 'what', *maycan* 'how', but I do not consider it a third method but rather common to the other two, and thus there are only two methods, either with participles or with verbs, because relative nouns do not form sentences by themselves nor in any other way than combining with one of the first two, either with participles or with verbs they form the same relation.

        His first example of a Quechua relative construction is (10).

(10)   *Diospa gracianta chazquicunanpac camaricuc runaca, chayca usachicunca.*
              (ALG, p. 131)
           El que se dispusiere para recibir la gracia de Dios la alcançara. (Gonçalez)
           A person (who is) prepared to receive God's grace will obtain it.

Gonçalez' gloss in (10) ignores the presence of *runa* 'person'. It should say: *el hombre que ...*, rather than *el que ....* The structure of (10) will be as in (e).

(e)

```
                                        S₁
                              _____/‾‾_____
                          PP₁                      PP₃  usachicunca
                         _/‾\_                     _/‾\_
                      NP₁      ca              NP₃      ca
                     _/‾\_                      |
                   S₂     runa                chay
            ____/‾‾‾\____
   NP₂ Diospa gracianta chazquicunanpac camaricuc
    |
    e
```
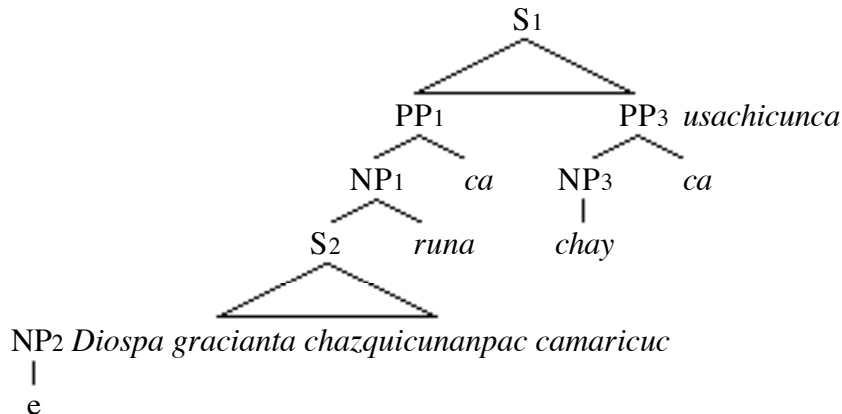
Gonçalez, like Rodrigues, seems not to have any syntactic structure in mind for (10), whether like (e) or otherwise. He does not single out (as 'antecedent') the head noun *runaca* 'person', and thus is even less conscious than Rodrigues of relative clause structure. Just as in Japanese, the relative clause in (10) carries the meaning of the independent sentence in (11).

(11)   *Chay runaca Diospa gracianta chazquicunanpac camaricun.*
            That person is prepared to receive God's grace.

 The verb forms in the relative clause in (10) and the independent clause in (11) are different: *camaricun* 'he/she is prepared' versus *camaricuc* 'one who is prepared'. (12) is a nominalized form of (11).

(12)   *chay runa Diospa gracianta chazquicunanpac camaricunan*
            that that person is prepared to receive God's grace

Unlike Japanese, the verb forms in (11) and (12) are different. But like Japanese it is possible for the head noun of a relative clause to be absent as in (13).

(13)   *Diospa gracianta chazquicunanpac camaricucca, chayca usachicunca.*
            Anyone (who is) prepared to receive God's grace will obtain it.

(11), (12) and (13) are related to (10) as (2), (3) and (4) are to (1).

        What Gonçalez is interested in is finding relative pronouns in Quechua. One example is (14), parallel to (10). In (14) and many of his later examples, Gonçalez abbreviates *Diospa gracianta chazquicunanpac* 'in order to receive God's grace' to *Diospa gracianpac* 'for God's grace'. This has no bearing on his argument.

(14)   *Diospa gracianpac picamaricuc runaca, (chayca usachicunca).* (ALG, p. 131)
            A person (who is) prepared for God's grace (will obtain it).

(14) differs from (10) in the presence of *pi*, apparently prefixed to the verb *camaricuc* 'one who is prepared'. *Pi* is an interrogative pronoun in Quechua corresponding to Spanish 'quien?' or English 'who?'. Though he offers no examples, Gonçalez argues that other interrogatives, in particular *yma*

'que?', 'what?' and *maycan* 'cual?', 'which?' can also be used as relative pronouns. He says that *pi* in (14) is a relative because (i) it does not function as an interrogative (that is, (14) is not a question) and (ii) *ca, chayca* always appears in a relative. These arguments are not strong, but there is a more serious problem with (14). No structure resembling (14) is to be found in the discussion of relative clauses in any of the six grammars of Quechua varieties issued in 1976 by the Peruvian Ministry of Education. Thus we must be skeptical not only of the arguments based on example (14), but of the example itself. Given that it cannot be a relative construction, it remains unclear exactly what it means and how it should be analyzed.

Gonçalez also says that Quechua relatives can be formed with finite verbs rather than with participles. As examples he offers (15) and (16), with the supposed relative pronouns.

(15)   *Diospa gracianpac pich camaricun chayca usachicuncatacmi.* (ALG, p. 131)
           If someone is prepared for God's grace, he will obtain it.

(16)   *Diospa gracianpac pipas camaricun chayca usachicuncatacmi.* (ALG, p. 131)
           If anyone is prepared for God's grace, he will obtain it.

These examples differ from (14) not only in the form of the relative clause verb: *camaricun* rather than *camaricuc*, but also in the absence of *-ca* attached to it and in *-ch* or *-pas* attached to *pi*. The suffixes attached to *pi* suggest that it is to be understood not as a relative, but as an indefinite pronoun, as in the English glosses. As examples without relative pronouns he offers (17) and (18).

(17)   *Diospa gracianpac camaricun chayrunaca, usachicuntacmi.* (ALG, p. 132)
           para la gracia de Dios se prepara esse tal la alcança (Gonçalez)

(18)   *Diospa gracianpac camaricun chayca, (usachicuntacmi).* (ALG, p. 132)
           para la gracia de Dios se prepara esse tal la alcança (Gonçalez)
           If he is prepared for God's grace, he obtains it.

(18) seems to be interpretable parallel to (15) and (16), but the presence of *runa* in (17) is strange. Gonçalez notes that these sentences lack any overt relative marking, and says: *por esso estas oraciones se hazen asperas y oscuras a los que no son muy versados en la lengua* 'therefore these sentences become harsh and obscure to those who are not well versed in the language.' Additional examples are (19) and (20).

(19)   *Diospa gracianpac camaricucca, chayca usachicun.* (ALG, p. 132)
           He who is prepared for God's grace obtains it.

(20)   *Diospa gracianpac camaricunquica chayca usachicunquim.* (ALG, p. 132)
           si te aparejas para la gracia la alcançaras. (Gonçalez)
           If you are prepared for God's grace, you will obtain it.

(19) like (13) illustrates an absent head noun, while (20) illustrates a finite clause with a non-third person subject. It cannot be a relative clause and Gonçalez' gloss reflects this clearly. A morphological argument that Gonçalez devotes much space to is that his relative pronouns enter into compound forms parallel to Latin *quis, quae, quod*. However this involves their indefinite rather than relative uses.

Though he notes that relatives with participles are the primary form, Gonçalez does not mention here that there are three types of Quechua participles. The one which appears in (10), with the

suffix -*c*, is limited to clause subjects. A different type of (passive) participle is needed to form a relative on the clause object. An example appears as (21); the clause as an independent sentence would be as in (22).

(21)   *Sermon uyariscayquitaca, uillauay.* (ALG, p. 132)
         Cuentame el sermon que has oydo. (Gonçalez)
         Tell me the sermon (which) you heard.

(22)   *Sermonta uyarirqanki.*
         You heard the sermon.

Comparing (21) with (20), we observe that while the finite clause in the latter shows agreement of its finite verb with a second person subject, the second person subject of the clause in the former appears as possessor agreement: -*nqui* versus -*yqui*.

A final point of interest is *chayca*. Gonçalez says:

(vi) *Se sigue vna ley inuiolable en oraciones relatiuas que siempre se ponen dos particulas por forma necessaria para hazer relatiuos vna es (ca) pegada al fin de la primera oracion relatiua, y luego tras ella (chayca) antes de començar la segunda oracion relativa,* (ALG, p. 132)

There follows an inviolable law in relative sentences that two particles are used as a necessary form for making relatives; one is *ca* affixed to the first relative sentence and following it *chayca* before beginning the second relative sentence,

This 'law' applies to examples like (10); (21) is in fact cited as an exception to it. *Chayca* in examples like (10) feels like pronoun of the *is, ea, id* type. Compare (10) with Japanese (7). But in examples like (15), (16) or (18) *chayca* appears rather to be a conditional conjunction 'if' at the end of the first clause. Both kinds of *chayca* are attested in modern Cuzco Quechua. Gonçalez' reference here to first versus second relative sentences shows some awareness of subordinate clauses.

Conclusion. Rodrigues in his analysis of Japanese relative constructions and Gonçalez in his of Quechua relatives start with a search for relative pronouns, the equivalent of Latin *quis, quae, quod* (in one of their senses). This is their legacy from Classical European grammar. Japanese not only lacks relative pronouns, but any clear morphosyntactic mark of relative constructions. Aside from some confusion apparently originating in the characterization of Latin *is, ea, id* as relative (in a different sense), Rodrigues' discussion is straightforward and to the point. Gonçalez' discussion, by contrast is complicated and not ultimately very convincing. His choice of participles as the primary relative mechanism is reasonable, but the extension to finite verb forms and relative pronouns is hard to understand and judged in the light of modern Quechua grammars, mistaken. Even in the participial cases, it might be argued that there are no relative clauses here, not because these constructions are not relative, but because without finite verb forms they are not clauses. They would then be analogous to the English glosses given for examples like Japanese (1) and (4) or Quechua (10) and (13) with the words 'who is' omitted.

The difference between the analyses of Rodrigues and Gonçalez then is in part attributable to a difference between Japanese and Quechua as languages: both may lack words identifiable as relative pronouns, but otherwise their relative constructions are not the same. The background offered by Classical European grammar did not provide the tools to analyze Quechua insightfully. There were of course many social and political differences between the contexts in which the grammars

we have considered were written. The Portuguese established no colonial entity in Japan, and the Jesuit mission there barely lasted out the Seventeenth Century. The unification of the country under the Tokugawa led to the current position of Japan both economically and culturally and of standard Japanese linguistically. The Spanish by contrast established a colonial regime in the Andes which lasted over three hundred years, during which Quechua speakers saw their society and culture subordinated to the European. In no Andean country at present are Quechua speakers socially equal to Spanish speakers, or is Quechua accorded an equal position to Spanish. But at the beginning of the Seventeenth Century, these disparities were yet to become manifest.

Appendix A: ALI pp. 87-88.

Do modo de explicar o relatiuo nesta lingoa.

℈   A lingoa Iapoa carece do relatiuo, Qui, Quae, Quod; pello que he muito necessario saber o modo como se fazem as orações relatiuas por todos os casos, & como se explicam em nossa lingoa.
℈   O Relatiuo, qualquer caso que seja se entende no modo de falar, & se enclue na oraçam sem se exprimir: conuem a saber, para fazer oraçam relatiua, o Antecedente. i. a cousa relatada se pospoem immediatemente ao verbo, do qual se rege o Relativo que se entende. Vt, Vonoreni xicazaru monouo tomoto surucoto nacare. i. Não tomes por companheiro a pessoa, que não for melhor que tu. [Rongo. 1.] Monouo, he o Antecedente; Xicazaru he o verbo de que se rege o relatiuo Que o qual se entende, & he Nominativo do verbo for melhor.
℈   De mesmo modo, Yomu fito. O homem que le; Faxiru fune. O navio que vay à vela; & propriamente os participios, Fitoua, Vo, Monouo &c. sem orações relatiuas, & como se vee nos exemplos postos, não ha mais que verbo, & Antecedente, & o Relatiuo se entende no modo de falar.
℈   Algumas vezes por causa de elegancia se interpoem ao verbo, & Antecedente a particula, Tocorono. Vt, Luciferto dôxin xitaru tocorono Anjoua mina tenguto naru nari.
℈   Quando, Tocoro, significa as cousas, &c, não he particula, mas Antecedente. Vt, Mŏsu tocoro quenjentari. Sadame vocu tocoro cudanno gotoxi. Vdai Xŏqueno von toqui sadame vocaruru tocoroua, vŏban, saifocu, mufon, xetgainin, tçuquetari youchi, sanzocu, caizocutôno coto nari. [Xiquimocu.]
℈   Appendix. 1.
℈   As particulas, Va, Vo, Voba, pospostas aos verbos muitas vezes se poem em lugar das cousas, & tambem do Antecedente, ou sam Antecedente quando se poem em lugar dos pronomes, Este, Isto, Aquillo, &c. Vt, Cayŏni mŏxitaruua, Aquelle que, &c.
Ya? corenaru cotjiquino coxi caquetaruua masaxŭ sotoba nite soro, i. Aquillo em que esta assentado.
Sono tocoro ni amatano quiŏ attauo torareta.
℈   Appendix. 2.
℈   Quando o Relatiuo que se entende, não he Nominatiuo, mas he outro qualquer caso dos obliquos, o Nominatiuo do verbo de quem se rege o Relatiuo, admite as particulas, No, ga, yori, conforme for o verbo. Vt, Quixeno vôxeraruru coto. Soregaxiga caita fumi. Deusyori cudasaruru govon. Irono yoi fito. Xeino ficui mono. Mino naranu jumocu. Axino nayeta mono, &c.
℈   Appendix. 3.
℈   Quando ha duas orações, & o mesmo Relatiuo que se entende, se rege dos verbos de ambas, o verbo da primeira oraçam ha de estar no participio acabado em Te. i. De & o Antecedente posposto ao verbo da segunda oraçam. Vt, Miga jŭfachino toxi bundori cŏmiŏuo xite Tonoyori coreua cudasarete imamade miuo fanasanu catanade gozaru. [Morte monog.]
℈   Care, Core, Cono, Cano, Sore, Sono, muitas vezes seruem de Relatiuo. Vt, Fŭxino motomeua sore fitono motomeni cotonari. [Rongo.]

Exemplos do relatiuo por todos os casos.

ʃ   Assi como o Relatiuo se entende no modo de falar: da mesma maneira se entendem os casos, & particulas articulares, & se exprimem em nossa lingoa, quando declaramos a Iapoa: conuem a saber, O qual, o que, cujo, do qual, pello qual, ao qual, no qual, com o qual: como se verá nestes exemplos.

De nominatiuo.

ʃ   He a regra ordinaria pospondo o Antecedente ao verbo, cujo Nominatiuo he o Relativo que se entende, Vt, Gacumon suru fito. O homem que aprende letras, &c.

De genitiuo, Cuio.

ʃ   O Relativo de Genitiuo, Cujo, Cujas, &c. se faz comunmente, pondo antes do verbo a cousa que se rege do tal Relatiuo, em Nominativo com, No. Vt, Teni sumino tçuita fito. Homem em cujas mãos esta a tinta pegada.

Cuchino vomoi fito. Pessoa cuja boca, ou lingoa he pesada para falar.

Iroirono nari detachino medzuraxij xŏ. Cujo trajo & figura, &c.

Teno quireta mono. Cujas mãos eram cortadas.

Axino nayeta fito. Cujos pes eram tolheitos,

Mino naranu jumocu. Cujo fruito não se produz.

ʃ   As vezes he bom diuidir a oraçam com Sono. Vt, Mutçuno camino goxeibai nasareta, sono xisocuua touoqui ximaye nagasareta. i. Cujo filho foj desterrado, &c.

De datiuo.

ʃ   Deusyori vadzuraino cudasaruru fitouo taixetni voboximesu. Este modo he duro, & muito aspero, pello que nas orações de Datiuo melhor he explicadas por outros modos mais faceis. Vt, Deus yori fitouo taixetni voboximeseba sono mononi vadzurai, sainanuo ategauaxeraruru.

Deus fitoni goxeccan nasaretomo, sono monouo taixetni voboximesu.

Deus taixetni voboximesu mononi nangui, sainanuo ataye tamŏ.

De accusatiuo.

ʃ   Relatiuo de accusatiuo he muito corrente conforme à regra da. 2. appendix. Vt, Vôxeraruru coto; sono fŏno vocaqui aru fumi, &c.

ʃ   Os de mais casos o uso ensinara, por que não ha regra certa pera elles.

Iriyeuo coguiyuqu caino xidzucuto, votçuru namidamo arasŏte, tamoto sarani foxiayezu. i. As gotas dos remos com que remauam. [Feique. 3.]

Vazato goxuuo mŏsanu xisaiga gozaru. i. Causa polla qual.

Icani corenaru cotgainin, votocono coxicaquetaruua sotobaniteua naquica? i. Aquillo em que estais assentado. [Vtai.]

Relatiuo de accidente.
i. Tanto, quanto, tal, qual, &c.

ʃ   Fodo, serue pera quantidade continua, ou discreta, & significa, Tanto quanto, tanto como, & se pospoem ao nome substantiuo relatado, ou a oraçam sobre que cay, tanto quanto. Vt, Cono iyeua ano yama fodo tacai. i. Cono iyeno tacasaua ano yamafodo aru. Cono funeua xengocubune fodo vôquina. i. Cono funeno vôquisaua xengocubunefodo aru. Quixono toxicazuua ano fito fodo aru. Tenno foxiua famano masago fodo aru.

Quiŭxenni tadzusauaru fodono mono ichininmo moruru monomo nacariqueri. i. Tantos quantos. [Feique. 2.]

Gotocu, Yŏna, seruem pera qualidade. i. Tal qual. Vt, Cono fitoua quixono yŏna gacuxŏde gozaru. i. Quixono gotocu gacuxŏde gozaru.

       Appendix.

ʃ   Fodo, algumas vezes he somente nota de quantidade, ou significa espaço. Vt, Sannen fodo gacumon itaita. Ichiri fodo, &c.

Xiguemoriga quafôno fodocoso tçutanŏ sŏraye. [Feique. 2.]

Xiguemoriga cŏbeuo fanerarenzuru cotoua ito yasui fodono von cotonite soro. [Ibidem.]

Appendix B: ALG pp. 131-132

Cap XI. De la formacion y composicion de las oraciones relatiuas las cuales se hazen, o por los re-
latiuos, o por verbo, ya con los nombres relativos ya sin ellos.

ℙ Todos los participios de su naturaleza y propia significacion son relatiuos, porque todos
significan lo que el nombre relatiuo, que es el que, la que y assi a ellos se les debe este lenguaje de
relatiuos, y assi por ellos primeramente se hazen, mas con todo eso hay otro segundo modo mas
galano, que es por los verbos, o de indicatiuo, o de otros tiempos. Otra tercera manera dira alguno
que ay de hazer relaciones, que es con los nombres relatiuos (pi, yma, maycan), que acabamos de
componer mas yo no hago a esta tercera manera sino comun a las dos primeras, y assi no hay mas
de dos maneras de relaciones, o por participios o por verbos, porque los nombres relatiuos no hazen
oraciones por si ni por otro modo sino allegandose a uno destos dos, o a participios, o a verbos ha-
zen la misma relacion que ellos.

ℙ Exemplo de los relatiuos que se hazen por participios, el que se dispusiere para recibir la
gracia de Dios la alcançara. Diospa gracianta chazquicunanpac camaricuc runaca, chayca, o
chaymi usachicunca. Nota esta oracion sin nombre relatiuo, Pi ni yma ni maycan, y esta muy clara,
porque, camaricuc runa, dice el hombre, que se dispone, y no uvo menester a pi, quien, o el que.
Mas pongamosselo y dira lo mismo y mas galanamente. Diospa gracianpac picamaricuc runaca,
dice el que se dispone. Mas direysme que añade el (pi) si el sentido estaba cumplido, o como si pi
es interrogatiuo ha de tener romance de relatiuo: que es, (el que). Digo que una misma voz puede
significar dos cosas en diferente composicion, y hazerse de interrogatiua relatiua porque aqui no
pregunta sino hace officio de relatiuo, ya la composicion y señal de que (pi) no es interrogatiuo,
sino que se muda en relatiuo es la, (ca, y chayca), que ha de hauer en cada oracion relatiua, y
cuando la hay ya pi, o yma se haze relatiuo. Ytem los interrogatiuos no se hallan sin, m, o mi, que
es su señal, y aqui quãdo (pi) es relatiuo no puede tener, m, ni mi. Y esto affirmo contra los que di-
zen que no ay relatiuos, y que (pi) no es mas que interrogatiuo, lo qual no es assi quando se llega a
oraciones relatiuas que tienen ca, o chayca, que ya se muda y tiene esta significacion el que, la que,
lo que agora respondo a lo primero pues que añade (pi) con las oraciones de participios digo que
sirue por lo que es, is, ea, id, en latin y aca esse, y como en latin dezimos de dos maneras, qui se
praeparat, o is qui se praeparat, assi aca, dizen camaricuc, el que se prepara, o picamaricuc pas, esse
que se prepara, y quan galano es en latin tanto es aca.

De aqui sacamos tambien que, pi, yma, y maycan quando son relatiuos son is, ea, id, en esta lengua,
y que se deuen tener entre los pronombres relatiuos estos (pi, yma y maycan) pues hazen officio de
relatiuos ya vimos vn relatiuo por participios por si, y tambien con nombres relatiuos, agora de ora-
ciones con verbos.

De las oraciones que se hazen por verbos Exemplo.

Diospa gracianpac pich camaricun, o pipas camaricun chayca usachicunca tacmi, esta oracion
es conforme a las de latin y romance, el que se dispone, qui se preparat, pi, el que, o pipas quien
quiera que (camaricun) se prepara, graciapac, para la gracia. Esta es oracion muy clara y elegante,
y aqui no es necessario que (pi) signifique lo que, is, ea, id, porque el verbo (camaricun) no dize el
que, sino (se dispone) no mas y toma el que de (pi) que quando es relatiuo dize el que y no pre-
gunta, y tambien diriamos que lo tiene todo, pi, is qui, el que, o esse que, y con pas qualquier que.
Ya hemos visto relaciones con verbo y con (pi) relatiuo, mas vsasse tambien mucho estos relatiuos
por verbo, y sin (pi) como.

Exemplo de oracion relatiua por verbos.

Diospa gracianpac camaricun chayrunaca, usachicuntacmi, o Diospa gracianpac camaricunchayca, y significa para la gracia de Dios se prepara esse tal la alcança, que diremos aqui que ni ay participio que diga el que, ni, pi, nombre relatiuo que lo dice y falta, y el verbo no lo dize mas que preparase, digo que por esso estas oraciones se hazen asperas y oscuras a los que no son muy versados en la lengua, porque no entienden la fuerça y significacion de los particulas que ay en (chayca) vna es (chay) que es pronombre y significa el, o esse, y (ca) que significa entre otras muchas significaciones, que le ponemos en el Quarto libro cap 2. de las particulas de la elegancia lo que en latin (quod, que) como se vee aqui, yachaychic cunanpunchaoca, ayunaypunchaomi, sabed que oy es dia de ayuno, este que lo dize la (ca) pues agora juntemos (chay) el con ca, que y dize el que con que esta oracion tiene forma relativa el que y no importa que chayca se ponga no al principio, sino al fin de pa primera oracion, que con esta regla y auiso se haze clara la oracion y corriente como esso tras, y porque (chayca) dize el que, la que, es parte necessaria que entra siempre en los relatiuos y mas los de indicatiuo.

℥ De aqui se sigue vna ley inuiolable en oraciones relatiuas que siempre se ponen dos particulas por forma necessaria para hazer relatiuos vna es (ca) pegada al fin de la primera oracion relatiua, y luego tras ella (chayca) antes de començar la segunda oracion relativa como, con participios Diospa gracianpac camaricucca chayca, usachicun, o Diospa gracianpac camaricunquica chayca, usachicunquim si te aparejas para la gracia la alcançaras, esto es lo comun y ordinario y mas proprio con ambas particulas quando no ay impedimento porque ambas son de la forma de los relatiuos mas a vezes se suele dexar la primera (ca) como en el exemplo del principio deste §. Picamaricun chayca, sin el (ca) porque con el concurria con la voz de futuro de indicativo (camaricunca) mas ya que suframos que se dexe la (ca) mas no se sufre dexar la (chayca) porque como se ha visto es el mismo relatiuo el que. Si no es alguna vez que le haga la oracion por participio, o con (Pi) que dizen el que, que es el relatiuo, como sermon uyariscayquitaca, uillauay, quentame el sermon que has oydo, esto se puede dezir sin (chayca) mas no sin (ca, o chayca).

℥ Mas nota que aunque (chayca) no ha de faltar de la oracion relatiua mas suelesse mudar la (ca) y hazer (chaymi), o con accusatiuo del verbo que se sigue haze, chayta, o chaysi, dizque, o puede tomar otra particula conforme al sentido guardando siempre a (chay), y con esto hemos dicho todas las formas de relatiuos, o por participios, o por verbo, o con los relatiuos (pi, yma) o sin ellos, y de la fuerça del (pi) y su officio y de la señal de relaciones (ca, y chayca) y su significacion y vso, y desta (chayca) añado que como es forma de quantos relatiuos ay asi su significacion es infinita y no determinada, y a vezes significa como nombre relatiuo y otras como adverbio con oraciones de tiempo dize entonces con oraciones de lugar dize alli, o en esse lugar y a vezes dice en tal caso, o siendo assi o desa manera, y assi se ha de explicar estirandola a todo lo que pide la primera oracion relatiua.

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Cost of Production of Grape in Dindigul District, Tamil Nadu

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Abstract

Agricultural play an important role in Indian economy. It offers more employment, i.e., 70 percent. India has achieved the highest productivity of 20 tones per hectare in the production of grapes. Grape is a component in wine, juice, squash, syrup, jam, jelly, vinegar, pickles, chocolates, tartaric acid, oil, cattle feed, tannin, etc. However, the processed products, viz., wine, raisins and grape juice are the most popular products from grapes all over the world. The commercial production of grape commenced only after the import of varieties like Thomson seedless, Kishmish, Chorni, Beauty seedless, etc. These seedless varieties overtook the seeded varieties production tremendously.

Currently grape cultivation in India has reached to the extent of 50000 ha, with an annual production of 10-12 lac metric tons. Out of the total production, 87% of the produce is consumed as table grape while 10% is dried and produced for raisin, two percent for juice and one percent for wine. Dindigul is one of the most important grape producing districts in Tamil Nadu. The district's soil and climatic conditions are highly suitable for grape cultivation. Hence, grape cultivation has increased spontaneously with an area of 1195 hectares in 1996-97 to 1709 hectares in 2003-04 and 2684 hectares in 2009-2010. Therefore, this paper attempts to analyse determinants of grape production, factors affecting the grape cultivation and also suggests how to improve the productivity of grape in the study areas.

The study found that in the case of farmers cultivating High Yielding Varieties, r value indicated 78.41 percent of variation in yield caused by five explanatory variables. Labour cost, fertilizer, pesticides and capital flows were found to be statistically significant at 5 per cent level. The capital flows had a greater influence on the determination of yield, by the variables such as labour cost, fertilizer and pesticides.   .

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Introduction

Grape production is one of the most important commercial fruit crops of India which contributes to the maximum share of the export from India to other parts of the world. The world total grapes production is estimated at 16 per cent of total fruit production and about 78 per cent of grape is used for edible purpose; nearly 17.20 per cent is dried for raisin production while 1.5 per cent is used for juice and 0.5 per cent for manufacturing wine. Though this fruit is processed to the largest extent compared to other fruits in the country, the processing of this fruit in India is much less than the processing found in the traditional grape growing countries in the world, where more than 80 per cent of the produce is processed in the form of wine, raisin and juice. Apart from raisins, the various forms of the processed products that could be prepared from grape or may have grape as a component are wine, juice, squash, syrup, jam, jelly, vinegar, pickles, chocolates, tartaric acid, oil, cattle feed, tannin, etc. However, the processed products, viz., wine, raisins and grape juice, are the most popular products from grapes all over the world (Desai, 2007).

India has achieved self-sufficiency in food grain production and now the major concern is to achieve higher growth rate. The focus has now shifted to horticulture which, besides imparting nutritional security, offers a great potential for efficient input use, higher returns per unit area, crop diversification, foreign exchange earning and greater employment generation through post-harvest processing in agro-industries. Continuous focused attention and higher investment in horticulture during the last decade have paid rich dividends in terms of increased production, quality and productivity of horticultural crops with manifold export potential (Basic Shackleton, 1992). Horticultural crops occupy 8.5 per cent of gross cropped area of the country with a total production of 146.27 million tonnes. Horticulture contributes 29.65 per cent in GDP of agriculture and 52 per cent in earnings of the agriculture. The total export of horticulture produce was Rs. 67592.82 million in 2002-03. There has been a significant increase in area and production of fruits particularly in Andhra Pradesh, Karnataka, Tamil Nadu, Maharashtra, Gujarat, Himachal Pradesh, Jammu and Kashmir and Uttaranchal. This growth assumes more significance as agriculture sector has been able to achieve only less than 2 per cent growth during the 10th Five Year Plan. At present, India is the second largest producer of fruits (45.5 million tonnes) and vegetables (90.8 million tonnes) in the world contributing 10.23 and 14.45 per cent to the total world production of fruits and vegetables, respectively. The international trade in terms of horticulture produce has increased fivefold between 1961 and 2001, from 24 million tonnes to 125 million tonnes. The government of India has taken horticulture as a key development area (Kahlon, et.al; 2000).

Statement of the Problem

India has achieved the highest productivity of 20 tonnes per hectare in the production of grapes. The area under grape cultivation and production is lower among the grape countries. The grape cultivators face a lot of problems such as marketing. The farmers seek financial assistance from external sources such as commercial banks, land development banks, co-operatives and

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governmental agencies, besides non-institutional bodies. This institutional credit plays a key role in grape production. Since the farmers are always unorganized they do not command a strong bargaining power. They are forced to sell the produce at a very low price right after the harvest. The price of grape mainly depends on middlemen in the market. Farmers today are totally removed from the final markets and hence they have poor awareness of product specifications. This leads to sub-standard quality of the produce Price (Gittinger; 2006). Agri-business calls for strengthening of markets which makes them more competitive than at present and for protecting the interest of the growers by ensuring reasonable price for their product.

Dindigul district is selected for the present study and it is one of the most important grape producing districts in Tamil Nadu. Muscat and Thompson Seedless varieties of grape are grown widely in this district. The district is an important source of supply of grape to Chennai, Tiruchirappalli, Bangalore, Mumbai, Kolkata, throughout Kerala and various markets all over India. The district's soil and climatic conditions are highly suitable for grape cultivation. Hence, grape cultivation is increased spontaneously with an area of 1195 hectares in 1996-97 to 1709 hectares in 2003-04 and 2684 hectares in 2009-2010. Hence, the present study makes an attempt to analyse the cost of production of grape in Dindigul District.

Objectives

1. To examine the determinants of grape production in the study area.
2. To analyse the factors affecting the grape production in the study area.
3. To suggest suitable policy measures to improve productivity of grape cultivation in the present study area.

Methodology

The area chosen for the present study is Dindigul district, situated in the southern part of Tamil Nadu.

Sampling Design

Multistage stratified random sampling technique has been applied in the present study. This study concentrated only on two Blocks, viz., Nilakottai and Attur. The focus was on three villages selected (based on land holding size of the farmers categorized as marginal farmers (less than 1 hectare), small farmers (1-2hectares), medium farmers (2-4 hectares) and large farmers (above 4 hectares) for the present study in each block. Therefore, 150 samples were considered for each block in the present study area.

Cost Structure of Grape Production

The per acre average cost and returns structure of marginal, small, medium and large farmers production grape are furnished in **Table 1**. The cost analysis reveals that the per acre total cost, that is, operational cost of production for marginal farmers worked out to Rs.8,208, whereas it

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was Rs.8,466 for small farmers, Rs.9,436 for medium farmers and Rs.9,508 for large farmers. It is observed that total cost incurred was found higher in the case of large farmer compared to the other categories of farmers.

Table -1
Farm Size-wise Average Cost and Returns Structure of Grape Production

(Per Acre)

SI. No.	Cost Component	Marginal Farmers	Small Farmers	Medium Farmers	Large Farmers
1.	Labor Cost*	3,753	3,862	4,267	4,354
2.	Compost	671	741	1,225	1,107
3.	Chemical fertilizer	1,438	1,421	1,445	1,437
4.	Pesticide cost	578	662	558	537
5.	Seed cost	392	391	462	507
6.	Farm manure	557	507	591	673
7.	Cost of irrigation	235	262	297	268
8.	Interest on fixed capital	275	371	511	562
	Cost A	8,208	8,466	9,436	9,508
9.	Rent	817	896	921	938
	Total cost (total)	9,301	9,735	10,868	11,009
	Yield per acre in kg	2,209	2,085	2,321	2,139
	Gross Returns (Rs.)	13,183	12,758	14,870	14,489
	Net Returns (Rs.)	3,881	3,022	4,002	3,479

Source: Computed
Note: *Labor cost includes cost of machine, bullock and human labor

It is understood from Table 1 that the marginal farmers produced 2,209 kgs of grape and earned Rs.13,183 per acre while their net returns per acre were Rs.3881. In the case of small farmers, the yield per acre was 2,085 kgs and they realised Rs.12,758 per acre as gross returns while their net return per acre was Rs.3,022. With regard to medium farmers, the yield per acre was 2,321 kgs and they realised Rs.14,870 per acre as gross returns while their net return per acre was Rs.4,022. In case of large farmers, the yield per acre was 2,139 kgs and they realised Rs.14,489 per acre as gross returns while their net return per acre was Rs.3,479.

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The cost analysis reveals that the per acre total cost, that is operational cost of production, for marginal farmers worked out to Rs.8,208, whereas it was Rs.8,466 for small farmers, Rs.9,436 for medium farmers and Rs.9,508 for large farmers. It is observed that total cost incurred was found higher in the case of large farmer compared to other categories of farmers.

Labour Cost forms the major component of the total cost of production for all the farmer categories. Next to Labour Cost, the amount spent on the use of chemical fertilizers occupied the major portion in the total cost of production. It came behind the cost of farm manure, cost of irrigation, pesticides, seed cost and compost. The costs of the inputs such as Labour Cost, seed cost, farm manure and interest on working capital were higher for large farmers. In case of medium farmers, the inputs such as compost, chemical fertilizer, and cost of irrigation were higher whereas in case of small farmers, the input, namely, pesticide cost only was higher. Thus, it is inferred from the analysis that the medium farmers earned more net returns through grape cultivation than the other farmer categories in the study area.

The percentage of various cost components to total cost (Cost C) is presented in **Table 2**. Table 2 reveals that the percentage cost of variable inputs (Cost A) to total cost (Cost C) was 88.25 per cent for marginal farmers, 86.97 per cent for small farmers, 86.82 per cent for medium farmers and 86.36 per cent for large farmers. In Cost A, Labour Cost was found to be high for marginal farmers which constitute 40.35 per cent followed by cost of chemical fertilizers. The small farmers spent 14.60 per cent of their total cost on the utilization of chemical fertilizer while medium and large farmers spent 13.30 per cent and 13.05 per cent respectively. Next to this the major cost component was cost of Compost which constituted 11.28 per cent, 10.06 per cent, 7.62 per cent and 7.22 per cent of the total cost for medium, large, small and marginal farmers respectively. Cost of pesticides worked out to 6.22 per cent for the marginal farmers, 6.81 per cent for small farmer, 5.14 per cent for medium farmers and 4.88 per cent for large farmers. Farm manure constituted 6.59 per cent, 6.12 per cent, 6.00 per cent and 5.21 per cent for medium, small, large, marginal and small farmers respectively. The rent for land was higher for medium farmers than the other farmer categories which constitute 9.21 per cent.

Table 2
Percent share of Various Cost Components of Grape Production

(Per Acre)

SI. No.	Cost Component	Marginal Farmers	Small Farmers	Medium Farmers	Large Farmers
1.	Labour Cost*	40.35	39.68	39.26	39.55
2.	Compost	7.22	7.62	11.28	10.06
3.	Chemical fertilizer	15.47	14.60	13.30	13.05
4.	Pesticide cost	6.22	6.81	5.14	4.88
5.	Seed cost	4.22	4.02	4.25	4.61
6.	Farm manure	6.00	5.21	6.59	6.12
7.	Cost of irrigation	2.53	2.70	2.74	2.44
8.	Interest on working capital	6.23	6.33	5.38	5.65
.	Cost A	88.25	86.97	86.82	86.36

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9.	Rent	8.79	9.21	8.48	8.53
10.	Interest as fixed capital	2.97	3.82	4.70	5.11
	Total – Cost C (total)	100.00	100.00	100.00	100.00

Source: Computed

Note: Labor cost include cost of machine, bullock and human labor

Determinants of Returns to Grapes Production

It is understood from Table 1 that the marginal farmers produced 2,209 kgs of grapes with Gross Returns Rs.13,183 per acre while their net returns per acre were Rs.3881. In the case of small farmers, the yield per acre was 2,085 kgs and they realised Rs.12,758 per acre as gross returns while their net return per acre was Rs.3, 022. With regard to medium farmers, the yield per acre was 2,321 kgs and they realised Rs.14, 870 per acre as gross returns while their net return per acre was Rs.4, 022. In case of large farmers, the yield per acre was 2,139 kgs and they realised Rs.14, 489 per acre as gross returns while their net return per acre was Rs.3, 479.

Covering all categories of farmers, the five independent variables jointly accounted for about 76.16 per cent of the variations in the yield of grape. All the five variables had a positive effect on the determination of yield. Input variables such as fertilizer and capital flow were found to be significantly related to the yield of grape. It indicated that on additional percentage of use of these variables, it was capable of increasing the yield by 0.2783 per cent and 0.2869 per acre respectively. Capital flow was found to be most influential input on yield determination of grape, followed by the variable, fertilizer.

Summary of Findings, Suggestion and Conclusion

In the study, the average cost per acre, total cost and operation cost of cultivation were found higher in the case of the category of large farmers compared to other categories of farmers. The capital flows had greater influence on the determination of yield, by the variables such as labor cost, fertilizer and pesticides. It is suggested on the basis of the findings that the extension service officials may improve technical efficiency by advising the farmers on input application at the proper time as recommended. The farmers in the study area were of the opinion that they could not achieve the maximum yield due to severity of diseases and pest attacks. It is suggested that the farmers should be educated properly to apply the pesticides at the prescribed level and this may be done through the agricultural department officials attached to the Panchayat unions. It is also very essential to see that the price of grape offered to farmers is related to the cost of production. Further, a new mechanism has to be innovated to break the stagnation in the production of grape through adoption of most modern methods of cultivation and to ensure stable remunerative grape price to the farmers. Thus, it is concluded from the analysis that medium farmers are economically more efficient than the categories of other farmers irrespective of the varieties of grape production in the study area. This could be due to better supervision and more efficient farm management favoured by the smaller size of operational holdings. This indicated that apart from efficient allocation of inputs, direct supervision and farm management are crucial determinants of economic efficiency.

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Strategies to Develop the Dyadic Interpersonal Communication Skills of Pharmacist

Deepika Nelson, Ph.D., M.Phil., MBA., M.A., B.Sc.
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Abstract

It has been seen that most of the pharmacist's problem in communicating about medication to their patient is one way communication and that they lack interpersonal skills. The Pharmacist should be given opportunities to learn and practice interpersonal communication skills during their community advanced pharmacy practice experience (APPE). To ensure the development of communication skills in pharmacy, one can incorporate the learning process ''see one, do one, teach one'' into their learning activities.

This paper reviews the role of the pharmacist in facilitating development of communication skills for pharmacy practice experiences and providing certain strategies for incorporating interpersonal communication skills in collaboration with the patient care activities. The relationship between the patient and pharmacist is built on the foundation of trust and an open exchange of information; it is a collaborative relationship where a two way communication plays a vital role. The strategies that can be used to build an interpersonal relation at the time of counseling, educating and interviewing a patient are not only verbal but nonverbal (listening, eye contact, body language) and written communication too, which is necessary to improve the use of medications by patients and ensure most advantageous remedial outcomes. Whether pharmacists are communicating with patients, physicians, or colleagues, conflicts will occur. Learning appropriate conflict management strategies will help the pharmacist to tackle conflicts

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that occur in practice. By following these strategies during the normal workflow of the practice, opportunities and tasks the pharmacists can develop a dyadic interpersonal skill.

Introduction

According to Worthen DB, "… the great need is to look at pharmacy from the point of view of the patient—that is, unless we come up with something which deals with people, not pharmacists, not research laboratories, not physicians, not nurses, not drug store proprietors, not the system, et cetera, we really have not added much…" Millis summarizing the first day of the Millis Commission's deliberations in September, 1973.

The time has come to unify the profession in pursuit of its patient care mission. Pharmacy is maturing as a clinical profession and presently is well positioned to transform itself from a product-oriented to a patient-oriented profession. Where the buzzword for healthcare professionals, in part due to the overwhelming reports of medication misuse is Interpersonal communication, which is very important for pharmacists to master. An Interpersonal relation is a meaningful dyadic person- to – person connection. When we share interpersonal relationships with another person, we become interdependent with that person.

Every day Pharmacists use their interpersonal communication skills, whether counseling patients, communicating with physicians, or interfacing with associates, over time we engage in communication of a personal nature, such as friendship, we share our history. Though "Pharmacists are rated first by Gallop polls as America's most trusted professionals" Effective communication by pharmacists is necessary to improve the use of medications by patients and ensure most advantageous remedial outcomes.

Pharmacists can improve patient observance to drug therapy through appropriate strategies, including patient counseling and education. In addition to verbal communication, appropriately written recommendations to physicians to resolve drug therapy problems can be an effective strategy for drug therapy changes. Because of the importance of interpersonal communication skills in practice, pharmacist need appropriate training to develop their own effective communication styles. Practicing these skills is an important component of clinical rotation experiences.

To ensure the development of communication skills in pharmacists, one can incorporate the learning process ''see one, do one, teach one'' into their learning activities. This paper analyzes the role of the pharmacist in facilitating development of communication skills for pharmacy practice experiences and providing certain strategies for incorporating interpersonal communication skills in collaboration with the patient care activities.

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Incorporating Values of Pharmacist - "The First Stage of Communication"

The history, philosophy, and values of the pharmacists have to be understood by the Pharmacist, then only they will be prepared ''to approach/to communicate with patients and physicians'' within the pharmacy setting. Communication strategies can differ for each type of relationship that is established with patients and other health care providers. Both written and verbal communication skills will be needed for establishing effective relationships. The Pharmacist should be given opportunities to learn and practice interpersonal communication skills during their community advanced pharmacy practice experience (APPE). They should be clear with the history as what choices are to be made to go in the areas of management, services, and patient care and why are specific services chosen? Secondly, what are the current expectations of the customers and patients? In the philosophy section the pharmacists are taught about the types of communication experiences they will encounter in patient care to guide as they should know whether the pharmacist counsel on every new prescription? What type of written information is frequently used, and what is documented where? Communication strategies to overcome barriers like age, culture, and family size breakdowns, one should be aware to discuss the disease states, conditions, and needs of the patients.

As Virginia Satir says in *The New Peoplemaking* " Once a human being has arrived on this earth, communication is the largest single factor determining what kind of relationships she/he makes with others … how productive we are, how we make sense, all depend on our interpersonal skills." Interpersonal communication skills are needed to avoid the increasing reports of side effects, drug interactions and errors in medication use, in pharmacy practice the benefits are listed in Tables 1 and 2.

Benefits of Consultation to the patient
Assistance with personal care
Additional explanation about the illness
Reduced non compliance
Reduced error in using medication
Pharmacist documents your medical condition and medication history.
Pharmacist provides information to you about your medication.
Table 1

Benefits of Consultation to the Pharmacist
Reduced job stress as patients trust is gained
Pharmacist provides personal service.
Legal protection
Job satisfaction
Table 2

In pharmacies where the pharmacist is important, he or she should be willing to come out from behind the work area and interact with or assist the patient. This enables the pharmacist and patient to be at eye level and also communicates that the pharmacist is accessible, listening and focused on them.

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Craft the Relationship between Patient and Pharmacist

Trust plays a very vital role and the patient and pharmacist relationship is built on this foundation of trust and an open exchange of information; it is a collaborative relationship where a two way communication plays a vital role. Pharmacist should understand the importance of this relationship as it builds over time with each patient encounter. In all practice settings whether it is through counseling, interviewing, or education they have opportunities to interface with patients. Therefore it establishes a relationship of an agreement between pharmacist and patient. This covenant or promise is one of the most important between them. Patients, provide pharmacists with the information needed to effectively manage their medicinal cure. In return the Pharmacists promise to utilize their clinical knowledge and skills to provide the best care for their patients.

Pharmacists should be conscious of the strengths and limitations of their surroundings and take steps to maximize the effectiveness of patient interactions. Listed below table 3 are a few steps to enhance pharmacist's interpersonal communication skill.

The five interpersonal skills to enhance Pharmacists' communication:
1. Ask open-ended questions. Like who, what, where, when, how and why and require more than a yes/no response.
2. Facial expressions, body posture, gestures, tone of voice and eye contact are all forms of nonverbal communication. Concentrate to non-verbal cues.
3. Consider what your non-verbal communication is telling others. Talking to one person while looking at someone or something else is distracting and may be detracting from the words you are saying. Avoid distractions that interfere with your ability to actively listen.
4. What you heard is what the other person was saying. To verify use paraphrasing, clarifying, summarizing and feedback techniques.
5. Communication is skills so set your goals for improvement and practice them with family, friends, colleagues, and customers.
Table 3

While some pharmacists feel that they don't have time to practice many of the skills and techniques described above, research suggests that these practices actually save time.

Pharmacists are the health care providers who focus on patient education on medication: how to take it, what to expect, and side effects and drug interactions. Many pharmacists have been trained to use a counseling method developed by the Indian Health Service (IHS), as it starts the communication with open-ended questions like express empathy or caring attitude so that the patient feels at ease. Use feedback strategies throughout the encounter to ensure patient understanding, Resolve a drug therapy problem in a timely manner which makes the communication more effective and rewarding. Following is an example of how a pharmacist might use reflective responsive strategy.

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> **Patient:** "O, You told me that my prescription would be ready in 20 minutes. It's been almost an hour! All you have to do is put it in the bottle and give me the damn medicine!"
> **Pharmacist:** Sir I apologize. "I can see that this upsets you. Let me see what I can do to help." Notice that the pharmacist did not get distracted by the issue of whether or not all that needs to be done is to "put it in the bottle and give me the damn medicine " Rather stayed focused on the patient's concern which was the amount of time it was taking. And asked what did the Doc tell you the medication is for? How did the doctor tell you to take it? What did the doctor tell you to expect?
> **Patient:** "I just went to the doctor for a routine check-up and she tells me that I've got diabetes! Now I've got to take pills for the rest of my life. What's next? I never should have gone to the doctor. I don't know anything about diabetes!"
> **Pharmacist:** I am so sorry", It sounds like this came as a big surprise to you .Well don't worry just a little precaution and things will be really fine. Would you like some more information on diabetes and what it means?"

Though this is an effective counseling strategy, it is important that the pharmacists should know that apart from verbal communication there are other communication strategies that can help make the pharmacist-patient relationship more strong. People throughout the world use nonverbal cues to help them express themselves, like the active listening (focusing on the patient), eye contact (being attentive, but not staring), The body language (facing the patient and giving them your undivided attention), recognizing and interpreting nonverbal cues from the patient (comparing their nonverbal behaviors to their verbal communication), and being aware of barriers that prevent a good exchange between the pharmacist and patient (lack of privacy, interruptions, noise, etc). The above cues assess whether the communicators are supporting or contradicting the verbal communication to the nonverbal cues.

Community pharmacists communicate in writing to patients and other healthcare providers in a variety of ways developing patient education materials, writing a store newsletter, writing a staff newsletter, preparing a journal club presentation, preparing a patient case presentation, and producing a marketing flyer for a pharmacy event. In all practice settings documentation is becoming more and more important. Pharmacists send a fax / email to a physician's office for clarification, request more information, or report care. These written form of documentation has to be specific, clear and each step in process dependent on results of previous step. Once a decision is made and documented, will not need to revisit it in the future, provides clear documentation of where project has been and where it is going, Use active rather than passive voice. Use plain language instead of jargon. Check readability once document is completed. Providing communication in writing also helps to eliminate confusion and ambiguity over the message that is being sent.

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Strategies beyond Counseling the Patients

Dyadic Interpersonal Communication in diverse forms is becoming more significant in the community of pharmacy. The pharmacists have to realize the need of the hour is to educate the patients coming from different walk of life. Educational sessions provide patients with complete information regarding their medical conditions, treatment strategies, and/or lifestyle changes. With each new communication experience the teaching process ''see one, do one, teach one'' can reinforce the fundamentals. Asking open-ended questions to determine what patients already know will be the key to prevent pharmacists from providing information that is not needed. Use simple and concise language, the medical terminology used should be adaptable to the patient. Pharmacists often use print material as a teaching aid or supplementary material during the educational process.

There are times when pharmacists need to go beyond counseling and educating patients are when they have to collect more in-depth clinical information. This may occur during the provision of disease state or case management services, a comprehensive medication review, clinical services, or other types of clinical encounter with patients. During this time, pharmacists need to be systematic and organized with the patient interview to ensure that they are competent and comprehensive with data collection. Interviewing a patient is the most complicated process, the pharmacist has to make the patient comfortable, then, explain why he needs to collect the information, what he/she will do with it, and that it will be treated confidentially. Use words/manners that convey professionalism. Pay attention to body language. Ask open-ended questions. Begin with broad questions and then get more specific. Use active listening skills and demonstrate empathy. Ask the patient to restate any unclear information and use paraphrasing feedback strategies to ensure that you understood.

A Two-way Functioning Association with Physicians

A hypothetical model for the development of a physician-pharmacist mutual association has been developed and utilizes participant, context, and exchange characteristics (role specification, trustworthiness, and relationship initiation) describes how pharmacists and physicians move from the earlier stages of two way functioning to one where both parties are committed to the professional relationship. This is the key to success of a pharmacy practice but requires some effort on the part of pharmacists. The pharmacist relationship with the physician has to be scheduled and regular as to It is important to learn as much as they can about the physician's practice during face to face meetings: the types of patients he/she sees, the practice challenges the physician faces, how he/she likes to receive communications from pharmacists, By learning about a physician's needs, the pharmacist can develop services that positively affect the care of mutual patients, which may lead to further interest and association with the physician.

Role specification entails pharmacists and physicians understanding each other's role in the patient care process. This role specification differs with different providers. Some physicians may be contented signing off on a collaborative practice agreement with pharmacists in which

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pharmacists make change in drug therapy based on a physician approved protocol. Other physicians may not be as comfortable with collaborative practice agreements, yet they will accept pharmacists sending in written recommendations. Trustworthiness is another characteristic where the Physicians need to trust the knowledge and clinical skills of pharmacists before they are willing to work with them and/or accept their clinical recommendations. The pharmacists' recommendations should be concise, provide physicians with information that they may not know (e.g., patient adherence to their regimen or other medications that have been prescribed by other providers), and suggest potential solution(s) to drug therapy problems that had been identified. For written or faxed communications to physicians, pharmacist can use standardized forms.

Use of Interpersonal Communication Skills at the Workplace

The world is changing but the need for effective communication is not, we understand from a personal, professional and global perspective how critical it is do our part to make communication work. Communication is at the core of our humanness. We rely on our communicative skills as we confront events that challenge our flexibility, integrity, expressiveness and critical thinking skills. Communication in the workplace begins with respect for other coworkers and a willingness to be team player. To help ensure that coworkers are communicating with one another, regular staff meetings should be scheduled to bring up problems or issues in the workplace in a non-confrontational way. The ability to communicate effectively with others is essential not only for your own success but the success of any organization you work for.

Whether pharmacists are communicating with patients, physicians, or colleagues, conflicts will occur. Learning appropriate conflict management strategies will help the pharmacist to tackle conflicts that occur in practice. It is important for pharmacist to realize that during conflict, their emotions and anger may escalate. This is a time to take a step back, control one's anger, and try not to take the conflict that is occurring personally. To avoid conflict escalation use the Paraphrasing and restating technique example; ''Dr. ____, you sound upset because I made this recommendation to discontinue your patient's hydrochlorothiazide.'' You can't always control what happens to you, but you can control how you deal with it. Accept the situation, Assess the situation, Focus on areas of agreement, Emphasize the positive, Think "win/win", Be tough on facts, but go easy on people. Negotiate, cooperate, comprise, Don't quit at the first sign of discord/trouble, Try to bring the team concept back by moving away from an adversarial role, Be as open as you can, Work to persuade the person that it is in their best interest to overcome the obstacle and properly remediate the facility.

During the normal workflow of the practice, opportunities and tasks arise for the pharmacists to practice good communication skills. At first, assign simple tasks such as researching a patient or physician's drug information question, assisting patients with the location of a nonprescription product, or routine patient counseling on prescription medications, will help to make the pharmacist feel comfortable in the workflow. Then more complex tasks should be added. For

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example, in the normal workflow, a patient may request a nonprescription drug or product consultation. As a Pharmacist you can ask the ''Basic Seven question (Location, Quality, Severity, Timing, Setting, Modifying factors, Associated symptoms) i.e. history of the present illness. The Pharmacists should take the opportunity to practice relationship-building skills with some of the patients they encounter during the normal workflow of the practice to enhance effective interpersonal skills.

Conclusion

The need to communicate and how interpersonal communication can help a pharmacist relate more effectively with the physicians and the patients is gaining a lot of importance in the community of pharmacy. Interpersonal communications in health care is the foundation for positive remedial outcomes. Such an approach to communications is a process that involves the pharmacist's ability to find meaning, respond reflectively and to assess understanding. These skills not only are essential for the success of pharmacist but for the success of any organization. The purpose of pharmacists providing more patient care services is to prevent and solve drug-related problems and, ultimately, influence medication use. In particular; pharmacists engaging in pharmaceutical care should focus on their interpersonal and communications skills. A bond of trust will increase pharmacists' opportunities to influence patients' decisions regarding medication use, compliance rates, and, ultimately, overall health outcomes. Pharmacy schools need to increase the interpersonal requirements beginning in the first year of pharmacy school, expose students to the skill and its types in practice experiences before they begin APPEs, and enhance the admissions screening process by including interpersonal testing in all skill areas to help predict academic and professional success Therefore, the Pharmacist should be given opportunities to learn and practice interpersonal communication skills during their community advanced pharmacy practice experience (APPE).
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Interpersonal Theme in Reading Comprehension Texts

Seyed Jamal Ebrahimi

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Abstract

This paper intended to see how interpersonal theme and its types are tackled in reading comprehension texts developed by native and non-native writers. The present study relied on a corpus of sixteen reading comprehension texts extracted from four reading comprehension textbooks. To uncover the frequency of interpersonal theme and its types the data were analyzed based on Halliday's (1985, 1994, 2004) model of thematic organization. The result indicated that while interpersonal theme was tackled differently by native and non-native writers, in both texts modal adjuncts were the most frequent types of interpersonal theme. The findings showed the importance of interpersonal theme and its types in creating reader friendly text. The findings of this study are applicable in teaching reading comprehension skill.

Key terms: theme, interpersonal theme, reading comprehension text

Introduction

One of the linguistic choices which writers should make at the clause level is theme. Theme originated from systemic functional grammar. Systemic functional grammar (SFG) is a grammar model developed by Halliday — the most well-known component of a broad social semiotic approach to language called systemic-functional linguistics, in the 1960s. Systemic-functional grammar is concerned primarily with the *choices* that are made available to speakers of a language by their grammatical systems. These choices are assumed to be meaningful and relate speakers' intentions to the concrete forms of a language.

According to Halliday (1985, p. 30), theme is an element which serves as the point of departure of the message and what the speaker has in mind to start with. It is the element in a particular structural configuration taken as whole, and it organizes the clause as a message. The remainder of the message is called the rheme. Therefore, a clause consists of a theme combined with a rheme and the structure is expressed by order. The order for this is theme followed by rheme. Halliday (1985, p.39) elaborates further by stating that, theme is what the clause is about and it comes in the first position, but this position is not what defines the theme; it is a means which realizes the function of the theme. In the same line of argumentation, Brown and Yule (1983, p. 126) use the term theme to refer to a formal category in the analysis of sentences or clauses in a complex or compound sentence. They assume that it is the left- most constituent of the sentence which has two important functions:

1. It maintains a coherent point of view by connecting back and linking into the previous discourse.

2. It serves as a point of departure for the further development of the discourse (p. 133).

Theme received great attention from the researchers in recent years (Ventola, 1995; Idding, 2008; Jalilifar & Khedri, 2011; Agawa, 2004; Denardi, 2006; Whittaker, 1995; Ghadessy, 1999; Ebrahimi & Khedri, 2011; Martinez, 2003; Lores, 2004; North, 2005; Berry, 1989; Wang, 2007; Ebrahimi, 2008, Ebrahimi & Ebrahimi, 2012). The results of these studies have shown that for ESL students to improve their reading and writing skills, they need to be aware of the implicit organizational patterns of texts (Agawa, 2004) that cohesion in student's writing can be improved dramatically if attention is given to theme selection and thematic progression in text (Wang,

2007) that choice of theme are crucial to the success of texts, and writers may fail if they are not aware of the need to select the information they place in first position (Berry, 1989) and that thematic elements, organization and progression, succeed each other between the clauses, hence promoting cohesion and coherence to the texts and contributing positively to their texture (Denardi 2006)

Even several studies have investigated theme in different modes of language, but still scarcity is felt when it comes to interpersonal theme in reading comprehension texts written by native or non-native writers of English. Therefore, having the importance of theme in textuality of text; and also extremely low done studies in this area of research in mind, this study aims to investigate the status of interpersonal theme in reading comprehension texts written by native and non-native writers of English. The rational behind shedding the light on interpersonal theme was that this theme increases the personality of the text by linking the sentences of the text (Hasselgard, 2000).

Corpus

This study was run on the corpus of sixteen texts extracted from four reading comprehension textbooks written by native and non-native writers of English. All the textbooks were used for teaching reading comprehension skill in EFL context.

Analytical Models

To analyze the reading texts in terms of interpersonal theme and its sub types, this study relied on Halliday's model of thematic organization. In his model, Interpersonal theme which consists of any combination of the *finite operator, wh-interrogative, vocative , modal adjunct, imperative let's.*

    A. The *Finite*, usually indicated by an auxiliary verb. It is used to signals a need for response in the thematic position.

>   *Example 1. Are* you going now?
>
>   *Example 2. Should* she study hard for the final exam?

B. *A Wh- element* usually indicates that the addressee should give an answer.

> *Example 3. Why did you do that?*
>
> *Example 4. How* old are you?
>
> *Example 5. Where* are you from?

C. A *Vocative* is usually used to identify the addressee in the exchange.

> *Example 6. Tom,* can I borrow your book?
>
> *Example 7. Mr. Nilsson,* can you help me?

D. A *Modal Adjunct*, which is usually realized through adverb provides the speaker's comment or attitude towards the message.

> *Example 8. Surprisingly,* he did not look after his father.
>
> *Example 9. Perhaps,* Tom is cleverer than Bob.

E. *Let's*, is used in imperative sentence.

> *Example 10. Let's* go to cinema.
>
> *Example 11.Let's* play football.

Unit of analysis

This study adopted t-unit as the basic unit of analysis. T-unit is defined by Fries (1994) as a clause complex which contains one main independent clause together with all the hypotactic clauses which are dependent on it (p.318). The rationale behind this selection was that: Analyzing theme at the level of t-unit rather than the individual clause makes it easier to focus on patterns of thematic development in large amounts of text, and can also be justified on the grounds that the thematic structure of a dependent clause is often constrained by the independent clause. (Fries & Francis, 1992 as cited in North, 2005, p.6).

Procedure

At first the textbooks were collected and sixteen units from four textbooks were randomly selected. Second, the data were analyzed based on Halliday's (1985, 1994, 2004) categorization of interpersonal theme and its types. Third, the frequency of interpersonal theme and its types in different textbooks were calculated. Finally, in order to see the relationship between the two groups of the texts regarding interpersonal theme and its types, Chi-square was run on the data.

One problem with text analysis is that there is always the danger of making mistakes in interpretation. To increase the reliability in the analysis, two units from the corpus were also analyzed by an experienced researcher in applied linguistics and agreement was made on the method of analysis.

Result and Discussion

The result displayed over-use of interpersonal theme by non-native writers compared with native writers. Non-native writers dedicated 12 % of their themes to realize interpersonal theme while this was only 3% of the total themes in texts written by native writers. The underestimate of interpersonal theme by native writers may suggest the factual tone of their texts. Inclusion of more interpersonal theme by non-native speakers makes that their texts to be more reader-friendly. This was in line with North's (2005) findings, and in contrast with Coffin and Hewings (2005) finding. North (2005) in the analysis of students' essays found (9.75%) interpersonal theme (p.7). Coffin and Hewings (2005) found (4.25%) interpersonal themes in the students' writings. They stated that the reason behind the underestimation could be that where the interpersonal stances are signaled by pronouns such as *I* and *we* in theme position they will be categorized as topical not interpersonal themes. One interesting point to mention was using different modal adjunct to present interpersonal theme in both texts. While native writers relayed mostly on adverbs of frequency (example 12 &13), non-native writers showed great tendency towards modal adjuncts which show their point of view (example 14, 15, & 16). The result is displayed in table 1.

Example 12. Sometimes I felt it was too big.

Example 13. Often, students and teachers had interesting discussion, and there was no "correct" answer.

Example 14. In fact, the world 'protein' has originated from a Greek word which means first.

Example 15. Fortunately, your heart does not work continuously.

Example 16. Perhaps, watching birds gave them the idea.

Table 1: Frequency and Percentage of Interpersonal Theme

	Non-native writers (%)	Native writers (%)
Interpersonal	16 (12)	6 (3)

The data analyzed in terms of interpersonal theme types and the result is presented in table 2. The result illustrated that both writers used only modal adjunct to realize interpersonal theme.

This result was not surprising since Halliday (1994) stated that modal adjuncts express the speakers' judgment regarding the relevance of the message (p. 49). According to McCabe (1999) modal adjunct, one of the main realizations of interpersonal theme is of special interest in considerations of theme as they are flexible as to their placement in the clause: Writers can choose to place them at the beginning of the clause, at the end, or somewhere in between. High frequency of modal adjunct was in line with Ghadessy (1995) finding in sport's reports. He found that the most common interpersonal theme is modal adjunct (p. 135). Finite operators, wh-interrogatives and *let's* were almost neglected. This may indicate that either of the two texts was not argumentative, and didn't include any question.

Table 2: Frequency and Percentage of Interpersonal theme types

Interpersonal types	Non-native writers (%)	Native writers (%)

Modal Adjunct	16 (100)	6 (100)
Finite Operator	--	--
Let's	--	--
Vocative	--	--
Wh-interrogative	--	--

The result of chi-square showed that there was a significant difference between the native and non-native writers in case of interpersonal theme. This difference indicated that texts written by native speakers were more factual. The result of Chi-square result is showed in table 3.

Table 3 Results of Chi-square Test

Theme	Percentage	chi-square value	df	sig.
Interpersonal	12			
Theme	3	5.400	1	0.0201

Critical value was 5.9915

Conclusion

The data analysis indicated a big difference between texts written by non-native and native writers in case of interpersonal theme. The results suggested that interpersonal theme in particular and thematic organizations in general are highly effective and valuable technique in text development. Thematic organization enhances connectivity between ideas in the text. The result also suggests that theme and rheme patterning can be effectively applied in classrooms to help students in reading comprehension.

The result of the present study will benefit the EFL students and instructors in reading comprehension classroom. Theme awareness can help students have a better comprehension of the reading texts.

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Jhumpa Lahiri's *Interpreter of Maladies:* An Exploration of the Diasporic Realities

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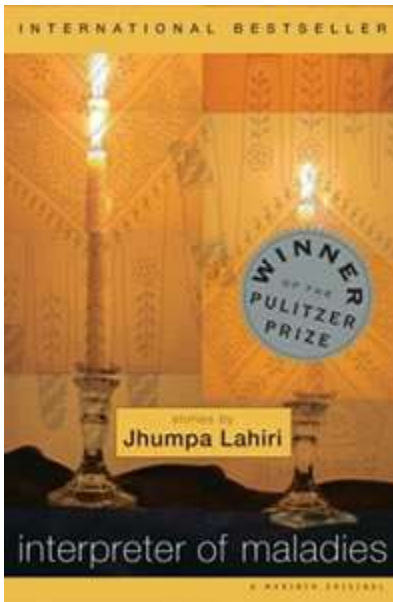
Diaspora – Some Thoughts

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Diaspora is a relatively new development in the post-colonial literature. It remains a favourite topic for investigative literary outputs. The term 'diaspora' is derived from the Greek meaning "to disperse". Diaspora is also a popular term in current research as it captures various phenomena that are prevalent in numerous discourses devoted to current transnational globalization such as borders, migration, "illegal" immigration, repatriation, exile, refugees, multiculturalism, and hybridity. It signals an engagement with a matrix of diversity of cultures, languages, histories, peoples, places, and time. The issues of resistance and protest among the indigenous settlers and diasporic communities of the commonwealth had been investigated under political, historical, anthropological, social microscopes by hordes of eminent luminaries. This paper attempts to look into how Jhumpa Lahiri handles these issues in her works.

Diaspora is a loaded term that brings to mind the various contested ideas and images. It can be a positive sight for the affirmation of the identity or conversely, a negative sight of fears of losing the identity. Robert Cohen describes diaspora as "the communities of people living together in one country who acknowledge that the old country- a nation often buried deep in language, religion, custom or folklore- always has some claim on their loyalty and emotions" (ix).

Interpreter of Maladies – **An Interpreter of Emotions of Pain and Affliction**

Jhumpa Lahiri

http://www.randomhouse.com/kvpa/jhumpalahiri/bio.php

In an age when the whole world assimilates the experiences of the immigrants, the appearance of Jhumpa Lahiri's *Interpreter of Maladies* aptly provides a torchlight to give us a glimpse into the world of South-Asian Literature. Jhumpa Lahiri retaining her close attachment with India finds it difficult to claim United States as her home for she feels a bit of an outsider. At the same time she cannot define herself as a Bengali, and Calcutta as her home. Experiencing a perplexing bicultural Universe, Lahiri witnesses the traumatic sense of being an outsider.

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The nine stories in the short story collection *Interpreter of Maladies* are sub-titled Stories of Boston and Beyond and these deal with the pangs of loneliness and a sense of being an outsider felt by the second-generation immigrants of Bengal in the alien land. Lahiri defines her position in the work by viewing herself as an interpreter of the emotions of pain and affliction.

Hybridity

The post-colonial theoretician, Homi Bhabha coined another term "hybridity" in a view that many writers have a sense of belonging to both cultures. This interaction of the cultures no doubt leads to further conflicts, but it certainly opens new routes and modes of thinking for the individual and group identities of the diasporas and guides them to outgrow the stereotyped experiences of being uprooted, displacement and marginalization. During their stay in the new country and in interaction with the representative culture the subjectivities and modes of thinking of the diasporas also change and they too intervene in the cultural discourse of the dominant culture.

Thus, there comes a considerable change in the outlook and identities of diasporas with the changed global economic, political and cultural scenario. The immigrants face cultural dilemma when their cultural practices are mocked at and there is a threat to their ethnic and cultural identity. They stand bewildered, confused, feeling lost and homesick, showing resistance to the discourse of power in various forms. In the following generations these confusions, problems and yearnings become less intense as they get influenced by the culture of that country, and adapt themselves to it.

Other Indian English Writers on Diaspora

In the closing decades of twentieth century, some Indian English writers like Amitav Ghosh, Sashi Deshpande, Sashi Tharoor and Upamanyu Chaterjee created waves at home and others like Arundhathi Roy, Vikram Chandra and Vikram Seth made in-roads into the Anglo-American countries in particular, and the west in general by winning coveted prizes. Likewise, writers of Indian diaspora such as Salman Rushdie, Bharathi Mukherjee, Gayathri Chakravorthy Spivak, Chitra Banerjee Divakaruni and Jhumpa Lahiri have created waves in the west and made their impact on Indian literary scene.

The World of South Asian Literature

In an age when the whole world assimilates the experiences of the immigrants, the appearance of Jhumpa Lahiri's *Interpreter of Maladies* gives one a glimpse into the world of South-Asian Literature. In an interview with Issac Chotiner, she comments that when a person grows up as the child of an immigrant, one is always, or at least she was conscious of what it means or might

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mean to be uprooted or to uproot oneself. One is conscious of that without even having ever done it, and she knew what her parents had gone through- not feeling rooted.

The Focus of the Stories

This collection introduces Indians and Indian Americans struggling with deracination and assimilation. Jhumpa Lahiri's characters tend to be immigrants from India, and their American-reared children, exiles who straddle two countries, two cultures, not belonging to either; they are too used to freedom to accept the rituals and conventions of home, and yet too steeped in tradition to embrace American mores fully. Lahiri delves into the souls of these indelible characters struggling with displacement, guilt, and fear as they try to find a balance between the solace and suffocation of tradition, and the terror and excitement of the future into which they are being thrust. This collection is about Indians settled abroad, and Lahiri addresses their struggles with multicultural upbringing and environment.

Out of the nine stories included in the collection, two stories present Indian characters exclusively against the Indian *locale* backdrop, traditions, superstitions and taboos. Of the two stories, Boori Ma in *A Real Durwan* and Bibi Halder in *The Treatment of Bibi Haldar* evince the same character traits of diasporas. The other stories deal with the sense of alienation that an emigrant Indian feels in a foreign country, and they are based on the inner landscape, and struggles of Indians who have settled through choice or compulsion in Boston or beyond.

A Temporary Matter

In *A Temporary Matter* a young couple Shoba and Shukumar exchange confessions after a long silence to cope with the failure in their marriage. They become exiles, not of countries and culture but of their still-born dreams. Shoba is not able to forget the absence of her husband at the time of her still- born child. The sorrow of the lost child causes a communication breakdown in the relationship of Shukumar and Shoba. They avoid each other and their friends, Shoba filling her time with work and Shukumar procrastinating over finishing his dissertation. The lack of communication compounded by the loss of identity one feels in an alien culture, makes the couple avoid each other and find refuge in a place where the other does not frequent. Shukumar, unable to bear the pangs of being alienated reveals on his part the mystery concerned with the features of their still-born baby. Somehow their mutual confession brings them together in a flood of tears underlining the fact that cultural roots cannot be severed so easily. It is true as A.K.Mukerjee comments, "The marriage bond, which is still considered sacrosanct in India, is gradually slithering down under the pressure of new needs under a different background" (pp. 280-81).t

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Sense of Alienation

Lahiri's expression of the sense of alienation continues in *When Mr.Pirzada Came To Dine* which presents the cultural unanimity between an Indian family and Pakistani young man in a foreign country. Mr. Pirzada is from Dacca, then a part of Pakistan. He left behind his wife and seven daughters for a fellowship to study the foliage of New England. Since his fellowship provided for only a meager dorm room, he comes to 10 year old Lilia's home to eat with her parents and to watch the news of the Indo-Pakistan War. In the story Pirzada suffers from the agony of separation from his family, wife and seven daughters who are in his homeland Dacca. While dining with Lilia's parents he keeps his pocket watch " set to the local time in Dacca, eleven hours ahead", " on his folded paper napkin on the coffee table" (IM 30). Lilia remembers how her parents and Pirzada have watched the formation of Bangladesh in 1971, bloodshed and killing on T.V with sad hearts and shared their feelings of past and present displacement. And yearning to be connected to their part of the world, it was Lilia's parents' destiny to search for the compatriots through the University directory every new semester. This sort of identification, empathy and like-mindedness forms a strategy to reduce the alienated feelings that normally grip the immigrants. The children of the immigrants read the history and geography of America in schools and have assimilated their culture. But still, these children carry with them the past history of 'origin' of their parents and grandparents. Lilia who is able to recognize a similarity between Mr. Pirzada and her parents, feels alienated when Mr.Pirzada returns to his homeland. She broods, "I knew what it meant to miss someone who was so many miles and hours away, just as he had missed his wife and daughter for so many months" (IM 42).

Contrast in Upbringing: *Interpreter of Maladies*

In the title story *Interpreter of Maladies* the affluent American born Indians, Mr. and Mrs. Das are on a trip to India with their three children. The protagonist Mr. Kapasi is an interpreter and tour guide who takes them to the Sun temple at Konark. But Mrs. Das and family groomed in American culture feel bored and lack curiosity: "… Mrs. Das gave an impatient sigh, as if she had been travelling her whole life without a pause" (IM 47). But Mrs. Das suffers a malady that is deep-rooted, the secret guilt that her second son, Bobby was not her husband's. She finds Mr. Kapasi the right interpreter for her malady and speaks out, "Eight years Mr. Kapasi, I've been in pain. I was hoping you could help me better, say the right thing. Suggest some kind of remedy (IM 65). Kapasi considers it as his bounden duty to assist Mrs. Das "and so he asked, "Is it really pain you feel, Mrs. Das, or is it guilt?" (IM 66). This story stands exceptional among all other stories for its powerful narration and fascination of the third world people to the European life. The story shows how the everyday language of a common Indian becomes a western language.

Humiliating Experiences

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Lahiri believes that Indian immigrants face humiliating experiences not only in America but in every kind of dominant culture and in other nations. The predicament of Boori Ma in *A Real Durwan* is a fine illustration of this fact. Boori Ma, a Bengali and born of a lower caste is sent to Calcutta after the partition. As a self-appointed sweeper of the stairwell of a multi-storeyed building her services "came to resemble those of a real durwan" (IM 73). She considers herself 'an outsider', 'broken inside', and feels "burned like peppers across her thinning scalp and skin, was of a less mundane origin" (IM 75). Ultimately she is suspected to be the informer to the robbers and is thrown out of the place when a few things of the locality are stolen in her absence. Jhumpa Lahiri underscores the impossibility of an exile communicating emotional pain and loneliness to others through the characterization of Boori Ma: "Knowing not to sit on the furniture, she crouched, instead, in doorways and hallways, and observed gestures and manners in the same way a person tends to watch traffic in a foreign city" (IM 176).

Sexy **Miranda**

Sexy is the story that shows the falling marital relationship among young emigrant Indians. The story is about the extra -marital relationship between an Indian and a western woman as well as her feelings toward valuable relationships. In *Sexy* Miranda, an American develops an extra-marital relationship with a married Indian Dev. She is attracted to Dev for his age and his race. He is interesting, mature, wealthy, and complementary to Miranda in a way that she has not known before. But the relationship shatters for more than one reason. It happens not only because Miranda realizes that she cannot expect more than physical fulfillment from Dev but also because of the definition, that Rohin, her Indian friend Laxmi's cousin's child gives to the term 'sexy'. To him it means 'loving someone you don't know'. Miranda realizes that is precisely what she did. He tells her further that "that's what my father did… he sat next to someone he doesn't know, someone sexy, and now he loves her instead of my Mother" (IM 108). Miranda now understands that she is drawn to Dev for his surface value, and also that Dev does not love Miranda for who she is. Even without the dress, she is simply a mistress – not a woman. Thinking about her own situation, she begins to cry. From then on Miranda stops meeting Dev.

Mrs. Sen

 Mrs. Sen is a story which explores the life of an emigrant Indian through the European point of view. It is an archetypal story of the cultural outsider, but even her plight is offset by the loneliness of little Eliot, her faithful ward for a few hours every day. The story presents the real difficulties faced by Indian wives in an alien culture, without friends and family, struggling to cope with the new surroundings they cannot call their home. Bharati Mukerjee rightly claims in Massachusetts Review, "When an Asian man comes to America for economic transformation, and brings a wife who winds up being psychologically changed"(47). Mrs. Sen's mannerisms,

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cooked dishes which she serves to Eliot's mother as a mark of Indian hospitality are despised by Eliot's mother. Mrs. Sen feels bad and insulted many a time by her remarks and always feels restless and uneasy, though she knows her relatives in India, "think I live the life of a queen…" (IM 125). Mrs. Sen's consciousness is always preoccupied with the thoughts of her home for "everything is there" (IM 113), in India, shows that diasporas construct imaginary homelands from the fragmentary odds and ends of memory. Eliot is astonished to note, "When Mrs. Sen said home she meant India, not the apartment where she sat chopping vegetables" (IM 116). Mrs. Sen's thoughts and attempts to resist the continuing agency of power of Eliot's mother end in tears and silence during her driving when "She was so startled by the horn that she lost control of the wheel and hit a telephone pole on the opposite corner" (IM 134).

The Blessed House

The Blessed House is the story that shows the adjustment of young emigrant Indians to a new culture and beliefs. The best thing about the story is that it focuses on the fact that how adjustment and mutual understanding between the couple Sanjeev and Twinkle make a happy marriage. The story arrests our attention as it records the emotional and cultural clash between a Hindu husband and his dislike for his wife's fascination for Christmas artifacts. But in reality it is nothing about the religious divide but it is the subtlety of human feelings that makes up everything. After Sanjeev discovers his malady of possessive love, he "pressed the massive silver face to his ribs, careful not to let the feather slip, and followed her" (IM 157).

The Treatment of Bibi Haldar

The Treatment of Bibi Haldar as told by Lahiri in an interview, is, "about a misfit, a young woman living in a rundown building in Calcutta, and she is in the care of her cousin and his wife….She is an epileptic". The absence of a man in her life to protect her frustrates her. Bibi herself unknowingly admits that her illness is not physical but something psychological. Her problem is solved when she becomes a mother before marriage. The following words of Bibi signify the desperate efforts of an exile to conceal her pangs of loneliness and keep a smiling face, "Now I am free to discover life as I please" (IM 170).

The Third and Final Continent

The Third and Final Continent shows the hegemonic control still exercised by the European people over the third world people. Lahiri in this story makes it clear how the first generation migrants do stop brooding over their past, and try to fix their roots in an alien land. In this story, the narrator recounts his tale of leaving India in 1964 with a commerce certificate and the equivalent of ten dollars in his pocket. He sails on a cargo ship for three weeks across the Arabian, Red and Mediterranean seas to England. He lives in London with twelve or more penniless Bengali bachelors like himself. They live three or four in a room, and share the meals

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they cook together. He attends LSE and works at the university library. They have few responsibilities beyond their jobs. They lounge around on weekends and meet more Bengalis who join for dinners. Occasionally one of them moves out to live with a woman his family in Calcutta arranged for him to marry. When he is thirty-six years old, the narrator's family arranges a marriage in Calcutta and after that he settles down in America. The bond between the landlady Mrs. Croft and the narrator is beyond explanation. Mrs. Croft liked him and called his wife Mala "a perfect lady". When he reads of Mrs. Croft's obituary , he says, " I was stricken … Mrs. Croft's was the first death I mourned in America for hers was the first life I admired; she had left this world at last, ancient and alone, never to return"(IM 196). With a growing son, they attain contentment and happiness in this 'third continent' which is also the final for them. When he speaks of the difficulty in finding a home away from home in America to his son, he encourages him:

> Whenever he is discouraged, I tell him that if I can survive on three continents, then there is no obstacle he cannot conquer. I am not the only man to seek fortune from home, and certainly I am not the first. Still, there are times I am bewildered by each mile I have travelled, each meal I have eaten, each person I have known, each room in which I have slept. As ordinary as it all appears, there are times when it is beyond my imagination (IM 198).

In "Strange" Worlds

Jhumpa Lahiri's *Interpreter of Maladies* can be considered as a piece of diasporic writing. This short story collection includes the stories about the lives of immigrant Indians who struggle to adjust between the Indian traditions that they left behind, and the entirely different western world that they have to encounter every day. Regarding the treatment of the diasporic experiences in Jhumpa Lahiri's work Aruti Nayar in her article "An Interperter of Exile" rightly observes that:

… Lahiri negotiates the dilemmas of the cultural spaces lying across the continents with a master's touch. Though endowed with a distinct universal appeal, her stories do bring out rather successfully the predicament of the Indians who trapeze between and across two traditions, one inherited and left behind, and the other encountered but not necessarily assimilated (p.4).

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Thematic Progression in Iranian English Textbooks

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Abstract

This study made frequency and functional analysis of thematic progression patterns in Iranian English textbooks used for teaching Pre-requisite, English for General Purposes and English for Specific Purposes courses at Iranian universities at B.A. level. To this end, twelve units, from six textbooks were randomly selected. Then the data were analyzed based on thematic progression model proposed by McCabe (1999). The data analysis reported significant differences in the three textbooks regarding linear progression and miscellaneous patterns. This study may have implication in syllabus designing and reading comprehension.
Keywords: Theme, Rheme, Thematic Progression, English Textbooks

Introduction

Traditionally, cohesion has often been neglected in writing texts, where sentences have been created, manipulated, and assessed in isolation. Only from the mid 1970s onwards, did it become

progressively assumed that a coherent text is more than a series of grammatical sentences lined up one after another; rather, they interlace, each sentence building on the preceding ones while at the same time advancing the discourse.

Halliday and Hasan (1976) argue that a text can not be regarded as coherent unless it fulfills two points. One of these two points is texture; the concept of texture is entirely appropriate to express the property of being a text. A text has texture and this is what distinguishes it from something else other than the text. As pointed out by Halliday and Hasan (1976), texture consists of structural and non-structural aspects. The former refers to inter-sentence or intra-sentence structures like thematic organization and thematic progression structures, whereas, the latter refers to the cohesive ties between different elements in different sentences like references, substitutions, ellipses, and conjunctions. As with Halliday and Hasan (1976), Belmont and McCabe (1998) assert that one way of achieving cohesion in text is through thematic progression, which involve the relationship between clauses based on the information contained in their themes and rhemes.

Halliday (1994, p.38) defines theme as the element in a particular structural configuration taken as whole, organizes the clause as a message; this is the configuration theme and rheme. Based on this definition a clause is made of two parts theme followed by rheme. Theme is the starting point for the message; it is the ground from which the clause is taking off. Theme helps us to know what the clause will be about and what is going to tell us. He also gave two examples to show the importance of theme in the meaning of the clause.

1.   A halfpenny is the smallest English coin.
2.   The smallest English coin is a halfpenny.

In the first sentence, theme is "a halfpenny" this means the writer wants to tell us about "a halfpenny" but in the second sentence, the theme is "the smallest English coin" this means the writer wants to tell us about "the smallest English coin".

The notions of thematic structure have been studied by many researchers in recent years. Most have addressed this issue across such different genres as different languages (Ventola, 1995;

Jalilifar & Khedri, 2011); various disciplines (Whittaker, 1995; Ghadessy, 1999; Ebrahimi & Khedri, 2011); within discipline (Martinez, 2003; Lores, 2004; Jalilifar, 2010); essay writing (North, 2005); and composition writing (Wang, 2007; Ebrahimi, 2008). Yet, despite a sustained interest in studying theme, little research has examined thematic progression in English textbooks. This scarcity is felt more when it comes to thematic progression in Iranian EFL academic contexts. Therefore, bearing the important essence of thematic progression; the crucial role that it plays in the cohesion of the texts; and also extremely low done studies in this area of research in mind, this study aims to scrutinize the status of thematic progression in Iranian English textbooks taught at Iranian universities at B.A. level for Pre-requisite, English for General Purposes (EGP), and English for Specific Courses (ESP), and the possible relation between these textbooks.

The reasons behind putting thematic progression in focus are as follows: 1) thematic progression frequently links a clause to the proceeding clause (Hawes & Thomas, 1997), 2) it is a useful guide to the rhetorical path that the writer is following (Bloor & Bloor, 1995), and 3) it helps in creating cohesive text (Belmonte & McCabe, 1998).

Method

Corpus

This study was carried out on a corpus of 12 units which were taken from six textbooks, two from each of Pre-requisite, EGP, and ESP. The rationale behind the textbooks selection was that these textbooks are widely taught at Iranian universities and they are published by famous publications.

Analytical Model

The notion of thematic progression was introduced by the Prague Linguist, Danes (1974), in order to conceptualize the role of theme in text organization and construction. Danes points out that the choice of themes of individual messages in a text is not a matter of chance-is not random and without structural connection to the text. Danes' model was developed by McCabe (1999). She developed a number of types of thematic progression (TP) that manifest differently in

different genres including linear TP, constant TP (or thematic iteration), split theme TP, and split Rheme Progression.

A) Linear TP

McCabe (1999) refers to this as the most elementary or basic thematic progression, where the item in the Rheme of first clause becomes the Theme of the subsequent clause, as represented in Figure 1.

$$T1 \rightarrow R1$$
$$\downarrow$$
$$T2(=R1) \rightarrow R2$$
$$\downarrow$$
$$T3(=R2) \rightarrow R3$$
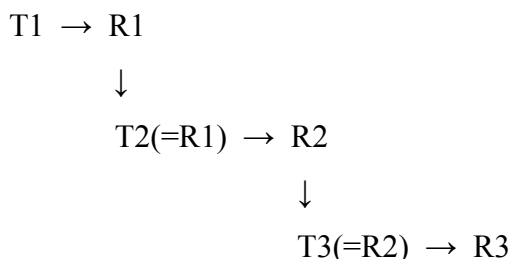
Figure 1 linear TP

Example: "<u>On the other day, the mouse</u> went to <u>the shoemaker</u>. <u>The</u> <u>shoemaker</u> accepted to sew his tail if the mouse brings him some sewing-cotton from <u>the carpet maker</u>. <u>The carpet maker</u> listened to the mouse's story and promised to help him".

B) Constant TP

In this pattern, the item in the theme of the first clause is also selected as the theme of the following clause, though not necessarily with identical wording. It is represented in Figure 2.

$T1 \rightarrow R1$
$\downarrow$
$T2 \rightarrow R2$
$\downarrow$
$T3 \rightarrow R3$
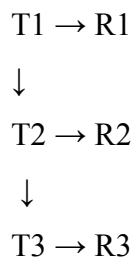
Figure 2 constant TP

Example: "<u>The children</u> saw the black feet of the wolf and feared, <u>and they</u> did not open the door. <u>They</u> told the wolf that you are not our mother".

C) Split Theme TP

This pattern is characterized as the thematic progression where the item in the theme of the first clause functions as a hyper theme, as an element from which the theme of the subsequent clauses is derived. It is represented in Figure 3.

$$[T]$$
$$T1 \rightarrow R1 \qquad T2 \rightarrow R2 \qquad T3 \rightarrow R3$$
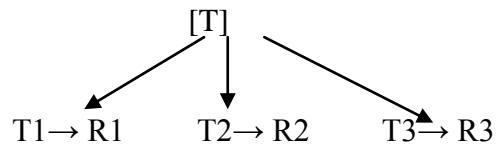
Example: "The mother and the child made a plan. She first found the wolf and tore his stomach, and the child brought some stones to fill the wolf's stomach".

D) TP with a split Rheme

In this pattern, the rheme of the first clause is split into two items, then each in turn being taken as a theme element in subsequent clauses. It is represented in Figure 4.

$$T1 \rightarrow R1 \quad (=R'2 + R''1)$$
$$T'2 \rightarrow R'2$$

$$T''2 \rightarrow R''2$$
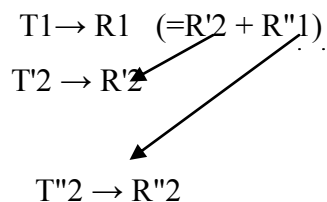
Figure 4 TP with a split Rheme

Example: "Once upon a time there was a goat that lived with her children. The goat wanted to go to buy some food. The children promised her that they won't open the door for the wolf".

Unit of Analysis

This study adopted t-unit as the basic unit of analysis. T-unit is defined by Fries (1994) as a clause complex which contains one main independent clause together with all the hypotactic clauses which are dependent on it (p.318). The rationale behind this selection was that:

> Analyzing theme at the level of t-unit rather than the individual clause makes it easier to focus on patterns of thematic development in large amounts of text, and can also be justified on the grounds that the thematic structure of a dependent clause is often constrained by the independent clause. (Fries & Francis, 1992 as cited in North, 2005, p.6).

Procedure

At first the widely taught textbooks were collected and twelve units from six books were randomly selected. Second, the data were analyzed based on McCabe's (1999) model of thematic progression. Third, the frequency of thematic progression patterns in different text books was calculated. Finally, in order to see the relationship between textbooks regarding thematic progression patterns, Chi-square was run on the data.

One problem with textual analysis is that there is always the danger of making mistakes in interpretation. To increase the reliability in the analysis, two units from the corpus were also analyzed by an experienced researcher in Applied Linguistics and agreement was made on the method of analysis.

Result and Discussion

The data were analyzed to determine different patterns of thematic progression applying McCabe's (1999) analytical framework. Following her model, those themes for which the reader has to go back more than two clauses to find a previously mentioned concept were put aside and not considered as units of analysis (p. 270). One more point deserves to mention is that some themes were not related to other clauses, and they could not be categorized under any of the conventional thematic progression patterns. These themes were called miscellaneous.

Considering the aforementioned points, the data were analyzed and the frequency of different thematic progression patterns was calculated. Then, so as to find the significance of the relationship between thematic patterns in the textbooks, the Chi-square was run. The obtained results were presented in table 1 and 2 respectively.

Through all data, all textbook writers used constant pattern more frequent than linear pattern. This result was in line with Wang (2007), but in contrast to Fries (1983), and Alonso and McCabe (2000). Wang (2007) declared that there are several main thematic progression patterns, which depend on different text types. As evidence, in narrative-type text, we often repeat the theme of one clause into the theme of the subsequent clause (constant pattern) (p.4). Fries (1983)

points out that thematic progression of an academic text needs to have high incidence of cross-referential links from the rheme of the clause to the theme of the next clause, as the academic text presents complex arguments in which each successive idea is an expansion of an idea in the previous sentence (p.124). As with Fries' (1983), Alonso and McCabe (2000) assert that linear pattern provides more of a dynamic text which works well with explanation as it allows writers to add points always moving from given idea to a new one (p.3).

The result of Chi-square shows that there was a significant difference between the uses of linear pattern of progression in three kinds of textbooks. The result also indicates that as we move from pre-requite to ESP, using linear pattern slightly increases. This could help the reader to be aware where the information has come from and where it is going, also linear pattern helps creating cohesive text.

Writers should know that linear pattern develops ideas and improves cohesion between sentences in a paragraph. Writer should also bear in mind that using simple linear pattern, as McCabe (1999) states, can ensure that the readers are constantly "with them" in terms of point of departure, thus elaborating on concepts in a way which allows readers to optimally build up the conceptual framework (p.190). Wang (2007) adds that high frequency of linear pattern in text has more dynamic effect on readers, and also causes more cohesion between ideas and sentences in the text.

Writers used constant pattern in large number in their texts. This overuse of constant ties yields simplistic, repetitive, and redundant paragraph which may result from continuous use of the same topic. The reasons behind this overuse could be that writers might also not know that this scheme makes their text be read like a list, and by using this pattern, they tend not to go in depth on the ideas introduced in the text by not expending on information introduced in the rheme. Even the results of Chi-square showed significant difference between the three textbooks in terms of constant pattern, but there was no descending or ascending order among the data.

Split rheme pattern was totally neglected in the three textbooks. It seems that the writer didn't conceder that using this thematic progression pattern will make their text to be logical and coherent. Texts with this pattern will have a clear layout for the reader to catch what the passage is about.

Miscellaneous Pattern which is outside McCabe's patterns was utilized in all the textbooks. According to Wang (2007), the overall effect of using miscellaneous pattern is in creating text which is lacking in the development of ideas (p. 6). Contrary to Wang's (2007) suggestion that miscellaneous chain distorts the development of ideas, McCabe's (1999) suggests that miscellaneous bond is crucial to the development of the discourse and can provide thematic continuity in the text because of the accessibility of their references to the reader. Sometimes the reader goes back to more than three clauses to relate propositions together even though the clauses are far from the thematic rules, and sometimes some elements even they introduced for the first time but the should be thematized (e.g., temporal adverbials) (p.271). So there are only two justifications for using miscellaneous pattern in the text, one, if and only if the reference is available in the text but it needs to go back for more than three clauses, second, there is an important element that should be thematized. Other than these, miscellaneous will result in distorting the idea development.

To sum up, textbooks writers should take into account that thematic progression is very important in guiding the reader through the logical paths constructed by the writer. If little attention is paid to this relationship, the reader may not be able to comprehend the text.

Table 1. Frequency of Thematic Progression Patterns in Iranian English Textbooks

	Linear	Constant	Split	T with split R	Miscellaneous
Pre-Requisite	10 (%13)	26 (%34)	-	-	40 (%53)
EGP	22 (%29)	20(%27)	-	-	32(%44)
ESP	31(%20)	41(%27)	-	-	79(%53)

Table 2. Result of Chi-Square Test (Thematic Progression)

	Linear	Constant	Split	T with split R	Miscellaneous
	9	26			40
Frequency	22	20	-	-	32
	31	41			79
Chi-square value	11.829	8.069	-	-	25.133
d.f.	2	2	-	-	2
Sig.	0.002	0.017	-	-	0.000

Conclusion

A focus on theme and rheme structure in a clause can have startling and immediate results in cohesion of the text. Writers can consciously and strategically draw on this knowledge to construct cohesive in their texts. The cohesion in the texts can be improved dramatically if attention is given to thematic progression in texts. The relationship between theme and rheme is essential in creating a cohesive writing. Thus, the insights gained from theme and rheme pattern are valuable in writing cohesive texts.

Yan, Mcdonald and Musheng (1993) state that if theme is defined as the point of departure of the message, then its significance can only be understood by seeing how it contributes to the progress of the message in texts. The patterns of thematic progression are identified by reference to the way that a text moves forward from theme to rheme, within each clause, and between clauses. From this point of view, we can see the theme/rheme structure of each clause as textually motivated, organizing the text as a whole (p. 241). So the knowledge of thematicity helps the text coherence.

The aim of this study was to find out the thematic progression patterns used in English textbooks, Pre-requisite, EGP, and ESP, taught at Iranian universities at B.A. level, and the possible relation between these textbooks.

The data analysis indicated that different types of patterns of thematic progression (linear, constant, split rheme, and split theme) were used in the textbooks. The frequency of linear and miscellaneous patterns was different across the three textbooks. These differences were attributed to textbooks' different levels.

The result suggested that our understanding of how texts are created and interpreted would be much poorer without the concept of theme and thematic progression. In text's writing theme – rheme patterns are important in guiding the reader through the logical paths constructed by the writer. If little attention is paid to this pattern, the writer's attempt to help readers to comprehend the text will be destroyed.

Writers should keep in mind that if they want to convey information effectively and successfully and to write cohesive texts, a focus on the theme-rheme structure is very important and has an immediate result in textbooks writings. If writers take into account how to arrange the old and new information in their texts, they would be able to write cohesive texts. The notion of theme can show writers how to write effectively by paying attention to the first paragraph, the topic sentence of each paragraph, and the theme of a clause. Because generally, the first paragraph orients a reader to what the text will be about and predicts the topic sentence of each paragraph of the text. A topic sentence orients a reader to what a paragraph will be about, and it tends to predict the themes of the sentences in the paragraph. Theme of a clause orients a reader to the message in clause.

The present study can also help the readers to comprehend the text. The readers need to be aware of the way different thematic choices are realized in different texts. This awareness can guide them through the logical path constructed by the writers to comprehend the subsequent segment and help them to understand the text better, since the kind of meaning realized by thematic options may vary depending on the purpose of the writers.

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Indianisms in English Language -
With Special Reference to Malayalam English

K. Muthu Rajan & A. Anitha Raj

Impact of English on Indian Languages

This paper is an attempt at reading the influence of the global language English over an Indian language, Malayalam. The influence is on both the languages as one uses the other whenever there is a need. The speakers of Indian languages have got influenced by English and even an uneducated common man uses English letters and fuses them with those of his native words and sentences.

English, as a global language, is spoken by 750 million people around the world. In India the superiority and prestige of English over other languages of the country remain unquestioned. "India is the third largest English using population of the world, after USA and UK" (210), states

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Aarti Bansal. This language plays an important role in the domains of education, management, commerce and political relations, judiciary, engineering, and is therefore an entry to social mobility, higher education, and better job opportunities. English has also become an effective tool used by Indians to communicate among themselves across their language boundaries. It is however ironical that even though English enjoys a high status in India, its teaching, speaking and learning in the educational institutes in India

Emergence of Dialects of Indian English

The heterogeneity of people with different languages, cultures and traditions is the characteristic of the country. This leads to the development of a number of Indian English dialects which remains completely different from the British English. This dialectal English spoken in India varies depending on the socio-linguistic background of the person. For instance, there are Tamil-English, Malayalam-English, Kannada-English, Bengali-English, Hindi-English and so on among the various regional English dialects used in India.

English Spoken by the People of Kerala

The English spoken by the people of Kerala is the subject of study in this article and this variety has its own characteristics. Kerala has the highest literacy rate and this means that most people of Kerala have some introduction to English in their schools. Spread of literacy has no impact on the style and mode of speaking English in Kerala. Malayalam speakers easily (and excessively, some might say) display an influence of their mother tongue in English they speak. This makes their English utterances unintelligible to the native speakers.

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The various peculiarities which are well understood within the country would seem quite different to a foreigner. This paper aims at analyzing the use of English language by speakers of Malayalam and how their use of English language is influenced by their native language.

Reasons for Peculiar Use of English in Kerala

There are many reasons why Malayalam speakers of Kerala particularly use a lot of "Malayalam-English" (version of English influenced by Malayalam) in their speech. The first and foremost reason is the influence of their mother tongue. "It is natural for people to view their first language having intrinsic advantages over languages that are foreign to them" (Baugh 20).

Native speakers of Malayalam are conscious of pronouncing all the sounds of their mother tongue as represented in their script with a correct pronunciation. For example, compared to Tamilians, native speakers of Malayalam correctly pronounce the grooved palatal lateral (one of the three distinct lateral sounds) used in both Tamil and Malayalam. Perhaps this consistent adherence to the standard values of their sounds as represented in their script may be one of the reasons why their Malayalam accent is easily transferred to their English pronunciation. They speak English with direct translation of the Malayalam sentence in their mind. This bilingualism is easily noticed in educated native speakers of Malayalam. In addition, native speakers of Malayalam seem to use English words in their Malayalam conversation more frequently than most other groups of language speakers in India.

Examples of English Use in Kerala

The following are a few examples of sentences spoken by native speakers of Malayalam using bilingual medium even in their colloquial speech:

Exams vaerunu sherikum prepare Chei thilla

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[Exams are approaching but I have not prepared well]

Ninndaue husband evide work ceyuunu?

[Where is your husband working?]

Marriage celebrations completeayyo?

[Have you finished the marriage celebration?]

Traffic athigamayi undo, so one hour late

[There is a heavy traffic, so I'm one hour late]

Similarly native speakers of Malayalam do not keep away from their mother tongue while speaking in English. Some words in the following sentences reveal the influence of their own regional language:

Where has *'ungle'* (uncle) gone?

He has gone to *'Oofees'.* (Office)

Is '*Anndy*' (Aunty) there inside the house?

No, she has gone to buy some *'Ooranges'.* (Oranges)

Please come in and have a cup of '*Koofee'.* (Coffee)

I hired an '*ooto'.* (Auto)

Where did you '*werk*' (work) before?

I was there in '*Thubai*' (Dubai).

Is there any other '*Gelf*' (Gulf) country you have '*werked*' (worked)?

Some more examples of words often pronounced with Malayalam effect are given below:

Lorry   *Loree*

Octopus   *Ooktopus*

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Lodge	*Loodge*
Logic	*Loogic*
Honest	*Oonest*
Hospital	*Oospital*
Xray	*ettsray*
Only	*wonly*
Earn	*yearn*
Money	*meney*
Jumped	*jembd*
World	*Werld*
Simply	*zimbly*
College	*Koollege*
Doctor	*Dooktor*
Onion	*Oonion*
Auto	*Ooto*
Daughter	*Dooter*
Hotel	*Ootel*

When the above mentioned words are considered, it is evident that native speakers of Malayalam often have some issue with the vowel "O" being pronounced as "Oo" (the long counterpart of the vowel), the consonant "P" being pronounced as "B" and the consonant "k" pronounced as "G". This problem is also faced by Tamilians who pronounce "Auto" as "Aato",

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"Onion" as "Aanion", "College" as "Kalledge", "Lorry" as "Laarry", "Zero" as "jeero", "Office" as "Aafis", "Doctor" as "Daaktar", "Lodge" as "Laadge" and "Logic" as "Laagic".

Intelligbility

Not only South Indians but Indians living in different regions of India seem to commit similar errors. Languages are primarily meant for communication, but one must also note that there is a way to use them to ensure adequate intelligibility of the utterance generated in a conversation. While local forms or variations of the language are often acceptable locally, it may not be the case in the outside world, because such variations make the utterances in a conversation unintelligible.

That is, this does not mean that all utterances in English produced by Indians are correct in relation to generally accepted Standard English around the world. Indians should become aware of the fact that the English we speak in India today is much deviated from the British English. The Indianisms in English result in accent errors, syntax errors, and grammatical errors. In recent days it has become a trend to put the colloquial usages and the errors together as "Indian English". But one should be aware of the fact that the so-called "Indian English" is not considered correct or accepted even within India.

A Universal Problem – How to Tackle It?

The problems faced by the native speakers of Malayalam are, of course, a universal problem faced by all second language learners. But when it comes to overcoming this problem, one of the ways is to first plainly comprehend and to list down the differences between the two languages, the learner's language and the target language and focus on those aspects.

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Recent research regarding the problem of using English as a second language by learners in India take the position that learners are not wrong in their pronunciations, they are just different. There is nothing wrong in being different. But English learners in India must be conscious of the fact that if they want to communicate with their own people they can do well with their dialectal English. If they want to communicate at the international level, they will have to minimize the differences.

English Language is a prerequisite in global communication. In the midst of the variety of languages around the world, the ranking of English Language is number one in the world. Indians are not native speakers of English and they can never be. But there is nothing wrong in striving for precision and trying to go as close as possible to the generally accepted norms of English. To touch the horizon of success the proficiency in mother tongue alone will not help. One should also respect a foreign language as one treats one's mother tongue. Along with the mother tongue efficiency in English showers the light for a successful career.

Role of Listening and Other Skills

Listening is an important process of learning. Listening to good English lectures, BBC News and watching English movies without subtitles and other TV broadcasts help the learners to improve their standard of pronunciation, speech and content delivery. Learning process does not end with listening. Imitation and repetition of words also help in enhancing the pronunciation. Day to day terms like compliments, appreciation, small conversation, making social contact, expressions of regret and excuse are very much essential in a good communication. Learners of English can memorize these words and can often practice these on suitable occasions. Opportunities must be given for children to acquire English through play

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activities at the kindergarten level itself. English speaking atmosphere must be created for students within and outside the classrooms. Students could make use of basic online reference tools, online dictionaries, encyclopedias and mobile technologies to enhance their language skills. Only in this way will they develop the kind of native speaker's skills that they are going to need in the modern world to deal with the extensive range of varieties and styles of spoken and written English that they will be called upon to handle. English is a language which can uplift one not only within one's own country but throughout the world.

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English Language Teaching in India: A Brief Historical Sketch

Wajahat Hussain, Ph.D.

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Abstract

English is a widely spoken language today. It has often been referred to as 'global language', the lingua franca of the modern era and currently the language most often taught as a second language around the world. With the Information Technology revolution and most software and operating systems being developed in the English language, a new utility for written and oral communication in the English language has emerged. English is said to be the world's most important language having communicative and educative value. English is used all over the world not out of any imposition but because of the realization that it has certain advantages. A very important reason for regarding English as a world language is that the world's knowledge is enshrined in English. It is a progressive language. It is dynamic and flexible. Furthermore, English is universally renowned for its power of expression and its rich literature. The changing times have witnessed the growing importance of the English language in all walks of life. It does not seem that we are using the English language as non-native speakers, or as a second language.

Conscious and unconscious use of the words in our everyday conversation from the English language bears evidence to this fact. Therefore, the English language has become the primary requirement for interconnectedness of people, and for free exchange of ideas, cultures and economies and a *lingua franca* for communication, business and education. In this paper an attempt has been made to highlight the status and importance of teaching English as a second or foreign language in India over the years.

English Language Teaching in India

English language has the status of associate official language, but in fact it is the most important language of India. After Hindi it is the most commonly spoken language in India and probably the most read and written language in India. English in India is used not only for communicating with the outside world, but also for inter-state and intrastate communication. Because of the great ethnic and linguistic diversity found within our nation, English acts as an indispensable 'link' language. English symbolizes in Indian minds better education, better culture and better intellect. English also serves as the communicator among Indians who speak different languages. English is very important in some systems like the legal, financial, educational and business in India.

India has a history of two hundred and fifty (250) years of English teaching, beginning as early as 1759 by the East India Company. The growth of English can be traced back to the advent of formal education in India during the first half of the 19th century. In fact, before the oncoming of the British, priestly classes like 'Moulavies' and 'Pandits' were the custodians of education who imparted education to a fraction of the people in 'Pathshalas' and 'Madarsas'. There was no instructional programme for the masses. But the state of education at present in India is better than the traditional one.

The importance of English Language Teaching was realized from time to time, but it gained momentum after Macaulay's Minutes of 1835, it was motivated more by a political administrative necessity than by an urge to bring about social transformation. Lord Macaulay, in his famous "Minutes", recommended the use of English for educating the Indian masses. He felt

that the English language was the only suitable medium to transfer technical knowledge and scientific bent of mind to Indians. His aim was to groom a small section of Indians who could later use English as medium of communication and bridge the gap between India and the western world. But the sole purpose was to create a body of clerks to assist in the administration of the country.

Macaulay's 'Minute' very clearly argues for English as the medium of instruction at higher levels, rather than the oriental languages. The 'Minute' constitutes an example of colonialist and imperialist attitude of superiority. Macaulay averred that the Oriental languages did not possess any knowledge worth preserving:

> "I have conversed, both here and at home, with men distinguished by their proficiency in the Eastern tongues. I am quite ready to take the oriental learning at the valuation of the orientalists themselves. I have never found one among them who could deny that a single shelf of a good European library was worth the whole native literature of India and Arabia. The intrinsic superiority of the Western literature is indeed fully admitted by those members of the committee who support the oriental plan of education…."
>
> "We must at present do our best to form a class who may be interpreters between us and the millions whom we govern, a class of persons Indian in blood and colour, but English in tastes, in opinion, in morals and in intellect. To that class we may leave it to refine the vernacular dialects of the country, to enrich those dialects with terms of science borrowed from the western nomenclature, and to render them by degrees fit vehicles for conveying knowledge to the great masses of population" (Macaulay, 1979: 116).

Lord Macaulay was a central figure in the language debate over which language(s) should be used as the medium of education in India. The orientalists were in favour of use of classical languages of Indian tradition, such as Sanskrit, Persian and Arabic, which were not spoken as native languages. The Anglicists, on the other hand, supported English. Neither of these groups

wanted to surpass the local vernaculars, mother tongues of the people. Both the groups agreed that education would be conducted in the vernacular during the first years of education.

The Anglicist group included Charles Grant, Lord Moira, T.B. Macaulay and H.T. Prinsep. The views of these Anglicists have been expressed in the Minute of Macaulay. According to the document which had been prepared for the governor general William Bentinck, after listening to the argument of the two sides, a class should be formed in India, a group of people who would act as interpreters between the British and Indians, ''a class of persons, Indians in blood and colour, but English in taste, in opinion, in morals and in intellect'' (Baily 138).

Macaulay's proposal was a success because in his thinking Indian languages would be enriched by English, so that they could become vehicles for European scientific, historical and literary expression. English gradually became the language of government, education, advancement and a symbol of imperial rule and of self-improvement.

But a section of Indian Political Class resisted the introduction of English Education, and the existing facilities for oriental and vernacular instruction were retained. It was a kind of three— language formula in colonial India. While English taught as a subject in all schools and most colleges. The status of the language and the emphasis on its teaching learning varies from region to region. In some areas it is accorded the status of an official language and its teaching begins in the fifth or sixth year of schooling. In spite of the variations in the status accorded to English the fact remains that all students completing their school education have had at least five years of English learning.

Considering the fact that India at present has such a vast infrastructure for teaching English to so many learners and the fact that quite a large number of institutions like English and Foreign Languages University, the Regional Institutes of English and the National Council of Educational Research and Training are constantly engaged in the process of experimenting with methods and materials of teaching English, it is natural to expect that proficiency level of English amongst educated Indians would be high. It is a fact that India had been exposed to English for two hundred years during the British Raj and it is the medium of instruction in the

most institutions of higher and specialized education. Besides, English is used extensively by the administrators of the Central Government and the higher officials of the Judiciary.

In the present day India, fanatic opposition to the study of English has almost disappeared and more and more people have begun to realize the cultural, technological and international advantages that flow from the study of English. In the wake of this new mode of thinking, the position of English was reviewed once again by the study group on teaching of English in 1971. 'At the individual level, English serves as the language of opportunity. Any individual seeking socio-economic advancement would find the ability in English an asset' (Report of Study group on teaching of English of 1971). It bestowed upon English the status of a 'literary language'.

This has added a new dimension to the teaching of English in modern India such as catering to the current needs of the learner to impart the students' basic communication skills with a view to using it as a literary language, as a link language, and as an associate official language, etc. This has changed the Indian conditions and the concept of English Syllabus designing has to depend on the role of English in general and objectives of teaching English in particular.

Verma highlights the theoretical considerations underlying the concept of effective teaching and learning of English in India as a second language in the following lines:

> "Learning English as a second language in India is a process of learning 'how to mean' in a new socio-cultural setting, it is a process of enculturation, of capturing, expanding, and refining a network of formal and socio-cultural systems in interaction. English in India is what it is because of its functions which are controlled by its socio-cultural setting and by its interaction with the major Indian languages. This socio-cultural approach to English in India is designed to show how the lexico grammatical systems of a language get shaped and reshaped by its functions. There is, therefore, no feel that English in India is or will be less effective or less efficient as a system of communication, but there is every reason (linguistic and/or socio-linguistic) to say that it has and will continue to have a marked Indian flavour" (Verma, 1988: 35).

English symbolizes in Indian minds, better education, better culture and higher intellect. In present times, English is the most preferred language. The Indians and the Indian English language press use many words derived from Indian languages. Indian accent is sometimes difficult for non-Indians to understand. Actually English has co-existed in the Indian sub-continent alongside thousands of local languages. It has remained at the core of Indian society.

To understand the real picture of English Language Teaching in India it is essential to look at its history and development. The East India Company furthered the process of teaching English in association with the British parliament by trying to maintain schools for Indians. The charter act of 1813 signified the beginning of East India Company's responsibility for educating Indians. It was at this time that the question of the medium of instruction raised intense controversies both among the British officials and the Indians. One school of thought among the officials advocated the encouragement of oriental languages like Sanskrit and Arabic. A second wanted to promote the regional language. The strongest group however, was in favour of English as the medium of instruction in all spheres of education. The Indians of the day themselves were undecided about the proposed alternative.

Raja Mohan Roy felt that the system of classical education would keep the country in darkness and associated English with a promise of modernization and liberation. This was the beginning of the first ever conscious attempt at introducing English language teaching in India. Unfortunately it was dictated more by a political—administrative necessity than by larger interest of mass education or a promise of modernization and liberation. Raja Roy writes in the foreword of *Kanthapura* 'We shall have English language with us and amongst us, and not as a guest or friend but as one of our own, of our castes, our creed, our sect and of our tradition' (In his foreword to *Kanthapura*).

The policy of the administrators consciously prompted association of English with a status of privilege. This combined with selective education to 'a class of persons Indian in blood and colour but English in tastes, in opinions, in morals and in intellect' (Macaulay 130) led to a sharper division between the few elite (castes) on the one hand and the vernacular educated and

the illiterate masses (lower castes and classes with less or no access to English education) on the other with bitter hatred in between.

One of the great achievements of this period was the expansion of education and adaptation of vernacular as medium of instruction at the school level. This however did not promote multilingual and multiculturalism and it became a controversial issue. For some time, there was no consensus on this issue. In 1950, the Constitution of India finally laid down that Hindi in Devanagiri script would be the official language of the Union of India. It was expected that by 1965, Hindi would be able to develop as a language of mass communication and would replace English. However, it did not settle the language controversy in the country. In 1956, a three—language formula (Report of the official language commission 38) was adopted by the central advisory Board of education to resolve this controversy. This formula was accepted by the conference of Chief Ministers in 1961. (Report of the commissioner for Linguistic Minorities in India: Vol. 27) It provided for the teaching of:

i. the regional language and the mother tongue when the latter is different from the regional language;
ii. Hindi or in Hindi speaking areas, another Indian language; and
iii. English or any modern European language.

The three—language formula was more of the nature of a political solution than of any educational value. The change over from English to Hindi was not possible.

Even in the post-independence period the status of English is still a link language among the educated people and the few elites. In spite of the introduction of the Hindi as the official language English still played the important role. But in this way it did not bring about any significant change in the status of English on the contrary, it resulted in the creation of a class of vernacular—educated native to occupy lower position both in education and administration (Agarwal, 1985: 467).

Thus, in India formal language teaching began with a language controversy. In order to resolve this controversy a sort of three language formula was adopted to teach English, oriental

languages and regional languages. Under this formula, English became a marker of two levels of social operations—the upper level reserved for the vernacular English in pre—independent remained limited to the elite few. Even among them it was confined to a very limited behavioural situation. At that time, English was not adopted as means of communication.

Another landmark in the history of the role of English in the Indian education system was the Wardha Scheme of Education in 1936. Under this scheme Mahatma Gandhi strongly recommended that 'all instructions were to be imparted in the scholar's mother tongue and not in any foreign language at the school level' (Gupta 1035). The experiment of this scheme was permanently cut short by the outbreak of the Second World War and consequent resignation of the congress ministers in 1939.

In 1944, the Central Advisory Board of Education prepared a scheme for educational development of India to be taken up after the conclusion of the World War II. As Sargent, the Education Advisor to the Government of India was the head of this board the new scheme also came to be known as the Sargent Scheme. This scheme incorporated many features of the Wardha Scheme of education, yet it was more comprehensive than the latter.

It made recommendations with regard to:
  (i)   Basic education,
  (ii) Secondary or High School education,
  (iii) University education,
  (iv) Health and Physical education, etc. (Singh, 2007: 125).

The scheme made provision for free and compulsory education up to the age of 14 years. The use of vernaculars was allowed up to High School with English as one of the compulsory subjects. At the university level, English used to be the medium of instruction. The Sargent Scheme was a document of immense educational value.

Therefore, English has been considered as a major foreign language in India since independence. As the world is getting globalized, there has also been a sense of English as a global language, not just a language of the USA or the UK. Although English was considered as a major foreign language in India, Indians in different contexts are more likely to have witnessed, or experienced benefits of having more competence than before. These changes in the functions and benefits have brought about change in the status of English from that of a foreign language to a global language.

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Marxian and Neo-Marxian Materialistic Ideology in Arvind Adiga's *The White Tiger*

Farooq Ahmad Sheikh

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Aravind Adiga's *The White Tiger*, the Man Booker winning novel, presents s hard realistic and graphic picture in front of thousands of Indian readers. The book, in its realistic picture, presents the crude, dark and naked facts about India and takes our attention from one side where India is an emerging economic giant to another side, the dark side. Plot of the novel revolves round the protagonist Balram Halwai, a young man born and brought up in a remote village of Bihar. The protagonist narrates his story of life in the form of a letter to the Chinese Prime Minister who is on his visit to India on an official assignment. The letter begins by an introduction about the poverty of rural Bihar amidst the evils of the feudal landlords.

In the present paper the focus of the study is the Marxist outlook of the narrator. The narrator acquires Marxist point of view while describing the social reality in India. Human beings, as Marx put it, do shape the development of their society but in this they do not have

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complete freedom, instead they are constrained by the conditions of the material conditions around. History of all hitherto societies is the history of class struggle. Balram Halwai puts this idea of Marx in his own social context in this paragraph:

> Mr. Premier, I won't be saying anything new if I say that the history of the world is the history of a ten-thousand-year war of brains between the rich and the poor. Each side is eternally trying to hoodwink the other side: and it has been this way since the start of time. The poor win a few battles (the peeing in the potted plants, the kicking of the pet dogs, etc.) but of course the rich have won the war for ten thousand years. That's why, one day, some wise men, out of compassion for the poor, left them signs and symbols in poems, which appear to be about roses and pretty girls and things like that, but when understood correctly spill out secrets that allow the poorest man on earth to conclude the ten-thousand-year-old brain-war on terms favorable to himself. (*The White Tiger* 141, 142)

Balram does not consider any other reality of the history than the war and conflict between the rich and the poor. The theory of Dialectical materialism opposes philosophical idealism as well as the theological concepts of religion, so does Balram as a narrator. Philosophical idealism and religious theology believe that ideas are the ultimate reality and in imagining that the development of the world, as they put it, takes place apart from matter, or took place at least in the beginning apart from matter, and is the result of the action of spirit, God, or divine forces. Balram does not show any respect for non-material things such as religion, values, beliefs and morals. He satirises the Hindu religious rituals and practices from the beginning to the end of the narrative. The satirical tone is obvious in these lines from the novel:

> Now, I no longer watch Hindi films—on principle—but back in the days when I used to, just before the movie got started, either the number 786 would flash against the black

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screen—the Muslims think this is a magic number that represents their god—or else you would see the picture of a woman in a white sari with gold sovereigns dripping down to her feet, which is the goddess Lakshmi, of the Hindus.

It is an ancient and venerated custom of people in my country to start a story by praying to a Higher Power.

I guess, Your Excellency, that I too should start off by kissing some god's arse.

Which god's arse, though? There are so many choices.

See, the Muslims have one god.

The Christians have three gods.

And we Hindus have 36,000,000 gods.

Making a grand total of 36,000,004 divine arses for me to choose from. (*The White Tiger* 6)

Balram, as the narrator, seems to prefer communism and atheism as the alternatives to the religion. He seems to respect Marxian ideas about religion. Marx said that more a man puts on God the less he retains for himself. Balram advocates Marx in this passage:

Now, there are some, and I don't just mean Communists like you, but thinking men of all political parties, who think that not many of these gods actually exist. Some believe that *none* of them exist. There's just us and an ocean of darkness around us. I'm no philosopher or poet, how would I know the truth? It's true that all these gods seem to do awfully little work—much like our politicians—and yet keep winning reelection to their golden thrones in heaven, year after year. That's not to say that I don't respect them, Mr. Premier! Don't you ever let that blasphemous idea into your yellow skull. My country is the kind where it pays to play it both ways: the Indian entrepreneur has to be straight and crooked, mocking and believing, sly and sincere, at the same time. (The White Tiger 6)

Politics to Indians is a game, Balram Halwai goes on, played by means of media and All India Radio. The health minister announcement to eliminate malaria, the announcement to eradicate malnutrition by chief minister, and special budget announcement for the entire

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electrification of India by Finance Minister are all falseness the people are fed with. Indian politics, like Marx, is considered as the superstructure by Balram. The money, in the novel, is able to make the impossible possible. The politicians are not the public servants in the novel as they are supposed to. They are being portrayed as the robots who are being programmed as by the means of money by the business and corporate houses of the country.

Balram Halwai, in the novel as narrator, is of the opinion that the educational institutions in India do not produce independent entrepreneurs, instead these produce the workers, both manual and white collar, for the existing firms. This viewpoint is clear in the following paragraph of the novel.

> "The Autobiography of a Half-Baked Indian." That's what I ought to call my life's story.
>
> Me, and thousands of others in this country like me, are half-baked, because we were never allowed to complete our schooling. Open our skulls, look in with a penlight, and you'll find an odd museum of ideas: sentences of history or mathematics remembered from school textbooks (no boy remembers his schooling like one who was taken out of school, let me assure you), sentences about politics read in a newspaper while waiting for someone to come to an office, triangles and pyramids seen on the torn pages of the old geometry textbooks which every tea shop in this country uses to wrap its snacks in, bits of All India Radio news bulletins, things that drop into your mind, like lizards from the ceiling, in the half hour before falling asleep—all these ideas, half formed and half-digested and half correct, mix up with other half-cooked ideas in your head, and I guess these half-formed ideas bugger one another, and make more half-formed ideas, and this is what you act on and live with.
>
> The story of my upbringing is the story of how a half-baked fellow is produced. But pay attention, Mr. Premier! Fully formed fellows, after twelve years of school and three years of university, wear nice suits, join companies, and take orders from other men for the rest of their lives.
>
> Entrepreneurs are made from half-baked clay. (The White Tiger 7, 8)

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Balram, in the above given paragraph, advocates the Marxist thinkers like Pierre Bourdieu and Louis Althusser. These thinkers maintained that the present educational systems in the capitalistic societies are the centres of cultural reproduction. In their opinion, education in this context not only transmit a general ruling class ideology which justifies and legitimises the capitalist system, but also reproduces the attitudes and behaviours required by the major groups in the capitalistic division of labour. This system of education, in their contention, prepares the working class to submit to their authority and exploitation. Balram presents his method, the only one method, of becoming an entrepreneur in India. He, in the same way, does not believe that Modern education in Indian society could produce entrepreneurs.

One more occasion where Balram seems to look at things through Marxian glasses is in the description of the Slums in Delhi.

> Vitiligo-Lips had told me about this place—all these construction workers who were building the malls and giant apartment buildings lived here. They were from a village in the Darkness; they did not like outsiders coming in, except for those who had business after dark. The men were defecating in the open like a defensive wall in front of the slum: making a line that no respectable human should cross. The wind wafted the stench of fresh shit toward me.
>
> I found a gap in the line of the defecators. They squatted there like stone statues. These people were building homes for the rich, but they lived in tents covered with blue tarpaulin sheets, and partitioned into lanes by lines of sewage. It was even worse than Laxmangarh. I picked my way around the broken glass, wire, and shattered tube lights. The stench of feces was replaced by the stronger stench of industrial sewage. The slum ended in an open sewer—a small river of black water went sluggishly past me, bubbles sparkling in it and little circles spreading on its surface. Two children were splashing about in the black water.
>
> The institutions of justice exist for those only who are worth to live. The criterion for this worth stands on the footing of money and power. Power again is the grandchild of money. (The White Tiger 145)

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Balram seems to support Marxian viewpoint that the workers have no rights over the products they produce. He says that the slums build the houses for the rich and live themselves in the tents of unhealthy condition.

The overall outlook of Balram, the narrator of the novel, is materialistic. He judges almost everything on material grounds. His attitude towards the world in general has turned materialistic. He analyses every situation on the causality of material. In his opinion, all the social and political systems of the country like the justice, the political bodies and controlling agencies could be controlled by money. The politics and the police agencies, in the novel, have been in the pockets of business firms.

Balram loses his sense of fairness, justice and compassion in the course of his development in the plot. He succumbs to the lure of crime as a path out of his abject conditions which in other words means that his consciousness has been shaped by external surrounding world. The novel ends with Balram pronouncing himself as "A Thinking Man" and a successful entrepreneur with a successful taxi company in Bangalore after he has unethically capitalised on opportunities. His succeeds by bribing the political office and justifying himself of the heinous crime of his master as an act of class war.

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Point of Departure in Texts Developed by Native and Non-native Writers

Seyed Foad Ebrahimi
Seyed Jamal Ebrahimi

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Abstract

This study made frequency and functional analysis of point of departure in reading comprehension texts developed by native and non-native writers. Sixteen texts from four reading comprehension textbooks were selected and analyzed for the marked and unmarked point of departures. Differences between the two texts in terms of marked and unmarked point of departures were reported by the result. The result of chi-square test illustrated that these differences were not statically significant. This is justified in terms of genre similarity. The findings of this study are applicable in designing reading comprehension syllabus.

Key words: Reading comprehension texts, native and non-native writers, marked, unmarked

Introduction

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In reading comprehension classroom, texts are important since they are, according to Hutchinson and Torres (1994), "almost universal elements of teaching. Therefore, no teaching-learning situation is complete until it has its relevant text" (p. 315). In the same line of argumentation, Cunningsworth (1995) stated that texts have the potential for serving several additional roles in the ELT curriculum. Texts are effective resources for self-directed learning and for material presentation, sources of ideas and activities, and syllabuses where they reflect pre-determined learning objectives.

While developing texts, writers should pay great attention to the point of departure at the sentence and the text level. This area has been tackled by many researchers within last decades (Ventola, 1995; Idding, 2008; Jalilifar & Khedri, 2011; Agawa, 2004; Denardi, 2006; Whittaker, 1995; Ghadessy, 1999; Ebrahimi & Khedri, 2011; Martinez, 2003; Lores, 2004; North, 2005; Brown & Yule, 1983; Berry, 1989; Wang, 2007; Ebrahimi, 2008, Ebrahimi & Ebrahimi, 2012). The importance of point of departure originated from the fact that point of departure is one of the constraints on the speakers/ writers since they can produce only one word at a time while producing their messages. They have to choose a beginning point for their utterances in order to organize their messages. The initial point is important in the clause and also in the discourse. It influences the hearers/readers' interpretation of every thing that follows in the discourse since it constitutes the initial textual context for everything that follows. What is placed in this initial position is called point of departure or theme (Brown and Yule; 1983, p. 126). They use the term point of departure to refer to a formal category in the analysis of sentences or clauses in a complex or compound sentence. They assume that it is the left- most constituent of the sentence which has two important functions:

1. It maintains a coherent point of view by connecting back and linking into the previous discourse.

2. It serves as a point of departure for the further development of the discourse (p. 133).

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In the same line of argumentation, Halliday (1985) stated that if writers want to develop cohesive and easy to comprehend text, they should keep in mind the importance of the focus on the point of departure at the sentence and text level. Generally the first paragraph orients a reader to what the text will be about and predicts the topic sentence of each paragraph of the text. A topic sentence orients a reader to what a paragraph will be about, and it tends to predict the point of departure of the sentences in the paragraph. Point of departure of a clause orients a reader to the message in clause.

Taking the importance of point of departure in text development into account, this study attempted to investigate this cohesive element in the reading comprehension texts relaying on the categorization of clause point of departure proposed by Halliday (1985, 1994, 2004).

Corpus

This study was run on the corpus of sixteen texts extracted from four reading comprehension textbooks written by native and non-native writers of English. All the textbooks were used for teaching reading comprehension skill in EFL context.

Analytical Model

Halliday (1994) categorized point of departures in to marked and unmarked point of departures.
Unmarked point of departure: an element that occupies the point of departure position of the clause and conflates with the grammatical subject.

Example 1: Her picture was taken and posted on the internet.

Marked point of departure: an element other than occupies the point of departure position of the clause but does not conflates with the grammatical subject (p.44).

Example 2: Posted on some moblogs, you can find photos of friends making funny

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faces, photos from people traveling, and photos of new babies.

Unit of Analysis

This study adopted t-unit as the basic unit of analysis. T-unit is defined by Fries (1994) as a clause complex which contains one main independent clause together with all the hypotactic clauses which are dependent on it (p.318). The rationale behind this selection was that: Analyzing theme at the level of t-unit rather than the individual clause makes it easier to focus on patterns of thematic development in large amounts of text, and can also be justified on the grounds that the thematic structure of a dependent clause is often constrained by the independent clause. (Fries & Francis, 1992 as cited in North, 2005, p.6).

Procedure

At first the textbooks were collected and sixteen units from four textbooks were randomly selected. Second, the data were analyzed based on Halliday's (1985, 1994, 2004) categorization of point of departure, marked and unmarked. Third, the frequency of marked and unmarked point of departure in different textbooks was calculated. Finally, in order to see the relationship between the two groups of the texts regarding marked and unmarked point of departure, Chi-square was run on the data.

One problem with text analysis is that there is always the danger of making mistakes in interpretation. To increase the reliability in the analysis, two units from the corpus were also analyzed by an experienced researcher in applied linguistics and agreement was made on the method of analysis.

Result and Discussion

Table 1 show that both native and non-native writers dedicated small number of their point of departure to present marked point of departure. The result also reported that native writer applied marked point of departure twice of that applied by non-native

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writers. In case of non-native writers, the result was in line with earlier finding reported by Whittaker's (1995), Ghadessy (1999), and McCabe's (1999). In case of native writers, the gained result was compatible with North's (2005), and Coffin and Hewings (2005) findings. Coffin and Hewings (2005) found (18.82%) marked themes in the students' writings (p.158). North (2005), in her study of thematicity in essay writing, found that (17.08%) of the topical themes was marked (p.11). The difference between the two corpora indicates that texts developed by non-native writers were less argumentative in nature comparing to those developed by non-native writers.

The higher use of marked point of departure in texts written by native writers may indicate that while writing they took the deference between the definition and position of the point of departure in to account. Halliday (1985) asserts that point of departure can be identified as that element which comes in the first position in the clause, but this is not how the category of point of departure defined. The definition is functional, as it is with all the elements in this interpretation of grammatical structure. Point of departure is one element in a particular structural configuration which, taken as a whole, organizes the clause as a message.

This higher application of marked point of departure may root in the discourse function of marked point of departure. Looking at this point of departure from functional view point, native writers used this point of departure to put some elements that frequently indicate notions such as validation of internal evidence, location in discourse time or space, and writer view points into the point of departure position (Davies, 1988). These elements, often at sentences boundaries, commonly have the function of textual organization, like signaling changes and turns in real world and discourse circumstances. It is recognition of these internal signals that help identify the rhetorical moves outlined by Swales (1981, 1990) (Gosden, 1992)

The small percentage of this point of departure in the texts written by non-native writers could be sourced from that these writers, at least in this study, prefer to place

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theme in the subject position of the clause. This is the simple way of constructing canonical English sentences that follow NP VP pattern. This may also illustrate the lack of attention of these writers to the fact that point of departure is a powerful recourse to highlight adverbial or objects and that this fronting acts as the organizer of information in the sentence.

In both texts, unmarked point of departure outran marked point of departure in number which indicates that point of departure/subject compliance. This may also be indicative of structural simplicity of students' writings at different levels of language proficiency. According to Halliday (1994), unmarked point of departure is used in the text if there is no prior context leading up to it, and no positive reasons for choosing any thing else (p.33). This also gives continuity to the text because the rheme or point of departure of the previous t-unit is used in the point of departure position of the next clause and this connects the t-units together.

Table 1: Frequency and Percentage of Marked and Unmarked Point of Departure

	Non-native writers (%)	Native writers (%)
Marked	11 (8)	32 (16)
Unmarked	119 (92)	158 (84)

The chi-square result reported that the differences between the two corpora regarding marked and unmarked point of departure were not statistically significant. This similarity can be explained in terms of genre.

According to Halliday and Hasan (1976, 1985), texts belonging to the same genre represent a similar contextual configuration, that is, they show common characteristics in terms of field, mode, and tenor of discourse. As far as reading texts patterns the same family of genre, then this similarity in the reading texts is not surprising.

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So similarities in field, tenor, and mode engender similarities in textual choices and are reflected in the point of departure choices preferred since the field, tenor, and mode can be realized in point of departure. Therefore, point of departure as one of the textual choices provides interesting insight into establishing similarities within and between genres. This is inline with other studies like Ghadessy (1995, 1999), North's (2005), and Whitaker's (1995) findings. These researchers suggested that different types of point of departures can reveal crucial characteristics of the texts regarding genre. The result of chi-square test is displayed in table 2.

Table 2 Results of Chi-square Test

	Non-native	Native	chi-square value	df	sig.
Marked	8	16	2.667	1	0.1025
Unmarked	92	84	0.364	1	0.5465

Conclusion

In reading comprehension classroom, we often find texts which are difficult to comprehend and not well organized. Since this problem could be due the textual resources of the text, this study aimed to shed the light on the marked and unmarked point of departure as one of those recourses used in reading comprehension texts written by native and non-native writers. The data analysis indicated that these points of departures were manifested in the texts written by both writers.

The higher frequency of marked point of departure in texts written by native writers may suggest that they relied on the idea stated by Gosden (1992) that using marked point of departure means bringing some elements into the point of departure position which commonly have the function of textual organization. These elements may signal changes and turns in real-world and discourse circumstances. It is by these

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elements that we could recognize the rhetorical structure of the text. The higher frequency of unmarked point of departure in texts developed by non-native writers illustrated that these texts included more simple sentences. The result of Chi-square analysis showed that the differences were not significant. This was explained in terms of similarity in genre.

The result of the present study will benefit the English students and language instructors in general and syllabus designers in particular. Point of departure awareness can help writers to create cohesive and well organized text. Generally speaking, this awareness can guide readers through the logical path constructed by the writers to comprehend the subsequent segment and help them to understand the text better.

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Theory and Practice of Beda Theatre in Uttarakhand, India

Hemant Kumar Shukla, Ph.D. and D. R. Purohit, Ph.D.

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ABSTRACT

Radhkhandi Raas by Beda Women

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Traditional theatre from all regions of the world has drawn attention of theatre practitioners and critics over the last fifty years. The curiosity has been prompted by the search for ever new theatre idioms. But very little has so far been written on the folk theatre traditions of the Central Himalaya. The present paper attempts to draw attention of theatre scholars to Beda theatre tradition of Uttarakhand, one of India's hill states. Beda Theatre and its artists have into the process of extinction and negligence owing to changing socio-economic structures.. Laang and Bart are the two theatre rituals associated with Beda, the traditional performers. The origin myth of the 'Beda' tribe anticipates the sacrificial rituals Laang and Bart for the bards. Besides, farces, satires, psycho dramas, the most attractive genres of 'Beda Theatre' is 'Radhakhandi Raas' which depicts the episodes from the life of Krishna, Radha, Shiva, Parvati, Ganesh, the legendary heroes and the exceptional lovers.

KEY WORDS: *Laang, Bart, Beda, Lilas, Brahmins, Swang, Radhakhandi Raas, Dholak, Ghoongharu, Ghaghra, and Cholis.*

Laang and Bart: The origin myth of the *'Beda'* tribe enunciates the profession they would do.

> The creator of the universe when distributing fortune to all the living organisms sent for '**Beda'** tribes too. But accustomed as they were to music, dance, and drama, they remained lost in their performance and failed to turn up on time to take delivery of their lot from the creator. They reported when everything available had been distributed. The creator said to them, "Now, nothing is left, your lot is to live by the performance of dance, drama, and music and such performance too will be the part of two sacrificial rituals in which you will act as sacrificial goats. You will slide down a long rope; you will dance atop a hundred feet tall Bamboo Log. Thus, falling down off a cliff or sliding down a rope will be your destiny. (Personal communication with Village: Dangchaura, Uttarakhand's Late Purushu Beda[1])

> On the two occasions called **'Laang'** and **'Bart'**, the two sacrificial rituals, the 'Bedas' presented their full repertory lasting for fifteen to twenty days. The members of the community

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living in the entire cultural district would come together for the occasion. They were given food and shelter by the hosting village or group of villages. The Bedas created new songs and dramas for the occasion and rehearsed the old ones. The prime theme of their songs and dances was 'Shiva' (Indian God) and his *Lilas* because he was the patron deity of the 'Bedas'. The male Bedas grew long beards and hairs as a mark of being Shiva's devotees. They never applied seizers or blades to their hairs. The hairs were adjusted inside the turban.

Swaamg Performance in Hanol Temple, Tons Valley

Laang, was held for removing the curse of rodents, wild animals and other pests damaging the standing crops in the field. It was held for fifteen days in an open field where a 30 to 40 tall bamboo poll was hoisted with the help of ropes. The soil from all the cultivated fields was collected through a collective ritual and deposited at the root of the pole. On the fifteenth day the chief beda climbed up the pole and pirouetted on his belly stuck to spinning block of wood fixed to the top of the pole. The drama would start. A man standing at an elevated ground in front of the arena would shout: *Gram ke gram devata , Bhumyaaal ko khnd baaje(*let the

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drums be sounded for the god of land). The drums would play and the beda would take three pirouettes on the top. Then would follow the drums for other deities, then for the village heads and then for anyone who paid for it. At the end of the ritual the hairs of the beda and the soild earlier collected from the fields and sanctified by the ritual were distributed to the audience as the divine grace of the gods.

Bart, the rope sliding ritual was a dangerous ritual as it involved the risk of the life of the beda player who slided down a long rope tied across a valley or river. There are points at the higher and lower elevations which are still known as *bartkhunts*, the poles of the rope. For months together rope made of cotton grass was woven by the beda community and kept under strict security. It was seasoned with water and buttermilk in order to remove the risk of breaking. For fifteen days song dance, drama and ritual took place in the temple arena and on the last day one of the bedas elected for the sacrificial ritual rode on a sliding wooden block. His legs were given an extra support of clay bags to maintain the balance between the upper and lower parts of the body. He had to slide down the rope simply sitting on the wooden block. Half of such players fell down the rope and died. Their hairs, pieces of clothes were taken away as *prasaa*d. Therefore the beda playing this role was treated as ritually dead and all the funerary rites were performed for him by his family members before he rode the rope. His wife was given the cost of his life in the form of golden ornaments and some cash. In case the performer survived the event he was giver rich rewards by the public. Around 1925, as late Purushu beda reported, in one such rope sliding event the king of Tehri princely state was also present. The rope was fixed at two points across Bhilangana river at Gadoliya in Tehri District. When the first performed fell of the rope , his younger brother took up the challenge, who also fell off and died . Thus the next brothers also tried and died . The last of surviving brothers succeeded in safely arriving at the ground. The king was so shocked by the gory event that he put a ban on the practice since. One such freak event still takes place in Serkuriya temples situated in Masari, Bhitari, Doni, Khanyasingi and Khaana villages on the occasion of Jaagara held in Bhadrapad(Mid Aug through Mid Sept) of Parvat region in Uttarkashi District but the length of the rope is so short that no risk is involved.

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They were the prime entertainers of their times; albeit they were at the margin of the ritual domain, predominantly occupied by the *Brahmins (the people of upper castes)* and the drummers. They were instant poets: would compose songs on every glaring event or burning issue. They maintained their ballads, their history of feudal lords, village chieftains and the families which were allotted to them as patrons. They were musicians par excellence. They composed thousands of tunes for their songs. Their choreography, interestingly enough, does not compare with any other dance patterns of the region, suggesting that they migrated from a place other than Garhwal.

Their drama repertory was equally rich to which additions were made on every occasion. Bhishm Kukreti[2] enumerates thirteen Swangs which he had seen in his childhood. Beda tradition is dead now and eventually their performances. The following are the titles of the '**Swangs'**, he quotes:

1. Ploughing the fields.
2. The family of thieves.
3. The Woman suffering from night-blindness.
4. A graduate returns home.
5. Three wives of Dasharath.
6. Young bride of an old man.
7. A widower's advice to his daughters-in-law.
8. Big brahmin and small brahmin.
9. Purchasing a bride.
10. A Go-between for brides.
11. The Pleasures of shitting.
12. Hunting in the forest.
13. Parodying a village headman.

Purohit in his report submitted to Sangeet Natak Akademi mentions three more plays which were frequently enacted in the public. The most popular of them was *Albeli ,*

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unique woman. She was depicted as a promiscuous woman falling in love with any one who came across her. She was often asked a question:

> Narrator: Albeli , what do you hide under your belly
>
> Albeli: A baby
>
> Narrator: Who is the father of the baby?
>
> Albeli: (Pointing to one of the gentlemen sitting in the audience) This
gentleman's
> Narrator: Who will be your next pray?
>
> Albeli: any one younger than the previous one
>
> Shiv Charan Beda of Doni village relates how once when the play was bein shown in the royal court , the woman acting as Albeli boldly attributed he r pregnancy to one of the king himself. The king took it in good humour and appreciated the boldness of the actor.

Other plays listed by Purohit are *Bandokya*, as hunter and *Jangli Mahar*, a cowherd living in forest. Bandokya enacted the moves of a hunter with a gun and humored the audience by presenting the caricature of the hunter. But the sub text was always sexuality and the gun was used as a hand prop suggesting phallus. Jangli Mahar was a scything satire on the practice of untouchability which the artists could not speak out openly. The Milkman when approached by a poor low caste for mil and buttermilk makes so many excuses not to give the milk products to the low caste. One of the excuses is hilarious. He cannot give away milk because that act may affect the growth of the horn of his buffalo.

The beda repertory also used wooden masks for impersonating the divine and human characters. The masks were openly used for presenting the play of *Baagh*, lion. A man wearing the masks of a lion would wear a long tail made up of stinging nettles. He would run through the crowd of the audience and create a stampede , every one running away from the fear of stinging nettles. The masks of gods like Shiva and Ganesha were used when the character were offered *aarti,* prayer. For a long time the masks were stored in

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Pab village of Bhilangana valley in Tehri District but are now reported to be termite eaten.

One more genre of Beda theatre has been documented and experimented upon by Purohit[3]. The genre is known as **'Radhakhandi Raas'**. The form was first spotted by late Brajendra Lal Shah who could not document it himself but advised Purohit to do the same. Sri Kaviraj, Shiv Charan, Bihari Lal, Bachan dei, and Vimla Devi of Doni village in Tehri district are the only living exponents of the genre. They say that sixteen dramas of 'Radhakhandi' form were performed once upon a time. The 'Raasas' were based on the life of Krishna, Radha, Shiva, Parvati, Ganesh, the legendaray heroes and the exceptional lovers. One of the 'Radhakhandi Raasas'--**"Sadhunaam Kshetrapal Kunwar"** was produced by Vidyadhars' SRICALA theatre group of Srinagar (Garhwal). The play was directed by Shirish Dobhal and presented in 'Bharat Rang Mahotsava-2000'.

Radhakhandi may be put under the category of a ballet. It is rendered through an elaborate choreography designed for each scene. The dance itself is made up of extricate foot-work and body gestures varying for each kind of emotion. More interesting is the music and the song. The music accompaniment is that of *Dholak*, cymbals, *Ghoongharu* (ankle bells), twin flutes and a typical *Pahari* (Hilly) *Sarangi* (no more   extant). A number of melodious tunes are applied to produce variety in the dialogues. No dialogue is in a spoken prose; all of them are songs rendered in the meters of varying length.

The narrators introduce the theme of **"Sadhunaam Kshetrapal Kunwar"** in the following lines:

> Sadhunaam was the king of Sankla Dweep
>
> Of Kedara dynasty was the stock
>
> Once in the dream appeared to him
>
> Vijatri princes, the divine beauty
>
> Counted he not the movements of the night

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He dwelt more on the visions of the princess.[4]

Until now, the narration is paralleled by the female choreography. At this point, 'Sadhunaam', the hero appears and curses the column of the house into which the dream has vanished. After this scene, an intermission takes place. Beda artists relax for smoking and tea. This way the choreography and the action continue in succession.

Minimum requirement of costumes are fulfilled. But only the upper cloak is available for Sadhunaam. The lower garments like white trousers or military jeans or pants are allowed. But the women are dressed in perfect attires which may not necessarily be the attire of Indian princess but beautiful traditional *Ghaghra* and *Cholis* (Long and wide frock and bodices) worn by hill women for rich ceremonies. The rustic characters are not expected to wear a dress which creates verisimilitude.

However, the exquisite music creates many moments of **'empathy'** which are suddenly broken by the informal halt announced by the narrator.

Lata Tiwari and Shshil Kumar[5] in their dissertation on Radhakhandi have given a detailed background of 'Radhakhandi Raas'. They have also reproduced in their dissertation a text documented by Purohit, and have given useful notations of the songs used in the drama.

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Notes and References

[1] Based on personal communication with Village: Dangchaura, Uttarakhand's Late Purushu Beda.

[2] Bhishma Kukreti, "Badyun Swang, Jananyun Swan gar Bharat ku Natyashastra" (The comic plays of Bards and women and Bharata's Natyashastra), *Hamari Chitthi* (theatre special)*,* Jan.-March, 2009, pp. 5-16.

[3] Personal Communications with Purohit.

[4] From Purohit's 'manuscript'.

[5] Lata Tiwari and Sushil Kumar, "Beda Sangeet and Radhakhandi Raas", H.N.B.Garhwal University Shrinagar (Garhwal), Dissertation of Diploma in folk music, 2009.

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A Speech Act Analysis of *Abiku* Names among the Yoruba Nigerians

Idowu Odebode and Adenike Onadipe

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Abstract

This paper attempts a speech act analysis of *Abiku* names from the socio-pragmatic perspective of the Yoruba, one of the three principal ethnic groups in Nigeria. The basis of the study is to prove that names, particularly the *Abiku* names, serve as means of communication rather than the common function of identification which they are believed to be performing. The *Abiku* names elicit certain illocutionary acts which are unique and far-fetched in other naming contexts. The paper submits that unlike other names, *Abiku* names are therapeutic, magical and 'semogenic' i.e. they are rich in meaning and have socio-pragmatic significance.

Key Words: Abiku, semogenic, Yoruba, Soyinka, still-birth

1. The *Abiku* Phenomenon

One of the Yoruba naming strategies that present the philosophical belief in death, reincarnation and life after death is *Abiku* (names). *Abikus* are special children believed to possess certain mystical powers to come to the world when they like and go back to the spirit world at will; hence, they are believed to be spirits. An *Abiku* is different from a stillbirth because the latter dies in form of miscarriage and, therefore, was not procreated into the world at all. The *Abiku*, alternatively, was born and s/he can stay for as long as s/he wishes, then dies and later revisits the family again during the next pregnancy. This circle continues for as long as the *Abiku* wants or the family devices a means of tying the child down. Soyinka (1967:28) captures this situation better when he posits that *Abiku* is "wanderer child. It is the same child who dies and returns

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again and again to plague the mother". John Otu is quoted by Akingbe (2011) as saying that an Abiku has ambivalent loyalty to both physical and mythical realms which strive to claim him simultaneously. "It is in the bid to satisfy the yearnings of these two seemingly disparate worlds that he keeps going and coming endlessly." (Akingbe 2011:182)

One of the major means of restraining the *Abiku* from going again is through naming and nicknaming. The Yoruba believe that the moment an *Abiku* is given such name(s), s/he finds it difficult to go back. These names range from human anthroponyms to names of plants and trees, names of insects and animals as well as acquatic names. These names are not just given as mere tags or labels; they perform certain illocutionary function(s) within their contexts. This is why our focus in this study is 'a speech act analysis of *Abiku* names among the Yoruba Africans' The study is predicated on the following questions:

     (i)   What names or naming typologies characterize/ constitute the *Abiku* names?
     (ii)   How are the *Abiku* names different from other anthroponyms?
     (iii)   How are the names related to nature, the terrestrial and the celestial beings?
     (iv)   What illocutionary acts are preponderant in *Abiku* names?

2. The Yoruba Nation

The Yoruba nation constitutes the six major South-western states in Nigeria. These are: Ekiti, Lagos, Ogun, Ondo, Osun and Oyo states. Some parts of Kogi and Kwara states like Yagba and Omu-Aran respectively also have their ancestry in Yoruba. Their presence is also noticeable in Edo State as well as in Port Novo, the Republic of Benin where their community is known as the Ajase. The Yoruba share common geographical boundary and culture. Their occupations range from arts and crafts to drumming, tying and dyeing. They claim Ile-Ife, in the present Osun state, Nigeria, as their ancestral home and believe that Oduduwa was their progenitor. In modern Nigeria, the Yoruba are the most educated and the most sophisticated among other tribes. This might not be unconnected with their early exposure to western culture through their participation in coastal trade, missionary activities and the Trans Sahara trade.

3. Methodology

The fact that the researchers are Yoruba gave them an advantage in gathering information for this research, as language proved no barrier at all. We are both familiar with the Yoruba culture, in particular, the Abiku phenomenon. We dwell largely on oral interview apart from other literature which served to validate the data gathered during the interviews. Out of many *Abiku* names gathered, fifteen are randomly selected for this study. This is necessary in order to give the selected names an in-depth treatment.

4. Theoretical Framework

The most attractive feature of the theory of speech acts, which was introduced into the philosophy of language by Austin, is that it gives explicit recognition to the social or interpersonal dimension of language behavior. Austin's theory of speech-acts is contained in his

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book *How to do things with words* (1962) and later formalized by his pupil, J.R. Searle (1969) in *Speech Acts*. Austin started by drawing a distinction between constative and performative utterances. Constative utterances are statements. Their function is to describe some events, process or state-of-affairs and they (or the propositions expressed) have the property of either being true or false. Performative utterances, by contrast, have no truth values. They are used to do something. For example:'I name this ship the Queen Elizabeth' – as uttered when smashing the bottle against the stern.

In saying 'I name this ship Queen Elizabeth,' the speaker is not describing what he is doing, nor stating that he is doing it, but actually performing the action of naming the ship. From that moment, the ship is named. Naming is therefore a fundamental part of the speech acts and it is our preoccupation in the present study which is designed to examine *Abiku* names in Yoruba context. Thus, to utter such sentence in the appropriate circumstances is not to describe what one is doing. It is the real action of doing it (or part of doing it). Such utterances, according to Austin, are called performatives or performative utterances.

Austin distinguished them from constatives or constative utterances which are used to state a fact or describe a state of affairs. It should be noted however, that only constative utterances can be true or false while performatives can be happy or unhappy. Therefore, performatives lack truth values but have certain acts performed through their production. Performatives can be explicit or implicit. Explicit performatives are the primary performatives because the utterances contain performative verbs. For instance, 'I pronounce you husband and wife.' On the other hand, implicit performatives contain no performative verbs. Rather, their meaning is implied. Examples of implicit performatives are:

> I'll be there at two O'clock (promise)
> Trespassers will be prosecuted (warning)

In his further development of the theory of speech acts, Austin drew a three-fold distinction among locutionary, illocutionary and perlocutionary acts. According to him, a locutionary act is an act of saying, the production of meaningful utterance. Austin (1962) views a locutionary act as:

> The utterance of certain noises, the utterance of certain words in a construction and the utterance of them with a certain "meaning" in the favourite philosophical sense of that word, i.e. with a certain sense and a certain reference. (Austin 1962:94)

Conversely, an illocutionary act is an act performed in saying something i.e. making a statement or promise, issuing a command or request and asking a question. Finally, a perlocutionary act is an act performed by means of saying something, i.e., getting someone to believe that something is so, persuading someone to do something, moving someone to anger, consoling someone in distress. Austin's distinction between illocutionary and perlocutionary acts is crucial and it is one that has frequently been missed or blurred in theoretical semantics.

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Austin further suggests a taxonomy of speech acts according to their illocutionary force. These are: verdictives (giving of a verdict, appraisal or a finding), excersitives (exercising powers, ordering, advising, warning), commissives (promising, undertaking), behavitives (social behaviours like apologizing, congratulating, cursing, condoling, challenging) and expositives (our clear metalinguistic use of language like 'I reply, I postulate, I argue, I illustrate'). It is an important part of Austin's purpose to emphasize that statements or constative utterances should also be brought within the scope of logical and philosophical investigation. Therefore, Austin's speech acts theory emphasizes the importance of relating the functions of language to the social context in which language is used.

Austin's pupil, Searle (1969, 1979a), popularizes the concept of speech acts. Although he agrees with Austin's illocutionary and perlocutionary acts classificatory paradigms, he proceeds to propose the 'utterance act' and 'propositional act' which are acts of uttering words and in tune with Austin's phatic and rhetic acts respectively. Searle further proposes his own taxonomy of illocutionary acts as representative, commissive, directive, declarative and expressive acts. (See Searle, 1969:33-35). However, Searle draws a distinction between the speaker's (utterance) meaning and sentence meaning. He believes that figurative terms or tropes (irony, metaphor, hints, euphemisms) are indirect speech acts. But the direct illocution of an utterance is the illocution most directly indicated by the literal meaning of what is uttered. In essence, when the three grammatical forms (declarative, interrogative, imperative) and pragmatic function coincide, the effect is called a direct speech act. For example:

     (a)   I like reading. (Declarative form functioning as an assertion)
     (b)   What is your name? (Interrogative form functioning as a question)
     (c)   Get out of here. (Imperative form functioning as an order.)

In the examples above, there is a direct relationship between their structures and their functions, hence, they are categorized as direct speech acts. So, in the case of indirect speech acts, the utterance meaning includes the sentence meaning but extend beyond it. Searle (1979a:122) explicates with the following example:

     (1)   Student X: Let's go to the movies tonight.
     (2)   Student Y: I have to study for an exam.

From the example, 'Let's' in (1) indicates a speech act of proposal. Student Y's response is a statement which in this context functions as the speech act rejection of the proposal. Searle calls the rejection of the proposal the primary illocutionary act performed by Y and says that Y performs it by means of the secondary illocutionary act i.e. the statement.

5. Literature Review

Oyeleye (1985) does a critical work on the significance of names, through his examination of the language employed in Achebe's early novels. He examines how Achebe uses names as tools for identification. Names of things like formalin, damask, velvet, oiled ball-bearings, tarmac, aeroplane and metal (Oyeleye 1985:117) reveal an urban setting. On the other hand features like snake, palm-tree, fruit, leaf, yam and elephant tusks are identified with a rural location. Oyeleye

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further expresses the idea related to the current study by postulating that "In the traditional Africa society, a man's individuality is often summed up in the proper or personal name he bears" (Oyeleye 1985:137). He equally accentuates that such person's name is essentially inseparable from him. Inferring from one of Achebe's characters' belief in the connection between soul and name, Oyeleye says that the essence (soul) of a man reside in his name. Hence, names in many African cultures, according to him are customarily carefully constructed, to manifest specific meanings, which in a way are supposed to portray the bearers' personalities and their anticipated societal roles.

Kelleher (2004) reflects on the names given to places (public landmarks) and how such names are viewed by members of the society involved. It is certainly not all these names that were positively reacted to. This can be said to be the rationale behind Kelleher's consideration of a public naming controversy in Phoenix, Arizona. His purpose is therefore to show how people considered a name like *Squaw Peak* in central Phoenix as derogatory; thus called for a change. Although, Kelleher is historical in the presentation of his ideas, the work relates to this study because, it examines the communicative effectiveness of a name.

Olaosun (2005) employs a lexico-semantic approach to judge the meaning of words in Wole Soyinka's *Kongi's Harvest*. His contribution shows how Soyinka uses lexis and names intentionally, to project the meanings, motives, themes and key concepts in the text. This present study also projects the meaning embedded in and the motives behind *Abiku* names. Olaosun examines meanings of words and names at the surface level (lexico-semantic), while this study considers meanings of names at the deep-structural level (pragmatics).

Evans (2007) reveals through his idea of "tsunami curve" that the sudden increase in the in the use of an already existent name is most likely to result from the influence of a particular popular culture or cultural event. He cannot but be commended for his effort made to represent his idea graphologically to guarantee a better understanding. He further explains that the popularity and general acceptability of a name does not just rise to its peak in a day; it starts gradually. Then within three years, it reaches the summit and drops thereafter. A study of how names are responded to in the United States of America makes him to surmise that some names are commonly borne because they are identifiable with trendy artists. An example given is the name *Aaliyah*, which has enjoyed popularity because of the artist's album "One in a Million". Also due to the fact that the name Heath appeared in 'The Big Valley', an American television program in 1966, American boys found it fashionable. In the case of this study however, it has not been heard that anyone has at a point or the other found anything admirable in being named after an *Abiku*.

Tsaaior (2009) examines the significance of names and the factors responsible for the choice of names in form of oral narratives among the Tiv Nigerians. The work relates to our current study because it deals with naming pattern in the Tiv tribe in Nigeria as opposed to the Yoruba praised in our work. In a related study on naming among the Yoruba especially during the period of wars, Odebode (2010) discovered that war-related names in Yoruba socio-cultural millieu serve as means of validating and perpetuating traceable historical facts.

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6. Data Analysis

This section engages in a practical demonstration of the speech act theory being tested on our data. Fifteen Abiku names, which are selected, are analysed below:

Kilanko?

It can be translated as 'What are we celebrating?' It is believed in Africa that the return of *Abiku* does not give any hope to his parents. Therefore, they see no reason for which he should be celebrated, since his arrival has brought with it another round of suspense. "ko" is an abbreviated form of 'ikomo' which means christening.

In Yoruba land, a female child is often christened on the seventh day, while a male child is christened on the ninth day. This is because it is believed that a male child has nine strong bones, while a female child has only seven weak bones. In the case of a set of twins, *ikomo* is done on the eighth day because, it is said that they share between themselves the number of bones in a male and a female child. *Ikomo* requires a lot of feasting. Some key ingredients of the traditional ceremony are clean water (*omi*), bitter kolanuts (*orogbo*), honey (*oyin*), sugar cane (*1reke*), salt (*iyo*), dried fish (*eja kika*), alligator pepper (*atare*). Here's an example of the prayers made using the mentioned items: *Omi ko ni ota. Iwo omo yi. O ni n iota o! araye o ni se ota re.*

Water does not have enemies. This child shall not have enemies. People of this world will not seek your down fall.

In *Abiku*'s case, it is obvious that the reverse is the case, as he is the one seeking the downfall of the people of this world (especially his parents). Hence, *Abiku* is denied a befitting naming ceremony, in an attempt to hurt his feelings and make him stay alive.

The locution is *Kilanko?*(what are we celebrating?) The illocution is questioning. It is a direct speech act because, it is an instance of 'interrogative used in questioning'. What can be inferred from it is that something that is worth celebrating must have happened. The presupposition is that a child is born and there is meant to be celebration. Searle believes that this kind of name is expressive in nature because, it is an expression of disgust. The name is suitable for both male and female *Abiku* children.

Igbekoyi or Igbokoyi

Igbe (or *Igbo*) in this context of the Yoruba culture translates to bush or forest. The meaning of the name therefore is "Bush rejects this." The Yoruba believe that *Abiku* children are spirits that stay in forests (Clark 1967:71) hence; they are often buried in forests after death. It is a common practice in Yoruba land that people with any abominable challenge (like leprosy, hunch back, *Abiku*) are buried in forests, after death. The survival of *Abiku* is therefore believed to have resulted from the rejection of *Abiku*'s body by the forest.

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The illocution of *Igbekoyi* is 'informing'. It is a direct speech act because it is a case of 'declarative, used to affirm'. What it presupposes is that the forest has been receiving *Abikus*' bodies, but rejects this one. What can be inferred from it is that something serious must have happened to make the forest reject this one, of all *Abiku* children. It is possible that *Abiku*'s companions have shown a lack of interest in him or her. There is no reason for which *Abiku* should die, not to talk of the bush receiving his or her corpse. It is an assertive speech act in Searle's point of view because it states a fact. It is befitting for both male and female *Abiku* children.

Ewure

Ewure means 'a goat'. At his rebirth, *Abiku*'s parents decide to give him a derogatory name, as a way of saying that the child's worth is nothing more than that of a goat. It is believed that if the child is addressed that way, his or her feelings would be hurt. And he may decide against going back to the spirit world. Also, it is assumed that this kind of name will make the child to become irritating to his or her spirit companions; they will not want to associate with him and this will make him stay alive. Other closely related names are *Eku* and *Aja*. *Eku* denotes a rat. It is an animal that is believed to be the ugliest and most irritating of all animals, while *Aja* simply means a dog. A dog is an animal that is always shut out in Yorubaland. So, Abiku is expected to be shut out by his companions, hence the name *aja*.

It is noteworthy also that Africans in general, believe that the name given to a child at birth has a lot of effect on his or her future. They are therefore careful in their choice of names. But in this case, *Abiku*'s parents are less concerned about whether any of such names, will affect the child negatively. In most cases, the pronouncement of such names as these, is considered as an instance of 'naming as a tool for vengeance'. It is a means through which the parents of *Abiku* avenge the pains inflicted on them by him or her through their naming power. The child is sure to live with the shame in the nearest future.

The illocution of the name (utterance) *ewure* is "condemning". It is an indirect speech act because metaphor has been employed; the child, though not a goat, has been named so. It is therefore a special case of 'declarative used to challenge'. The presupposition is that there is an animal that is called, *ewure*. The inference is that the child must have the behavior or qualities of this animal. Searle takes these names to be instances of expressive speech act, signaled through a declarative statement, 'You are a goat'. The name can be borne by both male and female *Abiku* children.

Durojaye

Durojaye, as a locution, denotes 'Wait to enjoy life (or the world)'. *Abiku* is told to stay and enjoy the good that this world can offer. The illocution is 'imploring'. It is a direct speech act because it is an instance of 'imperative used to command'. Its presupposition is that the child has not been waiting before. Its inference is that there is something that is enjoyable in the world, which the child has been missing. The name has a directive speech act, according to Searle's

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classification because, the child is being commanded. The name is more suitable for an *Abiku* male or female child.

Ayedun

Ayedun is closely linked to the previous name *(Durojaye)*, but its transliteration is 'The world is sweet'. As against his perception of the world as evil, *Abiku* is told that the world is interesting. It is a way of trying to persuade him to consider living. The illocutionary act of *Ayedun* is "informing". It is a direct speech act because it is an instance of "declarative used to affirm". Its presupposition is that there is a world that is interesting. Its inference is that he has been 'dying' because he feared that the world will not be interesting. As a speech act, this name is commissive in nature because *Abiku* is being indirectly committed to living. The name is 'sandwiched' between promise and persuasion. It is suitable for both male and female *Abiku* children.

Kokumo

The meaning of *Kokumo* is that the *Abiku* child does not die again. It is a means that Africans employ to give themselves hope. If *Abiku* hears that he may be appeased. Also, it is believed that such a declaration is capable of rendering every force of death waging war against *Abiku*, powerless.

The locution is *Kokumo*. The illocution is declaring. It is a direct speech act because, it is a case of *declarative* used affirm. It presupposes the fact that the child has been dying previously. What can be inferred from it is that there must be a reason for which the child has now refused to die. In Searle's point of view, this name is assertive in nature; it is used to state a fact, which may turn out to be true or false, depending on *Abiku*'s response to it. His parents are only declaring by assumption. Thus, they give themselves some hope. It is suitable for both male and female *Abiku* children.

Malomo

Malomo means 'Do not go again'. The *Abiku* child is told not to go back to the spirit world again. The locution is *Malomo*. The illocution is 'imploring'. The speech act is a direct one because it is an instance of "imperative used to command". It is note-worthy that the motive behind the imperative name is appeal-defined. The presupposition is that the child has been 'going' before. Its inference is that there must be a place to which the child 'goes'. This is a directive speech act because it is used to give an order to the child. It is suitable for male and female *Abiku* children.

Kuye

This name denotes death is done away with. Death is often presented in the Yoruba culture as something that hovers round people's heads. But here, it is said that death is dodged. The illocution therefore is "declaring". The speech act is direct because, it is a case of "declarative used to affirm". The presupposition is that death has stayed over the bearer in time past, but is

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avoided now. Its inference is that the child must be living now. It is an assertive speech act, from Searle's point of view because, death may come for *Abiku* with time. Hence a statement whose truth value is not known has been made. It is suitable for an *Abiku* male or female child.

Remilekun

Remilekun is a contraction of *Oluwaremilekun* which means God has put an end to my tears. The birth of another child is believed to be God's way of compensating *Abiku*'s parents for the loss suffered. The illocutionary act is thus announcing. The speech act is direct because it is an instance of 'declarative used to affirm'. The presupposition is that the speaker has been weeping before now. The inference is that the child must have been responsible in one way or the other, for the speaker's tears. It is also assertive in nature because, the speaker is stating a fact. It is commonly borne by *Abiku* female children.

Furthermore, the root of the name "olu" (the lord) is significant to this study. *Olu* or *Oluwa* presupposes that the namers and the bearer are Christians because it is used for the lord Jesus Christ among the Yoruba Christians. But we also have the traditional form of the name such as *Ogunremilekun* (the god of iron consoles me) and *Sangoremilekun* (the thunder god consoles me). This variety reveals the polytheistic nature of religion among the Yoruba.

Abiyelomo

Abiyelomo means that a child is born to live. The *Abiku* child is informed by the speaker that he or she is expected to live as other children do. *Abiku* is assumed to be convinced that the birth process is only gone through for the fun of it. He is therefore enlightened (through this name) that the essence of procreation is for the child to live. The illocution of this name is "informing". It is an indirect speech act because, it is an instance of "declarative used to command". The child is politely commanded to stay alive. He or she is being told stylishly to emulate other children that live.

Its presupposition is that there is an expectation of survival that is attached to the birth of a child. Its inference is that the child must have been ignorant of the fact that a child should live. It is an assertive speech act, used to commit the child to living. It is suitable for both *Abiku* female and male children.

Ajitoni

This name denotes 's/he wakes up today'. In this context, the *Abiku's* parents are not sure if the child will "wake up" or survive tomorrow. The locution is *Ajitoni*. The illocution, therefore, is both asserting and hypothesizing. It is a direct speech act since it is a case of declarative used to affirm. The presupposition is that the child may not wake up the next day.

Ayelaagbe

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Ayelaagbe as a locution denotes the world is a place meant to be stayed in. The illocutionary act of this name is advising because the *Abiku* is being counseled by his namers to prefer the (human) world to the great beyond (the abode of the dead and spirits). It is an indirect speech act because it is an instance of declarative used to command. The presupposition is that the addressee must have only been visiting.

Anwoo

This *Abiku* name denotes "we are watching him/her". The Abiku parents are conveying their disposition and action to this child by watching whether he will survive or not. The illocutionary act of the name is, therefore, hypothesizing. It is a direct speech act because it is a case of declarative used to affirm. The presupposition is that he or she may not live.

Durosinmi

This name stems from a Yoruba saying *omo ko layole, eni omo sin l'o bi'mo* (a child does not worth rejoicing at, it is only an aged person who is survived and buried by his child that can be said to have had a child). From the foregoing, the *Abiku*'s parent thus decided to be pleading with his child to 'wait to bury me' as the name suggests; hence the illocutionary act, pleading. *Durosinmi* is a direct speech act because it is an occasion of an imperative used to command. The presupposition is that the speaker should die before the *Abiku* child.

Banjoko

Banjoko by denotation is 'sit down with me.' The speech act of this name is partly pleading and partly commanding. If we transcribe the full potential of the name to mean 'please, sit down with me', we may come up with the assumption that the bearer's parents are pleading. But if the meaning postulate is realized as '[You] should sit down with me', then, the illocutionary act is commanding. For the purpose of the present study, we may adopt the latter which is a direct speech act because it is an imperative used to command.

7. Statistical Distribution and Summary

From the analysis above, we may deduce that eleven illocutionary acts are deployed. These are imploring, announcing, hypothesizing, informing, declaring, condemning, asserting, pleading, advising and commanding. An attempt at frequency distribution of the acts reveals that informing has the highest number of occurrence with a frequency of three. Both imploring and declaring have two frequency distributions respectively while the remaining illocutionary acts have one frequency distribution each. This is demonstrated in Table 1 as follows:

Table 1: A table illustrating frequency and illocutionary percentages of *Abiku* names

Illocution	Frequency	Percentage
Informing	3	20
Imploring	2	13.3

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Declaring	2	13.3
Announcing	1	6.7
Hypothesizing	1	6.7
Condemning	1	6.7
Questioning	1	6.7
Asserting	1	6.7
Pleading	1	6.7
Advising	1	6.7
Commanding	1	6.7

The frequency breakdown   is consequently followed by a percentage analysis which indicates (as expected) that informing has 30%, imploring and declaring have 13.3% each while others have 6.7% each. These are statistically transformed to a multiple bar chart (see Fig. 1) and a pie chart (Fig. 2) as follows.
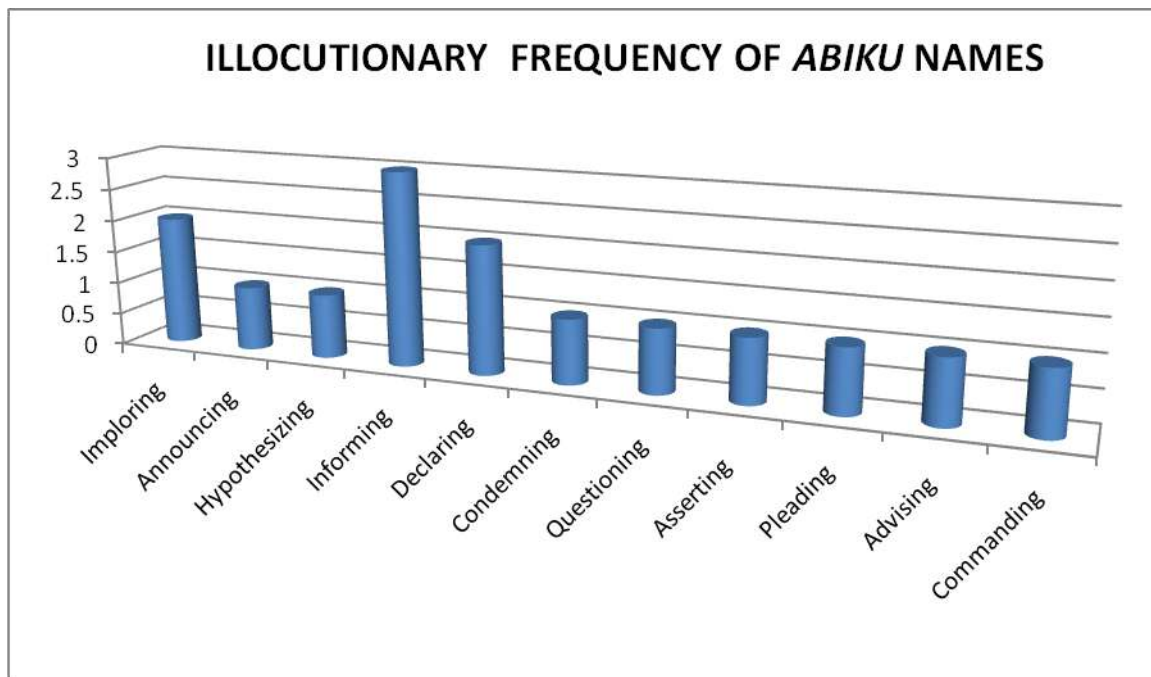
Fig. 1: A multiple bar chart showing the frequency distributions of the *Abiku* names studied

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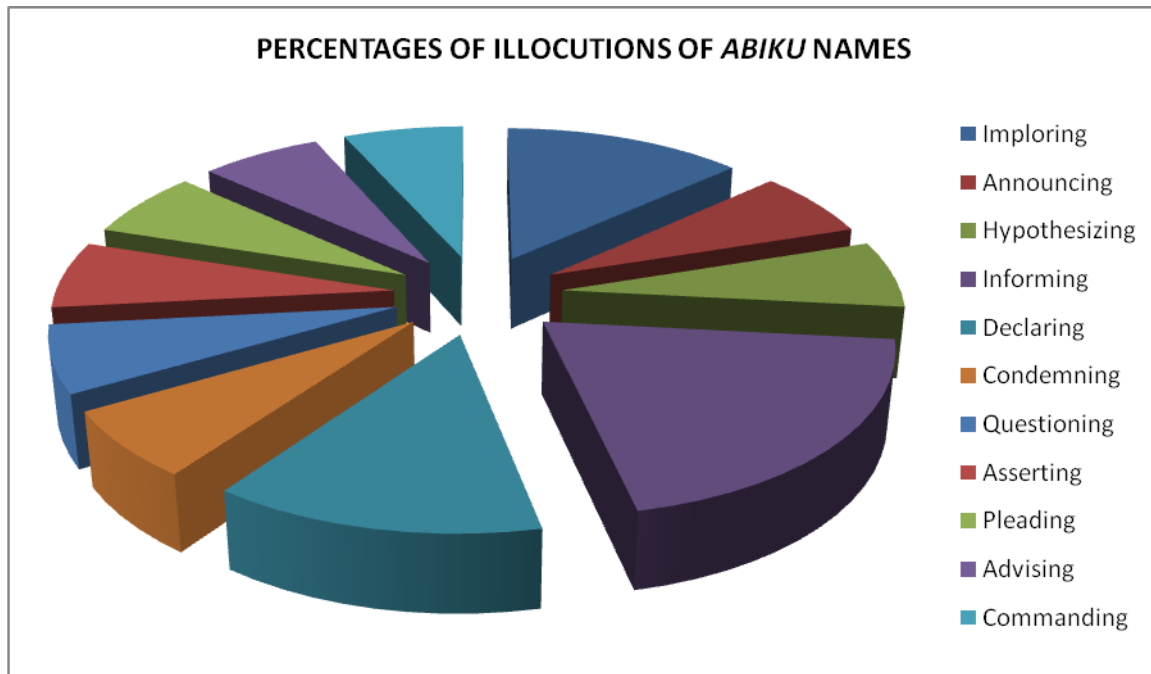
Fig. 2: A pie chart indicating percentages of illocutions of the *Abiku* names studied

8. Conclusion

From the foregoing, we may establish that names mean a lot in Africa; particularly, there is magic in *Abiku* names. The names are a potential source of historical, social and spiritual documentation. They are therapeutic in caging the *Abiku* child who is interested in 'coming and going these several seasons' (Clark, 1967:61). In conclusion, the study of Abiku names in Yorubaland is a significant one because unlike other names, *Abiku* names are 'semogenic' i.e. they are rich in meaning and have socio-pragmatic significance.

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Theories and Practices of Hurkiya Theatre in Uttarakhand, India

Hemant Kumar Shukla, Ph.D. and D.R. Purohit, Ph.D.
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ABSTRACT

The present paper is an effort to analyze Uttarakhand's HURKIYA THEATRE in the light of traditional concepts, theories and practices, vis a vis the culture of hill state in which this

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theatrical form flourished. This theatre form contains 'Hurkiya Bol', Bhadauli or Talwaar performances. Hurkiya Bol is a ritual ballad singing done at the time of collective planting and weeding of paddy fields. A 'Hurkiya' plays the 'Hurka'(hour glass drum) and sings devotional and heroic songs in praise of local gods and chieftains, and seeks blessings for a good harvest, while the women working in the fields join in the singing. One of the most famous ballads sung in 'Hurkiya Bol' is 'Syunraji Bora'. Hurkiya Bol is a pure narrative theatre in which the singer informs the audience of story he is going to sing. Then, he sings and narrates the parts of the story. He mimes different characters through gestures and movements. Thus, he plays several roles while narrating the story.

KEY WORDS: *Ropai, Hurka, Hurkiya, Chakuhuli, Makhuli, mandua. Dalits, Damaru, Baira, and Bhagnolas.*

1. Hurkiya Bol: Hurkiya Bol is a singing entertainment while **'Ropai'** (transplantation) is in progress. Transplantation anywhere is always a hard, exacting, and monotonous task, and full of hazards, like snake biting, influenza etc . *The Social Economy of the Himalayas*[1] has a chapter on 'Hurkiya Bol' which describes how 'Hurkiya Bol' plays a very vital role in motivating and entertaining the villagers, workers, and farmers at the time of transplantation which is very hard task. He describes by citing some ballads which **Hurkiya** (The singer) performs. To relieve the fatigue and monotony, a sort of variety and singing entertainment runs parallel to the community work of transplantation. This entertainment is locally known as the **'Hurkiya Bol'.**

The **'Hurkiya Bol'** is associated with agriculture, mainly with the collective planting and weeding of paddy fields. The **'Hurkiya Bol'** literally means the labor done by a **'Hurkiya'**. 'Hurkiya' is a sub-caste of the *Dalits* (depressed class) whose profession it is to play on a sort of drum **'Hurka'**, which resembles the 'Damaru' or drum of Mahadeva . It is also not necessary that the man playing on the 'Hurka', should always be a member of this sub-caste. Whosoever plays on the 'Hurka' while the transplanting is in progress is a 'Hurkiya', no matter whether he is a 'Hurkiya Proper' or not. Even Brahmin or a Rajput (people belonging to upper-castes) may

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perform this task. The two essential conditions are--first that the 'Hurkiya' must be a man--woman being debarred from the office-- and second that he must be a good singer and must be able to remember a great many ballads and songs.

Early in the morning, immediately after the work has begun, the 'Hurkiya' is seen playing on his 'Hurka' and singing the Morning Prayer. He faces the women-folk engaged in the work of transplantation, and moves gradually forward as the line of workers recedes, playing and singing continuously. When he has sung one line of the prayer, it is repeated in a chorus by the women workers, and so on until the entire hymn has been recited. It is exciting to hear the women singing as they dibble the seedlings into the mud. The most common form of hymn may be rendered into English as follows:

'O Gods, the Pearl like rice of these fields will be offered to you as a cooked offering. O, harvest God of this village, be favorable throughout, and grant a shady day without rain for the setting of the plants. Give the trans -planters and the leveler this shade in equal measure. Let the ploughman and the bullocks be endowed with equal speed. Give quickness to the hands, and let the seedlings suffice for all the fields, O, five-named God.'

The Morning Prayer is followed by the invitation to the Gods. The invitation song describes the scene of the operation. It relates how twenty-two pairs of bullocks are engaged in ploughing, six score of women in transplanting, and ten score of men in pudding. It prays to the presiding gods to ensure a magnificent crop by being present throughout the operations. 'May the stalks of the crop become costly as silver and the husked rice white as pearl and precious as gold', sings Hurkiya. If such results are to be granted, the cultivator promises to bring an offering of the golden grains to the royal court of the great mountain god, Mahadeva (Shiva).

But for the rest of the Hurkiya's time is given to singing such songs as have some historical bearing, or are of local interest, or relate an epic story from *The Ramayan* or *The*

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Mahabharat. Certain love-songs are popularly known as 'Chakuhuli', and 'Makhuli', 'Baira', and 'Bhagnolas'. These are species of popular folk-songs. The historical songs deal with local history. Some describe the unjust character and tyranny of the Katyuri kings, and some the valour of other princes, like 'Ratnichand' and 'Bikramchand'. 'Hurkiya' also prays for pardon pleading that he cannot remember all the ballads because this means remembering hundreds of verses, word for word and line for line.

The entertainment comes to a close in the evening with the recital of a benediction song. This prays for a long life and a merry one, for all (including their descendants) who share in the work, from the owner of the field down to the oxen. It certainly has a soothing effect on the hearer. 'Hurkiya Bol' accompanies the chorus of weeding rice and *mandua (finger millet)* also. In weeding, however, the 'Hurkiya' walks backwards while the women move forward.

While The 'Hurkiya' entertains the workers, he also acts as a taskmaster and overseer. He admonishes the women in verse for the slower hands, and holds them up to the ridicule of their fellow-workers.

On the day of 'Ropai' (transplantation), the owner of the fields or the head of the family observes a fast, worships the gods and remains pious throughout the day.

The most famous of the ballads sung in 'Hurkiya Bol' is '**Syunraji Bora'** which has been recorded by Dev Singh Pokharia.[2] Two chivalrous brothers-'Syunraji Bora' and 'Bhuranji Bora', best known for their miraculous and daring feats in the court of king Bharati Chand, were the inhabitants of the village 'Borkot'. They belonged to a very extensive lineage. 'Jhup Singh Bora', 'Jhupuli Borani' and 'Ganga Borani' were respectively their father, mother and sister-in-law. They would often carry, in the company of their father, the cattle to the forest in their childhood So courageous and powerful they were right from their childhood that they could pull the fighting buffaloes apart just by clutching and pulling their ears. They would often bring the cubs of lions and leopards straight from their dens. 'Haru Singh Bora' was their uncle posted as

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'Diwan' in the court of the King. He being jealous , created never ending hurdles and   problems for them. He was deeply filled with the feeling of fear and jealousy seeing the prowess and gallantry of these brothers and painfully compared them with those of his own sons. To make the future of his sons secure and free from hassles which might come from the quarter of his cousins, he began to execute various plots to kill his nephews. He succeeded in his conspiracy when he secured the permission of the king to send 'Syunraji Bora' to the dangerous region 'Tali Hati Maal' (Bhabar) to collect tax. 'Gujarhans Lool' was very powerful feaudal lord of the Maal region at that time. To ask for the taxes from him was like asking for one's own death. 'Syunraji Bora' had no option except going there. He went, waged a violent war against 'Gujarhans Lool', vanquished him and returned back to Kumun-Champawat. This very popular 'Syunraji ballad' is extensively narrated in different performances of 'Hurkiya Bol'.

'Hurkiya Bol' is a pure narrative theatre in which the singer informs the audience about the story he is going to sing. Then, he sings and narrates the parts of the story.[3] He mimes different characters through gestures and movements. Thus, he plays several roles while narrating the story. He would often address the audience, "Look! How does 'Syunraji Bor' reach the court of Bharti Chand!" Then he sings, "Six feet was his chest and nine feet his back. His eyes were shining and burning with fire. Mad with wrath was he." Then again the singer addresses the audience, speaks prose dialogues with great rapidity. The prose dialogues are once again followed by poetry.

Different elements pertaining to gesture, narration, music, acting are well reflected when 'Hurkiya' recites and narrates the songs maintaining a good balance of plain and heightened speech, enacting various characters with showing off appropriate gestures and mimes. In between, Hurkiya's interactions with the workers and farmers also break any illusion of reality and empathy.

Very little has so far been written on the genre. There are only some scattered collections of 'Hurkiya Bol' ballads. The most comprehensive of them is the book written by

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Madan Chandra Bhatt[4]. Girish Tiwari and Shekhar Pathak[5] have also incorporated some ballads of 'Hurkiya Bol' in their collaborative book. There are, of course, brief excerpts of 'Hurkiya Bol' published by Trilochan Pandey, B.C. Joshi and Sher Singh Pangati.

Late Giriraj, the Famous Hurkiya of Rudraprayag District,Uttarakhand, India

2. Bhadauli: The term Bhadauli stands for "the awali of the bhadas". That is the series of stories on the chivalrous kninghts. "Talwaar" is another term used for the tradition in certain regions , because the heroes lived for fought with their swords. Bhadauli singing was a courtly tradition . The courts of the local princes and their chieftains had the ballad singers of their own. Thus each feudal lord and each community had a ballad singer of their own called Hurkiya. The Hurkiya would sing and dance the history of his patrons on important occasions and was in turn sustained economically and socially by his patrons. When E.S. Okley and Taraduttt Gairola published The Himalayan Folklore there were thousands of practicing Hurkiyas in Garhwal and Kumaun princely states. D.R.Purohit, recalls that Purohit community had their own Hurkyas Bhoongu and Ujalu who lived in Lodla village of Rudrapryag District. The Hurkiyas sang and enacted the heroic ballads of the local personages.

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They taught history to the local populace and to their patrons. However the ways of enacting history was theatrical and drew a large number of audience. The Hurkiya was assisted by a couple of Assistant Hurkiyas and an equal number of female singers and dancers. Sometimes with the ongoing narration roles were also distributed among the Hurkiyas. The femalesd would sing the choric part of the song and render some portions of the story through their delicate dances . Lte Jhusia Damain of Pithoragarh District continued rendering his performance even in his nineties at many public stages till 2006. He was documented by late Girish Tiwari"Girda" and Prof. Girija Pandey of Kumaun University. Another famous Hurkiya . Giriraaj survived upto 2009 and rendered hundreds of performances of Paanch Bhai Kathait, Kaalu Bhandari, Rikhola Lodi,Sangram Singh Karki, Hansa Kunwar , Laksmi Chand Panwaar , Madho Singh Bhandari and Jagdeo Panwar. One of his ballads, Paanch Bhai Kathait was adapted with great success for stage by D.R. Purohit .

A Scene From Hurkiya Theatre (*Paanch Bhai Kaithait)*

The mono performance of the Hurkiyas deserves special attention. The narrative is interspersed with dialogues, songs and dances. In the rare emotional scenes, the choreography is designed to suit to the mood of the event. Such scenes were joined by all the performers present at the arena.Late Jhusia Damain attached bells to his music instrument Hurka and in such scenes the

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jingling of the bells created special ambiance for the play. The language of the narrative is highly ornamental and figurative. Use of folk motifs, proverbs and idioms makes the language commucative and evocative. Such a poetic language transports the audience to the past where the events took place.

At the moment only Muli Dass of Chaka village in Rudraprayag District knows the genre of ballad singing. Kaviraaj, a ballad singer of Beda tradition also does narrative singing of ballads but does not enact the scenes. Late Bulli Dass of Deora , and Late Daulat Ram of Maidrath, villages in tons valley were great repositories of ballads.

Notes and References

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[2]Dev Singh Pokharia, *Kumaoni Lokgeet aur Lokgaghen* (Bareilly, Prakash Book Depot, 1996), p.9.

[3]Based on personal communications with Bhuvan Chandra Lohani of Dwarahat.

[4]Madan Chandra Bhatt, *Kumaon ki Jaagar Kathayen* (Haldwani, Shri Sain Printers Mukhani, 2002).

[5]Girish Tiwari and Shekhar Pathak, *Hamari Kavita ke Aankhar* (Almora: Shri Almora Book Depot, 1951).

6. E.S. Okley and Tara Dutt Gairola, *The Himalayan Folklores,*

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A Study of the Difficulties and Possible Remedies of the Writing Skill among the Students of Preparatory Year, Najran University: TEFL in the Context

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and
Irshad Ahmad Khan, M.A. (Linguistics)

ABSTRACT

Writing has always been a matter of concern for Arab students. There are several studies conducted by Arab and other scholars in the said field. Works done by scholars which focus on how writing skill can be developed; they suggested some of the models which are of high intensity and very few of them provide the root cause of the problem. The feeling and observation that have been set through years of teaching experience that students in this region are lacking of English writing opportunities i.e. students do not get adequate writing opportunities to write during their secondary classes. The assumption that this gap may be filled by giving them more practical exposure in writing so that the learners will be able to prove themselves as future proficient writers. This study aims to check/assess the present status in writing through different assessment tests and evaluations, then, enhance/develop the respective skill through different drills and teaching hours according to their need after first assessment phase.

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1. INTRODUCTION

Language acquisition is always skill-oriented. It is not a natural gift like other biological functions, such as the five sense perceptions. When a child is born it does not have to be trained in the function of sensory perceptions. Though the child is born with human articulatory mechanism and can make noises, it cannot make the articulatory mechanism which trains the child to acquire any meaningful acquisition of the language skills. All experts of language have accepted four skills for the purposes of communication --- i.e. listening, speaking, reading and writing. Language, in fact, is a system of signals, which operates, for communication and interaction in a particular speech community. It may be in the form of speech, and written communication, which can be called organized meaningful noises or sounds and written messages accepted as a code for interaction in a particular group of people. The important thing is that the set of signals or code whether written or oral should be recognized both by the sender and the recipient as the code signals. What is sent or received is the content. The mode of the signal may be different in different communities. The difference lies in the distinctive features of each language, or even gestural signals used by a particular community. Our purpose here is not to discuss any theory of language learning, but only to emphasize that the signals of communication are to be learnt, practised and mastered before it can be called an effective tool of Written Communication.

The four skills relate to two different domains of theoretical thinking. Listening and speaking belong to the field of oral communication and is studied under the phonology of a particular language. Reading and writing depend upon the orthographic or visual rendering of the speech act. Here we are trying to discuss the latter one. Language has been described as primarily speech and writing as only a secondary and quite often unsatisfactory representation of speech act in visual forms which are conventionally known as orthographies. Bloomfield has rightly remarked that:

"Writing is not language but merely a way of recording language by means of visible marks."[1]

In fact, until the time of printing all languages were spoken. Leech and Short (1981) have opined that:

"The pragmatic analysis of language can be broadly understood to be the investigation into that aspect of meaning which is derived not from the formal preparation of words and constructions but from the way in which utterances are uttered."[2]

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[1] Leonard Bloomfield, *Language* (Motilal Banarsidas, Delhi, 1963), p.21.
[2] G.N. Leech & M.H. Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (Longman, Inc., New York, 1981), p.290.
See J.N. Austin, *How to Do Things With Words*, Oxford (Claredon Press, 1962), J.R. Searle, *Speech Act* (Cambridge Univ. Press, 1969) and "What is a Speech Act", in Giglioli, ed., *Language and Social Context* (Harmondsworth, Penguin 1975) for a discussion of the relation of utterance with meaning and context.

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Before we embark upon a discussion of the main issue of our investigation an overview of the introduction, proliferation and diversification of English in Arab will be considerably helpful. We know that we need language for purposeful functions, like social interaction, communication of message at different levels with different classes of recipients. The simple diagrammatic representation of this idea can be: encoder → message/Code)→ decoder. The first and the third components in the above diagram have to have mastered the code or signal system to be able to communicate or receive a message.

In the recent past, studies of foreign language acquisition have tended to focus on EFL learner's especially Arabic speaking learners of English. These researchers allow for prediction of the difficulties involved in acquiring a foreign language. In this way, teachers can be made aware of the difficult areas to be encountered by their students and devote special care and emphasis on them. One of the major and very problematic areas for the target learners is writing skills. The present study focuses on this particular area.

It is an immense delight for teachers of English as a foreign language to have a student who speaks and writes correct English. This has been the reverie of all EFL teachers, but especially those who teach Arabic speaking students of English who begin their foreign language studies after the age of eleven, as they are well aware of the difficulties these students encounter in learning English. The present study was conducted to investigate the writing problems of Arab students at the Department of English Language Skills, Preparatory Year, College of Arts and Sciences, Najran University, Najran, Kingdom of Saudi Arabia. The study designates the most important and very crucial problem faced by students in using English for written communication. This attempt specified the main sources of writing problems. It is proposed that these sources can be classified into five main categories:

(i)   Problems at the level of structure,
(ii)   Problems at the level of paragraph
(iii)   Spelling problems,
(iv)   Capitalization,
(v)   Punctuation

2. LITERATURE REVIEW

English has without doubt achieved some kind of global status as many countries adopt the language they consider to be synonymous with economic success and a cosmopolitan culture. However, factors such as the increasing numbers of speakers of other languages, including English-speaking countries, an increase in bi-lingualism and growing anti-American sentiment in some parts of the world, all indicate that English may not occupy an entirely stable position in the world. This essay explores some of the reasons why English has become so widespread and then argues that global domination of English, despite its current position as a medium of international communication, is unlikely to take place.

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Ibrahim A. (2011) rightly states that "According to Dictionary of Language Teaching and Applied Linguistics (Richard, 1992), a student makes mistakes and errors when writing. Mistakes are due to lack of attention, fatigue or carelessness. They can be self-corrected when attention is called. Errors are the use of linguistic items in a way that a learner of the language regards them as showing faulty or incomplete learning. They occur because the leaner does not know what is correct, and thus errors cannot be self-corrected. Richard (1985:95) described errors as follows:" the use of a linguistic item in a way which a fluent or native speaker of the language regards as showing faulty or incomplete action."Gass and Selinker (2001) claimed that errors are systematic. They occur repeatedly and are not recognized by the learner. Hence, only the teacher or researcher could locate them, the learner wouldn't.[3]

Arab learners of English encounter problems in both speaking and writing. This fact has been clearly stated by many researchers, e.g. Abdul Haq (1982), Harrison, Prator and Tucker (1975), Abbad (1988) and Wahba (1998).The students in Jordan, for example, learn English in their native country, where the native language is Arabic. The only way to learn English in Jordan is through formal instruction, i.e. inside the classroom where the language teachers at school are native speakers of Arabic. There is little opportunity to learn English through natural interaction in the target language. This is only possible when students encounter native speakers of English who come to the country as tourists, and this rarely happens.

3. METHODOLOGY

The research confirms that weakness in the writing skills in the foreign language is due to some extent to an original weakness in the mastery of Arabic writing skills. To achieve this objective, the study also aims to propose a questionnaire for evaluating writing problems, and to examine the significance of differences in the four levels. The corpus has been analyzed, classified, and discussed. Credible descriptions for the areas of difficulty are provided, conclusions are drawn, and implications are accordingly suggested.

3.1 Informants/Participants

10 students (Boys) in one intact of analogous class of Preparatory Year English Programme, Department of English Language Skills, Najran University, were randomly selected as informants/participants for practical classes of the present research. All the informants were from the same prior educational background and same culture.

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[3] Richards, J.C et al: "*Dictionary of Applied Linguistics*". Longman Group Limited, Essex, 1985.
Gass, S. and Selinker, L : "*Second Language Acquisition: An Introductory Course*" Mahwah, NJ: LEA, chapter 3.2, 2001, in Ibrahim, A, Ahdullah, H.O. & Mahmoud, T, An Analysis of Written Grammatical Errors of Arab Learners of English as a Foreign Language at Alzaytoonah Private University of Jordan, *European Journal of Social Sciences – Volume 20,* Number 4 (2011), p.545.

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One of the research associates held writing classes with the informants in the same times according to their schedule. Students were not informed about the research work keeping the non-seriousness in mind. They were told that these were special classes for their improvement, where new techniques of teaching were used. The emphasis of teaching was not on generating and assessing ideas, and discussing organisation deliberately because it might be difficult for the level two students. They were given lower levels of writing.

Data were collected from 10 informants (chosen randomly) who wrote about the topics given to them for the survey of the present research. Scripts were assessed and analysed thoroughly in the five weak areas i.e. (i) problems at the level of structure (ii) problems at the level of paragraph (iii) Writing out of context (iv) Capitalization / spelling problems and (v) Language use respectively. The study corroborates that the writing of the Arab students is weak because of the interference of mother tongue. Thus the common assumption in ELT, that all learners are fully competent in their first language skills, is display, as is much of the criticism of ELT programmes for speakers of Arabic, based on poor writing skills in English.

3.2 Limitations of the Research

- ❖ The study includes the following precincts:
- ❖ The study is limited to the students' performance in written English.
- ❖ 10 students' Writing Scripts were analyzed in the present research, which were randomly selected.
- ❖ Only five weak areas of the writing are taken into consideration in the research, problems at the echelon of structure, problems at the level of paragraph, writing out of context, Capitalization/spelling problems and Language use.
- ❖ The purpose of the study is to identify the common writing problems of the Arab learners, of the preparatory year English Language Program and find pedagogical implications to surmount such problems.

4. WRITING PROBLEMS OF ARAB LEARNERS

To shed light on the problems of Arab learners of English, the following are examples taken from different countries. In Jordan, for example, many studies have been conducted to investigate lexical, syntactical and phonological errors committed by Jordanian school learners of English (e.g., Abdul Haq, 1982; Zughoul and Taminian, 1984). Abdul Haq (1982: 1) states that "One of the linguistic areas in which students in the secondary cycle commit errors is in the writing skill". He adds "There are general outcries about the continuous deterioration of the standards of English proficiency of students among school teachers, university instructors and all who are concerned with English language teaching". In support of Abdul Haq's view, Zughoul (1984:4) found that "Jordanian EFL students commit serious lexical errors while communicating in English".

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It was found that the students face problems in writing because of their weak foundation, environment, mother tongue interference and poor system of teaching English in their countries. Weak foundation here means the status of English in schools and colleges, the students' motivation to learn English, and the teachers' lack of interest. Arab learners have a very few opportunities to use English in their daily life. Environmental reasons which include the use of the mother tongue, lack of practice in English writing, affect the learners in using the target language. On the other hand, methods of teaching English includes use of Arabic as a medium of instruction in English classes, writing is done in Arabic, teachers' low proficiency in English, and lack of writing practice in the college and universities. Teachers play an important role in improving the writing skills of Arab learners, according to the survey and questionnaire's responses from the teachers teaching writing skills in preparatory year English program, writing task solely depends on the practice and revision of the writing draft after necessary correction by the teachers, and some teachers suggested that a teacher ought to correct the students' mistakes and errors carefully and direct them to revise the same after correction.

Sentence structure is one of the most complicated areas which create a great impediment of arousing students in doing the writing tasks easy. Another problem of the Arab learners is 'spelling' almost all the Arab learners of ELT have been facing this problem because of the Arabic Language interference. They write the spelling of the words just as they pronounce them. Secondly, as we know that in Arabic language all the sounds are represented with the separate letters of alphabet (mentioned earlier) but that is not the case of English. In English there is no one to one correspondence between the letters of alphabet and the sounds they represent.

In addition to, the informants proposed in their questionnaire that teachers should develop multiple teaching techniques and writing exercises in order to improve students' writing. They should also explore some fun activities like grid exercises and jumbled sentences that would encourage the students' in learning English.

5. DATA ANALYSIS AND PRACTICAL WORK

There were 75 Arab students who learn English as Second Language at Preparatory English Programme, Department of English language skills, Najran University who were chosen as the subjects for this study and 10 randomly selected from them for data analysis. They were admitted to Language Skills course. They were in the first semester at the academic year 1432-33. They were asked to write (essay of 150 – 200 words, conversation and yes/no questions). The data were examined by both the authors for recognizing and assorting the problems at the level of structure, problems at the level of paragraph, Punctuation, Capitalization and spelling problems. A total of 191 mistakes have been recorded. They were assorted into FIVE different categories of writing. Table I below shows a clear picture of the number of mistakes.

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Table 1

Areas/Informants	A	B	C	D	E	F	G	H	I	J
Structural problem	1	5	1	0	2	4	4	5	5	8
spelling problems	5	3	7	7	8	2	2	9	4	9
Capitalization	3	2	1	0	5	6	3	2	4	5
Punctuation	5	3	1	1	4	3	1	3	1	2
Language Use	3	4	7	8	3	1	4	3	5	9
Total	17	17	17	16	22	16	14	22	19	33

Capital letters (A-J) refer to informants/ participants and number in figures (horizontally) shows the mistakes in the areas mentioned in the above table.

In the following **Graph 1** three scales are mentioned i.e. on the extreme left no. of mistakes done by the informants/ participants, below the graph different areas of data analysis have been mentioned and the extreme right side of the graph shows the informants taken into consideration.

Graph 1

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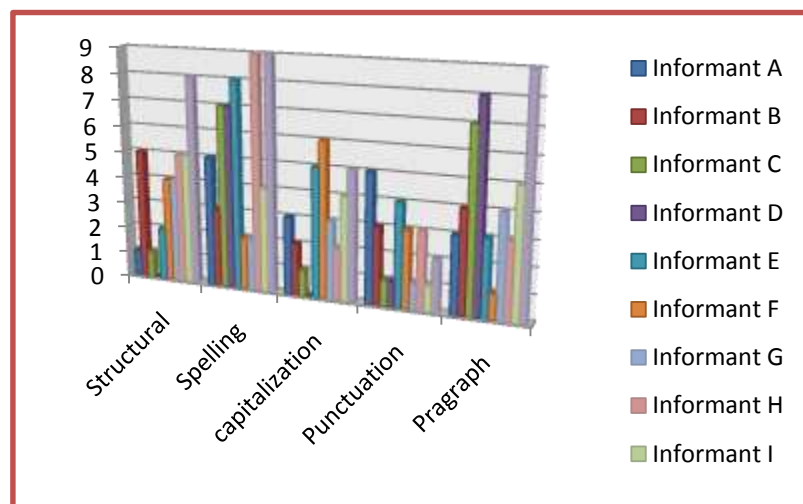
Chart I displays the number of different categories of the mistakes committed by the EFL learners.
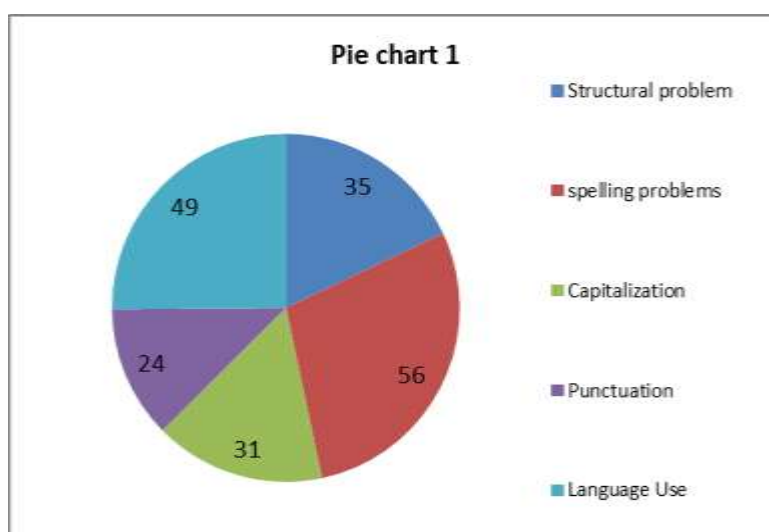
(i) Problems at the level of structure:

This area of writing is considered to be the most problematic for the Arab EFL learners. This area is further categorized in four levels and the total number of mistakes in all four categories are 103 which are asserted in table 2.

TABLE 2

Problems at the level of structure:

Areas	No. of Mistakes
Sentence Level	35
Word Level	22
Use of mother tongue	16
Inversion of words	30
Total	**103**

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Graph 2 shows the common mistakes done by the informants in sentence structures. For example: *Najran from city is of the kingdom (Structural Problem)* written by participant 'C', see Appendix B.

Graph 2
Structural Problem
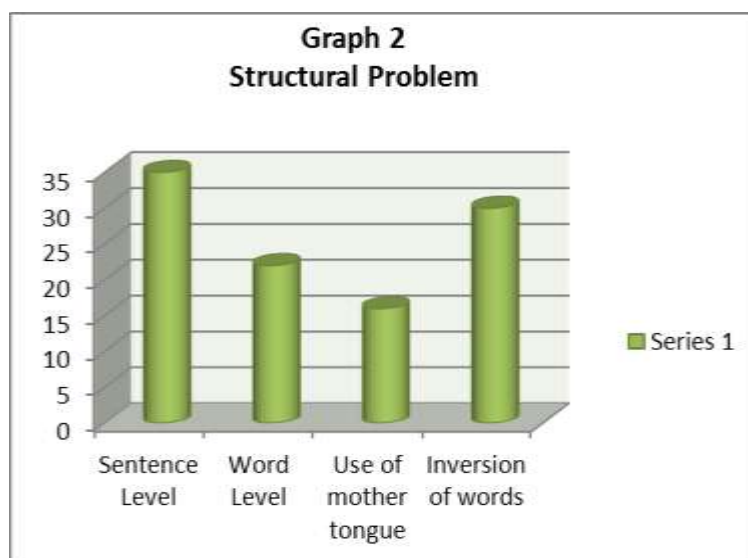
(ii) Mistakes in Capitalization

Mistake in capitalization is a very important category of writing skills which is very common in Arab learners. This area is further divided into four sub-categories and the total number of mistakes in all four categories are 54 which are asserted in table 3.

TABLE 3
Mistakes in Capitalization

Areas	No. of Mistakes
At the beginning of the sentence	12
Personal pronoun (I)	9
Mixing of capital and small letters	14
Ignoring capitalization in proper nouns	19
Total	54

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Graph 3 sheds light on the frequent errors committed by the students in upper and lower cases. For example : *Yesterday i go to the zoo with my Family. (Capitalization)* written by participant 'J', see Appendix F.

Graph 3
CAPITALIZATION
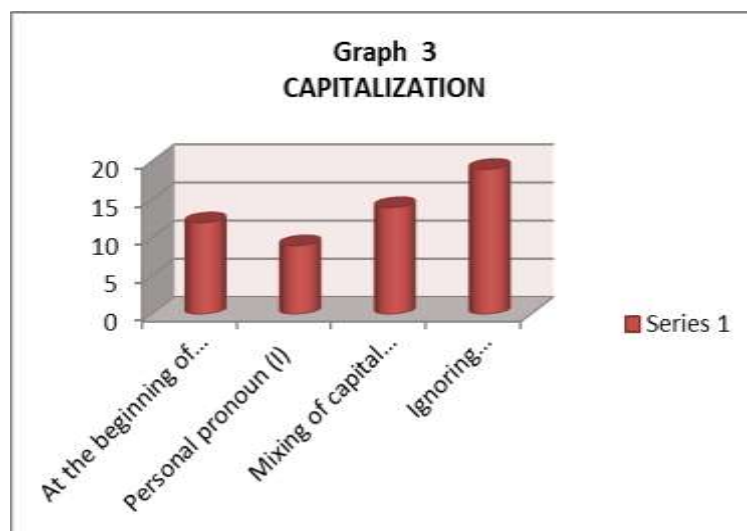
(iii) Spelling problems:

The table 4 indicates the most complicated area for the Arab learners. It is very difficult for these students because in Arabic all sounds represent one letter of alphabet but in English that is no so. This area in classified into six sub-divisions and the number of mistakes in this chart are 134 which are shown in the following table.

TABLE 4
Spelling problems

Areas	No. of Mistakes
Confusion in letters (b, p, d)	30
Inversion of letters	24
Misspell words as they pronounce (phonetics)	29
Confusion in British and American spellings	15
Confusion with tha and za	16
Homophones/homonyms	20
TOTAL	**134**

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The following graph highlights the most prevalent issue i.e. spelling mistakes done by almost all the informants especially in homophones and homonyms and letters p, b, d.

For example :

(i) In tho comPutr you can see a mintor

(ii) I saw a tiger, crocodail, a Beer and monkey.

(iii) I have diner and go to sleeb *(Spelling mistakes) stated* by Student 'J', see Appendix C and F.

Graph 4
Spelling Problems
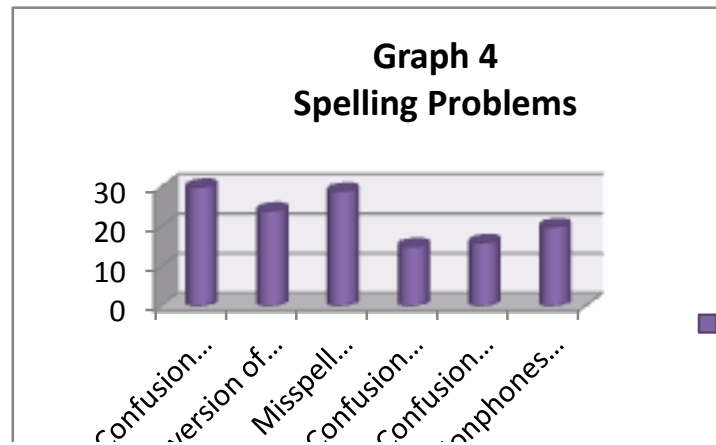
(iv) Punctuation

The following table signifies the most common problem encountered by the Arab learners. This area is categorized into four sub-divisions and the number of mistakes in this chart are 78 which are shown below.

TABLE 5
Punctuation mistakes

Areas	No. of Mistakes
Full Stop	19
Comma	17
Question Mark	12
Colon	30
TOTAL	78

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Graph 5 highlights the most prevalent issue i.e. punctuation errors committed by some informants for example:
My father([,] comma) mother and I have diner and go to sleeb (fullstop [.]) committed by informant "J" (see Appendix F)

Graph 5
PUNCTUATION
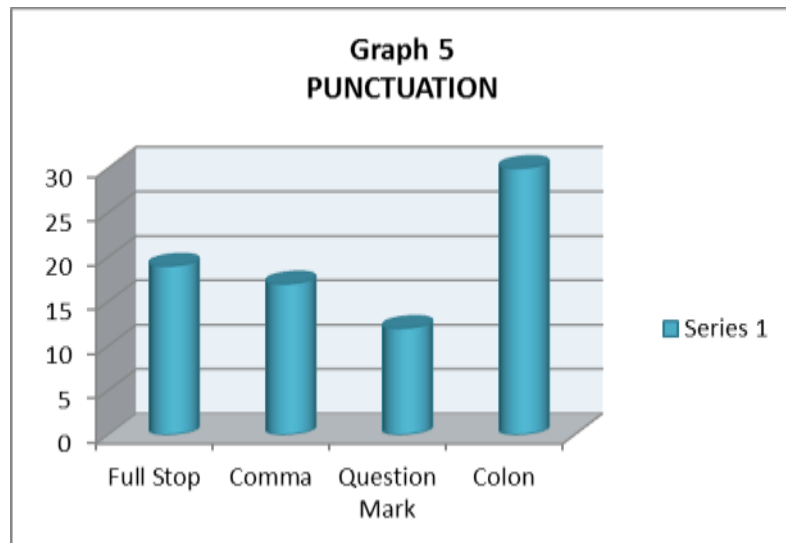
(v) Language Use

Correct grammar is a necessity for every proficient writer and is a must for every student undertaking English as a subject of study. The following table draws attention towards some very common grammatical mistakes encountered while evaluating the numerous writing samples of the participants. The field of language use has been divided into four segments and the mistakes in this chart are 109 as shown.

TABLE 6
Language Use

Areas	No. of Mistakes
Verb	30
Tense	32
Verb to Be	28
Preposition	19
TOTAL	109

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Graph 6 assorts the errors of wrong language used by the participants in the given tasks. For example:

(i) *It was for old people but the people in the presint call for English language,* written by informant G.

(ii) I like play footbul but I don't like swim. *(wrong language use)* written by participant 'I', (see Appendixes D & E).

Graph 6
LANGUAGE USE
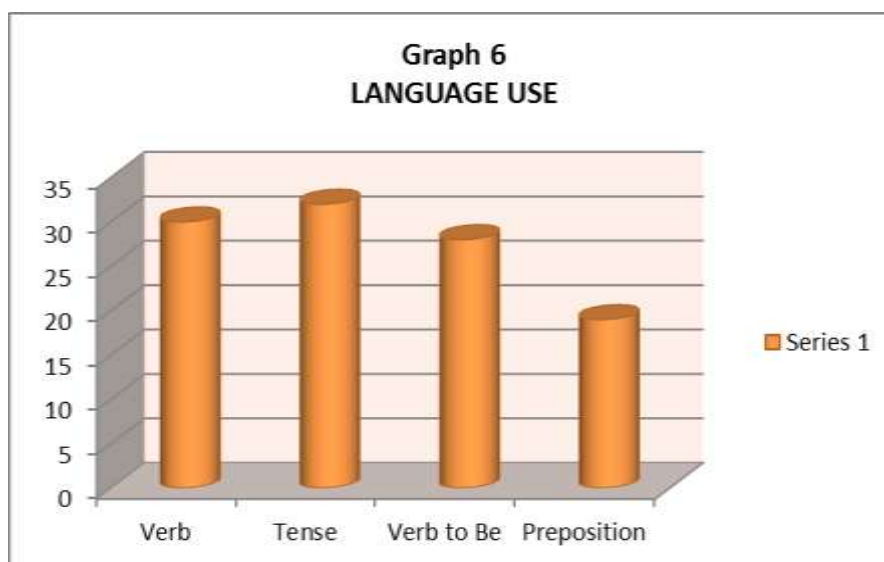
6. FINDINGS

The findings of the present research can be extended to other learners of English who speak Arabic as a first language and English as a foreign or second language. The research has been confirmed that weakness in the writing skills in the foreign language is due to some extent to an original weakness in the mastery of Arabic writing skills.

Learning/teaching writing skill in EFL and ESL contexts is often described as challenging. In the case of Arab learners and teachers, the task is formidable in mainly because of students' lack of proficiency and insufficient motivation to write. This research describes a strategy that has proved useful in motivating EFL/ESL students of the Department of English Language Skills, Preparatory Year English program to write better.

The strategy is based on research findings carried out during the present project. Two teachers, from India were involved in doing this research. Students were given a writing task, afterwards, they wrote paragraphs and conversational dialogues that reflected their personalities, lives and culture or dealt with issues of international concern. This exercise proved to be motivating and useful to the EFL context in which it was tried. The research

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project shows how this strategy has helped to effect improvement in the learning and teaching of writing skills as well as some changes in students' attitude to the target culture, perhaps as a result of increased audience awareness.

According to the present research, students are facing two main types of inconvenience in learning writing skills specially writing paragraph, small essays and other writing tasks such as dialogue writing, question/answer etc. that are sentence structure, spelling and their mother tongue and most importantly incomplete learning rules and techniques to complete these tasks. It would be very useful for the students to increase the number of assignments for the sake of which the students would have to do a lot of writing exercises during their free time, hence they would be able to read a lot of English material and think in English and obviously write effectively.

7. CONCLUSION AND SUGGESTIONS

The findings of the current study may help the curriculum developers to improve the current curriculum of the college and design English courses that could meet learners' needs and wants. This research will meet the general and specific needs of the learners as well as the teachers who are engaged in teaching English in preparatory English programme, Najran University, Najran. The course designers can utilize the findings of the study to design useful and effective exercises which would be helpful in solving the writing problems of the Arab learners. Ultimately, the findings of this study could also be used to improve the teaching methodologies that are used by English language teachers.

After the integration of several sources and techniques, which are mainly based on communicative activities, the teaching of English has gained a new insight. In order to make an English class effective, beneficial, and interesting a teacher should use some well-developed and fascinating techniques in the classroom such as

- CALL-- computer-assisted language learning

- CAI: computer-assisted instruction

- 3 P- a traditional classroom teaching procedure derived from the Situational Approach of presentation, practice and production.

Since teaching is a "developing art" (Penny Ur. 1987), which requires innovative and creative ideas to enrich its effectiveness, we must not hesitate to use such resources in our classroom. These resources can assist our teaching of English while providing a relaxed atmosphere and motivating students. Such activities are student centred, hence by using them we give a chance to our students to express themselves, enjoy themselves during writing classes, and "use the reserves of their minds" (Penny Ur 1987, p.29)

The great figure of incorrect utterances that Arab learners of English produce in their writing tasks (see appendixes) is a signal of how serious the problem is. It is also an indication that the objectives of the English departments in the Arab countries have not yet been achieved and that this situation requires a solution. A lot of studies and researches have been done to identify and indicate the problems of Arab learners whether it is about

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language skills or any other areas of education; very few suggest the solution of these problems. It is a high time to point out the problems of Arab learners and more importantly the solutions of these problems.

As a result, we have to prepare future generations in a way that will enable them to fight with the challenges they are facing in learning language skills especially writing. As teacher of English, we personally feel that it would be important to use different sources, new techniques of teaching writing, because our apprehension is to develop motivation in the students and draw their attention on the target. During our stay in Saudi Arabia, we appreciate that teaching writing productively creates interest towards learning among students. So that the learners can use the techniques of writing and also teachers facilitate them in using these techniques and advise them to apply techniques in context.

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APPENDIX (A)

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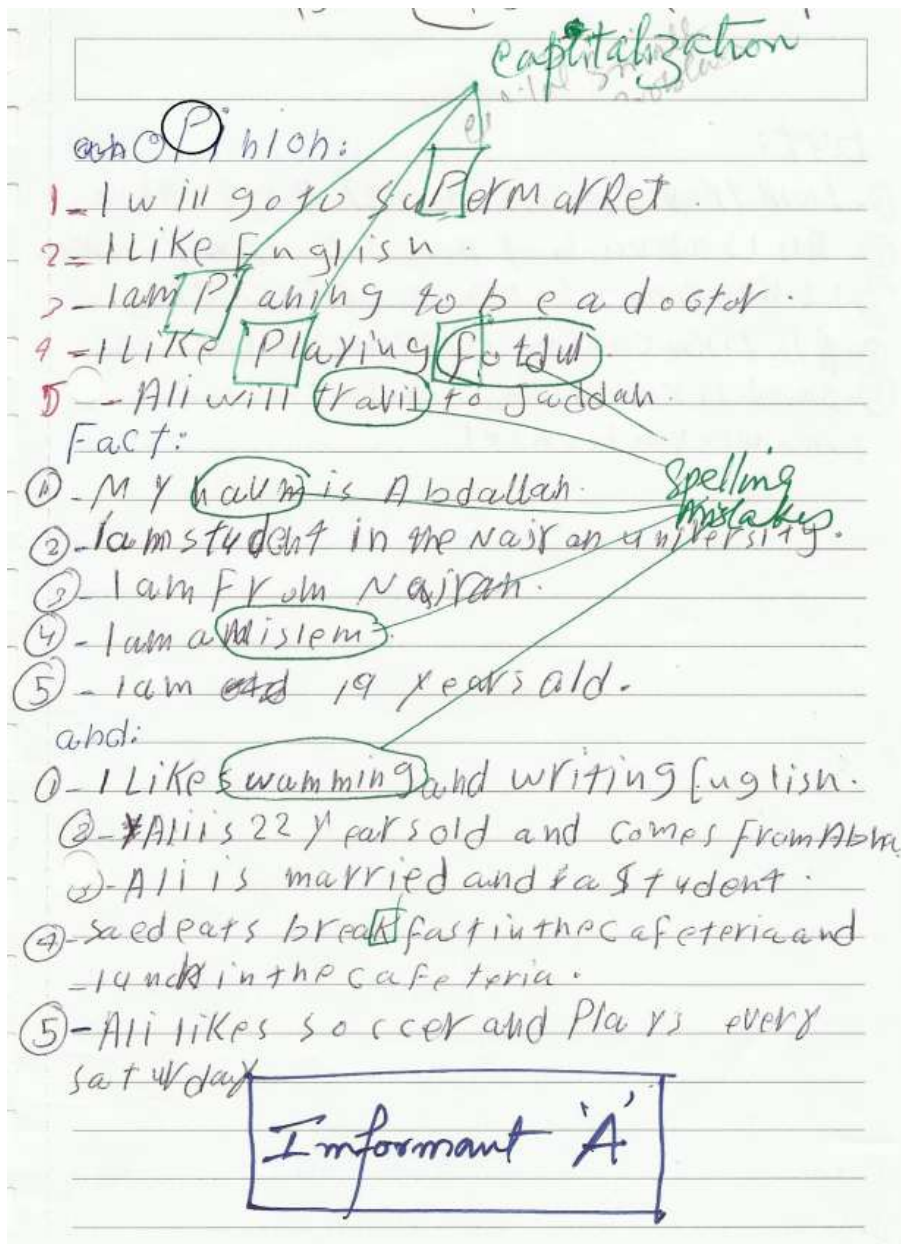
APPENDIX (B)

عنوان الدرس __Informant 'C'__ التاريخ / / ١٤

Wrong Sentence Structures

① Najran from the citegis of the king domet others cuesh. → spelling mistake

② This Car my frend.

③ matarich you need to Save the English words.

④ There is a computer oparting. ?

⑤ I will goto the universtiy library.

⑥ Every wodnesday I will goto Abha.

⑦ I will pray inthe mosque.

⑧ Mon going to the restrant.

⑨ The Cor form then ecessities of life.

⑩ Dictionary is an importent material.

⑪ Reging of the king dom of Saudia arabia

⑫ There are student in the clasess. → wrong Language used

⑬ Requraid in the university of book

⑭ I goto play ball, but the wekend.

⑮ I was going to universeity on Sat.

⑯ was on V eating for anaitoinal.

⑰ I was going to university, but on abha.

⑱ My Computer going, but when the ?

capitalization

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APPENDIX (C)

Spelling mistake

"MY Compuerr"

---- I have a Computer. In the Computer You can see a min 1 ob. Also I have a big Modem with a ke x board. And You can see two loud speakers, one mick and a Printar. I can use the computer in searching for information. Also using the micro soft office programms.

Capitalization

Informant 'E'

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APPENDIX (D)

> * My Language *
>
> capitalization
>
> My name is Mubarak Ayedh, I am Saudi.
> My Language is Arabic. My Language is
> Language Holy Qoran. It is language Mohmm
> For
> pice pe apon him. The Language Arabic
> is very easy. It was for old people, but
> the people in the (presint) call For English
> Language. Because the English language
> is ~~the mother~~ the Common Language.
>
> out of context
>
> Wrong Language Used
>
> Wrong Sentence Structure
>
> Informant 'G'

APPENDIX (E)

Handwritten student exercise with teacher's corrections:

Capitalization — **Informal "I"** — **writing**

* Question:
1. what do you think about me?
2. Can you tell me about your self?
3. why dont you help me?
4. the best hobby is foot ball? (My)
5. when do you visit me?

* full stop:
1. Iam going to go to Najran universty. (spelling mistake)
2. I want to sleep.
3. I saw Ali five minutes ago?
4. Iam loving my family. — wrong language used
5. I was playing foot bul.
6. Iam so happy to day.

* comma:
1. I will go to supermarket, I will pay milk, teas and pepsi. 2. I will see Ali, khaled and Hamad.
3. I like play foot bull but, I don't like swim.
4. I love my father, my mother and my sister.
5. I will go Jeddah but, expinsive the mony. — wrong language used

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APPENDIX (F)

Handwritten student essay with teacher's corrections:

Capitalization

Wrong structure

Visit to a zoo

yesterday i go to the zoo with my family. It is very big and And many animals. In the zoo I saw a tiger, a crocodail, a Been and monkeys. thein I also saw many beatiful birds. we spend all day in the zoo. We had lot fun. We eat Khabsa and chicken. I also eat ice cream and sea many child playing. came back at night. Oh it is so good day. My father mother and I have dinner and go to sleeb.

Homophones

Spelling mistakes

Fullstop

Informant 'J'

Wrong structure

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The following questionnaire is made by the authors to search out the teachers' opinion on the writing problems commonly faced by them in five particular areas among students in the Preparatory English Program, Department of English Language Skills, Najran University.

Please tick (√) where applicable. Scale: A. Always, B: Sometimes, C: Occasionally, D: Never

PROBLEMS AT THE LEVEL OF STRUCTURE	PROBLEMS AT THE LEVEL OF PARAGRAPH	WRITING OUT OF CONTEXT	CAPITALIZATION AND SPELLING	LANGUAGE USE
Arab students face difficulties in framing sentence structure? A B C D	Preparatory students face difficulties in paragraph writing? A B C D	They are able to understand the topic for writing. A B C D	Students are unable to use capitalization properly. A B C D	Do they use proper language in their writings? A B C D
They can understand the questions you ask. . A B C D	Do they write at home in addition to classroom teaching? A B C D	Do they write the sentence not related to the topic? A B C D	They are weak in spelling? A B C D	Do they use checklist for revision? A B C D
Students find difficulties in guided writing. A B C D	Do they discuss their work with their classmates? A B C D	Do you explain the topic to them before writing? A B C D	Are they confused in writing homophones having same sound but different meaning? A B C D	Are they able to write Antonyms and Synonyms? A B C D
Students are able to find out some problems of writing themselves. A B C D	Do they bring their homework regularly? A B C D	Do they discuss their writing problems among themselves? A B C D	Do they write proper nouns with capital letter? A B C D	Are the students able to use correct language after revising the draft? A B C D
They use normal dictionary/Electronic gadget. A B C D	Do they complete task within allotted time? A B C D	Do they discuss their writing problems with you? A B C D	Do students commit mistakes in inversion of spelling? A B C D	Do they use peer discussion for their writing tasks? A B C D
Do you tell them some structures for guided writing? A B C D	Are they able to state their own opinion in Writing Assignment? A B C D	Do they follow the teaching techniques you suggest them? A B C D	Do students start their sentences with capital letter? A B C D	Can they write simple routine requests such as: 'Can I have . . . please?' A B C D

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Students improve their writing problems after attending classes.	They face difficulties in writing small paragraphs.	Do they relate their previous knowledge to topic?	Do they commit mistakes in words ending with "le" to "el"	Can they write correct tenses?
A B C D	*A B C D*	*A B C D*	*A B C D*	*A B C D*
You can add your own observation ------------------------- ------------------------- -------------------------	*You can add your own observation* ------------------------- ------------------------- -------------------------	*You can add your own observation* ------------------------ ------------------------ -----------------------	*You can add your own observation* ------------------------ ------------------------ ----------------------	*You can add your own observation* ------------------------- ------------------------- -------------------------

Teacher's Name: _____

Nationality   :_____ Course_____

College Name   :_____Teaching experience:_____

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The Conflict of Good and Evil in R. K. Narayan's
The Man-Eater of Malgudi

M. Jagadeswari, M.A., M.Phil., Ph.D. Scholar

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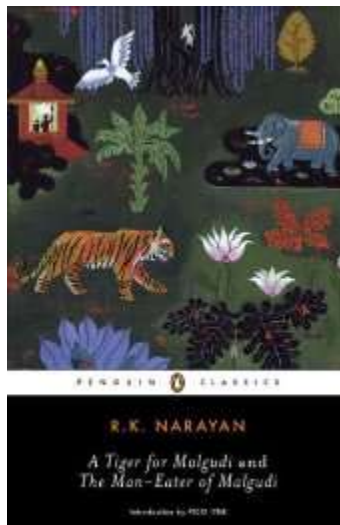
R. K. Narayan grapples with some fundamental questions about good and evil in Malgudi. He also seems to find a solution to them in this imaginary but realistic town. Narayan's works reveal him as a writer who has a very healthy and balanced vision of human life. In *The Man-Eater of Malgudi*, R.K.Narayan brings out the polarity between

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Nataraj, the meek person and Vasu the egoist. To demonstrate this, R. K. Narayan has used the ancient myth Bhasmasura in a creative way.

The Two Opposite Forces

Nataraj is the owner of a printing press in Malgudi. Vasu is befriended by Nataraj and stays in the attic of the press. Nataraj is a meek, gentle-natured person. He is passive and devotional but Vasu is an evil-natured person. Vasu is a taxidermist. Vasu's activities of killing and stuffing animals increase and even the stairs are filled with stuffed creatures. The brutality of Vasu's fraud strikes Nataraj but is frightened to ask Vasu to vacate the attic. He feels like tongue-tied before Vasu. Nataraj faces a difficult time with sanitation. Nataraj, a timid person, suffers a lot because of Vasu's arrogant nature. The peaceful and orderly life of Nataraj is disrupted by Vasu.
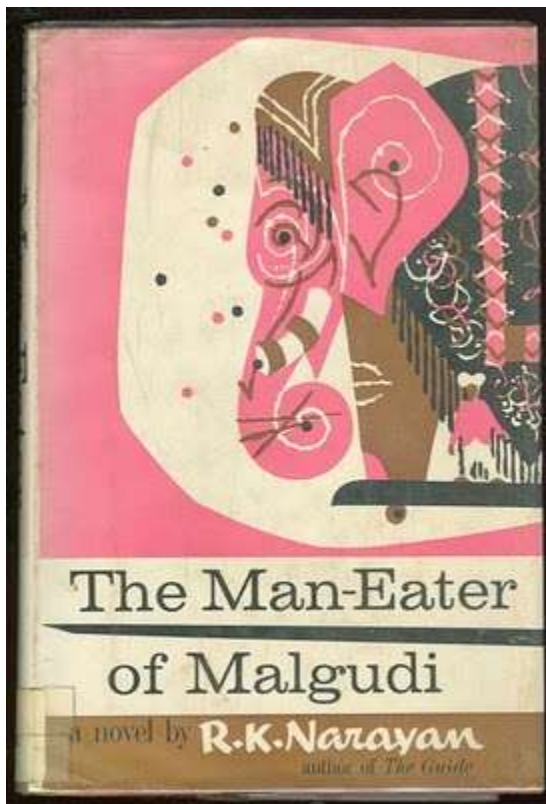
Vasu, a Perfect Embodiment of *Asura*

Vasu is a large man, about six feet tall and has a bull neck, a tanned fist, larger powerful eyes under thick eyebrows, a larger forehead and a shock of unkempt hair like a black hat. His movements are as mysterious as his activities in the jungle. He has "set himself as a rival to nature and is carrying on a relentless fight all his hours" (Narayan 67). He

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has the strength of a *rakshasa*. He is nicknamed by Nataraj as Man-Eater. He used to do vigorous exercises every day. He has a giant's strength. Vasu possesses the demonic characteristics like pride, wrath, harshness of speech, insatiable desire and cruelty. Sastri, the learned assistant of Nataraj in the press, describes Vasu, "shows all the definitions of rakshasa… a demonic creature who possessed enormous strength, strange powers and genius, he recognized no sort of restraints of man or God" (Narayan 95-96). The people of Malgudi are very much affected by Vasu. Just like the rakshasas, he does not have sympathy for them. With militant egoism, Vasu mismanages human relationship and spreads suffering around. As a hunter, he has license to shoot only duck and deer but he shoots all animals and bullies people. He seems to be perfectly immune to all human emotions and feelings.

The War between Nataraj and Vasu

The novel stands as a story of contrasts, mutually opposing forces in conflict in a modern context. Vasu's strength, brutal force, egoism and the spirit of destruction are in striking contrast to Nataraj's weakness, gentle nature, passivism and altruism.

Adopting a Myth

R.K.Narayan has beautifully adopted the myth Bhasmasura to show the conflict between Nataraj and Vasu, and Vasu's destruction. Meenakshi Mukherjee remarks: "Implicit in the diametrically opposed characteristics of Nataraj and Vasu is the allegorical or mythical conflict between good and evil, the gods and demons, the sura and the asura. The battle between the two is a recurrent motif in Hindu mythology" (147).

Modern Myth Interpretation through Constructing a Story

Nataraj's acquaintance with Muthu brings Kumar, the temple elephant to Malgudi to be cured of its illness. Vasu decides to shoot the temple elephant during the procession. He conveys his plan to Rangi, a prostitute, frequently visited by Vasu. He justifies his plan to shoot the temple elephant thus, "There's nothing terrible in shooting. You pull your trigger and out goes the bullet, and at the other end there is an object waiting to receive it. It is just give and take" (Narayan, 176). On the eve of the temple festival, Rangi informs Nataraj of Vasu's plan to shoot Kumar during the procession. Nataraj is shocked and decides to save the elephant. All efforts taken by Nataraj, his friends and even the police prove futile in dissuading Vasu from his plan. On the night of procession, Nataraj boldly attempts to somehow overpower Vasu, but runs back at the sound of an alarm. On the next day, Vasu is found dead. Nataraj becomes the target of suspicion and he is very much shocked. In the end, Sastri discloses the secret that Vasu died by his own brutal strength while trying to kill a couple of mosquitoes. Rangi was the witness to the death of Vasu. Sastri points out to Nataraj the moral of Vasu's sudden and violent end. Sastri says:

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Every demon appears in the world with the special boon of indestructibility. Yet the universe has survived all the rakshasas that were ever born. Every demon carries within him, unknown to himself a tiny seed of self-destruction, and goes up in thin air at the most unexpected moment. Otherwise what is to happen to humanity. (Narayan 242)

The Crucial Death of Vasu

Vasu, the taxidermist, who, like Bhasmasura, becomes the unconscious instrument of his own destruction. Nemesis comes to Vasu for his evil desire to shoot down the temple elephant Kumar. Bhasmasura was destroyed by Vishnu, who took the form of the beautiful damsel Mohini and artfully tricked him into the suicidal action. Rangi is unconsciously responsible for the destruction of Vasu. Rangi, the prostitute, was attending on Vasu and fanning the flies away from him while he kept his vigil. Vasu dozed off in his arm chair. Unexpectedly Rangi also began to sleep allowing mosquitoes to pester Vasu. Vasu dies as he strikes his own forehead trying to kill two mosquitoes which pestered him on his brow. Thus the hot-headed and self-willed manifestation of evil who threatened to defy all the prized human values to fulfill his own selfish needs, is ultimately caught in his own trap and dies by his own hands.

K.V.Suryanarayana Murti writes:

> Educated rogues or demons like Vasu, who sin against God and thereby who are responsible for the death of spiritual values degrading dignity of education itself are sure to dig their own graves. Society is to guard itself against such evils. Altrustic action and acceptance like Nataraj's only is the need of the hour, in the context of modern spiritual decadence and upsurge of violent selfishness, … (145)

It is not clear why R. K. Narayan did not make Rangi a deliberate and willful agent of disaster for Vasu. Mohini was a willful and deliberate agent of destruction brought upon Bhasmasura. Mohini is given a high place in the myth as she is also Vishnu in another form. On the other hand, in the modern myth created by R. K. Narayan, Rangi remains where she is. People of every social and economic status are also inherently capable of rising up against evil. The story, then, would read differently, with some appreciation for Rangi.

Conclusion

R. K. Narayan dwells on the merits of good qualities like gentlemanliness, truth and sacrifice and condemns the devil. Thus *The Man-Eater of Malgudi* possesses the merits of morality and shades of reality and ideology. It presents characters as victims of their attitudes. This novel proves that the self-centred vanity will finally lead to destruction and

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condemnation. The *Man-Eater of Malgudi* is definitely a novel of conflicting values of good and evil, moral and immoral, broadmindedness and narrow attitudes, and justice and injustice.

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Analysis of the Role of Parent-Teacher Meeting in Enhancing the Quality of Education at School Level

Muhammad Javed, M.Phil., Ph.D. Candidate
## Lin Siew Eng, Ph.D.
Irem Mushtaq, M.Phil., Ph.D. Candidate
Noor Hashimah Hashim, Ph.D.

Abstract

The most accepted comprehensive and modern aim of education is the proper development of the personality of students. It implies for psychological, physical, social and even emotional development of the personality. There are multidimensional factors which affect students' learning and education. Teachers, parents and students themselves are the essential stakeholders that play their roles in the development of the students' personality, education and training. The process of learning cannot be fully accomplished unless all of them play their roles properly. Parent-Teacher Meeting (PTM) is one of the factors which creates harmonization, coordination and synchronization among parents and teachers.

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This article describes the importance, purpose and functions of parent-teacher meeting. The parameters of the PTM have been explored and the most important mechanisms used at the institutions have been discussed. Through documentary analysis and other available evidences; the role of PTM has been examined. Some measures for promoting the quality at the institutions through PTM have also been proposed. After reviewing the philosophy of PTM, some significant strategies and suggestions have also been given to improve the students' performance through PTM.

Key Words: Parent-teacher meeting (PTM), Functions, Mechanisms, Communication, Coordination, Parental Involvement, Measures, Students' performance

_____

1.   Introduction

It is highly acknowledged fact that the aim of education is the proper development of the personality of the students. It covers the development of mental, physical, social, intellectual and emotional aspects of students' personality (Lazar & Slostad, 1999). The Greeks were the earlier educationalists who provided education for the development of sound mind in a sound body (Haley, 1980).

According to Wentworth (1974), education is the process of bringing desirable changes in human beings. It can also be defined as the process of imparting or acquiring knowledge and habits through instructions or study. When learning is processing towards goals that have been established in accordance with a philosophy which has been defined for, and is understood by the learner, it is called education.

There are a number of ways for the accomplishment of students' educational process. Parent–teacher meeting is one of the stepping stones to fulfill the objectives of education (Carol & Michaelis, 1980).

The Parent-teacher meeting is a formal way for bringing parents and teachers together. It is required to be planned in terms of what data are needed and will be presented. Presentations regarding projects, achievements and tests are to be organized to make understand to the

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parents effectively. Teachers can share information with parents during the meeting. The advantage of a face-to-face meeting for information sharing is the accessibility of immediate feedback as to whether the information is both understandable to the parents and consistent with how the parents see the child (Ehly & Larsen, 1980).

Before the conference, teachers establish the goals of the meeting in their minds (Berger, 1995). The parents and other participants are invited to say what their goals are for meeting. These are written down for task accomplishment which can be checked before the meeting ends. The organized meetings maximize the effectiveness of the participants and to realize the purpose of the meeting (Miller, 2003).

It is always helpful to have some kind of roadmap to guide a task-group discussion. A set of topics, purposes or goals decided on or before the meeting starts as the first joint activity which gives members some track to judge the progress they are making with the time they have. Someone in the group should monitor the group's adherence to the agenda. This prevents excessive time being spent on trivial matters. In addition, a carefully prepared and followed agenda can facilitate for achievement of the purposes of meeting. The person taking this role should get some consensus from the group regarding the priorities they have for agenda items (Kroth & Simpson, 1977).
Consultation with other members may reduce their feelings excessively constrained by an agenda over which they had no control.

It is well understood and investigated fact that when parents engage themselves in their children's education, the learning positively relates to higher achievements. So, the more intensively parents are involved in their children's learning, the more benefits with a long-lasting impacts. There are strong indications that the most effective forms of parental involvement are those which engage parents in working directly with their children on learning activities like helping them with their reading, writing and homework etc. being an active member of Parent-Teacher Association (PTA). The parent-teacher partnership will surely lead to a successful school in terms of improvement in students' achievements and

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outcomes, and improvement in instructional capacity which are the major objectives of establishing a school (Karim, 2010).

2.   Background of parent-teacher meeting

The United Kingdom, having an admirable tradition of pioneering work in parental involvement in school, has given massive momentum by The Plowden Report (1967) and spawning studies like that of Van Witsen (1967). By the mid 1970s, Marsh & Price (1980) was arguing forcefully for special attention to be paid to parent-teacher relationships in the case of children with special educational needs, an argument taken up in The Warnock Report (1978) and even appearing, though deformed, in the bureaucratic fiasco of the 1981 Education Act.

The roots of parental involvements in school can be traced back to the early nineteenth century by Adult Learning Potential Institute (ALPI), in the USA, though somewhat tenuously. By the first decade of the twentieth century, relevant initiatives began to be documented with some certainty (Hubert, 1989).

One of the earliest pieces of tangible research in the United Kingdom was the survey conducted by kingore (1993) who analyzed the views of 262 head teachers on the subject of parent-teacher co-operation (66 per cent response rate). Little difference in opinions regarding the value of such co-operation was evident with respect to age of children concerned, about 85 per cent of respondents reacting favourably. The main benefits were seen to be: (i) leading the parents to take a greater interest in the school, (ii) helping the teacher to understand the child, and (iii) encouraging the child in his lessons.

Parent-teacher conference has historically been a scheduled event, where parent meets with a teacher and teacher informs the parent of the child's progress or lack thereof. More recently, research has shown that parent involvement has a significant influence on students' performance. The focus is toward promoting a partnership between parents and teachers. There has also been a trend toward student-led parent-teacher conference, involving the student as at least a participant, and frequently a leader of the discussion (Guyton & Fielstein,

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1989; Peel, 1995). Statistics show that 70% of US schoolchildren graduate without effective collaboration between parents and teachers. Only the teachers bear the responsibility of child education (Rosenthal & Young Sawyers, 1996).

The amount and degree of parent involvement is the most influential factor in determining students' success in school, based on a 1994 United States Department of Education Survey. However in another survey of teachers, 63% indicated that parents are less involved in their child's school life than parents were ten years ago (Hunker, 1997).

3. Purposes of the parent-teacher meeting

According to the Harvard Family Research Report the major purposes of parent-teacher meeting are to guide the uneducated parents, evaluate the students' performance, understand the importance of parent-teacher meeting, review parents' cooperation with the school administration, discuss the students' problems and help to improve the teaching methodologies effectively. Teachers share achievement information with parents during the meeting. The availability of immediate feedback about a face-to-face meeting helps to improve the system of education (Weiss & Hite, 1986).

The parent-teacher meeting is an interdisciplinary forum to share and analyze all data pertinent to a child's unique needs by parents and professionals. The purpose of the meeting across the country is to what extent the objectives are achieved. It has been found that different data are disproportionately weighed by committee members, thus sometimes giving undue influence to the psychologist (Biklen & Searl Jr, 1981).

Both the teachers and parents can help the students in developing healthy environment. The school has a great responsibility to help the students to develop the outlook on life which is consistent with democratic philosophy. It should be a philosophy that helps them to face the realities of life rather than escapism. It should be a philosophy that helps them in achieving socially responsible behavior (Wazir, 2009). The administrator plays an important role in home-school relations. It is his duty to develop constructive relationships between the two by developing a climate of understanding in which parents and teachers can work harmoniously.

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4.   Three stakeholders of education

In the educational setting, behaviorism focuses on three major areas. First, the students: what the student can do at this point, and what is desirable for the student to learn to do. Second, the teacher becomes the focus of attention, because the teacher directs actions of students and represents a major source of rewards which can be made contingent on students' behavior. Third, the parents; whose prime responsibility is to pay attention to their kids where they spend more time at home than school. Student is the person who independently carries on a systematic study or detailed observation of a subject. The contribution of each one can be shown with the help of following diagram (Bricker, 1978).

Fig.1.1: Triangle Showing the Contribution of Three Stakeholders to Students' Education
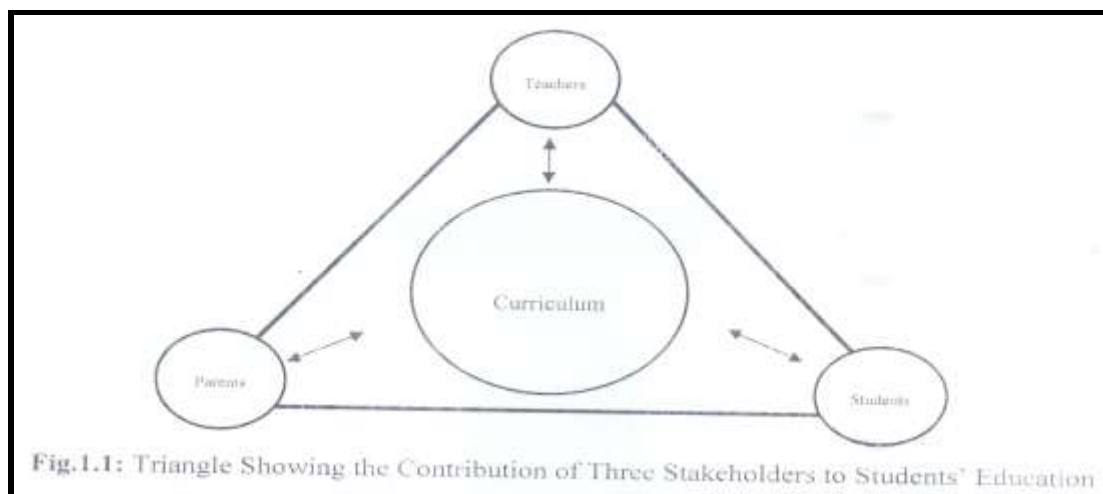
5.   Students' Interaction with Teachers

Interaction is process of communication and mutual relations between two or more individuals. Interaction is the indicator of student-teacher relations (Haley, 1980). elaborated that interaction measures a distinctive type of situation within a classroom characterized by more or less predictable results and carrying with it definite implication concerning the teacher's commitment in regard to how students learn. A fair teacher deliberately adheres to a policy of non interference with student individual choice and action and a democratic teacher observes his cultural role; that a leader in developing insights may contribute to the culture's amendments.

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6.   Student-teacher relationship

Student-teacher relationship is a key feature of school life. Students' involvement has a positive effect for students themselves, teachers and schools. Students' engagement having both behavioral and effective elements is beneficial. It is a fact that teacher occupies the most crucial position in the entire spectrum of educational setup. He influences the future personnel and economic lives of people. A good teacher is that who provides the maximum guidance to the learners. Moreover the teacher who educates children deserves more honour than parents (Grossman, 1972).

Caswell concluded that parent-teacher conferences also allow the participants to know each other (Caswell, 1958). Professionals can form hypotheses about the families, and families can grow to trust and respect the teacher. A comprehensive picture of a child can be drawn when the home and school cooperate in sharing information about the child themselves, their contexts and their goals for the child.

7.   Guidelines for meetings

Some basic meeting guidelines and consultative skills like rapport building, empathy, tolerance for individual differences, careful listening, flexible problem solving strategy and immediate feedback are vital for holding effective conferences (Mori, 1983).

A location should be chosen for the conference that indicates its importance. The area should be pleasant, comfortable and as free from distracting noise as possible. It also should be private enough so that confidential information can be safely shared. If at all possible, the conference time should be free from interruptions. Egan narrated the following guidelines for parent-teacher conference (Egan, 1982).

1-   The meeting should be well planned and organized. Presentations on students' achievements should be structured and prearranged to make the important information more understandable to the parents. It is sometimes helpful to prepare descriptive charts of the child's grades or overall progress on several dimensions so that all the participants in the conference can see trends and real picture of students' performance. The presenter must have

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an accurate and simple way to explain scores from standardized tests included in the conference agenda (Tse, 2010). It will be frustrating for everyone if teachers cannot clearly explain what each of the scores mean.

2-   Teachers need to plan for those who have to attend the meeting for important decision making. All key caregivers like, parents (or foster parents) and grandparents should be able to attend.

3-   Before the conference, teachers should set the goals of meeting and make these explicit at the outset. These are written down so that task accomplishment can be checked before the meeting ends. These comfortable outlines are helpful for the participants.

4-   Teachers must make certain strategy by the end of the meeting. Conferences are seen as useful only if they result in some action. The last few minutes of a conference can be devoted for summarizing and clarifying the actions planned. It is necessary to ensure that the most critical problem is being addressed and that chosen strategies are being implemented and successful.

Canter also proposed following steps to open lines of communication with parents at the parent-teacher conference (Canter, 1976):

1. Speak the language of the family; use their words and definitions.
2. Understand the family's rules and rituals.
3. Try to build a collaborative system rather than an adversarial behaviour.

The tone of parent-teacher meeting should be balanced so that all involved can understand what the student is doing well and what s/he can improve. Achievement in balanced agenda sends the message that school values students' strengths and has high expectations for all (Davies, Henderson, Johnson, & Mapp, 2007).

The best way to make PTM more productive is to establish a family collaborative relationship which can promote communication and a "let's work together" attitude. If both the parents and teachers enter the meeting determined to help the child, the result will be concrete and constructive (Miller, 2003).

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8.   Functions of conference

Parent-teacher conferences, proficiently done, can serve a number of important functions for both parents and teachers. It provides a platform for collaboration and cooperation for the solution of problems. Home and school represent the important influences on the preadolescent child. Cooperative efforts are likely to be successful. The old maxim, "Nothing succeeds like success," is appropriate in this case (Darling, 1983).

Commonly parents and the other participants enter the meeting with lofty emotions about the issues (Gartner, 1971). Patents blame the teachers and simultaneously feel guilty about their child's problems. Teachers may feel defensive and inadequate in the face of their difficulties with a particular child. Often teachers fear the meetings and try to say as little as possible. Parents also feel fright what they will hear about their children, and so they volunteer very little. The conferences therefore demand more preparation, time and skill than is typically allotted to it. The conference, done poorly, can solidify all members into unpleasant relationships in which the child is the ultimate loser. Anyhow the PTM should be utilized at maximum level.

9.   Participants of parent-teacher meeting

At the placement committee meeting, it is useful for the teacher to be aware of the roles of all the participants. The exact framework of such committees differs slightly according to the problems presented by the students. The following are some of the people who are frequently present at placement committee meetings with a brief description of the kinds of input a teacher may expect from each (Lawrence-Lightfoot, 2004).

9.1.   School psychologist

The services of school psychologist are usually taken for the individual intellectual and personality assessment of the child. During PTM, the psychologist observes the child's behaviors and consults with the referring teacher to ascertain what program modifications or behavioral strategies already have been tried and what approach will be useful to be applied next. Certified or licensed psychologists holding extensive training in assessment, classroom management, child therapy, teacher consultation and school organizational dynamics are

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necessary to diagnose the emotional disturbance and maladjustment. In rare instances psychiatrists may take the place of psychologists to diagnose the mental retardation and emotional disturbance (Marion, 1981).

9.2. Principal

The principal/head of the institution acts as chairperson of the meeting, the chairperson's role is to coordinate information sharing and facilitate decision making. The chairperson is often the key in establishing how the parents will be treated at the meeting. If he or she is supportive according to the placement committee's decision then parents are likely to be cooperative (Barnard & Powell, 1976).

9.3. Teachers

The teachers, who have the most knowledge concerning a particular child, are present to provide input on classroom behaviors and describe what the special classroom parameters are. Though regular class teachers sometimes are intimidated at these meetings yet they must remember how critically important their input is for the committee (Topping, 1986).

9.4. Parents

The parents are crucial part of the meeting. Parents' input is sought about the consistency between in-school and at-home behaviors. Parents often have much information to share about their children but frequently need support from other committee members to present it (Van Witsen, 1967). Parents may have pragmatic powerful feelings that color their communication. Some of these feelings may be frightful, antagonistic or rebellious. It is an error to ignore such feelings. Sometimes the respective tutor is assigned the duty to assist parents in asking questions and to remind them of their rights.

9.5. Physician

Ross proposed that in rare instances medical doctors may sit in the committee to provide specialized input about health-related problems (Ross, 1993).

10.   Communicating at multiple levels

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During communication, the interaction occurs at multiple levels. Most simply, it is useful to understand that communication takes place at content and emotional levels. The words delivered by teachers in the PTM with specific tone have everlasting impacts on parents' and students' behaviour. The tone and expression matter a lot to make the hearers understand effectively regarding the betterment of the students (Kuppuswamy, 1982).

Topping (1986) described following important communication guidelines on the side of the school to:

1. Take responsibility for messages to deliver in such a way that the person receiving the message can realize that expressed thoughts and feelings are genuine.
2. Achieve congruence between verbal and nonverbal messages. Nonverbal aspects of communication, such as facial expression and body language can assist the listener in understanding more clearly than the content of verbal message.
3. Check listeners to see whether message is being received or not? Provide additional information when message has been unintentionally vague or misunderstood.
4. Discuss other people's behavior descriptively and objectively.

11.   Additional methods of communication

An enormous amount of professional time is spent in meetings. There are faculty meetings, team meetings, school and building committee meetings, classroom meeting, meetings with individual students and parent-teacher meetings. The PTM is the most effective activity. In addition to parent-teacher conferences, teachers interact with parents through report cards, special reports, telephone calls and home visits.

Report cards are considered important for communication with parents. Teachers should be able to clearly explain and support grading decisions on report cards because these are issued only periodically through the year. The teachers find it necessary to contact parents through report cards (Tse, 2010). Special reports to parents can be about weekly academic and behavioral updates. Telephone is frequently used for contact which is fastest source for

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communications in modern era whereas home visits have become less common in recent days. Sometimes home visiting is an assigned task of the school social worker or home-school coordinator. This specialization tends to discourage teachers from visiting homes. When the circumstances allow, however, home visits can be a very significant way of joining with parents (Apter & Conoley, 1984).

12.   Parents as educators

The notion of parents as educators is a new one. Karim (2010) traced it back to the eighteenth century in the United States of America, when there were reports of child-rearing advice being communicated to mothers in training pamphlets. This practice is thought to have been imported from Europe, where it had clearly been prevalent for some decades before. However, as Bricker (1978) noted, there is a sense in which parents acting as educators must be a phenomenon as old as human culture itself dating back beyond Caxton, William, [inventor of printing press, (1422~25-1492)] to oral transmission.

While reports of parents acting as educator were not uncommon in Europe in the seventeenth century, it was not until the rapid growth of the schooling system which had consolidated it into a widely available resource that the notion of parental involvement in school could be tolerated, and this does not begin to be documented until the nineteenth century (Dumber, 1984).

Current development reflects that parental involvement in school is appreciable for the professionals. However, parents acting as educators in their own right, not necessarily in consultation with the school, are a different ball game entirely. Parents' participation in activities which are essentially school-based and skill-oriented is encouraged from the school administration (Iqbal, 1977).

13.   Follow-up work

Bricker (1978) revealed that a dynamic community relation program creates complainants or critics too. Many critics can become friends and supporters of the school. Many people put

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their complaints /suggestions anonymously in complaint box placed by the school administration because of the shortage of time or fear of facing the administration. Criticism is the beginning of the relationship, not the end. There is need for follow-up work if possible through a phone call, a letter or a personal visit. There might also be an opportunity to tell the complainant how the school has offered time and effort to resolve his complaint. Let him know that his interest in the school is important.

A file of critics' names should be maintained. These people can be utilized on committees. They can be called in to answer questionnaires. Invitations can be sent to them on special events because they can serve as barometers of opinion in their particular segment of the community (Conoley & Conoley, 1982).

Public meetings are also important in this respect because a number of issues may be highlighted and resolved through different persons who are not directly associated to school (McGoldrick & Carter, 1980).

Marion (1981) elaborated that such meetings can seldom be decision-making, and therefore they are likely to be dull and disappointing to some of the audiences. This does not mean that they are not useful. Public meetings can be constructive and productive if they are called and designed for specific purposes. The basic requirements are good speakers, effective visual aids and prepared speeches. Another technique is the small-group discussion method. Issues can be presented in a general meeting and then discussed in small groups by trained leaders. After discussion, summaries are prepared to be given to the whole group and to interested citizens (Ehly, Conoley, & Rosenthal, 1985).

14.   The relationships with the parents

Berger (1983) presumed that there may be the strain and tension between school and home due to the unhealthy discussion. It will be no surprise that the teachers frequently mention that the parents of the children are the cause of such tension. In many cases, non-cooperative behavior of parents and perceived lack of support from home remain serious impediment to some forms of resolution. Relationships between teachers and parents, having potential,

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should be utilized to resolve issues related pupils' behavior instead of confrontation or conflict (Pappano, 2007).

15.   Discussion and conclusion

Parent-teacher meeting is an important component of ongoing home-school communication and family involvement in school. Years of research demonstrates that parental involvement in school can lead to positive benefits for children and youth such as increased school attendance, personality development, and high academic and improved attitude about school. Such meetings achieve their maximum potential and cause to enhance the quality of education. Home-school communication predicts positive outcomes for students and schools

The parent-teacher meeting is an opportunity for parents to learn about their children's progress in school and for teachers to gain insight into their studies' home and community lives. Parent perspectives on students' strength and needs, learning styles, and nonschool learning opportunities can help teachers shape their instructional methods. The PTM is most effective in giving tips to parents related to career counseling, removing deficiencies of the teachers, improving parents' cooperation with school administration, enhancing teaching methodologies, evaluating and comparing the performance of other students in a broader sense.

16.   Recommendations

It is highly recommended that the school administration should organize PTM on regular basis and should create conducive environment to discuss students' educational and personal matters for the purpose to improve students' performance. PTM should be organized with specific agenda points rather than general chatting and gossiping. Consequently the significant matters should be highlighted and resolved. On the other side, parents should participate in such meetings which are exceptionally advantageous for enhancing the quality of education. The parents or guardians should share even minor things minutely for the

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betterment of their kids. This is the way through which the quality of education can be enhanced by conducting regular parent-teacher meetings.

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Spelling Mastery through Internet and E-Learning

Vennakkadan Abdul Latheef, Ph.D. Scholar

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Abstract

The present study delves deep into the sources of materials available on the Internet for facilitating mastery of the complex system of English orthography and examines the need of giving due weight to spelling instruction in ELT curriculum. The basic principles of spelling instruction and divergent perspectives on spelling down the years are also discussed. The limitations of the traditional approach to spelling and the specific advantages of using e-resources and 'spellwares' in teaching/ learning English spelling system to learners of all levels are widely explored in the light of researches in spelling acquisition.

Key Words: English orthography, Spellwares, E-resources, web tools & e-learning.

Introduction

The tremendous possibilities that the Internet offers have made it grow from a resource accessible to a relatively small number of well-to-do users to a mass medium of communication

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and knowledge among hundreds of millions of people around the globe. The most valuable contributions of the Internet to English language teaching are facilitating teachers/learners' access to authentic contexts/materials, round the clock live interaction with the rest of the world, rich resources and individual pace for learning (Warschauer, Shetzer, and Meloni ,2000).

The history of ELT shows that spelling instruction had its own due weight, though not recognized as a major component, in English language curriculum. Spelling ability till the recent time was generally termed as the prowess to correctly decode spoken sounds and accurately represent them in the process of writing. Spelling instruction, based on this perception, implied a kind of teaching that is detrimental to inculcate /foster the intricate correspondence between patterns of phonemes and graphemes in English. The recent researches in the field (Gentry & Gillet, 2003) assign an extended definition and underpin that spelling knowledge implies concrete ability to decipher intricate patterning/correlation between the written forms of words and their spoken counterparts and competency in decoding words while reading and encoding them at the time of writing

The two major perceptions on spelling acquisition among teachers and educational psychologists in the past, especially with the advent of behaviourist theories, were that the learners learn to spell either through rote memorization with the help of incessant drills or engaging them with the act of extensive reading and writing. The later studies on spelling acquisition show that learners of English become good spellers only when they are made to use explicit attention and conscious thinking inevitable to understand the logical patterns underlying English spelling system. This changed perception led to paying more attention to spelling components in English curriculum and giving focus to creative spelling instruction in the classrooms because it was realized that spelling knowledge and ability to decode and encode sounds/letters are crucial to develop the primary skills like reading and writing.

Mere reading/proofreading does not demand on the part of the reader, though it involves some extent of applying the readers' spelling knowledge, meticulous attention to the complex correlation between sounds and letters and the critical thinking for absorbing patterns in the orthographic system. Since this ability to abstract the complicated patterning and correspondence needs special orientation and attention ,especially in the formative years of English language

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acquisition, spelling instruction assumes considerable weight in curriculum and due importance in instructional practices (Gentry, 2004).It is further noted that spelling knowledge has greater bearing on realizing the goals/learning outcomes in teaching English as EFL/ESL because it has direct impact on the development of the basic skills in the language like listening , speaking , reading, writing, vocabulary and concept development in the content areas (Gill, 1992).

The predictability of English spelling system is quite unpredictable. Some words are perfectly regular, some are a little bit odd, and others are dangerously irregular (Abdul, 2009).The spelling system of English at root is alphabetic .The generous nature of English in loaning words from many other languages like Latin ,Greek ,French etc and inducting them without anglicizing those words/altering their structural distinctiveness resulted in creeping the spelling conventions of all these languages into English orthography to make it a profoundly complicated maze. The wide disparity between the number of sounds (44) in English and the number of letters in the alphabet (26) to represent them is another reason for spelling complexity.

The complex and broadly organized whole of English spelling system can easily be mastered if due attention is given to spellings in ELT curriculum and instructional practices. Incorporating technology to spelling instruction and exploiting the vast chunk of e-resources and cyber tools in and out the classrooms are two most effective ways to cut the Gordian knot of spelling in English.

Spelling Instruction

The reading skill and spelling knowledge are mutually reciprocatory. The process of reading reinforces spelling structure and thereby enhances readers spelling knowledge. Understanding the patterns between sounds and letters is crucial to develop reading and writing skills. Spelling knowledge acts as a pivot on which the act of reading grows and gets mature. Poor spellers are made to confine their writing to those words that they can spell well which may lead into distorted message or convoluted way of writing. According to Bell (2003), sound-symbol correspondence is very much regular in half of all English words. Another 34 % would only have one error if they were spelled on the basis of sound-symbol correspondences alone. The high level of irregularity in phoneme – grapheme relationship is seen only in 4% of English words.

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The recent focus of Spelling Research is not on the method of instruction for spellings nor on choosing words for spelling lists as was in the past but on the psychological questions like how spelling ability is developed and the type of errors that learners often commit and the extent of LI interference in spelling knowledge acquisition.

Bell (2003) further adds that an effective and result oriented spelling instruction is founded on some basic principles. They are to personalize instruction recognizing the fact that spelling ability differs from person to person , reinforce   spelling awareness through other primary skills like reading and writing, use multi-sensory pathways in instruction , inculcate spelling awareness and spelling habits right from the beginning of language study. Since spelling ability is not incidental but developed gradually with conscious effort and greater exposure to various linguistic structures ,the focus of spelling instruction should be to lay emphasis on spelling consciousness in writing and reading English among the learners.

Researches on spelling acquisition have shown that spellings are not simply caught by reading but require systematic care and attention on the part of learners (Gill, 1992). Though adults' spelling knowledge is frequently strengthened by reading and writing, for many children spelling is something to be taught and learned (Gentry, 1996).Thus it is shown that reading and writing alone are not sufficient for many to be good spellers. This observation stresses the need and use of specific strategies for spelling instruction.

The orthographic ability in English is not a natural corollary to reading and writing skills but consciously acquired awareness over a long period of time from one's exposure to language. Though reading and writing are said to be reinforcing spelling knowledge they alone are not enough to develop a sound spelling ability. Spelling instruction founded on the above principles is imperative to ensure spelling mastery of English. The studies underpin the fact that spelling instruction should form a part of ELT curriculum and instructional practices.

The complexity and unpredictability of spelling patterns in English poses the question of what pedagogic approach should be adopted and how it can be essentially made effective. The wide spread invasion of ICT and the Internet to educational domain, abundant availability   of web tools and e-resources offer enough material to answer these questions.

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ICT and Spelling Instruction

The traditionally followed mode of spelling instruction is either rooted in rote memorization or in teaching some basic syntactic/lexical rules. According to Abdul (2009) 'Teaching and learning spelling, unless done with innovative and improvised tactics, will invite boredom and diminishing degree of motivation in learners. The English spelling system turns to be logical and learnable if proportionate care is taken to apply appropriate measure of up-to-date technologies and improvised tactics while teaching it. When students are given practices in ways that are effective, innovative and experiencing success, drudgery becomes pleasantly tolerable. It can be satisfying and even enjoyable, especially when technology is used creatively' (p.2).

The efficient use of visual as well as auditory channels and providing learning tasks that require personal involvement of the learners are very much conducive to help students conquer the challenge of remembering the spellings of words. Spelling instruction should not be monotonous to children, but a fun learning experience. Often spelling is taught in a way offensive to children, which creates a set of false dichotomies. Incorporating ICT and e-contents will make spelling instruction highly motivating, effective, engaging, *edutaining* and innovative because researches on instructional technology (Dudney, 2000). sum up the following as its cutting edges over the traditional mode of instruction.

Participatory Learning: The Internet provides a lot of materials demanding active participation and engaging interaction on the part of learners because a good chunk of e-resources are based on the principle of learning by doing and constructivist approach to learning. The greater degree of learner interaction makes them feel that they are fully a part of the learning process.

Better motivation: Incorporation of multimedia/cyber resources and CALL based teaching or learning increases the motivational level of the learners because they cater to all pathways of learning-auditory, kinetic and visual. They further add variety to material and novelty to teaching/learning styles. The web based learning experiences are presented in the format of games and fun activities in which the learners active participation is rewarded with immediate feedback. Besides, students get a substantially considerable degree of independence which in turn promotes development of learner autonomy and creativity (Dudney, 2000).

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Immediate feedbck: It is said that feedback has a crucial role in teaching learning scenario. Many spelling learning activities/games available online give immediate feedback revealing the progress of the learners, which, in turn, boosts their motivation and self-confidence. Network-based learning helps build self-instruction strategies and makes learning pleasant.

Ready access: The access to the web resources is open to anyone with a computer and Internet connectivity .Since they are available across time and space limits the learners are free to practice/learn according to individual convenience and pace. The practice of frequently updating online materials makes learning ever fresh and green free from monotony of repetition.(Chappelle 2001)

Self-pace and learner levels: One fundamental advantage of cyber resources is they are customizable to suit learner needs and learner levels. The options for customization make online materials easily adaptable to different learner paces, intellectual levels and needs and break the linear flow of instruction. The learners are free to choose any pace they want at their own convenience.

Authentic materials: The materials for learning on the Internet are authentic and rich in variety. The numerous learning sources liberate learners from the traditional mode of canned knowledge and provide the chances to come across thousands of information sources. As a result, their education fulfils the need for interdisciplinary learning in a multicultural world. (Lockard 2004)

Unbroken Communication: The incorporation of web tools/resources makes learning possible beyond the bounds of classroom walls and physical constraints. It provides various levels of interaction and knowledge sharing like between/among students and teachers located in schools and countries across the globe. The communication potentials of the Internet, both synchronous and asynchronous, make learning always feasible and interaction ever linked. The chain of inconclusive discussions in the classroom can be carried beyond walls of the class room in the form of web postings , threaded discussions and live chats rooms.

E-Resources

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An abundance of English language media resources are available on the web. The Internet is a low cost method of making language learning meaningful, authentic, readily accessible and fruitfully interactive at individual pace (Warschauer, Shetzer, and Meloni, 2000).

E-resources include instructional materials of any type either available on the Internet or designed with the help of modern electronic devices like computers. When multimedia possibilities are effectively used in spelling instruction, learning takes place using visual, auditory and kinesthetic pathways in the brain simultaneously (Lockard, 2004).It is, therefore, believed that e-resource-centered spelling instruction offers the optimum combination of instructional efficiency and effectiveness in learning/ teaching spelling. It turns the entire teaching process to an *edutaining* experience for the learners and consequently the stress of misspelling in writing is really converted into ease of spelling mastery.

The number of websites providing online practices for spelling mastery is not less and they are of great help to both educators and learners at all levels. These sites offer learners free practices in spelling in the form of exciting games, periodic testing and customizable wordlists. They provide teachers with resources for instruction in class rooms like printable work sheets, modifiable wordlists and spelling tactics for teaching so that the teachers can leave the spelling of words lucidly cemented on learner's memory and ready for quick recall. They also help students get the pronunciation of words along with learning the orthographic structure quickly and easily for making dramatic improvement in reading, spelling and writing skills.

The sites offering materials or free online practice for teaching/learning spellings are the following. The facilities available on them are round the clock access for practice, testing with changeable difficulty level of words, learning at individual pace, playing spelling games, readymade/customizable wordlist, printable worksheets, listening to sounds of words, homepage to save wordlists, spelling teaching/learning tips etc.

http://www.spellingtestpractice.com offers opportunity to edit /create/save list of words for spelling practice. It also has the facility of recording pronunciations of words, saving progress report and getting weekly review. Besides offering spelling learning tips/games, the site also offers free/paid versions of spellwares.

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http://www.spellingcity.com has options for online spelling tests, customizable vocabulary list for practice, interactive spelling games and computerized grading to know regular progress. The site also offers a good collection of printable worksheets for classroom use depending upon free or premium membership

http://www.spellingtime.com gives chances for free practice, tests/quizzes and spelling games with adaptable difficulty level to various learners. Spelling learning software with free/paid versions can also be downloaded from this site.

http://www.sitesforteachers.com showcases an exhaustive list of websites with rich online resources, printable worksheets, etc., for teaching different skills of the English language .

http://thespellingblog.blogspot.com is a weblog by Johanna Stirling exclusively dealing with tips/issues/resources/remedies of spelling instruction / spelling acquisition and further resources on the topic of spelling teaching and learning**.**

http://www.spellingsociety.org provides a comprehensive insight to techniques, spelling teaching tips, publications, history of spellings in English.

http://www.ilovethatteachingidea.com/ideas/subj_spelling.htm**,** http://www.teach-nology.com/teachers/lesson_plans/language_arts/spell http://www.spelling.hemscott.net/ http://www.helpyouspell.com **--** These sites consist of many ideas on spelling teaching /learning, games, fun learning activities, spelling scrambles etc**.**

Spellwares

Spellwares are softwares meant for teaching or learning spellings. There are a good number of spellwares (e.g. language plus, Ultimate Spelling Software) with free, trial and paid versions that could be downloaded from the Internet. The constructive use of the possibilities of technology in these programs replaces the drudgery of rote memorization of spelling rules with interactive as well as exciting practices on the part of learners.

Some of these softwares are a combination of advanced spelling software technology and proven teaching techniques resulting in a wonderful spelling game that provides ample

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edutaining experience for learners. They have the added vantages of self-pace, self-learning**,** learner centeredness, greater motivation and quick feedback. It allows learners to create, record, sort, and save a spelling list so that they can practice each day for a spelling test. There is provision to review reports of their grades and misspelled words, to pull up clear graphs and records of the learners' tests to chart their progress.

More importantly, some spelling softwares can be customized with the school's weekly spelling lists with little effort and present quizzes, spelling bees, spelling tests, and fun spelling games all customized to each child's abilities. Since most of the spelling softwares combine elements of visualization, pronunciation, graded instruction, constructive use of technology learning becomes more effective, rewarding, well-motivated , multisensory and self-paced (Dudeney, & Hockly ,2007).The following are some of the sites offering free/paid spellwares.

http://www.rayslearning.com Rays Spelling is a downloadable freeware with elaborate options for spelling practice, games, create/edit/save spelling lists and is compatible with all versions of Microsoft OS

http://www.ispellwell.com provides information on a paid spelling software-spell well- with advanced options for easy spelling mastery, 60 days free trial period.

http://www.spellquizzer.com**.** Spell Quizzer is premium software meant for quick spelling mastery through games, interactive exercises and regular customized quizzes/tests and fun learning activities.

http://www.bigiqkids.com/SpellingTest/FreeSpellingProgram.html is an open source software with options for effective and interactive spelling practice in the form of quizzes/games and tests.

http://www.tis-co.com/downloads.html#Language_Plus offers a spelling learning software with elaborate customization levels meant for improving reading, writing and spelling skills. Language Plus has trial/paid versions readily available for download.

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http://www.spellingtestpractice.com/Try.html Spell4 has two editions for download, free and premium. This spellware has facilities to create, save, and copy wordlists and record pronunciation of words.

http://www.spellingmadesimple.com Spelling made simple, developed based on extensive research in instructional technologies has only the paid edition and offers versions compatible with ipod/iphone.

http://www.spellingzone.com/spellingdownloadpage.html Best Spelling is a premium spellware with paid/trial version and has separate versions for adult and child learners. The instructional approach in this is based on look say cover write and check method**.**

Conclusion

Cornnel (1978) writes 'misspelling marks a person as, at least, illiterate, if not outright, ignorant (p.202). The quote accentuates the significance of spelling in written English and general attitude towards misspelling. As spelling is crucial for reading comprehension and writing skill, due weight to spelling mastery in the ELT curriculum and effective use of technology and e-resources in spelling instruction must be taken into account.

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Black Women and Racial Stereotypes: A Black Feminist Reading of Morrison's Novels

Khamsa Qasim
Mazhar Hayat
Uzma Asmat

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Toni Morrison
Courtesy: http://en.wikipedia.org/wiki/Toni_Morrison

Challenging the Negative Representation of Black Women

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Many black women writers have challenged the negative representation of black women in their fiction but Morrison's novels not only challenge those stereotypes but also destroy them. Her novels give us deep insight into black women's minds and souls. She makes us listen to the voice of the suppressed group who are left out of literature. Black women are not positively defined by the dominant discourse. In her novels, she presents black women as subjects who try to cultivate positive identity in a very hostile world.

Collins in Black Feminist Thought points out the logic behind the negative representation of black women. She says that no system of oppression can work without "powerful ideological justification."[1] Thus the portrayal of black women as the breeders, mammies, matriarchs, and hot girls, women with the deviant sexuality, welfare recipients and the ugly and unfeminine creatures justifies their oppression. The portrayal of black women as others is enough to justify any kind of oppression. This negative representation has caused great harm to them and presents just the one side of reality. It distorts their true image. Morrison makes us see the other side of the coin. Thus the destruction of those prevailing and controlling images gives birth to a new definition.

Challenging the Stereotypes

Morrison's black female characters challenge all the stereotypical negative images which are associated with black women. They are considered extremely ugly as compared to delicate and beautiful white ladies who are equally admired and appreciated by both black and white men. Linda Peach says that skin lightening and hair straightening creams are basically "a part of the process" which denies black women subjectivity and

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the "history that was in their bodies." The white standard of beauty dominates the American society. Straight hair, blue eyes and white skin are the symbol of beauty while dark skin is "associated with ugliness and lack of morality."[2] Collins says that the derogatory representation of black women enhances the value of white women. In binary thinking, "blue-eyed, blond thin white woman" can not be called beautiful without black women. They are others and their African features, kinky hair, lips, nose are associated with ugliness.[3] It is almost impossible to live in any society without internalizing its standard of beauty. Black women are forced to accept the white standard of beauty which is accepted by both white and black men.

What Critics Say

Naomi Wolf in The Beauty Myth says that one hurdle in the struggle for equality that all women have yet to face is the myth of female beauty. She calls it a destructive form of social control. She argues that during early 1970s, the standard of beauty was very rigid and it was almost impossible for women to attain that ideal and especially "women of colour were seldom shown as role models." She also criticizes the prevailing controlling images which are used to dominate women all around the world and argues that "beauty is not universal and changeless; though the west pretends that all ideals of female beauty stem from one platonic ideal woman…..Beauty is a currency system like the gold standard. Like any economy it is determined by politics."[4]These ideal images of beauty promoted by the cosmetic industry and the white racist society are used to humiliate black women. They do not allow alternate images and standards .In the absence

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of alternate images which might validate and endorse a kind of virtue not linked to physical beauty, black girls begin to hate themselves.

Lisa William says that in her first novel The Bluest Eye, Morrison narrates the story of eleven years old girl, Pecola Breedlove, who is silenced and destroyed by her own "internalized self hatred." She hates her darkness and longs for white skin and blue eyes. She believes that white features like white skin and blue eyes will help her gain entry to all that has excluded her. This small self-hating poor girl is silenced by sexual abuse and racial self-contempt. She finally finds retreat into a world of madness and cannot express her muted anger. In The Bluest Eye Morrison examines the very conditions that become the cause of Pecola's destruction. Her blackness becomes the cause of her marginalization. Morrison establishes her own identity as a writer by giving voice to the "erased presence" of a poor black girl. She is "the ultimate other, the most outsider member" of the community in which she lives.[5] In her afterword to The Bluest Eye, Morrison writes,

"I focused, therefore, on how something as grotesque as the demonization of an entire race could take roots inside the most delicate member of the society: a child, the most vulnerable member: a female. In trying to dramatize the devastation that even casual racial contempt can cause, I chose a unique situation, not a representative one. The extremity of Pecola's case stemmed largely from a crippled and crippling family- unlike the average black family and unlike the narrator's. But singular as Pecola's life was, I believed aspects of her woundability were lodged in all young girls." [6]

The Bluest Eye

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In <u>The Bluest Eye</u>, Morrison depicts a society in which race class and gender prejudices destroy its most vulnerable member, an eleven years old poor black girl. She is the victim of the devastating effects of the western notions of beauty. Morrison does not give voice to Pecola. Her story is narrated by her friend Claudia Macteer who analyses the disastrous effects of internalized racism. She affirms her identity by criticizing the white notion of beauty. William says," the construction of white womanhood serves to affect negatively such female characters as Pecola and her mother Pauline, who consider themselves ugly when compared to white western standard of femininity."[7] The images of white beauty are promoted through movies and advertisements. These movies portray white woman as a symbol of beauty. Pecola and her mother accept white middle class values of womanhood and strive to become like the delicate white ladies. As Morrison writes in the novel <u>The Bluest Eye</u>, "She was never able, after her education in the movies, to look at a face and not assign it some category in the scale of absolute beauty, and the scale was one she absorbed in full from the silver screen." Movies introduce her to "probably the most destructive ideas in the history of human thought. "That's why she

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cannot love her baby girl and finds her terribly ugly, as she says, "her head full of pretty hair, but lord she was ugly."[8] Breedlove family is convinced of their own ugliness. They are considered aggressively ugly people, "they had looked about themselves and saw nothing to contradict the statement: saw, infact, support for it leaning at them from every billboard, every movie, and every glance." Pecola's faith in her own ugliness makes her more ugly and she often herself behind that mask," Concealed, veiled, eclipsed--- peeping out from behind the shroud very seldom, and then only to yearn for the return of her mask."[9] Pecola becomes the symbol of ugliness. She does not know her beauty and only see herself from the eyes of other people.William says that she "is deemed ugly by virtue of her race, passive because of her gender."[10]

Pecola is always perceived as nobody, as other and ugly. She can feel the distaste for her blackness in the eyes of all white people. Her longing for whiteness depicts her desire for love and care. She wants to transcend the indifferent hostile gaze of white world and this desire can only be fulfilled by possessing blue eyes. She aspires for an impossible goal.

As the novel tells, Pecola cannot fight against the oppressive tendencies of white society but her friend Claudia knows how to fight: her ability   to think prevents her from internalizing those destructive images. She does not like Shirley Temple, the symbol of white beauty, who is adored and worshipped by Pecola. Unlike Pecola who has no center to rely on, she guards and protects her center. Claudia is younger than Frieda and Pecola but still she feels hatred for "all the Shirley Temple of the world". She dislikes the delicate white dolls. She questions and desires to find out why the magazines,

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newspapers, media, television, even the sign on the windows are agreed that only the blue–eyed, "yellow haired and pink-skinned doll" is the best doll. She dislikes all the prevailing images and loves to destroy them. Claudia also reveals a very horrifying truth that how by loving the white dolls, the black girls begin to love the white girls like Shirley Temple. She says "the truly horrifying" is "the transference of the same impulses to little white girls."[11] In the meanwhile Claudia emerges as a strong character, who challenges all these standards and tries to find positive answers. She thinks and questions that why Maureen Peal, one of the beautiful white girl calls Pocola ugly. She wonders what makes them call us ugly when we are so comfortable with our blackness. She loves to admire her dirt and is unable to understand this sense of "unworthiness". She tries to find the root cause and says that one cannot blame and hate Maureen Peal. "The thing to fear was the thing that made her beautiful and not us". [12] Claudia adores her black skin, her scars; she finds consolation in her own darkness. She refuses to be defined by others. William says that Claudia's love for herself protects her. This love guards her center. Her perception helps her to transcend the gaze of others who consider her worthless and ugly. Unlike Pecola Claudia is taught by her father how to "resist abuse and fight back". The position of black girls in a racist society is very vulnerable. Men try to take advantage of those girls who stand "at the bottom of hierarchal order." [13]

To Hit the Raw Nerve

In her afterword to <u>The Bluest Eye,</u> she writes that her novel tries to "hit the raw nerve of racial self-contempt". It exposes it and soothes it

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"with language that replicated the agency I discovered in my first experience of beauty. Because that moment was so racially infused (my revulsion at what my school friend wanted: very blue eyes in a very black skin, the harm she was doing to my concept of beautiful)…Implicit her desire was racial self-loathing and twenty years later I was still wondering about how one learns that, and who told her? Who made her feel that it was better to be a freak than what she was? Who had looked at her and found her so wanting, so small a weight on the beauty scale?" [14]

Blackness and Invisibility

The idea of blackness is always associated with invisibility. William says that Morrison creates Pecola's character to throw light upon the class, gender and racial prejudices which can sabotage "its more vulnerable members."[15] Unlike Pecola Claudia successfully creates a self-affirming identity independent of internalized images of whiteness. She defies the hierarchy of domination by nurturing her own life and finding words for grief while Pecola internalizes self-hatred. Through Pecola's character, Morrison gives voice to the silenced girl, the most marginalized member of the society.

The Mammy Image

The mammy image is also used to exploit black women It is widely used for black slave women. Collins describes mammy as domestic servant in the white family. She is very faithful obedient and submissive. This image is created to justify all sort of economic and sexual exploitation of black women. Mammy has no identity. She is always defined in relation to black family. This image is used to justify black women's "long standing restriction to domestic service". The mammy provides a "normative

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yardstick" through which the dominant group judges all coloured women. She is well liked by the white families. She is so loyal to them that she can even sacrifice her own children just to serve them. [16]Cherly Gilkes says that black women emerged from slavery enshrined in the consciousness of white America as "mammy" and "bad black woman."[17] This image is created for the social and economic exploitation of house slaves. She represents the dominant group's perceptions of the ideal black female. She enjoys considerable authority in the white family but still she is just an obedient servant who has internalized her subordination. Black women writers have aggressively criticized the image of African American women as mammies. Literary critic, Trudier Harris's (1982) Volume Mammies to Militants: Domestics in Black American Literature states the difference how black women are negatively portrayed by the dominant groups and how they portray themselves. Barbara Christian argues that all the "function of mammy are magnificently physical."[18] Mammy is harmless.

All black feminist writers have strongly disliked and criticized this image. Morrison not merely challenges and destroys this image but also tries to evaluate the factors which force black women to choose such a role. The strong black women have power to cultivate their own identity but the weak and the most vulnerable among them have internalized oppression. This internalization destroys their ability to respond, to feel and to claim a positive identity. The prevailing oppression usually destroys their ability to love. Morrison records the voices of those women who refuse to be defined as objects.

Challenge to the Mammy Image: Eva in The Novel *Sula*

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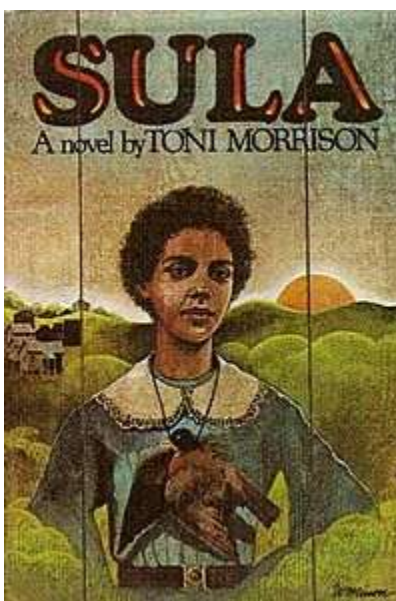
In her novel <u>Sula,</u> Morrison creates a memorable character, Eva, who presents strong challenge to mammy image. She is the most unprivileged black mother who has been left by her husband. Her self respect does not allow her to beg. She sacrifices her leg in order to support her family. Williams says that Eva with the haunting image of one leg depicts what steps a single black woman can take to save her family. She does not become a mammy but emerges as a strong black woman who protects her self respect at any cost. [19] As the text tells us, she sacrifices her leg but refuses to beg. Her husband called BoyBoy is a womanizer. He likes "womanizing best" "drinking second" and "abusing Eva third". BoyBoy has left Eva in a very helpless and miserable situation. She has just "$ 1.65"and "five eggs" with none to rely on. Eva bears pain just for the sake of her children. She sacrifices her youth and beauty just to save them. The disappearance of Eva's leg gives birth to rumors, somebody says that "Eva stuck it under a train and made them pay off. While other people say that she sells it to the hospital for$ 10,000"Mr.

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Reed is surprised to hear the breaking news " nigger al" legs are sold for $ 10,000 as though " he could understand $ 10,00 a pair---- but for one leg". Eva's act is heroic. She is so devoted to her children that "she decided to postpone her revenge for two years"[20]

Eva is a strong black mother who faces every kind of oppression courageously. Through Eva's character Morrison challenges passive and pathetic image of black mother. She stands for all single black mothers who learn to resist and fight back. She learns to live for her children. Williams says that Eva sacrifices her leg but refuses to become a low paid domestic worker in a white family. In this way "she shatters the mammy stereotype of black women". [21]

The Breeder Image

The other controlling image is that of a breeder. The image of the breeder was also exploited during the age of slavery. This image still persists. In The Bluest Eye, when Pauline gets admitted into hospital to deliver a baby, she also experiences racial prejudice. When an old doctor along with the young one comes to examine her, he tells his companions that they don't have to face any trouble with black women. They do not feel pain and give birth "just like horses". Their remarks show that they consider her the breeder. They talk and console the white woman but do not say a word to her. Pauline reacts in a very different way, when she feels the labor pain, she is glad to have them. She can control the pain but she moans loudly to make them feel that it is "more than a bowl movement". She is a woman and feels like woman. Her darkness does not make her less human. Her silence shows her courage not her senselessness. If she does not cry, it does not mean pain is not there. The pain is there in her eyes. Pauline challenges the racial

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stereotype of a breeder.[22] Black women are also presented as passive silent sufferers. Sula challenges this image. Sula is a rebellious independent black woman. She is a non-conformist, daring enough to challenge all the social norms. She dares to transcend or violate all the boundaries. When Sula's friend Nel visits her on death bed she makes her realize her limitation as a woman. She tells her that a woman cannot act like a man; especially a black woman cannot do whatever she likes. She criticizes her acts and says,

> "you can't do it all. You woman and colored women at that. You can't act like a
>
> man. You can't be walking around all independent-like, doing whatever you like,
>
> taking what you want, leaving what you don't".[23]

Sula: An Adventurer

Sula is an adventurer and a wanderer. She destroys the so-called obedient, passive image of black woman. Williams says that Sula is "an outsider, a wanderer, who remains on the periphery of all boundaries." She says that in appreciating Sula, Morrison stresses on the artist "need to experiment, to think, to do the outrageous." This is an effort to claim an individual voice. Sula does what she likes; she challenges the traditional gender roles and acts "in ways that are associated with men."[24]

In an interview with Robert Stepto, Morrison says, "Sula examines herself, she is experimental with herself, she's perfectly willing to think the unthinkable and so on."[25] Sula is artist who rejects the dominant and hegemonic values of her community. She defies the traditional gender roles. She acts and lives like a man. Morrison says, "She picks a man, drops a man, the same way a man picks up a woman, drops a woman. And that's her thing. She is masculine in that sense. She's adventuresome, she trusts herself,

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she's not scared, she's really ain't scared .And she is curious and leaves and tries anything. So that quality of masculinity--- and I mean this in the pure sense--- in a woman at that time is outrageous, totally outrage."[26] Sula's death shows how difficult and painful it is for a black female artist to dare to live and survive in a racist society. As William says, "her death is emblematic of the many unrecorded death of black women, and most importantly, her death is the outcome of an intense frustration that occurs when a female artist does not indeed find an appropriate form for her creativity."[27] Thus Sula challenges the stereotypical representation of black women in fiction. By sabotaging these stereotypes Morrison attempts to rewrite the lost histories of the black American women whose positive images and stories have been eradicated by the dominant culture.

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End Notes

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[20] Toni Morrison, <u>Sula</u> (London: Vintage, 1973) 31-34.

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[22] Morrison, <u>The Bluest Eye</u> 125-127.

[23] Morrison, <u>Sula</u> 142.

[24] William 104

[25] William 103-104

[26](qtd. in Williams 104)

[27] Williams 120

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Music in Major Dravidian Languages

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Music is a language by itself. It is a language that appeals to all, irrespective of caste, creed, religion or nation. It is also the language of emotion**.** It is interesting to note that most of the books related to music are in the most widely spoken Dravidian languages -Tamil, Kannada, Malayalam and Telugu.

Telugu

Telugu, with its profuse use of vowels and fine words ending with Na and La is an apt medium for the conveyance of Carnatic musical expression. It brings a melody in the Carnatic musical expression and hence non-Telugu musicologists prefer to compose and sing in Telugu. 'Raga Tala Chintamani' and Sangeeta sara sangrahamu'- two authenticated Granthas about classical music are in Telugu.

Composers

Tallapaka Annamacharya was the first Vaggeyakara (singer-poet) in Telugu. "Chandamama rave - Jabilli raave", the most sung song and with which every telugu child is initiated into music was composed by him. He is credited to have composed 32000 Sankirtanas in praise of Lord Venkateswara. And during the 15th

century, his son - Peda Tirumalacharya ,grandson - Chinna Tirumalacharya and great grandson Tiruvengadappa, composed music. They were followed by Rudra Kavi, Proluganti Chenasuri, Sivanarayana Thirthulu, Siddendra Yogi, Bhadrachalam Ramadas, and Kshetrrayya of Movva.

A revolution was brought about in 17th century by the trinity Tyagaraja, Shyama Sastry and Muthuswami Dikshitar. Famous musicians of later years include Dwaram Venkataswami Naidu, Mangalampalli Balamuralikrishna, Sripada Pinakapani, Nedunuri Krishnamurthy, Voleti Venkateswarlu, Emani Sankara Sastry, Smt. Srirangam Gopalaratnam, and Manchala Jagannadha Rao..

The life and work of Tyagaraja, the bard of Tiruvayyaru, is a miracle of miracles. For,no musician, with exception of Purandaradasa, revolutionized and gave direction to Indian music as he did. So creative a musician and saint was he that he has come to be known as Sri Tyaga Brahmam, which is a reference not only to his creativity but carries with it a part of his father's name, Ramabrahmam.

Tamil

Scriptures

In Kudumiyamalai in Tamilnadu, Tamil scriptures were found, which are said to belong to the seventh century. The scripture is carved on a piece of rock on the orders of MahendraVerma, the king of the pallavas, Of the few scriptures available on Indian music, this is the major one and it has created a lot of interest to our musicologists. Discovered by Dr.Bhandarkar in 1904, it was found at the cave temple at Melakkovil in Tamilnadu. This scripture, carved beautifully and placed in a slant manner in the temple is about thirteen feet tall and sixteen feet wide in size. Though the letters in the scripture belonged to the seventh century, the musicologists found it difficult to decide who the script belonged to. While some were of the opinion that it was the script of the Chalukyas, some others opined that it was that of the Pallavas. But the letters in the scripture were found to be similar to the other scriptures of MahendraVerma in Tiruchanapalli and South Arkat. What is more, towards the end of the scripture, it is said that the scripture has been carved on the orders of King Maheshwara who was none other than MahendraVerma-1.That King Mahendra Verma had mastery over music and other fine arts is evident through the characters in the 'MattaVilaasa Prahasana' written by the king himself. The sentence 'Ettirkum Elirukkum ivai uriya' in this scripture has been explained differently by wits. For example, according to an explanation, what MahendraVerma played in his seven-stringed veena can also be

played on an eight stringed one. The other explanation is that the total number of swaras occurring in the scripture is 7*4*16=448, which is divisible both by seven and eight. This perhaps is the implied meaning in the sentence, according to some musicologists. Another scripture was also found in Thirumayam near Pudukkotai in Tamilnadu, which is situated about fourteen kilometers to the south. This scripture was discovered by the great scholar Sri T.K.GovindaRao. Though this scripture was written several years earlier, the place was misused in an irreparable manner by King Pandya, who wanted to use the same place to get a scripture written about the coins that he had released. Of the remains of the music scripture, we can know about some technical terms in musicology. This scripture is very much similar to the one at Kudumiyamalai. As the term Parivadini is being used in both the scriptures and as King Mahendra Verma was well versed in playing the parivadini veena and as both the scriptures are in the same script and have been carved in the same manner and more notably, as the name Gunasena occurs in both the scriptures,(Gunasena is the other name of Mahendra Verma), it was decided that both the scriptures have been created by King MahendraVerma. These scriptures have helped in the system of music script to a large extent.

Ilangovan's 'Shilappadikaram' is an authenticated book on Carnatic music. It deals with the Shastra part of music. Ragas are referred to as Puns in this book. Shilappadikaram gives clues to the rich theater culture of South India. . In Tamil, we also have the 'Panache Bharateeyam' , 'Tala Samuttiram' , 'Raga Tala Prastaram' , 'Shuddhananda Prakasham' and 'Bharata Senapatim' . The 'Tevarams' seem to be the first composition in Tamil. Arunagiranathar of Fifteenth century wrote Tiruppugals which are extremely popular in Tamilnadu even today.

Composers

Prominent composers prior to the Trinity of Carnatic music include Arunachala Kavi, Sadasiva Brahmendra and Oottukkadu Venkata Kavi. Other composers are Gopalakrishna Bharathi, Neelakanta Sivan, Patnam Subramania Iyer, Koteeswara Iyer, Subramania Bharathiyar and Papanasam Sivan. The compositions of these composers are rendered frequently by artists of today. Gopalakrishna Bharathi used the signature *Gopalakrishnan* and composed in Tamil. Papanasanam Sivan, who has been hailed as the *Tamil Thyagaraja* of Carnatic music, composed in this language as well as Sanskrit, using the signature *Ramadasan*.

Malayalam

Temple music in different parts of Kerala was known as early as 7th century Swati Tirunal is the chief composer of Kerala. **S**wathi Thirunal's reputation as a patron of cultural activities attracted several musicians, dancers and writers from all parts of India to his court .He ranks with the giant in South India by the number and variety of his compositions in different languages. His style combines the excellence of Aryan and Dravidian Music while avoiding the defects of both.

Kannada

Kannada is highly rich in music literature. In Kannada we have a great many books related to music. ʻAbhinava Bharata Sara Sangraha by Mummadi Chikka Bhupala, ʻShivatatva Ratnakaraʼ of Basavappa Nayaka and Nijaguna Shivayogiʼs ʻViveka Chintamaniʼ are the chief ones. Innumerable Granthas are available on dance too.ʼ NatyaChoodamaniʼ, Jayanta Senaniʼs ʻNritya Ratnavaliʼ, ʻNatya Darpanaʼ, and Srikanthaʼs ʻRasa Kaumudiʼ ,to name a few.

The 15th century marked a watershed period in the history of Indian classical music. Sripadarayaru, a contemporary of Kallinatha (the commentator on Sarngadeva's Sangitaratnakara), was a musician and composer who heralded the musical traditions of the Haridasa movement. Vyasarajaru, Vadirajaru, Purandaradasaru and Kanaka Dasaru (15th – 16th century) who followed in the tradition were contemporaries of celebrated musicologists like Ramamatya (*Svaramelakalanidhi*), Poluri Govindakavi (Ragatalachintamani) and Pundarika Vitthala (*Sadragachandro`daya*, *Ragamala*, *Ragamanjari* and *Nartananirnaya*)

The Haridasas, the Vaishnava saints of Karnataka, are classified into the Vyasakuta and Dasakuta. The Vyasakuta were the pontifical saints known for their scholarship and exposition of the Madhva philosophy. The Dasakuta were the peripatetic saint disciples of the Vyasakuta sanyasins. They were proficient singers and composers and used classical music and the Kannada language as a medium to propagate the teachings and philosophy of the Dwaita school. Purandara Dasa systematized the method of teaching Carnatic music which is followed to the present day. He introduced the raga Mayamalavagowla as the basic scale for music instruction and fashioned series of graded lessons such as *swaravalis*, *janti swaras*, *alankaras*, *lakshana geetas*, *prabandhas*, *ugabhogas*, *daatu varase*, *geeta*, *sooladis* and kritis. Another of his important contribution was the fusion of *bhava*, *raga*, and *laya* in his compositions. Purandara Dasa was the first composer to include comments on ordinary daily life in song compositions. He used elements

of colloquial language for his lyrics. He introduced folk ragas into the mainstream, setting his lyrics to tunes/ragas of his day so that even a common man could learn and sing them. He also composed a large number of lakshya and lakshana geetas, many of which are sung to this day. His sooladis are musical masterpieces and are the standard for raga lakshana. Scholars who succeeded him are believed to have followed the systems he devised. Purandara Dasa was a *vaggeyakara* (performer), a *lakshanakara* (musicologist), and the founder of musical pedagogy. For all these reasons and the enormous influence that he had on Carnatic music, musicologists call him the "Sangeeta Pitamaha" (grandfather) of Carnatic music.

Purandara Dasa had great influence on Hindustani music. The foremost Hindustani musician Tansen's teacher, Swami Haridas also a Saraswat Brahmin was Purandara Dasa's disciple. Purandara Dasa's compositions are equally popular in Hindustani music. Hindustani music legends such as Bhimsen Joshi and Basavaraj Rajguru have made them more popular in recent years. Young, well known artists such as Puttur Narasimha Nayak,Venkatesh Kumar, Nagaraja Rao Havaldar, Ganapathi Bhatt, Vidyabhushana and Nachiketa Sharma are continuing the tradition of singing Purandara Dasa's compositions in Karnataki as well as Hindustani music concerts. Film director and playwright Girish Karnad made a documentary film titled, *Kanaka-Purandara* (English, 1988) on the two medieval Bhakti poets of Karnataka.http://en.wikipedia.org/wiki/Purandara_Dasa - cite_note-20

Other composers of Karnataka include Sri Muttiah Bhagavatar, Mysore Sadashiva Rao, Mysore V. Ramaratnam, and T.Chowdiah.

Conclusion

Rich and well-established traditions of South India in Music continue to inspire new generations. Music festivals in South India continue to attract a big crowd of people. Research and discussions relating to innovations also have become an integral part of music in Southern languages. Through all these knowledge of music is not only retained but also further developed.

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Linguistic Duopoly: A Case of Mewati

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Abstract

Considerable attention has been drawn recently towards the plight of immigrant languages or minority languages. Much is being done to maintain these languages and to bring the issues surrounding them to the public eye. However, not much has been done on linguistic varieties labelled as 'dialects'. This study seeks to fill this gap by exploring the issues surrounding a language variety called Mewati.

This paper examines the status of Mewati in relation to the other dominant languages of Hindi and Urdu and attempts to explain how social institutions like local state run schools and madrasas contribute towards language shift. Additionally, the study explores the relationship between language, religion and identity and the politics thereof. It is recommended that school curriculums must make a room for Mewati if its maintenance is to be ensured.

Key Words: Dialect, Identity, Religion, Hegemony, Language Policy, Language shift and maintenance, Language Politics

Introduction

Mewat is home to a very high concentration of the Meos who are the traditional inhabitants of the region. Meos are predominantly Muslims and speak Mewati which is an Indo-Aryan variety spoken in the historical area of Mewat. Its geographical boundaries make it an interesting area to base a research upon as it has traditionally shared boundaries with Uttar Pradesh, Haryana, Rajasthan and Delhi. At present, the district of Mewat forms part of the state of Haryana, one of the fastest developing states in India. It is a few kilometres away from Gurgaon, which is known to be the financial and industrial hub of the state with one of the highest per capita incomes in the entire country.

Yet, on almost all human development indicators Mewat lags far behind than any region in Haryana and is one of the most underdeveloped and neglected areas of the whole country. According to the 2001 Census, Mewat had total population of 9.93 lakhs, 95.36% of its population is rural and 4.64% is urban (Census of India, 2001). Possible reasons for this neglect are historical and political factors. Language and religion have played central roles in adding fuel to the fire. After the partition of India, Muslim majority Pakistan was created as an Islamic state with Urdu as its official language and Hindu majority India ended up choosing Hindi as its official language. In Mewat, one of the domains which have been the most affected is educational sphere.

Based on 2001 Census report, the literacy rate recorded in Mewat was 44.07%, which was lower in comparison to both the state average literacy rate (68.59%) and the national literacy rate (65.38%) (Census of India, 2001). According to Prasad (2008:52), the literacy rate of Meo women is between 1.76% and 2.13%, which is exceptionally low. On the other hand, the literacy rate among the Meo men ranges from 27% to 37% (Prasad 2008:52). It is in this context, the role of policy decision makers and educators becomes critically important.

Owing to the nature of social and political problems found in Mewat along with poverty, most Meo parents choose to send their children to local Madrasas which generally provide free religious education, boarding and lodging facilities to their students. On the other hand, government schools provide education with lower fees and are state funded and purport to be

'secular' in nature. Private schools form the third type of schools with comparatively higher fees with better infrastructure and 'secular' content.

A key policy in deciding the fate of Mewati and other languages used by Meos in Mewat is the Three Language Formula (TLF henceforth). The three language formula (TLF) was devised as an educational strategy to cope with India's multilingualism by introducing languages at the national, regional and local levels (Srivastava 2007: 43). The formula suggested the teaching of the following languages in schools:

- The regional language and the mother tongue when the latter is different from the regional language.
- Hindi, or in Hindi speaking areas, another Indian language.
- English, or any other modern European language (Dasgupta 1970: 244).

One of the stumbling blocks of implementing TLF was that every state interpreted it differently to suit their own needs and requirements. The result of this was that most minority languages were pushed out of the educational sphere (Vanishree 2011: 350). Minority groups could not benefit from TLF as minority languages were equated to regional languages. With regional langaues being the majority language of the people of the state, this majoritarian criterion invariably led to the defeat of minority languages. Such languages were rejected on the basis of not being fully developed and lacking standardized scripts, therefore being ill equipped to become languages of education (Koul and Devaki 2000: 121). This general state of affairs is also the state of Mewati which is not part of the government school curriculum either as a subject or as a medium of instruction and is dubbed merely as a 'dialect' of Rajasthani, which in turn is considered a 'dialect' of Hindi. Hindi is an official language of the union along with being an official language of the state of Haryana and a mandatory subject in the school curriculum.

Aside from official government policy, Urdu is unique in that even though it has been granted an official status and is commonly hailed as a language of Muslims, it is absent from the government and private schools. An understanding of this can be achieved through an examination of the broader sociohistorical and political background. After the independence

and partition of India, political division between Hindus and Muslims led to linguistic division between Hindi and Urdu which later became the battleground for playing identity politics. This Hindi-Urdu divide further led these languages to be assigned different social roles and group identities - Hindi as Hindu and Urdu as Muslim (Abbi, Hasnain and Kidwai 2004: 1).

The sociopolitical context of Urdu has appeared to have a bearing on the ontological welfare of the language itself as it has been relegated from once being a language of the dominant elite to one associated with illiteracy, poverty and backwardness (Abbi, Hasnain and Kidwai 2004: 3). Hasnain (2004: 4) attributed this to the covert policies of the states which contribute to the discouragement of Urdu as a medium of instruction in schools through lack of educational facilities, teachers, textbooks and teaching materials, consequently forcing children to take instruction in Hindi rather than Urdu.

It is generally believed that TLF with regard to Urdu has miserably failed because of the way its directives have been applied. At the core is the state board curriculum of the north Indian states where Hindi and Sanskrit are mandatory subjects. Those students whose mother tongue is Urdu are denied their basic linguistic right to attain education in their mother tongue (Matthews 2003: 62). The absence of Urdu from the school curriculum and is particularly noteworthy as this is said to be one of the reasons Meos have hostility toward the 'secular' school system (Sikand 1994:139).

This, in turn, leads to higher rates of illiteracy and an increased mistrust towards government and the language policies they tend to advocate. It is in this context madarsas are preferred to government schools because of the provision of Urdu and other Islamic subjects that the secular system tries to keep out of its educational domain. Aggarwal (1966: 1680) also lent support to the argument when he contended that the provision of religious education and Urdu instruction are the main reasons for madrasas' widespread presence in Mewat

I argue that the covert policies of the state which tend to keep Urdu out of government schools end up encouraging madrasas which use Urdu as a form of resistance towards state policies. This pushes minority languages like Mewati out of the educational sphere due to the prestige Urdu carries and its close association with Muslim identity. This is in line with

Pandharipande (2002: 21) who claimed that perception of the (desired) identity changes over time and so does a choice of language to express that identity. It is in this context I argue that Mewati is possibly undergoing a shift towards Hindi-Urdu with Urdu playing a key part due to its association with Islamic identity. This is in correspondence with Spolsky who pointed out that religion is a key contributing factor in language maintenance and loss (Spolsky 2003: 89).

A deeper analysis of the relationship between Urdu and the influence of Tablighi Jamaat (henceforth TJ) in Mewat sheds light on the role that Urdu has played in literacy and identity construction. TJ is an Islamic reform movement that came into existence after the political decline of Mughals due to the rising influence of the British rule in India. It found a foothold in Mewat and has ever since played a key role in shaping Meos' identity. It is one of the most popular reform movements in the Islamic world (Robinson 2001:15). The organisation was founded by Maulana Mohammad Illyas in the 1920s to 'purify' the Meos of Mewat in Rajasthan (and Indian Muslims more generally) of un-Islamic customs, traditions and beliefs (Jasani 2008:436).

This was found to be even more significant in the case of Meos who earlier belonged to the Kshatriya (Warrior) caste within Hinduism but later embraced Islam, they formed a unique tribal community who continued to practice an amalgamation of Hindu and Islamic customs, beliefs and traditions. This distinctive identity alienated them from the mainstream community that itself was marked along different castes, religious and ethnic lines (Arvind 2009:6). In these circumstances, TJ exercised its influence on Meos' daily lives and played a key role in creation, maintenance and negotiation of their identity.

This influence was also strong in the sphere of education where a study conducted by Sikand on TJ showed their insistence on keeping Meo students out of government schools as these schools were perceived as threat to the students' Muslim identity. They claimed that the presence of highly Sanskritised Hindi found in the textbooks was being used to Hinduise them (Sikand 1994:139). One of the complaints generally has been with regard to the content of textbooks in which they believed the contributions of Islam and Muslims are usually ignored. Sikand's view also finds resonance with Arvind (2009:6) who reported that the local influential clergy in Mewat along with community members had shown resistance towards

the introduction of Hindi in school curriculum as a medium of instruction. Additionally, they showed their disapproval of pictorial representation of certain phenomena, as well as singing and dancing activities by labelling them as 'anti-Islamic'.

Sikand (1999:50) also noted that the organisation insisted the role of women should be limited to the home domain and discouraged social mobility and independence. Sikand (1994:138) put forth one of the reasons Meo girls are discouraged to attend schools is because there is no seclusion of women within the four walls and the absence of 'purdah' (veil) and because they are more likely to be taught by strange (ghayr) men. This, I believe, leads to low literacy rate found among Meo girls.

In spite of these beliefs held by TJ, they maintain that their movement is apolitical in nature and does not deal with the worldly affairs (Ali 2000:22). However, the organisation's religious beliefs must also have some bearing on their language ideologies. This view of the relationship between religion and language ideology finds its expression in the ideas of Ferguson who posited that "all religious belief systems include some beliefs about language" (Ferguson 1982: 103). Since Arabic is the language of Quran and Urdu is used to transmit religious knowledge and employed for communication and literacy purposes, it can be assumed that these languages would carry more weight and value than Hindi or Mewati for at least some members of TJ.

Therefore, I claim that the local clergy plays a key role in Mewat, even if unintentionally, which goes beyond the realm of religion and is in conflict with the policies followed in state run schools. I make a case that the conflict of Hindi-Urdu will lead a shift away from using Mewati among Meos. Schools, whether government or local madrasas, both act as agents in contributing towards this language shift. This view corresponds with Fishman (as cited in Lo Bianco 2010: 4) who put forward that "schools are unreliable allies of language maintenance, frequently and appreciably leading to language shift."

The survival of many minority languages and 'dialects' such as Mewati is in danger in India and schools can either accelerate this process or help in maintaining languages. Taking this into account, a hierarchy of languages denoting inequality in power and status in the Indian context with regard to Mewati in particular is demonstrated in Figure 1.

Figure 1 - Hierarchical ordering by status of the Indian languages with regard to Mewati
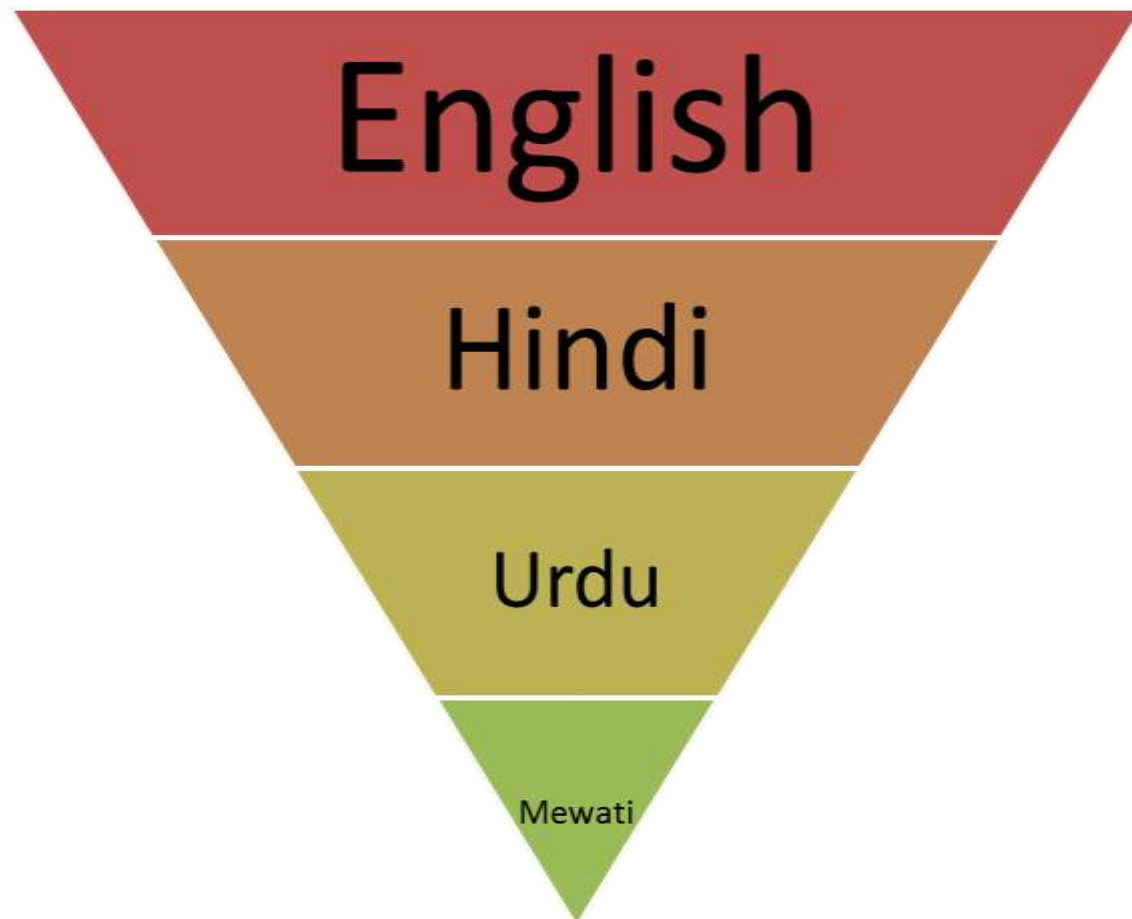
In order to analyse this hierarchy of languages, I draw on the concept of hegemony proposed by Gramsci (1971) which provided a philosophical framework within which relationships between dominant and minority groups could be analysed. Suarez (2002:513) explained hegemony as "intellectual and moral leadership through consent and persuasion." Figure 1 shows English at the top of the hierarchy due to its elite status that it enjoys as it is the language of government, higher education, administration, and business and its status as a lingua franca of the world. For the purposes of this paper, I will only focus on the hierarchy of relationship between Hindi, Urdu and Mewati. These languages are the most significant in

the context of Mewat for the reason that the speakers of these languages come into contact most often, leading to an overall influence of these languages (and their speakers) on one another. The dominance of Hindi over Urdu and Mewati illustrated by Figure 1 is easy to comprehend as it is the official language of India. The dominance of Urdu over Mewati is also easily understandable as Mewati is only termed as a 'dialect' (Census of India, 2001).

This hegemonic hierarchy is not necessarily permanent and can be challenged resulting in a new hierarchy. As Gramsci (1971) noted in his theory of hegemony, mere economic domination is not enough for a hegemony to stay in place. The consent of the dominated group is required at each stage. The dominated group needs to believe that their subordinate position and that of the dominant is legitimate. In the context of Mewati, I argue this is achieved through social institutions such as schools and madrasas to the point where the hegemon influences them to the extent that the unconscious beliefs and assumptions (or ideologies) of the subordinate group are 'naturalised'. It is through this process the hegemonic hierarchy of languages is sustained and the absence of Mewati from the school domain is justified.

Additionally, I claim that while this hierarchy holds true at the national level with English being the clear hegemon, the notion of hegemony as Lull (1997:61) mentioned "the power or dominance that one social group holds over others" is inadequate to explain the situation in Mewat where multiple languages, language groups and ideologies compete and are in a conflict. Therefore, an alternative notion is needed to explain this situation. A broader concept of linguistic hegemony provides insight into the social power relationships between the majority and minority languages and language groups. Wiley suggested "Linguistic hegemony is achieved when dominant groups create a consensus by convincing others to accept their language norms and usage as standard or paradigmatic. Hegemony is ensured when they can convince those who fail to meet those standards to view their failure as being the result of the inadequacy of their own language" (Wiley, 2000:113). I argue, this linguistic hegemony is produced, maintained and reproduced by institutional practices and policies that favour the dominant languages which in turn legitimize their status and position within the hierarchy.

In the context of government schools in rural Mewat, Hindi is mandatory as a subject and is the medium of instruction at all levels with English being taught as a subject as well. Private schools, while rare in the region, boast of teaching using English medium with Hindi as a mandatory subject in the school curriculum. The common feature between both types of schools is the exclusion of Urdu. This in my view achieves two purposes.

Firstly, in the name of providing 'secular' education, it keeps some minority students like Muslim Meos outside the school system by leaving them with no option but to attain education through Madrasas as they provide education in Urdu and Islamic subjects. This only helps in making the case for Urdu as an 'Islamic' language stronger which madrasas may utilise for their own vested interests thereby keeping the language in the hands of a few who control the fate and the outcome of its status. Secondly, this legitimizes the weak position of Mewati in the minds of Meos who are signalled that if an official language like Urdu fails to find a place in their school curriculum then the prospect of a language variety like Mewati must be worse still.

However, the same linguistic hegemony may also be contested and challenged through institutional practices. This is the case with many Meos who instead of attending state run schools would rather be part of madrasas. Madrasas become sites of resistance which help them to assert their Muslim Meo identity and oppose the existing hegemony maintained by English and Hindi. This may in turn lead to establishing a new order of hierarchy with a different language exercising its linguistic hegemony. In these circumstances, Urdu may become the new language of hegemony by replacing Hindi from its previous position and subsequently also Mewati thereby contributing towards language shift. Therefore, the claim that I make in this paper is that both the state run 'secular' schools and 'religious' Islamic schools (madrasas) act as agents in shaping the educational structure of Mewat which consequently has considerable impact on the economic, political and socio-cultural structures too.

These structural changes contribute towards forming what I call a "linguistic duopoly" or a dual hegemony. Gramsci's notion of hegemony is defined by Lull(1997:61) as "the power or dominance that one social group holds over others". I argue that two divergent social groups

with two opposing ideologies, may be in a dominant-subordinate relationship in the national context, but in different micro settings, each have their own hegemony. This subordinate group/s or its members can be understood through reference to two categories, "relative subordinates" and "absolute subordinates".

Relative subordinates are those members of a subordinate group who have a certain authority, provide leadership and guidance, are involved in decision making processes and exert a certain degree of influence over its members. Absolute subordinates are those who have less political, social or economic power and are usually persuaded by comparatively more influential and powerful people in a subordinate group. A dual hegemony of dominant and relative subordinate group is established when they work simultaneously to persuade or seek consent from absolute subordinates.

Thus, in the context of Mewat, Hindi as the official language of India acts as the dominant language in a government school setting and hence Hindi speakers and teachers form a dominant social group. In a madrasa setting, Urdu is the dominant language and those who teach and speak it as their mother tongue form a relative subordinate group. The absolute subordinates are those Mewati speakers who lack political, social and economic power and are persuaded by these two dominant social groups in two different settings. This argument is illustrated by Figure 2.

Figure 2 - Co-hegemony of Hindi and Urdu over Absolute Subordinate Mewati
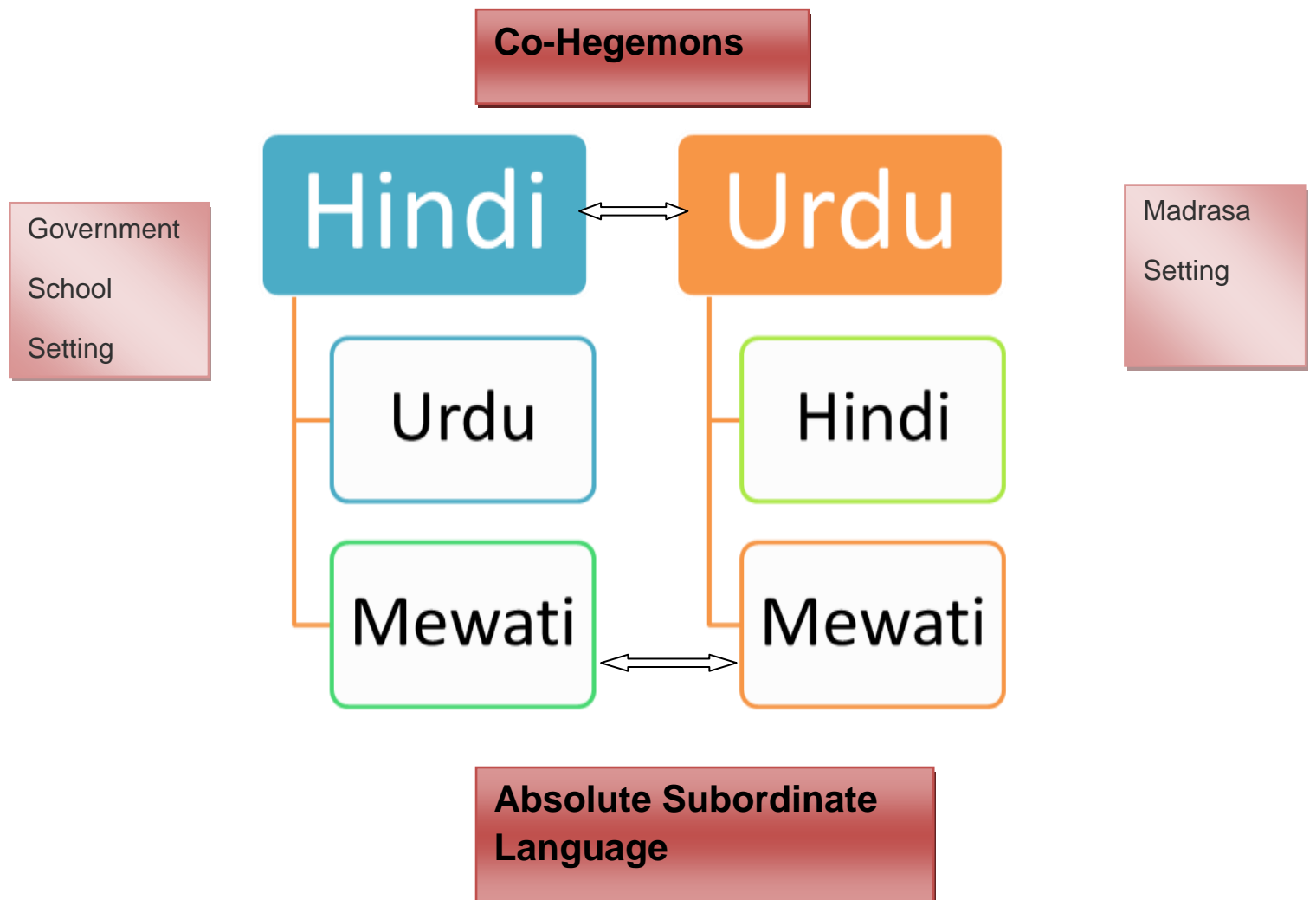
As a result, there exists what I call a "linguistic duopoly", a situation in which two languages or language groups control the majority of the linguistic 'market' to the extent that they are the only ones selling their 'products', their languages. Seen in this light, Hindi and Urdu have a duopoly over the market of schools in Mewat. The existence of a linguistic duopoly would lead to the following effects:

- Firstly, there would be a reduction in competition. For the absolute subordinates such as Mewati speakers and their advocates, it will be hard to gain recognition or 'market share' in the presence of two dominant languages Hindi and Urdu. This will ultimately lead to the expansion of these language groups at the expense of Mewati as a language group.

- Secondly, there would be a barrier to entry. Owing to the forces of this linguistic market, Mewati speakers would have to learn the dominant languages like Hindi or Urdu which would ultimately contribute towards shift and make it difficult for Mewati to enter in the school market.

- Thirdly, price competition would occur. Since Hindi and Urdu control most of the language market of schools in Mewat, they also would control the price that 'consumers' (speakers of various languages) have to pay. Mewati (or other minority language) speakers pay a price both in terms of
    - the loss of their language and culture in the socialization process in school; and
    - in terms of the necessity of paying to gain access to the 'product' that is to learn Hindi or Urdu.

In the light of this claim, I propose that in multicultural, multiethnic, multireligious and multilingual settings such as India the concept of hegemony is difficult to apply as it is not easy to demarcate the boundaries between language and identity affiliations. As demonstrated, a case in point is the hegemony of Hindi and Urdu, both of which are official languages. While linguistically both languages fall in the same domain, politically they do not. I argue that it is this political domain which is left open to many interest groups, organisations and social institutions which use it to extend their own agendas by creating a new social order with a new hierarchy and a new hegemony. It is in this background I argue

that there is a dual hegemony in the context of Mewat in which both Hindi and Urdu act as co-hegemons depending on the setting.

The marginalization of Urdu has been well noted by many scholars (Matthews, 2003; Abbi, 2004; Ahmad, 1996; Hasnain 2007). Urdu suffers from linguistic hegemony established by English and Hindi in most domains including education and particularly in the state run government schools and private schools. Despite this, Urdu can act as a hegemon in a different setting such as madrasa where it is the dominant language of teaching and learning. Urdu's position is not dominant overall as it still suffers from prejudice and marginalization. To keep Urdu out of schools for those whose mother tongue is Urdu is to devoid them of their language rights. However, the point I make in this paper is that in different settings with different social groups in command with each perpetuating its own ideology, there can be co-hegemons. In the face of this hegemony, if Mewati is to be maintained for the future it is important that it has a place in the school curriculum either as a subject or as a medium of instruction or both.

Conclusion

This paper examined a linguistic variety called Mewati spoken by a minority community of Meos in the Mewat district in India. Meos form a religious, ethnic and linguistic minority with their language dubbed as a 'dialect' of Hindi. Since the Meos are a Muslim community, the influence of Urdu, Islam and the local clergy plays a major role in shaping their identity. Another such identity is based on a linguistic and national identity for which Hindi is a key element. One domain in which the politics of identity and issues of language policy and planning come to the fore is that of education. This domain was explored in detail in this paper due to the widespread poverty, illiteracy and politics surrounding the region of Mewat. I put forward that schools become the site of imposition and resistance when minority languages are in question and this is even more of a case when the boundaries between different linguistic, ethnic and religious affiliations are fluid and complex.

I critically analysed the TLF and argued that the absence of Urdu from the government schools' in Mewat is one of the contributing factors for the preference for madrasas and it is here where different interest groups would use Urdu to resist local schools' policies and to

keep the Muslim identity of Meos alive. Tablighi Jamaat plays a significant role in this process. This in turn creates, maintains and reproduces a dual hegemony of Hindi and Urdu, both of which dominate Mewati in different institutional settings. In order to account for this hegemonic relationship, I suggested that the concept of hegemony proposed by Gramsci would not be easily applicable in the context of Mewat and perhaps pluralist and complex societies like India more generally.

Consequently, I proposed a concept of "linguistic duopoly". This helped to explain that unlike Gramsci's theory of hegemony in which one social group (or class or language) is a hegemon, I put forward that there could be a dual and contextually dependent hegemony when different values are ascribed to different social groups (or languages). I propose that Hindi and Urdu are co-hegemons in Mewat and social institutions such as local schools and madrasas both contribute towards language shift. It is important to note that recent trends have shed light on the fact that minority languages and 'dialects' are in great danger from more dominant languages and if Mewati is to be maintained then there has to be a room for its encouragement in the local schools and madrasas of Mewat.

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The Construction of Poetry Teaching in Ghanaian Senior High Schools Core English Language Textbooks

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Abstract

The purpose of this paper was to find out how poetry teaching was constructed in the Ghanaian Senior High School Core English Language textbooks. The paper sought to ascertain which pedagogic theories as well as theories of literature underpinned the various poetry lessons in the Ghanaian Senior High School Core English Language textbooks. Qualitative analysis was used to analyse the twenty lessons on poetry teaching in the three core English Language textbooks to ascertain how poetry teaching was constructed. For example, it was found that the poetry lessons in the three Core English Language textbooks were underpinned by multimodal pedagogy of poetry teaching – various approaches to teaching poetry such as writing, language learning, et cetera apart from text-based approach. In the case of the literature teaching approach, it was realised that poetry teaching was constructed predominantly in the textbooks as a way of learning

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about literary terminologies, interactive and language learning, exploratory learning, a way of drawing on students' experiences and many others. It was also observed that various identities for both teachers and students were constructed by the poetry lessons in the textbooks. For example, in some cases, the teacher was constructed as a reservoir of knowledge whereas students were seen as active and keen learners. Finally, as recommendation, the paper suggested that poetry teaching in the Ghanaian Senior High School Core English Language textbooks should be more of multimodal and student-centered in order to minimise the apathy associated with it.

Introduction

"In a turbulent age, our schools and colleges must prepare the student to meet unprecedented and unpredictable problems. He needs to understand himself; he needs to work out harmonious relationship with the other people. He must achieve philosophy, an inner center from which to view in perspective the shifting society about him; he will influence for good or ill its future development. Any knowledge about man and society that schools can give him should be assimilated into the stream of his actual life" (Rosenblatt, 1978:3).

I have found this statement very intriguing because Rosenblatt has, in summary, admonished us teachers of literature to perceive literature, for that matter poetry, as an integral part of our lives and embrace it as such. As teachers of literature, she maintains, our task should aim at how we can make literature (poetry) lively and meaningful to our students. She states that we should, as teachers of poetry, strive to create opportunities for our students to explore poetry or literary texts, so that they would be able to think independently and critically. Through this, they would be able to surmount problems that are likely to affect them in life and thereby enjoy the benefits of literature of which poetry teaching forms an integral part.

It is however sad that although many literary works have been written and published on the teaching of poetry, especially at the High Schools and Colleges over the years, poetry continues to receive much apathy from both students and teachers. One reason for the way this problem has lingered on could be due to the way poetry is taught in schools and colleges. It is an undeniable

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fact that some teachers of English more often than not, lack the needed skills and ability to effectively teach poetry. More importantly, many teachers of English think that when it comes to teaching poetry, it is the technical aspects rather than the meaning that is very important. For example, they think that students should be forced to understand all the stiff figures of speech such as metaphors, oxymorons, synecdoches and iambic pentameters that are often embedded in poetry, in order for them to assimilate the lesson. But some leading theorists of poetry teaching such as Iser (1978); Hayhoe & Parker (1990) have argued that poetry is meant to be enjoyed and understood by students or learners in different ways; as such, teachers of poetry should create more opportunities for students to exhibit their talents in this respect. Indeed, a recent study conducted by Jackson (2005:1) has claimed that the study of poetry 'provides a way for young people to develop critical writing and thinking skills, gain confidence and become empowered citizens in their communities and beyond'.

Literature Review

Definition of Terms

1. *Definition of Poetry*

It is often quite difficult to provide exact definition for poetry, but I would like to offer one, which has been given by the Encarta World Dictionary as 'Literary works written in verse, in particular verse writing of high quality, great beauty, emotional sincerity or intensity, or profound insight'. This definition is revealing in that the purpose of poetry is to entertain and educate the reader through the use of diction and other valuable poetic devices such as metaphor, simile, alliteration, repetition and others.

2. *Definition of Curriculum*

Many scholars have written extensively in an attempt to define curriculum, but I would offer two explanations of curriculum as contextualise social process. Curriculum has been defined by Allan and Hunkins (1988:9) as 'a plan for action or written document that includes strategies for

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achieving desired goals or needs'. Another school of thought, David Pratt in Allan and Hunkins (1988) explains curriculum as an 'organised set of formal education and or training intentions'.

Both definitions offered by these authorities are similar in that both consider curriculum as a programme or policy document which is meant to be implemented including its contents, aims or intentions and skills. If curriculum is conceived as the above, then it will be prescriptive to the extent that poetry teaching could be constructed as an 'object that needs to be fetched' or learned in a particular way that is acceptable. And teaching poetry in this prescriptive manner might be the cause of the problem with poetry in Ghanaian Senior High Schools. However, if by contrast curriculum is conceived as a contextualised social process, then it could be seen as 'a practice oriented' (Cormbleth 1990:86/7). In this way, poetry teaching could be constructed as a contextualised act or practice in order to meet the needs of the Ghanaian students.

3. *Definition of 'construction of poetry teaching' as used in this study.*

The phrase 'construction of poetry teaching' is used in this paper to describe ways in which poetry teaching is conceptualised in the Ghanaian Senior High school Core English Language textbooks. In addition, the construction of poetry teaching means identifying what conceptualizations of poetry teaching are made evident through the examination of the lessons or activities on poetry in the Ghanaian Senior High School Core English Language Textbooks.

Statement of the Problem

Although poetry forms an integral part of the Ghanaian Senior High School English Language Curriculum, not much attention has been given to its teaching in the Ghanaian Senior High schools. In most cases, both students and teachers of English in some Ghanaian Senior High Schools consider poetry as a 'monster', which cannot be tamed. This perception of poetry as a genre of literature by some Ghanaian students and teachers in the Ghanaian Senior High Schools, has buttressed Adam's introductory statement to Dias and Hayhoe's (1988) work, *Developing Response to Poetry*, when he laments how the teaching of poetry continues to pose a challenge to both teachers and students in Secondary Schools thus:

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> …there is a considerable unease in the case of many teachers of English, especially
>
> secondary school level, about what exactly to do with poetry in the classroom and
>
> that, in consequence, relatively little poetry is used, particularly, in the first three
>
> years of secondary schooling… (Dias & Hayhoe, 1988: vii).

This observation by Adam, is relevant to this study in that my experience as a teacher of English at the Senior High School level in Ghana for a decade has revealed that some teachers of English are unwilling to teach poetry with the excuse that it is full of figures of speech which are difficult to teach. I can remember in those days, my students often referred to poetry as 'a monster and dreadful subject', and thus showed a cold attitude to its study. However, I believe the problem posed by poetry teaching is partly due to the minimal attention given to it in the Ghanaian Senior High School Core English Language textbooks, as well as the Core English Language curriculum. For example, in the Ghanaian Senior High School English as second language textbooks of years 1, 2 and 3, which I used to collate data for this paper, only twenty (20) lessons are on poetry. To aggravate the situation of poetry teaching at this level, for some time now, the final year students of the Ghanaian Senior High Schools Core English Language candidates are merely asked to respond to ten (10) objective or multiple choice questions on the five selected African Poetry, which are studied for the period of three (3) years.

It is in line with some of these kinds of attitudes to teaching poetry in the Ghanaian Senior High Schools that I intend to advance arguments and suggestions in this paper to make the teaching of poetry at this level a bit more interesting to both teachers and students.

Purpose of the Study

The purpose of this paper is to investigate how poetry teaching is perceived in Ghanaian Senior High School English Language Core textbooks, through the analysis of the poetry lessons in the textbooks. In addition, the paper aims to recommend that the National Core English Language textbook writers and curriculum planners for Ghanaian Senior High Schools should create more opportunities and better ways for teachers to teach poetry. For example, the paper seeks to

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advocate that Ghanaian teachers of poetry should do away with the prescriptive or regimented approach, which calls for giving a particular meaning or interpretation of the selected poetry; so that once students' responses are not in line with the teachers' ideas, then they (students) are wrong. Instead, they should put into practice various new approaches to the teaching of poetry as exemplified by leading literature teaching theorists such as Thomson (1987) and Eagleton (1983). Indeed, as a new teaching approach, Eagleton condemns the prescriptive approach to teaching poetry thus:

> Reading poetry in the new critical way meant committing yourself to nothing; all
>
> that poetry taught you was 'disinterestedness', a serene, speculative, impeccably
>
> even-handed rejection of anything in particular… in other words, a recipe for
>
> political status quo (Eagleton 1983:50).

Better still, to make poetry teaching and learning more interesting to both students and teachers in the Ghanaian Senior High Schools Core English Language textbooks, curriculum planners could include the pedagogy of multimodality approach to teaching and learning poetry at this level. (The New London Group, 1996). The proponents of this approach to teaching, and for that matter poetry, argue that teaching and learning can occur in different ways other than language, which often constitutes the traditional approach to teaching and learning. In particular, they posit that the meaning of a text can be realised in '… multiplicity and integration of significant modes of meaning making, where the textual is also related to the visual, the radio, the spatial, the behavioural, and so on…'(New London Group 1994:64). What the proponents of the multimodal pedagogy of teaching are concerned with, which I think can be very helpful in promoting teaching and learning of poetry and indeed, literature in Ghanaian Senior High Schools, is that teachers of poetry should make poetry lessons and activities which accompany these lessons more practical and enticing to students. For example, poetry teachers can ask students to drammatise, draw, rewrite, express their feelings about the poem in terms of language, style, structure and many more. This underscores the assertion that teaching and learning, apart from

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'speech and writing are often accompanied by image, gesture, gaze, movement and posture' (Newfield & Stein 2006:7).

Significance of the Study

The paper aims to argue for the need to enhance the teaching of poetry in the Ghanaian Senior High Schools. In particular, the paper seeks to argue that poetry as a genre of literature should be given more attention in the Ghanaian Core English Language textbooks, the curriculum as well as the West African Examinations Council's final English Language paper. It is pertinent to mention that readers of this paper would realise that poetry teaching at the Ghanaian Senior High School level has become problematic as result of the minimal attention given to the genre in the Core English Language textbooks. In addition, it would be evident in the analyses of the activities that accompany the poetry lessons that because some of the activities in these textbooks do not allow adequate methods of exploratory learning, teachers are compelled to teach poetry in a very prescriptive or regimented manner; hence, the apathy shown to the study of poetry by students. Again, the paper wants to suggest better ways of teaching poetry in Ghanaian Senior High Schools through the analyses of the poetry lessons in the (SHS) English Language Core textbooks. Finally, the paper would inform the curriculum planners of Ghanaian Core English Language to improve upon the existing pedagogies of teaching and learning poetry. For example, they should infuse the pedagogy of multimodal approach (The New London Group, 1994) into teaching and learning of poetry at the (SHS) level in Ghana.

Research Questions

This paper aims to find answers to the following research questions:

(i) How is poetry teaching constructed in the Ghanaian Senior High School Core English Language textbooks?

(ii) What teaching pedagogies underpin the activities that help to construct poetry teaching in these textbooks?

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(iii) What theories of literature teaching underpin the construction of poetry teaching in these textbooks?

(iv) What identities are constructed for teachers and students with regard to the activities which accompany the teaching and learning of the poems in these textbooks?

Methodology and Research Design

A combined methodology of qualitative and quantitative approaches has been used in this paper to gather the data to arrive at the findings and recommendations of this research work. In this regard, I have considered the ideas of Patton (1980), Denzin and Lincoln (1998) as well as those of Punch (2000) to be very important to this paper. Patton (1980) for example, defines a qualitative research as that which involves analysis and evaluation of data. He adds that qualitative research embraces data collection and thoughtful analysis of the materials involved in the research. I have found the aspect of Patton (1980), which emphasises the need for 'detailed description' of materials, relevant to this paper because to some extent, this is what the paper seeks to achieve. Indeed, in this paper, I shall describe the physical features of the three core English Language textbooks of Ghanaian High Schools, in order to see how they have helped to construct poetry teaching. Denzin and Lincoln (1998) have asserted that in a qualitative research, there is no uniform judgment or assessment; but rather there are many approaches which are used by the individuals to arrive at the outcome of the research. In this study, the lessons on poetry teaching in the Ghanaian Senior High School Core English Language textbooks will be examined or described or analysed (Punch 2000). The purpose of doing this is to find out what literature teaching theories as well as teaching pedagogies or approaches have underpinned the poetry lessons, and how they have constructed poetry teaching in these textbooks.

As an aspect of qualitative research, my focus will be on textual analysis as well, to arrive at the findings in this research paper. Klein (1996:228) argues that textual analysis involves 'the identification, examination and evaluation of various techniques and tools used by the creator of a text'. No doubt this paper seeks to examine and identify the various techniques adopted by the textbook writers in the teaching of poetry. This process will try to identify which pedagogical

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theories have influenced the teaching and learning of the poems. It is through this these analyses that the ways poetry teaching has been constructed in the textbooks will be identified.

In addition, Fairclough maintains that textual analysis should take into account 'text structure and vocabulary' (Fairclough 1992:36). But in this paper, the focus will be on the lessons on poetry teaching in the Ghanaian Senior High School Core English Language textbooks. The purpose of examining text structure and vocabulary as well as language is to ascertain how these elements help to construct poetry teaching in these textbooks.

Textual analysis will also consider if the lessons in the textbooks are influenced by multimodal pedagogy of teaching poetry, and how they help to construct poetry teaching. Cope and Kalanzis (2000:187/8) have argued '… all texts are multimodal… and no text can exist in a single mode, so that all texts are always multimodal although one modality among these can be dominate; and there are texts and objects of a semiotic kind which exist predominantly in a mode or modes other than the multimode of language …'

Finally, textual analysis will be in a form of quantitative analysis of the questions or activities in the lessons. I shall count the number of questions or activities that have accompanied each poem in the textbooks to ascertain which type or category of literature teaching approaches such as information retrieval, multiple choice questions, formalists approach, exploratory or active learning, creative writing skills, language learning, etc. By so doing, I shall obtain a fair idea about the percentage of the activities which are dominant in constructing poetry teaching in a particular way.

Description of Data

My data for this research work was based solely on the Core English Language Textbooks of Ghana at the Senior High School level. In all, three books namely, the Senior High School Book one, Senior High School Book two and Senior High School Book three were used. The three Core English Language textbooks were written by four writers namely, David Cobb, Denkabe, Olivia Sosu and Helen Amartey-Quarcoo. These books were published in the year 2000 by

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Unimax Macmillan Limited under the auspices of the Government of Ghana. The textbooks consist of unit lessons on language, reading comprehension, vocabulary and poetry. It is pertinent to mention that although multiple choice questions in poetry are important for Ghanaian Senior High School Core English Language Students during their final examination, which is often organised by the West African Examinations Council (WAEC), the textbook producers have not been able to make enough provision for these types of questions as one would have expected. Another interesting observation is that only one (1) – *A Plea for Mercy* out of the twenty poems is among the selected poems on which students are tested in the final examination. It is also interesting to note that this is the only Ghanaian poet whose work has been included in these textbooks.

The total number of lessons on poetry teaching in the three Ghanaian Senior High School Core English textbooks is twenty (20). These twenty poetry lessons embraced all categories of poems ranging from African, non-African or European and contemporary poems. The breakdown of the number of poetry lessons in these textbooks are as follows: The (SHS) book 1 has six poems namely, *superstition, A Plea for Mercy, Oral Poem, When you are Old, Follower* and *Criticizing poetry*. The (SHS) book 2 has eight (8) poetry lessons, namely, *All men come to the hills, Mother to son, The Charge of the Light Brigade, The Target, The People Went to War, White Shadows, Naming of Parts* and *In Memory of a poet*. Finally, the (SHS) book 3 has six lessons on poetry teaching namely, *Broad Daylight, Letter form a Contract Worker, Telephone Conversation, Curve me up when I die, Sonnet* and *Certitude*. The poems, including their poets, their nationality and birth dates are illustrated in the table below. Where there is a dash after a particular year, it shows that the poet is still alive. Let me also indicate that there are no dates of publication for some of the poems at the time of conducting this research. In addition, let me mention that some of them are not real poems, but mere activities to illustrate the teaching of poetry in these textbooks.

Corresponding Number	poem	Poet	Nationality/Date
1	Superstition	Karibo Mayi	Nigerian (1947-

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2	A Plea for Mercy	Kwesi Brew	Ghanaian (1928-2007)
3	Oral Poetry	No Poet	Ghanaian/Traditional
4	When You are Old	W.B. Yeats	Irish (1865-1939
5	Follower	Seamus Heaney	Irish (1939-
6	Criticising Poetry	No Poet	No Poet
7	All men come to the Hills	Roger Mais	Jamaican(1905-1955)
8	Mother to Son	Langston Hughes	American (1902-1967)
9	The Charge of the Light Brigade	Alfred Tennyson	British(1809-1892)
10	The Target	Ivor Gurney	English (1890-1937)
11	The People Went to War	Antonio Jacinto	Angolan (No Date Available)
12	White Shadows	James Kirkup	American (1918-
13	Naming of Parts	Henry Reed	English (1914-1986)
14	In Memory of a Poet	Joe De Graft	Ghanaian (1918-
15	Broad Daylight	James Kirkup	American (1918-
16	Letter from a Contract Worker	Antonio Jacinto	No Date Available
17	Sonnet	William Shakespeare	English (1564-1616)
18	Certitude	William	English (1564-1616)

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		Shakespeare	
19	Telephone Conversation	Wole Soyinka	Nigerian (1934-
20	Curve me up When I die	Gerda Mayer	German (1923-

General Classification of the Poetry Lessons in the Ghanaian (SHS) Core English Language Textbooks

From the table, it is obvious that there are no contemporary Ghanaian and African poetry lessons in the Ghanaian Core English Language textbooks. By this, I mean there are no poems written within the last ten years in these textbooks. In all, the textbooks have nine Non-contemporary African and ten Non-African poetry lessons. One lesson in these textbooks as you can see from the table, does not illustrate any specific type of poetry, but merely a lesson on how to criticise poetry. Also, there are seven poetry lessons on the theme of social issues, five on war, one on colonialism and suppression, while political, traditional and love themes have two poetry lessons each.

In the (SHS) Core English Language book 1, which is made up of 207 pages, only nine pages are allocated to poetry teaching and learning. For the (SHS) book 2, eight pages are dedicated to poetry teaching out of 243 pages and the (SHS) book 3 has ten pages for poetry lessons out of 183 pages.

From the statistics and analyses shown above, it is apparent that poetry teaching has not been given as much space in these textbooks as one would have expected, given that poetry forms an integral part of the Core English Language Curriculum in Ghanaian Senior High Schools. In fact, for textbooks with such a high number of pages to have nearly less than ten pages given to poetry teaching and learning in each book, shows how poetry as a genre of literature has been backgrounded at this level of education in Ghana. This attitude to poetry has confirmed how both

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teachers and students perceive poetry in the Ghanaian Senior High Schools as I have indicated earlier in this paper.

In addition, for the producers of the Core English Language textbooks to give room to only two Ghanaian poets out of twenty poetry lessons in these textbooks is an indication of how poetry teaching has been de-emphasised as a genre of literature. Beyond this, ignoring contemporary poetry or poetry on youth or popular culture in these textbooks indicates the attitude of the publishers of these books toward youth or popular culture as a form of literature in Ghanaian High Schools.

I believe this might be one of the causes of the problem posed by poetry in the Ghanaian High Schools, since textbook producers have positioned poetry as a 'unique' aspect of literature that can be dealt with by special or well-trained people whose works they have included in these textbooks. This again underscores the value placed on the canonical works by the producers of these textbooks as sure texts that can be studied in Ghanaian Senior High Schools. Indeed, one would have expected the producers to have given adequate space to the works of Ghanaian poets as a way of promoting national literature, thereby serving as a source of motivation to the youth.

Semiotic Analysis of how Poetry Teaching is Constructed in Ghanaian (SHS) Core English Language Textbooks

Textbook designers often take into consideration cover designs because they convey particular kinds of information to readers. I therefore consider it pertinent to discuss, in this paper, some physical features of the Ghanaian (SHS) Core English Language textbooks. The importance of doing this is to enable my readers have some information which are conveyed in these textbooks. This underscores the ideas of Kress and Van Leeuwen, who, in (1996), are of the view that the use of designs, the highlighting of fonts, the colour, the images and many similar instances that are often portrayed on the front and back cover pages of textbooks are obvious examples of positioning the images of books.

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Each of the three Ghanaian High School Core English Language textbooks has the National Flag of Ghana embossed on its front cover. The presence of the National Flag on the covers of these textbooks signifies the political status of the textbooks. Indeed, in Ghana, production of textbooks from Primary Schools through to the Senior High Schools rests solely in the hands of the government, in collaboration with the Ghana Education Service. Let me mention that although other private or individual publishers and writers produce textbooks, their publications are not given official recognition as one can see in case of these textbooks.

On the top right front cover of the (SHS) Book 2 is embossed a miniature of National Flag of Ghana in addition to the big National Flag, which carries the inscriptions 'Ghana Government Property, Strictly Not For Sale' (Written in block letters on the book). This explains the rigid control the government of Ghana exercises over production of textbooks in the country. But it is strange to mention that the miniature flag has been absent on the front cover pages of the (SHS) Books 1, 2 and 3. It is strange because one would have expected the miniature flag to be embossed on the other two textbooks as well, in order to consolidate their national status.

Further, to reaffirm the political status of these books, it is worth mentioning that the colour design of each of the books represents the national colours of what they symbolised. Strictly speaking, each of the colours carries the history of the country. The red colour design of the (SHS) Book 1 symbolises the toil and blood of the Ghanaian heroes or warriors who laid down their lives during the country's independence from the colonialists in 1957. The yellow colour of the (SHS) Book 2 represents the gold mines and other mineral resources of the nation, Ghana. The green colour of the (SHS) Book 3 represents the natural vegetation, agriculture, prosperity and hope of the people of Ghana as a nation, while the Black Star, which is embossed on the yellow colour of the National Flag on each book, symbolises the numerous Ghanaians in the Diaspora.

Apart from the three colours showing the National Status of the books, the colours are also used to indicate recognition in terms of which of the books belongs to a particular class or level. Thus, the red colour is for (SHS) 1, the yellow colour is for (SHS) 2, while the green colour belongs to

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the (SHS) 3 class. Besides this, are pictures of four Senior High School students, two boys and two girls, who are adolescents, displayed on the front cover page of each book.

Three of these students are holding a copy each of the textbook. One girl, a student, stands with her hands clasped before her as she looks together with two boys into the book of the other girl who appears to be explaining something from the textbooks to the three of them. It is pertinent to mention that the equal number of male and female students displayed on the front cover page of the three books is an attempt to assert and encourage gender equality; and one can therefore assume it is a value the government and publishers want to promote. This also indicates how the government of Ghana is concerned with giving equal education to the girl child. More importantly, the fact that a girl is doing the explanation to her other colleagues can be seen as endorsing the point of view that boys are not the only reservoir of knowledge as society sometimes perceive them. With the representation of gender equality on the covers of these textbooks, it is possible to see that the government of Ghana espouses the value in McKinney's assertion that textbooks should provide equal representation of gender, social class and must avoid issues that impinge on '… stereotypical gender roles' (McKinney, 2005:3).

Another feature of the Ghanaian Core English Language textbooks is the lack of pictures or illustrations on their back cover pages. There are however the same instructions on the back cover of each of them about how to use the books. The uniformity in the instructions illustrates the kind of rigidity that characterises the production of these textbooks as well as showing how to identify them.

Analysis of the Poetry Lessons in the Ghanaian (SHS) Core English Language Textbooks

In this section, I analyse each of the twenty poetry lessons in the Ghanaian Core English Language textbooks to ascertain what theories of teaching as well as literature teaching approaches might underpin the lessons, and how they contribute to the construction of poetry teaching. Here, I counted all the activities or lessons to ascertain which particular approach of teaching poetry is most prevalent and why. This approach is in line with the ideas I have outlined

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in the framework of analysis. In all, there are sixty (60) activities which accompany the twenty (20) poetry lessons in the Ghanaian Senior High School Core English Language Textbooks.

(i) **Exploratory Learning Method or Approach to Poetry Teaching in the Ghanaian (SHS) Core English Language Textbooks.**

This approach considers activities which involve encouraging students to participate in poetry learning through various activities in order to come out with their own views or findings based on the type of poem being discussed. This is demonstrated by seven activities out of sixty, which represents (12%) of the total number. This approach involves students discovering for themselves without necessarily depending on the teacher for information. The exploratory learning takes different forms such as independent thinking on the part of students, critical thinking, drawing on students' general knowledge and sometimes eliciting their opinions on the issues under consideration. In the case of independent thinking for example, an example is found in poetry lesson one when students are asked whether they consider themselves 'lucky to be in Senior Secondary School'. This type of question requires of students to think on their own before providing the answer. Their answers can be different because although they come from one country, their experiences might be different. Then the question as to whether students are superstitious or not, as shown again in lesson 1, demands critical thinking in order to understand the word 'superstition' first before they can convincingly say that they are superstitious or not. In addition, as an example of exploratory learning which draws on students' knowledge, an example can be seen in lesson (1) when students are asked to identify other forms of superstition that they are likely to find in the poem and their communities. For students to handle this question, they need some knowledge of some beliefs and practices in their locality or community, which they consider to be superstitious, and based on these fore-knowledge about superstition, they can identify similar examples from the poem, before they go ahead to indicate whether they (the students) are superstitious or not. Another example of exploratory learning which involves eliciting students' opinions is seen in poem number (8) when students are to discuss the poem and come out with their views on the kind of metaphors and similes used in it. There is no doubt that this activity can embrace genuine deliberation among students on the

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poem before they come out with their findings or answers. Their answers may be right or wrong in this case because the metaphors and similes in this lesson are not explicit, and more importantly, they are extended metaphors. In the same vein, eliciting students' opinions can be seen in poem (2) which requires students to indicate what the poem is about and to indicate whether they consider the poem to be a successful one. Such an activity demands students' or individual responses depending on their level of understanding, and sometimes, different literary experiences with which the poem is read. In fact, in all these examples and many others in the poetry lessons, it is significant that students' active and genuine involvement or participation is paramount for a fruitful result. However, this type of approach to teaching and learning of poetry is not encouraged in the Ghanaian Senior High School Core English Language poetry lessons. This, I believe might be the cause of the students' lackadaisical attitude to the learning of poetry as a genre of literature.

(ii) **Construction of Poetry Teaching through Interactive Learning in Ghanaian Senior High School Core English Language textbooks.**

This type of learning takes the form of a conversation or chat between a group or pair of students during the teaching and learning process. It can also be defined as a collaborative learning among a group of students or pairs of students. During this type of learning, genuine discussion of issues takes place as students are allowed to express their views on the poem or poems in their various groups. Eight (8) activities out of sixty representing (13%) have demonstrated this approach. Interactive learning allows students to plan their own learning strategies such as areas to focus on, the duration the discussion would take, the kind of role each student or group members would play and so forth. This approach to teaching and learning poetry can be helpful to some introverted students to talk, especially when the group does not involve many members. Some poetry lessons which can be seen to have constructed poetry teaching as interactive approach in the Ghanaian Senior High School Core English Language textbooks can be seen in poems '7, 8, 9,10, 11, and 19'. In lessons ten (10) and eleven (11), students are expected to be in groups and discuss their own views on war. This can be seen as interactive learning because it involves group work and students would certainly talk with one another. The activity can even call for

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genuine discussion among students where some of them can come out with their views on the war films or videos they normally watch at homes and cinemas. This approach can sometimes involve independent and critical thinking on the part of students, depending on the kind of activity involved. In lesson nineteen (19), the activity requires students to engage in role play as they act part of the poem. The acting activity is an interactive approach to poetry learning because students have to organise themselves into groups and discuss the poems for detailed understanding and the role each student should play, and how best these roles can be played in order to depict exactly what ideas are portrayed in the poem(s). Although there are other forms of interactive learning activities on poetry such as reading the poem aloud in pairs in these textbooks, I do not consider them as real interactive approaches of constructing poetry, for they do not require genuine interactive activities such discussion and acting part of the poems. Again, although this approach to teaching and learning poetry can instill confidence in the students in that they have to organise themselves well in order to perform their respective roles effectively, not enough activity has been given to this approach in the Ghanaian Senior High School Core English Language textbooks; hence, students apathy towards poetry. This approach of learning poetry represents (12%) of the total activities, and constructs poetry teaching as a way of enhancing students writing skills.

(iii) Construction of Poetry Teaching as a way of Drawing on Students' Experiences and Contexts in Ghanaian Senior High School Core English Language Textbooks

This approach embraces the situation where activities or exercises meant to teach poetry in the Ghanaian (SHS) Core English Language textbooks are linked to students' experiences or are drawn on their knowledge concerning the poems. Two (2) activities in the textbooks out of sixty representing (3%) are based on this type of approach. This approach is illustrated in the activities of lessons '1 & 2' of the poem entitled: Superstition and Oral Poetry as shown in the list of the poems presented in a table below. One of the activities which draw on superstition as students' prior knowledge and experience is seen in the poem when students are asked to link the exercise to their traditional beliefs about superstition. Such an exercise can enhance students' comprehension of the poem under discussion because the belief in superstition is an open secret

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in the Ghanaian culture. For example, in Ghana, there have been instances where brilliant Junior High Schools (JHS) Students cannot enter Senior High Schools (SHS) because they are believed to have been prevented from doing so by witches, wizards and even sorcerers in their families or society. I believe it is as a result of these beliefs that the writers seem to be tapping into an issue of concern and influence in the Ghanaian society.

The other lesson on Oral Poetry is yet an example of drawing on students' experiences and knowledge about African Traditional Ghanaian Literature. The artifacts used in this poetry lesson are symbols of history, tradition and culture in the Ghanaian context; therefore, using them constructs poetry teaching as a way of endorsing or promoting the Ghanaian culture. But then, being a lesson on such important social issues, one would have expected the producers of these textbooks to touch on more of such issues in the successive chapters and lessons in the textbooks, but they seem to have abandoned them.

(iv) Writing Tasks as Ways of Constructing Poetry Teaching in the Ghanaian Senior High School Core English Language Textbooks.

These types of activities engage students in writing their poems using the original poem as a model or starting point. Writing tasks can also ask students to respond to parts of the entire poem through writing. Four (4) activities out of sixty representing (7%) focus on this type of exercise or activity, is shown in the activities of lessons '1, 11, 20 and 12) as indicated in the poems. However, the writing tasks occurred in different forms and with different focus in each of the lessons they have accompanied. In lesson '1' activity'd', for example, students are asked to write their own poems about similar superstitions they know about. This kind of writing task can call for testing students' retentive memory and descriptive skills to compose poems on issues or events they consider to be superstitious. The activity can also require the knowledge of real experience of superstition on the part of students to compose good poems on this subject matter. The focus of this kind of writing task during poetry teaching, I think, is to make students learn about some cultural beliefs and practices within their community through writing about them. In lesson '11' activity 'c', the students are asked to write a play-script based on the setting of the

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poem. This demands a complete imaginative and creative ability of students to accomplish the task. This is because the setting of the poem can only be imagined, and it can take students of such a creative knowledge to effectively carry out this assignment.

A similar exercise is given to students in lesson '20' when they are asked to use the poem under consideration as a model to construct their own parody about how they might behave on completion (SHS). This is an example of Vygotsky's notion that students learn through imitation (Vygotsky 1978). Based on these analyses of the poetry lessons and the activities which accompanied them, it is apt to argue that poetry teaching is constructed in the Ghanaian Core English Language textbooks as inducing the skills of writing as well as creativity in students.

Multimodal Pedagogy or Approach to Teaching Poetry in the Ghanaian Core English Language Textbooks.

The New London Group (1994) has argued that teaching and learning, apart from talk or speech, can occur in many other ways such as dramatising, drawing and gestures. It is however, interesting to read that the multimodal pedagogy has only one lesson out of the sixty (60) activities which accompany the twenty (20) lessons on poetry in the Ghanaian (SHS) Core English Language Textbooks to construct poetry teaching in this manner. The low representation of this approach in these textbooks is an attestation to the fact that the Ghanaian English Second Language Curriculum does not allow students to explore poetry, and I believe this might be one of the factors which contribute to students' lackadaisical attitude to the study of poetry.

Literature Teaching Approach to Teaching Poetry in the Ghanaian Core English Language Textbooks

In this regard, poetry teaching is constructed predominantly as identification of literary terminologies and figures of speech and how they contribute to the meaning of texts or poems. Such poetry teaching pedagogy requires students to identify rhyme, rhythm, simile, metaphors and the like in the poems. Through the analyses of the twenty lessons, twenty activities out of sixty have constructed poetry teaching in this manner. This represents (33%) of the total number

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of activities. This suggests the need for students to study the literary terminologies because they need to understand these terms and be able to identify them in poetry texts in order to appreciate poetry effectively. This approach of appreciating poetry, underscores the formalists' approach of learning poetry thereby constructing poetry teaching as such.

Another literature approach to teaching poetry, which is evident through the analyses of the poetry lessons, is the structuralists' approach. This approach includes activities or questions which demand students' knowledge about the structure, form and techniques of the poems. Five activities out of sixty, representing eight (8%) of the total number can be seen to be drawing on the structuralists' approach. For example, activity 'b' of lessons 17 & 18 can be seen as drawing on the structuralists' approach when students are asked to identify the differences and resemblances in both poems by considering techniques, structure of the poem, register and subject matter. This approach then constructs poetry teaching as structuralists' approach.

Findings

From the analyses of the twenty lessons on poetry in the Ghanaian Core English Language Textbooks, it has been realised that poetry teaching has been constructed in many interesting ways as follows:

Research Question 1: *How is poetry teaching constructed in the Ghanaian Senior High School Core English Language textbooks?*

 From the analyses of the various poetry lessons in the Ghanaian (SHS) Core English Language Textbooks, poetry teaching is predominantly constructed as identification of literary terms such as metaphors, oxymorons, rhythms, rhymes, and etcetera. This is realised because twenty lessons out of the sixty lessons representing (33%) have been seen to have constructed poetry as such. This finding can be attributed to the nature of questions that are often asked in the Ghanaian final year national examination questions as far as core English Language is concerned. In fact, in the Ghanaian Senior High School Core English Language curriculum final examination, students are often tested on multiple choice questions based on five selected African poetry.

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In addition, poetry teaching is constructed as exploratory or interactive learning whereby students are offered the opportunity to explore poetry and come out with their personal responses. Eight activities out of the sixty representing (13%) have constructed poetry teaching in this manner. We also see poetry teaching constructed as a way of drawing on Students' experiences and contexts in Ghanaian Senior High School Core English Language Textbooks. Two (2) activities in the textbooks out of sixty representing (3%) are based on this type of approach. Further, poetry teaching is constructed as a way of encouraging writing or creative writing among students. However, only four (4) activities out of sixty representing (7%) focus on this type of exercise or activity as shown in the activities of the lessons.

Research Question 2: *What teaching pedagogies underpin the activities that help to construct poetry teaching in these textbooks?*

One major teaching pedagogy which has underpinned the construction of poetry teaching in the Ghanaian (SHS) Core English Language Textbooks is the multimodal pedagogy of teaching. This approach, as postulated by the New London Group in (1994), considers teaching and learning as that which can occur in other modes such as dramatising, drawing and other visual modes apart from the written text. On dramatising, only one activity out of the sixty, representing (0.6%) uses this pedagogy. This however makes the lesson student-centered. The low occurrence of this pedagogy in the lessons might be due to the nature of the type of examination the Ghanaian Senior High School final year students write. Indeed, in Ghana, students are not examined in any multimodal form apart from the printing text. In the same vein, drawing and dramatising are not modes of examining students in the Ghanaian curriculum as far as official examinations are concerned, and I believe this might have accounted for the low featuring of these types of pedagogies in the textbooks.

Research Question 3: *What theories of literature teaching underpin the construction of poetry teaching in these textbooks?*

This question was asked to ascertain the kind of literature teaching theories which could be identified in the various lessons on poetry in the textbooks. From the analyses of the lessons, it

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has been realised that the structuralists' approach to teaching literature whereby learners are asked to explain literary terms such as oxymorons, synecdoches, rhythms, rhymes among others, are predominant features of the activities which accompanied the poetry lessons in the Ghanaian Senior High School Core English Language Textbooks. I believe this is so because of the type of examination which Ghanaian final year students are often subjected to. For example, as pointed out earlier, in Ghana, students in the final year are made to respond to multiple types of questions on five selected poems; and in most cases, these questions bother on issues surrounding identification of literary terms as mentioned above. However, it is pertinent to mention that this approach to teaching poetry as the textbooks writers sought to promote might be the major cause of students' apathy to learning poetry.

Research Question 4: *What identities are constructed for teachers and students with regard to the activities which accompany the* teaching *and learning of the poems in these textbooks?*

This question sought to find out the kind of identities constructed for both teachers and students based on the various activities which accompanied the poetry lessons in the textbooks. In particular, the question sought to find out whether the lessons construct teachers as reservoirs of knowledge from which students have to draw information or whether students' knowledge about the poems are tested as well. From the analyses, it has been realised that teachers are constructed as managers and purveyors of knowledge in the lessons, although students are often engaged in the activities such as being allowed to explore the poems in some lessons. For example, in the activities which require right or wrong answers such as identifying some literary terminologies, poetic devices, explaining some figures of speech, and the like, there are no doubt that teachers' inputs in these regards would be the overriding factor.

On the issue of constructing students' identity in the textbooks, it has been realised that students are constructed predominantly as low-level active learners than investigators or exploratory learners. Students are also constructed as examination candidates by the questions and activities which accompanied the poetry lessons in these textbooks. An example can be seen in the

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formalists' approach to teaching poetry when students are asked to identify and explain some literary terminologies and other poetic devices in the poems.

Finally, students are constructed as examination candidates who are expected to have knowledge of many aspects of the English Language. Frankly speaking, the Ghanaian Senior High School English Language curriculum is concerned with appropriate use of language. For example, there are always one hundred multiple choice questions in the core English Language Examination paper for the Ghanaian final year Senior School Students to respond to. These multiple choice questions comprise aspects such as vocabulary drills, synonyms, antonyms, lexis and structure, literature and the like. This indeed, constructs students as people 'who need to be guided by experts to become skill users of language in a range of texts' (Reed 2006:151).

Recommendations

Based on the findings of the paper, it is recommended that poetry teaching should be made more flexible in the Ghanaian Senior High School Core English Language Curriculum to enable students develop keen interest in poetry. For example, the paper seeks to suggest that Ghanaian Senior High School Core English Language Curriculum planners should endeavour to include variant approaches to teaching poetry such as dramatisation instead of the prescriptive or teacher-centered approach to teaching poetry. In addition, the paper is of the view that when Ghanaian Core English Language Curriculum planners, together with the West African Examinations Council (WAEC) could introduce better ways of examining students with regard to poetry, it would promote students' interest in learning poetry. For example, during the final year examination, students could be asked to explore particular poems and express their personal responses about these poems, rather than making them respond to a few multiple choice questions on the poems. This approach may be seen as being in line with the views of learning theorists who are of the view that when students are allowed to explore concepts during teaching and learning, they are more informed than being taught by teachers (Watson 1976; Holford and Griffin 2003). Finally, the activities which call for language learning approach in the textbooks should be encouraged among students because these could be used to sharpen their language

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skills as well as to improve their stock of vocabulary as far as teaching and learning of English Language are concerned (Lazar 1993).

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Creating Summaries with an Automated Tool

Renu Gupta, Ph.D.

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Abstract

Students and researchers are frequently required to write summaries, either during examinations or as part of their ongoing work. This paper describes some features of a summary, derived from work in Natural Language Processing, briefly examines the AutoSummarize tool in Microsoft Word, and then proposes that such tools can be used in teaching.

1. Introduction

I've always been puzzled by the activity called summary writing. In school, I wrote summaries for tests and examinations without knowing why or how to write one. As a teacher, I once inflicted summary writing on my students in a writing class merely because other teachers were doing so. And as an examiner, I found that evaluators could never agree on what we were looking for on the summary/précis item.

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This lack of clarity is curious because summaries are used extensively in everyday life as well as in professional work and at the university. In everyday conversations, we relate the plot of a movie or the gist of a conversation without describing every digression, 'umm' and 'er'. Students know this intuitively; when writing a laboratory report, no student would launch into a description of the laboratory or the acid that fell on their clothes, because they know that this information is irrelevant in a report. Yet, in language classes, students are taught to write summaries without reference to the purpose; instead, summary writing is taught as an idealized or abstract skill.

Life after school relies heavily on the ability to summarize documents, even if these are not viewed as summary writing. At the university, the conventional closed book time-bound examination requires answers that summarize 'all you know about X'. In the government and corporate sector, reports have to be summarized for superiors or the general public. Independent research involves summarizing data, reading and summarizing the research literature, and even summarizing one's own document for the abstract. Like other writing, summaries are driven by their purpose; for example, an entire article can either be summarized in a paragraph or as a single reference in a research paper with "see X (2005)".

So, it seems that summary writing is an indispensible skill for professional life. The volume of information on the Internet has exacerbated the problem; students and junior researchers download hundreds of pages from the Internet and then cannot find their way through it.

Despite the importance of this skill, there seems to be little clarity on the features of a summary and how to teach summary writing. One teaching technique is to give students a text and instruct them to summarize it in a given number of words (usually one-third of the original). One student joked that he was told to copy every third sentence from the original to create a summary. There is a fuzzy notion that a summary contains only the main points of a text, and omits the details. But what is the difference between main points and details, and how does one find them?

Although written discourse consists of sentences that are written and read linearly, the ideas are organized in a hierarchy, with the most general information at the top level subsuming details below (Hinds, 1979). Although this is primarily true of expository

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texts, narratives too have a structure (or story grammar, from Propp, 1928/1968) as do argumentative texts. Experiments have found that after a few days, readers remember only the top-level information, which would be the main points, and cannot recall information at lower levels of the hierarchy, namely, the specific details (Meyer and Freedle, 1984; Meyer and Rice, 1984). It is this logic that underlies textbook advice on writing summaries: "Read the original, put it aside, and write down what you remember". This works as a procedure, but does not help students identify the features of a summary.

This paper identifies some features of summaries that are given in the literature. It then shows what this means using one tool in Microsoft Word—AutoSummarize— and concludes with suggestions for teaching.

2. Features of a Summary

Clarity about the features of a summary can be found in the literature on Natural Language Processing (NLP). When information on the Internet began growing exponentially in the 1990s, computer scientists recognized the need to search for and retrieve information. To help users extract information and generate summaries, they worked with linguists to formalize the features of summaries and incorporate them in their programs. In the literature, a frequently cited definition is given in Radev (2002; cited in Das and Martins, 2007): summaries can be of one document or of several documents; they should be short; and they should preserve important information. As Das and Martins (2007) point out, "a more elaborate definition for the task would result in disagreement within the community" (p.1), which we see in moderation meetings for examinations.

This definition covers user inputs—the number of documents and the length of the summary. However, it is the final feature, namely, preserve important information, which is the central concern for the student, the writer and researchers working on text summarization techniques. What features of a text help identify 'importance'?

Early work in text summarization identified three features of a summary that still hold good. Note that Features 2 and 3 draw on the concept of text structure.

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1. The *frequency* of content words (Luhn, 1958; cited in Lloret, 2008). Discourse consists of connected sentences. One device used to achieve cohesion is the repeated use of lexical items or their synonyms (Hoey, 1991). This approximates the keyword approach. So, sentences that contain the most frequent content words are considered important for a summary.

2. The *position* of sentences in the text. Baxendale (1958; cited in Das and Martins, 2007) found that the topic sentence of a paragraph occurred 85% of the time as the first sentence and 7% of the time the last sentence of the paragraph. This feature is used in text analysis programs such as *Criterion* to automatically score student essays (Burstein, Chodorow, and Leacock, 2003). However, this feature has to be treated with some caution because of differences across texts. First, genre determines the structure of the text; for example, news items are structured with the most important information at the beginning, which automatic summarizers confirmed (Das and Martins, 2007). Second, the disciplinary area affects the structure of texts, with texts in the sciences and social science conforming more to this canonical structure than texts in the humanities. Third, there are regional differences between texts written in English (Biber, 1987; Gupta, 2009; Hall *et al.*, 2007).

3. *Cue* words, such as *in conclusion*, *important*, *in this paper*, and *hardly,* signal the relevance of the sentence (Baxendale, 1958; cited in Das and Martins, 2007).

Work on automatic text summarization now deals with more complex problems, such as summarizing multiple documents, customizing summaries, reducing sentences (Knight and Marcu, 2002; Jing, 2000) and evaluating the quality of summaries, and employs techniques that go beyond surface textual features to capture semantic relationships in the texts. However, for our purposes these three features provide us with some tangible tools for teaching our students how to summarize a text.

3. AutoSummarize

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Several summarization tools are available (see Das and Martins for an overview of current research), but Microsoft Word offers a basic tool to summarize a single document. It extracts sentences but does not paraphrase them (see Hovy and Lin, 1999).

The summarization tool can be found under the Tools menu. With the document open, you can select AutoSummarize and choose to highlight the important points or to create an abstract. You can also specify the length of the summary—from 1% to 50%.
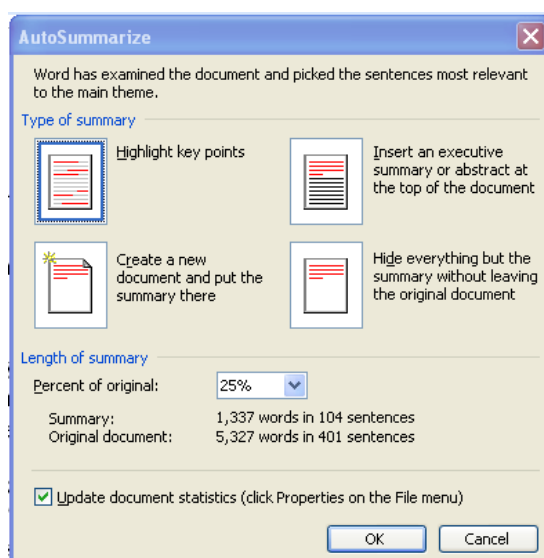
Figure 1. AutoSummarize window in Microsoft Word

You can choose whether to create the summary in a separate document or to have the sentences highlighted in the text. In the latter case, the output appears as in Figure 2, which uses the *Supertanker* passage from Meyer, Brandt, and Bluth (1980).

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Figure 2. Sample output from AutoSummarize

4. Using an Automated Tool

According to the documentation on the Microsoft Office website (n.d.), the AutoSummarize tool is based on only one of the three parameters listed above, namely, word frequency, so it picks up sentences with the word *supertanker*; however, the output shows that cue words, such as *second* and *third*, are also used in the analysis.

On the Internet, several similar summarizing tools are available. Below is a comparable summary of the same length from a site called FreeSummarizer (http://freesummarizer.com/).

Summary of Supertanker passage from FreeSummarizer

A wrecked supertanker spills oil in the ocean; this oil kills animals, birds, and microscopic plant life.

The solution to the problem is not to immediately halt the use of tankers on the ocean since about 80 percent of the world's oil supply is carried by supertankers.

Instead, the solution lies in the training of officers of supertankers, better building of tankers, and installing ground control stations to guide tankers near shore.

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FreeSummarizer does not provide the criteria on which the summary tool is based, but the output is a more coherent summary. One possible criterion that it uses is text structure; notice that sentence with the words *problem* and *solution* have been selected—the *Supertanker* text was in fact designed to illustrate a problem-solution text structure.

These automatic summarizers could help junior researchers reduce their reading material to manageable proportions, but they need to be used with caution because, as we see above, their output varies and the summaries may omit important information.

A more important application is in teaching students about summaries, not as a procedure but in terms of their features. Although AutoSummarize is a basic tool, it is available to students who have access to Microsoft Word, and if they have access to the Internet they could use other text summarization tools.. Using a short text (less than 250 words), ask students to use the tool and then discuss the output in class in terms of the three criteria listed above—word frequency, sentence position, and cue words. This gives students something concrete to work with. As a follow-up, students could use another summarization tool on the same passage and discuss the differences. The purpose of such an exercise is not to give students hard-and-fast rules for creating summaries, but to raise their awareness about the features of summaries, and help them understand and use the concept of a text structure.

The use of an automated tool in teaching provides students with an objective measure beyond the teacher's notion of a summary. And although we like to think that students have faith in what their teachers tell them, studies like Schmitt and Christianson (1998) find that university students are more attentive to computer-generated feedback than to teacher feedback.

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A Sociolinguistic Profile of Saihriem

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Samir Debbarma, Ph.D. Scholar

Abstract

This paper attempts to present a sociolinguistic profile of Saihriem dialect spoken mainly in the five villages of Cachar district of Assam, viz., Balisor, Noxa, Nagathol, Bagbhar and Saihriemkho. More exclusively, this paper presents a sketch of location of speakers, genetic affiliation, population, bilingualism, language uses and maintenance, attitude, culture, festival, religion and lastly its comparative vocabularies with Hmar language.

Introduction

India is a country where many languages are traditionally spoken. The Kuki-chin sub-group of Tibeto-Burman language family includes more than 100 languages and dialects spoken in North East India including in the states of Manipur, Mizoram, Tripura, Nagaland and Assam. Assam is a state of breath-taking picturesque exquisiteness, rarest flora and fauna, lofty green hills, vast rolling plain, potent waterways and a land of fairs and festivals. The tribes of Assam are the colourful people. One such is Saihriem, Saihriem is one of the dialects of Hmar language of Kuki-Chin sub-group spoken in Northeast India.

The Area and Its Population (Location and Speakers)

The Cachar district is located on the bank of river Barak (South of Assam), is bounded by North Cachar Hills and the states of Manipur, Meghalaya, Mizoram, sister district Hailakandi, Karimganj, and neighbouring country, Bangladesh. Copious tribal groups have travelled here through different routes as the terra firma is coupled to a number of states of India. Aryans, Austro Asiatic, Dravidians and Tibeto-Burmans had been the most important races that came and dwelled in primeval Assam. One such community is Saihriem. In Assam they are found in the North Cachar Hill and in five villages of Dholai Sub-Division, Cachar district, viz., Balisor, Noxa, Nagathol, Bagbhar and Saihriemkho.

The Saihriem is spoken by approximately 2000 people in the five villages of Cachar, Assam (According to Saihriem Youth Organization, 2010). However, the Census of India has not included population of Saihriem spoken in the Assam. In our field study, we calculated the total population of Saihriem in the five villages is roughly around 1500.

Fig:1 Map of Cachar District

Scope and Orientation of Study

The scope of this work is to provide an introductory sociolinguistic profile of Saihriem dialect spoken in Cachar District of South Assam. Earlier studies on the Saihriem dialect are fairly limited. Anthropological data on Saihriem is also scarce.

Data and Methodology

The present paper is the outcome of the authors' field visit in the month of February, 2011 in five villages, namely, Balisor, Noxa, Nagathol, Bagbhar and Saihriemkho of Cachar District of Assam. The data for this paper have been procured from both the sexes, i.e., male and female. The authors have also concentrated on people from different age groups, i.e., younger, elder and aged people.

Genetic and Ethnic Affiliation

Genetically, the Saihriem belong to Kuki-Chin Sub-group of Tibeto-Burman sub-family of Sino-Tibetan phylum. Saihriem has close affinities with other Kuki-Chin languages of North East, viz. Aimol, Kuki/Thadou, Ranglong, Mizo, Rangkhol, Kharam, Chiru etc. Ethnically, Saihriem belongs to mongoloid race.

Bilingualism

Like most of the tribal inhabitants of Northeast India, Saihriem are bilingual. Along with their mother tongue, they speak English, Bengali or Hindi in some specific purposes. However, Saihriem use Bengali in most of their communication with other linguistic groups. This may be the reason that Bengali is the dominant language of Barak Valley; almost all the communities use Bengali in their inter-ethnic communication. Another reason is that Saihriem dialect is not taught in the school as a medium of instruction or a subject. So, the utility of their language is very less in comparison to the other languages like English, Hindi and Bengali, etc.

Language Use and Maintenance

The people seem to be interested in the survival of their mother tongue, but at the same time, they do not feel that there is any threat to it. The Saihriem people do not speak English, Bengali, or Hindi amongst themselves. They use the vernacular in all situations except with outsiders. They use Bengali with acquaintances belonging to Bengali community and with non-Bengali acquaintances they use either broken Hindi or English. Now let us discuss the domain of language maintenance by the Saihriem speakers. According to Anne Pauwels, "The term *language maintenance* is used to describe a situation in which a speaker, a group of speakers, or a speech community continue to use their language in some or all spheres of life despite competition with the dominant or majority language to become the main/sole language in these spheres". In our field work we have found that home is the main significant domain for the language maintenance of the Saihriem speaker. In home basically all the members of the family interact with each other using their mother tongue. This home environment is one of the strong factors which leads to language viability.

Fishman (1972) has described two different approaches in studying a language in the home domain. One's "family" includes father, mother, children, domestics, and so on (Braunshausen and Mackey 1962, 1965, 1966), as well as what Gross (1951) specified as dyads (e.g., grandfather to grandmother), i.e., the language of the interaction between speaker and hearer within the home domain. Saihriem speakers have friends mainly with members of their own community, with whom they obviously speak in Saihriem. But with non-Saihriem friends they use Bengali, Hindi or English. In the religious domain also their dialect is used

extensively. For example, when they pray in church they use their dialect as a medium of expression.

Language Attitudes

According to Lambert (1967), attitudes consist of three components: the cognitive, affective and conative components (Dittmar 1976: 181). The cognitive component refers to an individual's belief structure, the affective to emotional reactions and the conative component comprehends the tendency to behave in a certain way towards the attitude (Gardner 1985). Language attitudes are the feelings people have about their own language or the languages of others (Crystal 1992). Our respondents were also asked a set of questions relating to the use of and their attitude towards the Saihriem, the responses to the questions indicate a clear view as regards speaking Saihriem at home. An overwhelming majority of mothers, children want to speak Saihrem at home which is closely linked to their linguistic identity.

Attitude towards Other Languages

Questions were asked about what the respondents feel on the use of and their attitude towards the Bengali and English languages. The Saihriem speakers reported a positive attitude towards both the languages. It is due to the reason that they are less in number in such public situations. When they come to bazaar, hospital, and shops they use Bengali, because most of the businessmen are Bengali and they hardly know Saihriem. Towards English they have some administration and fascination. They also, along with other communities, view English as one of the prestigious languages in the world. As a result of this view, they send their children to English medium schools. Moreover, the spread of Christianity also may have influenced their culture and created an interest and fascination for English.

Family

The Saihriems culture is patriarchal. The male, i.e., father is the head and supreme authority and he takes the final decision in the family and the line of descent is traced through the father only.

Festival and Religion

The culture is enriched with a good number of tribal songs and dance forms. *Khong* is a kind of drum, *totorot* 'flute', and *rosiem* 'bamboo flute'. These musical instruments are played during their dance and song performances. It is generally done in time of festival like *Sipuiroi (lit. any seeds ready for planting i.e., maize, paddy etc. and roi 'festival')* (5th December) which is the season when all the crops and paddy had been gathered. Harvest dance is a famous dance included in their folk dances, known as *Chonglam* (lit. Chong 'owner' and lam 'dance') and the bamboo dance is called *Sareltok* (lit. sarel 'pestle' and tok 'to strike'). There is also a hunting dance which is called *Salulam* (lit. salu 'hunted' and lam 'dance'). Although, these dance forms are still prevalent in their society, these festivals and dances are rarely practiced by them because of modernization and Christianity.

Traditionally, Saihriem people are animists and they used to follow the religion of their own ancestors and they were used to perform religious worship like *Kholoirobong* which is done in the evening to satisfy all the evil spirits around them. Zingdewan, worshiping of sun, by sacrificing pig, cock, etc. was also practised. Due to their conversion to Christianity, these

practices are not followed now. As of now there is at least one church in each village where religious rites are performed according to the tenets of Christianity.

Garments and Ornaments

Like other tribes of the region, Saihriems have their traditional garments. Now a days, the use of traditional dresses and ornaments is confined to woman only. *Pon* is a wrap-around the loin and it is long enough to touch the ankle and *Songkol* is an upper garment worn by women. *Dir* is a 'Dhoti' type, lower garment worn by men. Except some few older people, almost all male members have given up the use of their traditional dresses. Even the traditional ornament is less worn by younger generation.

Food and Drinks

Rice is the staple food of Saihriem people. Rice is eaten daily. Vegetables, meat and fish are taken along with rice. Most of the people prefer to eat boiled curry. They are fond of drinking liquor, rice beer, which is called zu. They are fond of chewing betel nut and *pan*. Other types of liquor are drunk occasionally during festivals and leisure periods.

Way of Building Houses

The Saihriem houses are generally built on wooden planks or bamboo raising the floor from one to two feet above the ground. They use both the wooden and bamboo posts in constructing their houses and thatch, hay and elephant grasses are used for roofing purpose.

Occupation

Agriculture is the main occupation of Saihriems. They practise shifting cultivation/slash and burn cultivation. Some other crops other than paddy are also cultivated: sesame, sorghum, maize, gourd, maize, chilli, pumpkin, etc. Many people rear pigs, goats, ducks, chickens for their eggs and meats, etc. Weaving is also an important work carried out by woman with the help of traditional handloom. Most of the household clothes are made from cotton thread. But now people use the readymade threads bought from the markets.

Village Administration

Like other tribes, the Saihriems have their own system of village administration and jurisdiction called *Village Council*. The council head is called *Village President* elected among the elderly people and he is the chief of the village. The Saihriem village council consists of the *President*, *Vice President*, and *Secretary*. The president presides over the village council and the council decides all matters relating to the village affairs like cases of disputes, thefts, incests, elopements, etc. The cases are taken to the law-courts only when the village council fails to settle.

Marriage, Birth and Death Rituals

Child marriage is not prevalent among Saihriem people. Traditional way of marriage is no longer practiced in the Saihriem society. They perform their marriage in the church called *Holy Marriage*. The minimum age for girl is sixteen and for a boy it should be twenty or so. They strictly follow monogamy. Exogamous marriage is also not followed. As such a man marries with the tribe/clan. That is to say, that there is no restriction/bar for a girl and a boy to marry belonging to a same tribe/clan. Marriage is commonly done by negotiation. However elopement is also common in the society.

After the birth of a child, a naming ceremony is celebrated in which the child is named according to the sex. Maternal uncle plays an important role for naming the child and he is specially invited. This entire name giving ceremony is called *Hmingphuk*. A ceremony called *naituksul* is done on the tenth day in which the baby will be taken outside and the near and dear ones are invited.

After the death of a person, the dead body is buried in the graveyard according to the Christian religion. All the kith and kin are informed about the funeral. They sing funeral songs so that the death person's soul may live in heaven. This death ritual is called *Khosot Inleng*.

Arts and Crafts

The Saihriems are good in handicraft work. They manufacture most of the household materials by themselves. Most of the things, viz., *bem* 'basket', *ngabom* 'fishing trap', *kira* 'winnowing tray', *pat* 'handlooms', *thal* 'arrow', *kisei* 'spears', are made from bamboo, cane and wood.

Comparison of Saihriem vocabulary with Hmar

Saihriem	Hmar	Gloss
bu	bu	'rice'
khoi	khuoi	'bee'
thoivai	tho	'housefly'
in	in	'house'
kel	kel	'goat'
kizu	mazu	'rat'
mit	mit	'eye'
thingra	thei	'fruit'
tui	tui	'water'
that	that	'kill'
sikmi	phaivang	'ant'
thir	thir	'iron'
se	fe	'go'
ui	ui	'dog'
asei	sei	'long'
zalna	khum	'bed'
ho	hung	'come'
totorot	totorot	'flute'

Conclusion

The Saihrems are known for their simplicity and hospitality. Saihriems of Cachar, like other brethren in Assam, are a peace-living tribe. They are very hard working and having high perseverance. They live in the midst of other tribal communities like Aimol, Kuki, Hrangkhol and other Indo-Aryan groups. Saihriem is considered to be a dialect of Hmar but it shares around 70% of lexicon only with Hmar. The application of the terms *language* and *dialect*

within Kuki-Chin subgroup is governed also by the socio-political view/s taken by particular groups about the *dialect or language* status of their speech, not necessarily by the use of linguistic data and/or mutual intelligibility only (Thirumalai, personal communication). The loss of culture and religion is highly noticeable in them. However, the present trend among the younger generation of speakers shows a growing awareness of their ethnic and linguistic identity, and the need to preserve and promote their culture and religion through education in the mother-tongue and through revival of their traditional social and cultural practices. This trend of language revitalization is an encouraging sign that the Saihriem dialect and the Saihriem way of life will survive.

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Teaching of Mathematics in Pakistan - Problems and Suggestions

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ABSTRACT

There is no doubt that the present era is the era of science and technology. Modem advancements have changed the entire life style of man. Mathematics is the queen of sciences. Mathematics education plays a vital and strategic role in the process of adopting education to the needs of rapid social and economic changes. Therefore teaching of mathematics is of great concern to every nation.

This study followed descriptive method involving survey approach to investigate the problems of teaching mathematics at elementary level. The main objectives of the study were to find out the problems faced by teachers during teaching mathematics and to give suggestions to develop strategy for the improvement of teaching mathematics at elementary level. This study was delimited to five male and five female secondary schools of Rawalpindi city. Twenty teachers were included in the sample. For data collection, a questionnaire was developed and administered after pilot testing to the mathematics teacher of the selected schools. The data was analyzed and interpreted. Major findings of the study include a)

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teachers were well qualified in their academic as well as professional qualifications, b) majority of Mathematics teachers had teaching experience of more than 11 years, c) hundred percent teachers used A.V. aids, d) twenty percent teachers introduced self-made activities in their classroom frequently, e) fifty percent of the teachers had never attended any refresher course of teaching mathematics, f) majority of teachers reported that the Arithmetic was the easiest area of mathematics teaching, g) majority of teachers declared the time allocation sufficient for the coverage of the course, and h) most of teachers declared that the major causes of failure in Mathematic were lack of practice and lower comprehension level of the students.

Keywords: *Mathematics, Teaching, Science, Problems*

1. INTRODUCTION

There are various stages of education in Pakistan. First one is called elementary education, i.e., from class I to VIII. Mathematics is taught in the elementary classes as a compulsory subject. Mathematics occupies an important place in today's society due to its significance and demand. The rapid progress in science has increased the body of mathematical knowledge and had led to more extensive use of mathematics in daily life and technology. These developments demand to improve and upgrade the mathematics curriculum.

Mathematics has always held a key position in the school curriculum because it has been considered indispensable to the educated persons.

In the elementary school, mathematical knowledge consists in large measure of computational arithmetic. This aspect of mathematics has an important role in the education of the society, and today it is more important to basic education than ever before in the past. Following are some of the factors that seem to guide the teaching of mathematics.

- Explosion in mathematical knowledge
- New ways of conceiving of even the elementary ideas in mathematics
- Increasing dependence of scientific thought and
- Almost a requirement in every profession, skill to learn basic mathematics.

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Now in the twenty-first century, we have entered a period of modernization and improvement in every field of life especially in the teaching of mathematics at the elementary level.

Three Types of Goals at the Elementary School Level

According to Howard F. Fehr and Philips J. Mckeeby (1967), there are three types of goals at elementary school level.

1. First goal deals basically with the knowledge of the content of elementary school mathematics. It can be succinctly referred to by the single descriptive word "information". The first goal of mathematics instruction is that children learn to read mathematics, to learn fundamental concepts that are basic to the understanding of the subject. They must learn to express these concepts in words and in symbols.

2. Second goal of mathematics at elementary level is that the student be able to do with the information he/she has gained. A popular phrase is that "to learn mathematics, a person must do mathematics". Information gained is of little value until it can be used. A student should be able to develop skill in handling mathematical symbols and concepts so as to obtain mature performance. These skills are indeed a tool, but a tool in which must be thoroughly understood so as to free the mind of routine work and permit it to concentrate on new learning.

3. First two goals lead to the third goal of mathematical instruction. Third goal is to develop the ability to solve problems. All new learning can be conceived of as problem solving. A problem is a situation in which a desired outcome is sensed or known, but the intellectual means to the goals unknown to the child.

These three goals are necessary and sufficient for the purpose of mathematical education. Each is as important as others. To neglect one in favor of the others would result in an inadequate education. Therefore correct and meaningful concepts

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organized into a structure of knowledge, skill in operating in these concepts through an appropriate symbolism and processes, and the ability to apply this knowledge to solve problems (one type of problem is to learn more mathematics) should be in the mind of teacher as he instructs each lesson in mathematics.

There are a number of problems, which seriously affect the teaching of mathematics at the elementary level. Some problems are listed below. Yadav (2001) has identified some of the problem such as Problems of Planning and Management, Over Crowded Classes, Boring Syllabus, Teacher Centered Approach, Examination System and the Problem of Motivation in Mathematics Teaching.

FACTORS AFFECTING THE PERFORMANCE OF STUDENTS

Yaqoob (1998) states following factors affecting the performance of the students

Factors Regarding Teachers

a. Shortage of teachers

b. Defective teaching methodology

c. Low salary of teachers

d. Load of work

e. Lack of interest

f. Ignoring the objectives of teaching

g. Ignoring individual differences of children

Administrative Factors

a. Irrelevant Curriculum

b. Rapid Changes in Syllabus

c. Defective Evaluation

Factors Regarding Students

a. Over Crowded Classes

b. Shortage of Educational Facilities

c. Lack of Suitable Guidance

d. Lack of Communication

e. Physical Punishment

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Environmental Factors

      a.   Illiterate parents

      b.   Pressure to learn science subjects

      c.   Lack of coordination between parents and teachers (Yaqoob, 1998)

2.   METHODS AND PROCEDURE OF RESEARCH

There were 19 boys and 23 girls' secondary schools in Rawalpindi city. All the male and female mathematics teachers of these schools, teaching at secondary level constitute its population. Ten boys and ten girls' schools were selected randomly. Total one hundred mathematics teachers (50 males and 50 females) of these selected schools were included in the sample of the study. A questionnaire was developed to collect the data form sample teachers.

2.1 PILOT STUDY

Pilot study was conducted on a representative group of teachers to ensure the tool reliability and the observed degree of reliability was 0.79. The validity of the tool was ensured through experts' opinion. Tool was modified and amended according to the suggestions received.

2.2 DATA COLLECTION

The researchers personally visited the target sample. The objectives of the study were explained to the respondents. Questionnaires were delivered to all those respondents included in the study and requested to fill the questionnaires as soon as possible.

3.   DATA ANALYSIS

In order to make study meaningful, the collected data were presented in the tabular form. Percentages were used as statistical tool to analyze the data. The discussion has been made part wise and item wise.

Table 1: Academic Qualification, Professional Qualifications, Total Teaching Experience and Teaching Experience Particular to the Subject of Mathematics

Academic Qualification	No. / Percentage of Teachers

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Matric	10
F.A./F.SC	10
B.A./B.Sc	40
M.A./M.Sc	40
M.Phil	00
Total	**100**
Professional Qualification	**No. / Percentage of Teachers**
P.T.C	00
C.T./S.V.	30
B.Ed	45
M.Ed	25
Total	**100**
Total Teaching Experience in Years.	**No. / Percentage of Teachers**
1 – 5 Years	20
6 – 10 Years	15
11 – 15 Years	15
16 – 20 Years	10
Above 20 Years	40
Total	**100**
Teaching Experience of Mathematics in Years	**No. / Percentage of Teachers**
1-5 Years	25
6-10 Years	20
11-15 Years	15
16-20 Years	15
Above 20 Years	25
Total	100

The data in the table 1 shows that majority of the teachers were well educated as 40 percent teachers had Masters Degree, 40 percent Bachelor and 10 percent teachers' qualification was intermediate.

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Most of the teachers (45 percent) had the professional qualification of B.Ed. and 30 percent of teachers had the qualification of S.V or C.T, 25 percent teachers have high professional qualification of M.Ed. No P.T.C teacher was teaching at elementary level in government schools. It is observed that qualified teachers are teaching mathematics at elementary school level.

40 percent teachers had total teaching service experience of more than twenty years, 20 percent teachers have teaching experience of 1-5 years, 15 percent had teaching experience of 6-15 years and 10 percent teachers had teaching experience of 16-20 years. It is, therefore, concluded that teachers in government schools had handsome teaching experience.

Twenty five percent of teachers had 1-5 years of the experience of teaching mathematics; twenty percent teachers had 6-10 years experience of teaching this subject. On the basis of above table, it is concluded that the teachers in government schools were experienced in teaching mathematics.

Table 2: Work Load of Mathematics' Teacher

Subjects	No. / Percentage of Teachers
English	45
Urdu	15
Math	100
Science	35
S. Studies	15
Classes	
6Th	10
7Th	10
8Th	80

Table 2 shows that most of the teachers (45 percent) teach English along with mathematics. It is also observed that 35 percent teachers also teaching science in their schools. It is therefore concluded that majority of teachers teach English and Mathematics. Most of the teachers (80 percent) teaching in class eight whereas 10

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percent teachers in classes VI and Vii. It is, therefore, concluded that majority of the teachers teach in class VIII.

Table 3: Use of A V aids, Accuracy of books and time allocation for teaching of Mathematics

		Percentage
Use of A.V. Aids	Yes	100
	No	00
Textbooks According to the Objectives Set at National Level	Yes	50
	No	50
Time Allocation for Teaching Mathematics Per Week is Sufficient	Yes	60
	No	40

Table 3 indicates that all of mathematics teachers use A.V. aids during their teaching. It is, therefore, concluded that 100 percent of the Mathematics teachers use A.V. aids in their teaching. Fifty percent teachers consider their books of mathematics at elementary stage are according to the objectives set at national level and 50 percent do not compare the content with the objectives. Majority of teachers (60 percent) declare the time allocation sufficient for the coverage of the course. 40 percent teachers are not satisfied with the weekly time allocation. Therefore it is concluded that most of the teachers are satisfied with the time allocated for the teaching of the mathematics.

Table 4: Assigning the Homework to the Students.

Assign of homework	Daily	Sometimes	Never
Percentage	100	00	00

Table 4 indicates that all teachers of Mathematics assign homework to their students. It can be concluded that 100 percent of mathematics teachers assign homework to their students.

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Table 5: Introduction of Self-Made Activities in the Classroom.

Item	Percentage
Mostly	20
Sometimes	80
Never	00
**	100

Table 5 shows that 20 percent teachers introduce self-made activities in classroom frequently and most (80 percent) of the teachers introduce self-made activities only sometimes.

Table 6: The number of teachers who attended In-service Refresher Courses

No of Courses Attended	Percentage
0	50
1	25
2	20
3	05

Table 6 shows that the fifty percent of the teachers had never attended any refresher course of teaching mathematics. Twenty five percent teachers had attended only one course during their entire service whereas 20 percent of the teachers had attended two refresher courses in the teaching of mathematics.

It is therefore, concluded that fifty percent of the teachers had never attended refresher course of teaching mathematics.

Table 7: The level of different portions of Mathematics

Area	Easy Percentage	Difficult Percentage	Neglected Percentage
Arithmetic	80	20	00
Algebra	65	35	00
Geometry	35	30	35

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Trigonometry	25	55	25
Graph	65	15	20

Table 7 shows that the Arithmetic was the easiest area (80 percent) of mathematics teachings whereas sixty five percent teachers also indicated Algebra as easiest area. It is observed that the neglected areas of the teaching mathematics were Geometry (35 percent), Trigonometry (25 percent) and Graph (20 percent). It is also observed that teachers felt difficulty in making the students understand Trigonometry (55 percent), Algebra (35 percent) and Geometry (30 percent).

Therefore it is concluded that the easiest areas of mathematics was Arithmetic and Algebra whereas difficult area was Trigonometry, and the neglected areas were Trigonometry, Geometry and Graph.

Table 8: The Strength of Classes

Strength of Class	No of Responses	Percentage
Less than 30	01	05
30 to 45	07	35
More than 45	12	60

This table represents the size of classes in government schools. According to this study there are only 5 percent classes where strength of students is below thirty. 35 percent classes have 30-45 students. Most the classes (60 percent) have more than 45 students.

Therefore it is concluded that most of the classes are overcrowded.

Table 9: Preparing of Lesson Plan

Item	Percentage
Mostly	25
Some time	60

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Never	15

Table 9 shows that majority of teachers (60%) some time prepared lesson plan. 25 percent teacher prepared lesson plan frequently and 15 percent of the teachers never prepared lesson plan for their teaching.

It is therefore concluded that most of teachers sometimes prepare lesson plan.

List of Proposed Arrangement for the Content

1. Contents should be relevant with the previous knowledge of the students
2. The content should be prepared according to the needs of the country
3. Some basic concepts of Computer and Statistics should be included
4. More solved examples should be added
5. Objective questions should be developed at the end of each chapter.

Causes of Failure of Students in Mathematics

1. Lack of practice and understanding of concepts by the students
2. Lack of student's interest
3. Lack of parent's interest
4. Uneducated parents
5. Contents are difficult with respect to the mental level of students.

List of the Topics / Concepts Which Are Difficult For the Students

1. Trigonometry
2. Algebra
3. Geometry

List of Topics / Concepts Which Are Difficult For the Teachers

1. Trigonometry
2. Geometry

Topics, Which Are Usually Left by the Teachers

1. Complements of Sets
2. Surface area of volume of cone
3. Trigonometry

Topics, Which Are Usually Left by Students

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1. Sets

2. Trigonometry

3. Some part of Geometry

Topics / Concepts That You Like to Add In Textbook of 8th Class

Trigonometry is widely used in 9th and 10th class. Therefore its basics should be more briefly introduced in 8th class.

Topics / Concepts That You Like to Delete From The Textbook of 8th Class.

The chapter on Set should be deleted from the text because the advanced countries have already deleted the concepts of sets from elementary classes.

Suggestions and Area Requiring More Emphasis in Textbooks of Mathematics

1. Textbooks should be according to the needs and requirements.

2. Trigonometry, practical geometry, logarithm (basic concepts) and graphs should be more emphasized along with solved 'examples.

3. A Chapter on Computer should also be added in the book.

Problems in Teaching Mathematics Other Than Mentioned in the Questionnaire

In the institutions, there is no check on entry level of the students. Especially teacher of mathematics in not consulted at the time of admission. He should be involved in the process of giving admission to the students in the school.

4. RECOMMENDATIONS

Following are the recommendations of the study.

1. In order to improve the quality of education, it is recommended that class strength may not be more than 30 students.

2. Physical facilities and A.V. aids for teaching Mathematics may be provided in the schools.

3. Keeping in view the changes in curricula, the in-service refresher courses may be arranged.

4. For the periods teaching Mathematics may be increased in the school timetable and extra time may be allotted for the purpose of practice.

5. Although most the of the teachers have the professional qualifications of B. Ed, and M.Ed., it is recommended that curriculum and training programs may be revised time to time for the teachers.

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6. Teachers-parents meetings to discuss various educational matters of students may be arranged regularly.

7. Textbooks of mathematics may be revised time to time according to the needs of society and according to the mental abilities of the students.

8. Textbooks should be written according to the learning principles and keeping in view the psychology of students.

9. At the time of admission of the students, the Mathematics teacher should be consulted.

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The Performance of Male and Female Students of First Year Engineering in Reading Comprehension Tests

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Abstract

This research study was designed to assess the performance of male and female students on a reading test with regard to demands on the strategy use and the interaction of the text topic with gender in a formal testing environment. The participants were 140 (90 - male and 50 - female) first year students in the 17 – 19 age range studying Engineering at PSG College of Technology, Coimbatore, Tamil Nadu, South India.

After 20 hours instruction in reading skills during their course work "Communication Skills in English", the reading test was administered to the participants. The test material consists of two passages, both dealing with topics without gender bias. The questions based on these two passages were classified into three categories: Multiple Choice Questions (MCQ), Identifying True or False Statements (T/F), and Matching the Vocabulary (MV). The demanding nature of each question enabled the students to interact with the reading text using different strategies. The findings of the study suggest that males and females perform differently on different items. Significant differences in their performance on "Multiple Choice Questions" and "True or False Statements (T/F) were found for both the passages. Conversely, there were no significant differences in their performance on "Matching the Vocabulary items (MV)" for both the passages. Further, the text topics, which were not gender-biased, did not have an effect on the performance. Nonetheless, the overall performance of male and female students of first year

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graduate engineers on the reading comprehension tests were significantly different, implying that the text topic did not influence the performance on the reading comprehension test. This research paper discusses the findings and suggests suitable classroom implications.

Keywords: Reading Comprehension, Reading strategies, Topic Familiarity, Reading Test Item type, Classroom instruction

Introduction

Assessing reading skills is steadily resuming into the status of a conundrum due to the pedagogical restrictions and implementation strategies imposed upon students. Reading ability is an important skill that enables the students to understand the nuances of the text and construct meaning by using the available resources from the text and from their past knowledge. These resources help the readers use lexis and syntax, recall the meanings from one's mental lexicon, make inferences, and employ schemata appropriately to the successful comprehension of the text (Donin et al, 2004; Fukkink et al, 2005). The students' level of mastery in text comprehension can be assessed by different measures. Some reading test items are multiple choice questions (MCQ), open-ended question, cloze (C-Test), true/false/not given (T/F/NG), fill-in-the-blanks, written recall, sentence completion, and matching the vocabulary activity (MV). These question-types can measure readers' ability to identify the main idea or topic sentence, guess meaning from the context, read for specific information, identify referential meaning, the tone of the reading passage, and make inferences, and the gist of the reading, write summaries, and many more. Based on the ability measured in each question, the reader adopts a special approach -- top-down, bottom-up, or both and Interactive approach. In other words, it is the test item that demands a reader to employ certain strategies in answering reading comprehension questions. For example, Anderson et al (1991) found that the test items affect examinees' responses and their interaction with the text. Some items require test-takers to reread parts of the passage, to process deep level comprehension, or to scan; while other test items merely need a surface level understanding of the passage. Test conditions also influence the way readers interact with the test. Phakiti (2003) stated that "in a high-stakes test situation" (p.656), learners may use different strategies from normal reading conditions and some strategies are specifically used in test-taking contexts.

A number of earlier research findings show that males and females use different strategies in language learning particularly in reading comprehension (Yazdanpanah, 2007; Abu-Rabia, 2004; Chavez, 2001; Sheorey, 1999; Kaylani, 1996; Oxford et al, 1996; Oxford et al, 1993; Bacon, 1992; Green, 1991; Ehrman & Oxford, 1989; Forent &Walter, 1989; Oxford & Nyikos, 1989; Burke, 1989). Oxford (1994), for example, stated that males tend to be more analytic, while females tend to be more global in their approach to language learning. Males adhere more to rules while females adhere more to cultural differences. Furthermore, males and females may use the same number of strategies in language learning but females are more skillful in applying these strategies qualitatively. Additionally, some researchers assert that males and females differ in their knowledge, interest, and experiences, hence, their performance on different reading topics can also differ (Brantmeier, 2003; Brantmeier, 2002; Schueller, 1999; Young & Oxford, 1997; Bügel and Buunk, 1996). The present study examined the performance of males and females on different reading comprehension questions in a formal reading

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assessment condition (at PSG College of Technology, Coimbatore, South India) with regard to reading texts.

Literature Survey

Schema Theory

Schema theory, which is closer to the top-down approaches to reading, has a greater impact on the reading process. Further, it gives perception into how the text and the reader's previous knowledge interact by often activating the information that is relevant to the problem to be solved (Rumelhart, 1983; Nassaji, 2002). Carrell and Eisterhold (1983) claimed that "… a text only provides directions for readers as to how they should retrieve or construct meaning from their own previously acquired knowledge (p.556)". Swaffer (1988) in her study identified that schema knowledge can be more influential in reading comprehension than word knowledge and also claimed that topic familiarity facilitates "language recognition", recall of concepts, and "inferential reasoning" (p. 126). Afflerbach (1986) proved that familiarity with the reading topic enhanced the reconstruction of the main idea. Brantmeier (2003) emphasized that topic familiarity can be an exceedingly significant factor in affecting L2 comprehension. According to Hudson (1982), reading problems in L2 is caused by activating the wrong schemata rather than not activating any schemata at all. In other words, comprehension of a reading text involves extracting information from the written message and the reader's schemata and matching them together. In the same line, Bransford et al, (1986) found that problems in reading comprehension can be attributed to the readers' not having the required background knowledge or schemata which leads to inability to fill in the missing gaps. Bügel and Buunk (1996) also claimed that schema theory can explain why text context can influence the sexes in giving different responses to different reading comprehension questions. Their justification is that since males and females have different interests, they read different topics which eventually results in having different schemata. Brantmeier (2004) contended that gender is an important element affecting schemata in the process of making meaning from the text. She therefore emphasized the need to carry out more studies on gender and reading topics.

Bottom-Up, Top-Down and Interactive Approaches

Understanding any reading material is achieved through the interaction of three different approaches: top-down, bottom-up and interactive. When a text is read, it is analyzed, that is, the raw visual data is used, rearranged and decisions are arrived at based on the raw data (bottom-up). Top-down processing, on the other hand, based on our expectations and anticipations, influences the processing of information by matching the identified data (from bottom-up) with the activated concepts in one's schemata (Jay, 2003). Bottom- up processing occurs when the reader and the writer do not share the same background knowledge, have different view points, and the reader is left confused. In such circumstances, the reader focuses on the words, syntax, and vocabulary to sort out the meaning of the text. Top-down processing occurs when the readers interpret the writer's intentions, draw inferences, try to understand the overall purpose of the text, and make predictions about what is to come in the next part of the passage. But comprehensive comprehension is gained when these two approaches—top-down and bottom-

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up—are combined (Nuttall, 1998).

Nuttall (1998) identified drawing inferences, understanding "the overall purpose of the text", and making "a reasoned guess" (p.16) as activities of top-down processing. She also noted understanding word meaning and sentence structure as examples of bottom-up processing. Bacon's (1992) classification of bottom-up processing included concentrating on "text-based aspects", attending to "known words", focusing on the "structure", segmenting "words and phrases", attending to every single word, and "linear processing". Top-down processing, conversely, involved attending to the topic, hypothesizing, using "schemata", making inferences, guessing "from context", avoiding translation, and "global processing" (p.165).

According to Grabe (1991), the term 'interactive approach' refers to two different conceptions. Firstly, it refers to the interaction that occurs between the reader and the text, whereby the reader constructs meaning based partly on the knowledge drawn from the text and partly from his/her past knowledge. Secondly, it refers to the interaction occurring simultaneously between many component skills that result in reading comprehension. Therefore, he asserted that from an interactive approach, the reading process is seen as involving "both an array of low-level rapid, automatic identification skills and an array of higher-level comprehension/interpretation skills" (p.383).

Experimental Studies

Cognitive studies

Cognitive differences among the male and female students have attracted the attention of several psychologists. The Studies on cognitive abilities of males and females have suggested that males are more spatial, whereas females are more verbal (Halpern & LaMay, 2000). Female students are able to surpass memory tasks, language use, reading comprehension, spelling, writing, arithmetic calculation, and the spatial location of objects while males tend to surpass verbal analogy tasks, mathematical word problems, and activities involving the recall of the geometric arrangement of an environment, or the mental rotation of two or three dimensional objects (Geary, 1998; Broone & Lu, 2000; Halpern & LaMay, 2000; Halpern, 2000; Hyde, 2005). However, these sex differences in task performance have been reported to be subtle (Hyde, 2005). Research also indicates that the brain structure of males and females is different with culture and sex hormone influences play an essential role in bringing out these dissimilarities. Nonetheless, cognitive similarities between males and females override the differences (Gurian, 2002).

Several studies reveal that the male and female students use different strategies when they perform complex cognitive activities. For example, when the students are required to compare two objects at different orientations, the male students first construct an image of one object in their minds and then mentally rotate the object to compare it with the other object. While in such activities, the females tend to compare the traits of spatial objects (Gallagher et al, 2002). Furthermore, the females are likely to give importance to geometric information, while males are likely to attend to landmarks in direction finding tasks (Saucer et al, 2003).

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Functional magnetic resonance imaging (fMRI) results in neuroscience show that males and females employ different mental resources or apply different strategies when carrying out cognitive tasks. The results of the research show that there is a significant difference in the activated areas in the brains of males and females in performing working memory tasks for language. In other words, males and females apply different strategies when completing the same language tasks. These differences become more significant while solving complex tasks in which a problem can be approached in different ways (Shaywitz et al, 1995; Speck et al, 2000).

Language Learning

In a study, Phakiti (2003) found that there are no significant differences between the reading performance of males and females and their cognitive and metacognitive strategy use in an L2 reading environment. Nevertheless, males reported using more metacognitive strategies in comparison to females; however, the difference was not significant. Zoubir-Shaw and Oxford (1995) looking at gender differences in L2 learning strategies, observed that males claimed "not knowing the meaning of a word" as an important factor in obstructing their mental processes; yet, females reported using "guessing meaning from context" more significantly than males. The conclusion drawn from the study was that males probably found L2 learning context less pleasant than females. Bacon (1992) examined the use of different strategies by the males and females while listening to authentic listening passages in Spanish. The male participants in the study reported using significantly more translation strategy (bottom-up processing) especially when listening to a more difficult text. Nonetheless, female participants reported using more inferential or guessing the meaning from context strategies (top-down processing). In another study by Ehrman and Oxford (1989), it was proved that females attempted to guess when there was lack of sufficient information. Examining self-reports of males and females on their attitudes, beliefs, strategies, and experience in language learning, Bacon and Finnemann (1992) reported that the females in the study utilized a significantly larger number of global/synthetic strategies than the males. On the contrary, the males utilized more decoding/analytic strategies than females. The general conclusion that can be drawn from these studies is that males attend more to words and apply a more bottom-up approach, while females favour guessing words from context and apply a more top-down approach in reading comprehension.

Schueller (1999) in a study examined the effect of top-down and bottom- up strategy instruction on males and females and found that females were superior to males in comprehending literary texts irrespective of strategic training. However, the males trained in utilizing top-down strategies outperformed their female counterparts only in the multiple-choice assessment task.

Bügel and Buunk (1996) conducted a study on schemata which indicated that the prior knowledge and topic familiarity were important factors among intermediate secondary-level Dutch students' performance. Females scored significantly higher than males on female topics such as "midwives, a sad story, marriage dilemma, and talks about style", whereas males scored significantly higher on male topics like "laser thermometer, volcanoes, motorcycles, cars, and football players". Another study found that males performed significantly higher than females on

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a neutral topic about "letting rooms to summer students" indicating that males have a higher level of text comprehension in comparison to females. Contrary to the findings of Bügel and Buunk's study, Young and Oxford (1997) gave English speaking men and women two Spanish texts and one English text on history, economics, and culture. The results showed no significant differences in the performance of males and females in the recall of the texts. Moreover, no significant difference with text topic and background knowledge related to topics existed. In another study investigating the effect of gender on passage content and comprehension of intermediate level students studying Spanish, Brantmeier (2002) used two reading passages (one on boxing and another on housewifery) in Spanish with advanced level students. The results of the study revealed that there was no significant difference in the performance of males and females on both texts. However, in another study using the same texts, Brantmeier (2003) found that intermediate level males outperformed their female counterparts on the "boxing match" passage while females outperformed males on the "frustrated housewife" passage. The results of the two studies led Brantmeier (2003) to conclude that the reader's gender does not interact with gender-oriented passage content in text comprehension at advanced levels.

The earlier studies provided inconsistent results on the effect of background knowledge (schemata) and the reading scores on different gender. Bügel & Buunk (1996) and Brantmeier (2003) found that the males perform better at male topics and the females better at female topics. Brantmeier (2002) and Young & Oxford (1997), on the other hand, found no difference between male and female performance on gender- biased texts. Schueller (1999) found females generally superior to males in comprehending literary texts. And this may be due to different research design methods implemented in these studies (Brantmeier, 2004). Furthermore, all the researches mentioned above were not carried out in a formal testing condition.

A comprehensive study conducted by the Educational Testing Service (ETS) reported that females were markedly superior to males in writing and language use but performed only slightly higher than males in reading and vocabulary reasoning tests (Cole, 1997). Data from American College Test (ACT) of 2001 also revealed that females scored higher than males in reading. However, the differences in mean scores of males and females were subtle (Zwick, 2002). A study was conducted by Lin & Wu (2003) to examine the performance difference at the item level of male and female Chinese university graduates on an English proficiency exam. The proficiency test called EPT, modeled after the TOEFL, contained listening comprehension, grammar and vocabulary, cloze test, and reading comprehension. T-tests revealed that females significantly outscored males in the listening comprehension section, while males performed significantly better than females in the cloze and grammar and vocabulary section of the test. However, the results combined together revealed no significant difference in the overall scores of both males and females. In addition, no significant difference was found in the performance of both genders on the reading comprehension section of the test. These explorations suggest that in a real testing condition on language abilities, females subtly surpass males on the reading comprehension section of the test. Nonetheless, these reports have not considered the interaction of gender with topic familiarity for the study.

Research Rationale

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No research has been conducted in an ESL / EFL testing related to gender (Lin & Wu, 2003). In an L2 reading context, test constructors must keep in mind the gender differences while designing reading comprehension tests so that one gender will not be biased over another (Alderson, 2000). According to Brantmeier (2004), gender needs to be considered as an essential element both in the process of L2 reading test design and in the analysis of its results. However, very little investigation has been conducted in this area. It should also be mentioned that the majority of researches on gender performance in reading comprehension have been carried out in low-stakes contexts. Testing conditions can extensively influence the performance of learners. Hence, there is a need for investigating the interaction of gender differences with L2 reading tests (Phakiti, 2003). The review of the literature on male and female strategy use and testing in reading comprehension also reveals that no study to this date has looked into the relationship between the strategy demands (top-down, bottom-up or both and interactive approaches) of reading test items and the performance of males and females.

Research Hypothesis and Queries

The present study was designed to find out the interaction of a reading comprehension test with gender in a testing environment and the performance of male and female students on reading test items in relation to the demands on their strategy use. The research questions are as follows:

1. Do male and female students perform differently on different items in a reading comprehension test?
2. Do male and female students' overall score on a reading comprehension test differ?

Informants

The 140 students, (90 = male and 50 = female), doing first year Bachelor of Engineering Degree programme at PSG College of Technology, Coimbatore, South India, were taken as samples for the study during their course work "Communication Skills in English". The participants ranged between 17 and 19 in terms of age (mean = 18). The students had received approximately 90 hours of instruction in English before taking the test and were from different socio, economical and cultural background. Majority of the students were from Tamil Nadu State through Single Window System of Admission Process namely Tamil Nadu Engineering Admissions, a small number from Kerala, Karnataka and Andhra Pradesh, Arunachal Pradesh States of India. However, the State wise Admission Quota factor was not taken into consideration. The institution provided a healthy environment for their education with special attention to cater to the language needs of the learners by developing their Spoken and written skills with the aim of preparing them for studying at their core departments such as Mechanical Engineering, Electrical and Electronics Engineering and Electrical and Electronics Engineering, in which the medium of instruction is English as it is officiated in the Educational Policies of the Government of India

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(NCEE, 2006). For this reason, the 90 hours of instruction at the graduation level was allocated to teach vocabulary, grammar, reading/listening comprehension, speaking, and writing skills.

Reading Samples and Plethora of Questions

   Two reading comprehension passages with 40 questions (each passage with 20 questions) were given to the participants during their first semester Coursework on "Communication Skills in English". The first passage was on *Cloud formation*, the second was on *Noise Pollution*. According to Bügel and Buunk's (1996) classification, both the passages are neutral topics. It can be inferred that the reading test is not gender-biased. The questions on these passages tapped different information and each question required the students to interact with the reading passages in a different way. Some questions required the students to rely mainly on top-down processing and some on bottom-up processing and some others on both (parallel processing and interactive approaches). For each passage a variety of question-types—fill-in-the-blanks, multiple-choice, true/false—were considered and analyzed in this study. All the questions for the two passages were framed considering the use of strategy that would enable the students interact with the texts. These three categories, along with the number of items in each category, are given in Table I.

Table I Categories of Item types for passage 1 and 2

Item Type	Number of Questions
Multiple Choice Questions(MCQ)	10
Identifying True or False Statements (T/F)	20
Matching the Vocabulary (MV)	10

   The process of passage selection and question preparation was completed in consultation with a team of experts in the Department of English. The testing passages were selected based on the relevance to the students and their understanding capacity during their first year engineering coursework. So, the topics selected were attractive and up to date. The item types used in the test were completely familiar to the students because the questions were framed based on their classroom practices. Further, the questions were similar to the test items used in first and second continuous assessment tests during their course work "Communication Skills in English".

Variables

   Gender: The independent variable in this study was the gender of the participants. Among the 140 participants, 90 were males and 50 were females.

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Item Type: The first dependent variable was the grades of the participants on each of the three groups of items separately.

Overall Grade: The second dependent variable was the overall grades that males and females obtained in the reading comprehension test. As a result, three dependent variables were studied. Each correct response was graded 1 and each incorrect response was graded 0. No penalty was considered for the incorrect responses.

Methodology

At the end of the 90 hours of instruction, the students were given two separate tests on different days. In the first test, the students were examined on passage 1 and the reading comprehension abilities were measured. On a different day, they were tested on passage 2 and the scores were noted. For each test, the students were given a maximum of 50 minutes. The 140 students' correct and incorrect responses were tabulated on each of the 20 items onto the SPSS program (version 16). One way ANOVA was used to calculate the overall performance of males and females on the three different categories of test items. The test scores were compared in different ways such as between group of male and female students and within the group of male and female students.

Results and Analysis

Mean squares for each group of items are presented in Table II and III. Mean squares on "Identifying True or False Statements" and "Matching the Vocabulary" indicate differences between the group of male and female students and the difference between the performance of male and female students in Multiple Choice Question items was significant. In addition, the performance between male and female students for "Identifying True or False statements" for passage 1 was not significant, whereas for the passage 2 it was significant. However, Table II and III show that no significant difference was found for "Matching the Vocabulary" Test Items for both the passages.

Table II One way ANOVA statistical distribution between the performance of male and students for Passage 1

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ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
Multiple choice Test A	Between Groups	.261	1	.261	.453	.502
	Within Groups	80.008	139	.576		
	Total	80.270	140			
True/False A	Between Groups	9.079	1	9.079	5.849	.017
	Within Groups	215.744	139	1.552		
	Total	224.823	140			
Matching the Vocabulary A	Between Groups	4.526	1	4.526	13.491	.000
	Within Groups	46.633	139	.335		
	Total	51.160	140			

$P < 0.05$

Table III. One way ANOVA statistical distribution between the performance of male and students for Passage 2

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
Multiple choice Test B	Between Groups	.356	1	.356	.299	.585
	Within Groups	165.516	139	1.191		
	Total	165.872	140			
True/False B	Between Groups	1.843	1	1.843	2.124	.147
	Within Groups	120.583	139	.868		
	Total	122.426	140			
Matching the Vocabulary B	Between Groups	3.943	1	3.943	7.295	.008
	Within Groups	75.135	139	.541		
	Total	79.078	140			

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P<0.05

Research Question 1: Do males and females perform differently on different items in a reading comprehension test?

As predicted, the results of this study suggest that differences do exist in the performance of males and females on the different items. The "Multiple Choice Question (MCQ)" items tested the overall understanding of the reading and the use of different strategies at the passage level. This item required the students to comprehend the text by identifying appropriate choices from the whole reading passage using top-down approach. Significant differences were found between the male and female students' performance and within the group also. . The "Identifying True or False Statements (T/F)" items were designed to identify the general understanding of the passages and their involvement in prediction. The result shows that no significant difference was found for passage 1, whereas the significant difference was found for passage 2. The "Matching the Vocabulary (MV)" test items were designed to find out the test takers' use of vocabulary by merely identifying keywords in the paragraphs and matching them with their synonyms, in the form of phrases, from a list. The test scores show that the male and female students' performance was not significant between them in finding out the correct answer. The reason for their performance may be attributed to their level of background and exposure and medium of instruction at school level. Further, the results show that the performance of male and female students, if it may be within the group or between the group, there were significant differences found among them especially when they dealt with general understanding of the passage (top down approach) or focused on the linking words and phrases (bottom up approach) to select the correct responses or both the approaches interacting while handling multiple choice questions. The findings suggest that males surpass females in certain test items using different reading strategies. To sum up, significant difference lies while carrying out more complicated tasks. The male and female students show greater cognitive divergence while doing more complicated tasks than the basic ones (Shaywitz et al, 1995; Speck et al, 2000). However, from an L2 point of view, female students use reading strategies qualitatively compared to male students (Oxford 1993).

Research Question 2: Do males and females score differently on reading comprehension tests?

The results of the study justify that the performance of male and female students in different reading test items are significant especially in MCQ and Identifying True or False Statements. Moreover, the selection of the passages was not gender biased so that either gender would benefit in answering successfully in all the test items. Table II and III show that the performance between male and female students in Multiple Choice Questions was significant for both the passages at the significant level 0.502 and 0.585 respectively. The performance between male and female students in Identifying True or False Statements was not significant for the passage 1 and was significant for the passage 2. However, this difference was not significant for matching the Vocabulary test items for both the passages. It can be concluded that text topics did not affect the performance of both males and females in this study. These results support the findings of Young and Oxford (1997) and Brantmeier (2002) who claimed that text topic does

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not affect gender. Nevertheless, the results are contradictory to Bügel & Buunk's (1996) claim that text topic affects comprehension and that males may have a higher level of understanding.

The findings are also in agreement with Brantmeier's (2003) claim that gender interacts with L2 reading comprehension at the tertiary level. Further, the present study supports the investigations on the performance of male and female students by Lin & Wu (2003), Zwick (2002), and Cole (1997). As indicated in the literature study, these studies explored the performance of male and female students' reading comprehension tests, even it may be within the group or between the groups, irrespective of the text topics. However, it can be claimed from the result that, at the tertiary level, the performance of male and female students of first year engineering was significant in Multiple Choice Test Items and Identifying True or False Statements but there is no significant difference in their performance in "Matching the Vocabulary" test items.

Discussion

The present study confirms research findings in a Second Language learning environment that performance of male and female students in a reading comprehension test would create gender differences in their strategy use. However, the research suggests that these gender differences in reading comprehension tests are significantly affected by what is tested rather than the topics of the texts.

Reading is always an active process involving the three major approaches such as top-down, bottom-up, and interactive. This study suggests, similar to the Anderson et al. (1991) study, that the test items in a reading comprehension do affect the test takers' performance and their interaction with the text. Some items required the readers focusing mainly on a top-down approach, some on a bottom-up approach and some on interactive approach to reading. However, the findings of earlier studies conducted by Zoubir-Shaw and Oxford (1993), Ehrman and Oxford (1989) show that female students are more global and prefer guessing meaning from context, while male students tend to be more analytic. In other words, female students use more top-down approaches to reading, while male students use more bottom-up approaches while reading the texts.

The study also reveals that the significant differences between male and female students' performance in different test items although this difference was not significant in certain test items. The findings imply that the performances of different gender in verbal ability are fading due to the developing societies especially in the cognitive abilities and the effect of the changes on the attitudes of the newer generations. However, more research needs to be done since the focus of the research was not on nationality.

Though the male and female students show different interests and their use of different schemata, as claimed by Bügel and Buunk's (1996), the topics do not affect the performance of male and female students' reading comprehension tests. This may be the result of the fact that both the male and female students are exposed to different reading topics at their schools and tackle different issues in their daily life and this will reflect on their performance at the tertiary

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level. Furthermore, it can be claimed that it is not the topic that affects reading performance but it is the type of approach that the test takers follow while tackling certain test items. Hence, more research needs to be devoted to studying the effect of different test items on processing information by both males and females in reading comprehension tests.

Implications and Futuristic Perspectives

The present study addresses the issues related to the performance of male and female graduate students of first year engineering in reading comprehension tests and how different reading test items can influence their performance in a Second Language learning environment. Males and females perform differently on different test items of a reading comprehension. If teachers are known of these differences, they can help their learners of both sexes in different ways. By focusing on their learners' limitations, the teachers can provide successful learning situations. In this way, the differences in their performance do not upheld their achievement in reading tests but they can be handled effectively. The participants of this study attempted to word meanings and were more skillful in using contextual cues while reading the passages. So that no significant difference is found in their performance of "Matching the Vocabulary" test item. However, "… simply knowing the meanings of words or having a good knowledge of L2 grammar may not be enough. A fluent reader is one who is also able to process words and their relationships in texts as efficiently as required for fluent processing and understanding of text" (Nassaji, 2003: 271). One way to solve this problem is incorporating similar test patterns from their school curriculum to meet the challenges while undertaking the language tests such as TOEFL, IELTS, TOEIC, and GRE etc and the meaningful instruction of different reading strategies in an English as a Second Language environment through extensive reading. In this way, learners will develop greater skill in coordinating lexical and syntactic knowledge with their previous knowledge to comprehend the texts (Nassaji, 2003).

Moreover, the findings suggest that language learners, both male and female readers, need to be taught the skills of reading comprehension very effectively and their use of text knowledge and world knowledge be constantly monitored especially their real time language use (Morrison, 2004). When the students come to first year engineering graduate programme, induction training can be given about various reading strategies by working with them in small groups or individually using various reading comprehension passages and addressing to check students' understanding problems. Teaching the learners about various approaches to reading comprehension and test taking strategies, the teacher can assist them to take a more reflective and self-directed approach towards reading comprehension.

Suggestions for Further Studies

Since no single study mentioned in the literature review emphasized the learners attempt on all the question types and their strategy use in a real reading test taking environment, a more in-depth study is needed to explore the interaction of question-type, processing strategy, and the effect of gender on their reading performance. Significant difference in test-item performance of males and females does not guarantee that they use different strategies in a reading comprehension test. A detailed interview with the test takers of both male and female students is

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required to give more insight into their strategic use in a real world reading task which will help the researchers in the future to make solid conclusions.

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A Stylistic Analysis of Iqbal's *Shikwah*

Sardar Fayyaz ul Hassan

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Mohammad Iqbal
Courtesy: http://www.allamaiqbal.com/

Abstract

Stylistics is a newly developed branch of linguistics. It studies a piece of literature through linguistic choices. It is a link discipline between linguistics and literary criticism. Pedagogical stylistics helps the learners to appreciate a literary text particularly, a poetic piece, in a faithful and objective way. The present paper is a Stylistics analysis of Dr. Mohammad Iqbal's *Shikwah*, a famous poem which is appeared in his book "Bang-e-Dra", the call of the road.

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1.   Introduction

The aim of this research is to analyse the famous poem of Dr. Mohammad Iqbal ' *Shikwah* ', (Complaint). The poem is analysed from a perspective of linguistics stylistics. This paper starts discussing the background and points out the research problems. It observes the objectives, states the significance, mentions the Research Methodology and looks into the related literature review. This paper ends with a conclusion that has been drawn on the base of the detailed stylistic study of Iqbal's *Shikwah*.

1.1   Background

According to Bassnett and Gundy (1993):

> Literature is a high pint of language usage; arguable it makes the greatest skill a language user can demonstrate. Anyone who wants to acquire a profound knowledge of language that goes beyond the utilitarian will read literary texts in that language. (p.7)

Traditionally, literature is regarded to be the prerogative of certain people who are endowed with certain faculty for understanding literature. Literature is beyond the reach of common people. It is something mystic and should not be corrupted by linguistic analysis.

Doing linguistic analysis is laying a flower at botanical table which destroys its beauty. A flower is to see and admire. But on the other hand, modern approaches investigate that literature is made of language so lies within the preview of linguistic study.

The analysis does not destroy the beauty but enhances it. So, literature can be demystified and can be analyzed. Literary criticism explains literature subjectively. From Aristotle to

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Eliot, almost all the literary work was analyzed and evaluated from a perspective of subjectivity. Saussure and Jakobson developed course of stylistics in twentieth century.

Rhetoric is ancient and pre-modern discipline which was the part of Greece grammar and logic provided the basis for stylistics. It is an art of speaking effectively in public.

N. Krishnaswamy writes in this context (2004):

> In Rome it was developed by Cicero and Quintilian, and during the middle ages rhetoric was a key subject in university education. Renaissance reviewed the interest in the Greek models but in 18th and the 19th centuries, the art of rhetoric declined and, in a way, it was gradually absorbed into linguistics. In the twentieth century the re-incarnated form with a new interest in literary style is known as stylistics. (p.133)

In 1920s Russian Formalism introduced it in a new way and Roman Jakobson's 'Closing Statement' which he had presented in a famous conference, held in 1958 on style, became the manifesto of stylistic studies. Comparatively, stylistics is a new area of study. It appears in the domain of language study at the start of 20th century. Swiss linguist Charles Bally developed it initially in two directions, linguistic stylistics and literary stylistics. The first is represented and theorized by Bally himself and the second one is represent by Karl Vossler.

Krishnaswmy, John Varghese and Sunita Mishra (2004) write in this regard:

> Linguistic Stylistics, based on linguistics, streams off into Structuralism and Structuralist Stylistics, the Prague School Stylistics, the Neo-Firthian Functional Stylistics, Transformational Stylistics and so on. Literary Stylistics, as advocated by Spitzer and his followers in 1940s is more subjective than objective as possible; like Chomsky's 'Linguistic Competence' and Hymes' 'Communicative Competence'. (p.135)

Ancient Greece used to recognize language in terms of practical Functions, known as Rhetoric, Poetics and Dialectics. The objective of Rhetoric was to prepare the speakers for

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active and attractive speeches but unlike Rhetoric, Poetics aimed at Studying a Piece of art to focus at the problems of expressing the ideas before actual moment of utterance.

Dialectics was another technique of creating and guiding a dialogue, talk or discussion. Stylistics developed on the base of the above mentioned sources but poetics went on its own way and created the field of literary criticism. However, Rhetoric and Dialectics developed into stylistics.

The researcher has highlighted this process of development by a self-devised diagram, given below.

Diagram 'A'

```
                    ┌─────────────────┐
                    │ Practical Functions │
          ┌─────────│   of Language    │─────────┐
          │         └─────────────────┘         │
          │                  │                  │
          ▼                  ▼                  ▼
      ◇ Rhetoric ◇      ◇ Poetics ◇      ◇ Dialectics ◇
          │                  │                  │
          │                  ▼                  │
          │            ◇ Literary ◇             │
          │            ◇ Criticism ◇            │
          │                                     │
          │         ┌─────────────┐             │
          └────────▶│  Stylistics  │◀───────────┘
                    └─────────────┘
```
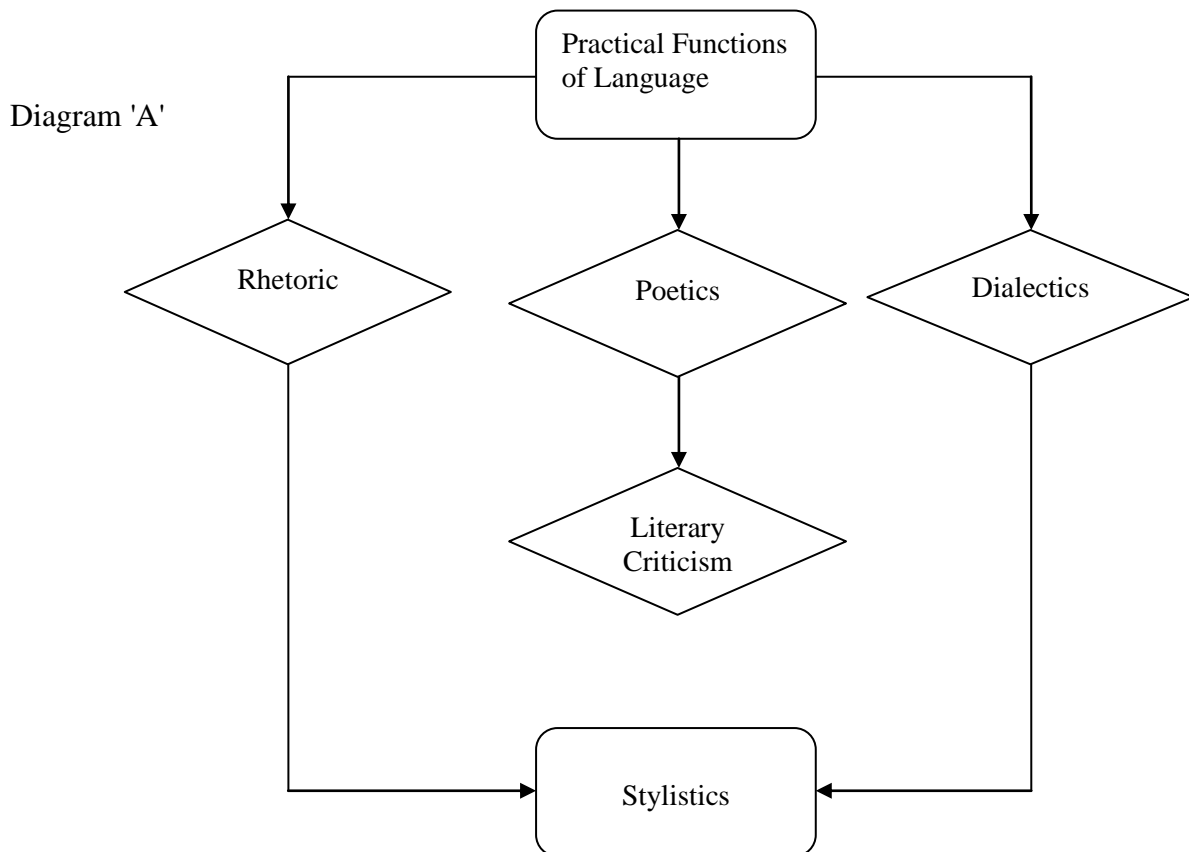
1.2 Objectives

There are two basic reasons for studying and teaching literature in any language program or in general: cultural and linguistic. In cultural sense the main objective is to find grounding in target culture and getting familiarity with history, various ages, movements etc. whereas linguistic purpose is how to understand the language of literary texts. Understanding the language of literature through linguistic tools is now a widely accepted notion in the field of foreign language teaching literature.

Stylistics is an interdisciplinary approach which seeks to integrate language and literary studies in a way that they inform each other. It is also believed that literary critic is deaf to linguistics insights and a linguist who does not take literature into account are 'flagrant anachronisms' (borrow the term from Roman Jakobson). Since literature is made of language and linguistics is a systematic study of the language, their syntactic and semantic relations with each other are obvious.

In this research, the researcher realizes that the stylistic-study recognizes the importance of paying a systematic attention to the language of a literary piece. Just as painting cannot be interpreted without allowing for the colour scheme, their combination and contrast etc., similarly no literary text can be understood properly without paying a systematic attention to the way the language has been structured.

The objective of this research is to study and analyze Mohammad Iqbal's *Shikwah* (complaint) according to the notion of modern stylistics. This study is tailored in a linguistic fashion. The final destination of this research is to find out objectively how he uses different linguistic techniques in his poetic language. An endeavour has also been made to demystifying the meaning of the selected poem of Mohammad Iqbal with the help of stylistic

techniques. For this purpose the researcher also maps out the language of *Shikwah* for lexical and phonological features.

1.3   Significance of Study

According to the knowledge of the researcher, not enough attention has been given to the language-oriented or text-cantered approach in analyzing and understanding the poetry of Dr. Mohammad Iqbal. So, the researcher intends to apply a stylistic approach in analyzing and comprehending the selected poetic work of Dr. Mohammad Iqbal. In this regard, the researcher selects Iqbal's *Shikwah* from the domain of his Urdu poetry for stylistic study. Stylistics is one of the wonderful approaches to analyze and appreciate literary work. This approach is considerably descriptive. Stylistic study is focused on finding out the meanings that lie behind the lines of the poem on an objective basis. Ones' personal sentiments do not involve in this kind of analysis.

1.4   Research   Methodology

This research work concentrates on the selected poetic work of Dr. Mohammad Iqbal. The nature of this research is analytical. So, the researcher uses various approaches to achieve data for this study but mainly he gets benefits from the published material.

The researcher adopts the revised methods of stylistic analysis, proposed by Geoffrey Leech and Mick Short in their works like *A Linguistic Guide to English Poetry*, Longman (1969); *Language in Literature, Style and Foregrounding* (2008) and *Exploring the Language of Poems, Plays, and Prose* (1996) respectively.

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1.5   Literature Review

According toWikipedia (modified on 15 March 2010), "Stylistics is a branch of linguistics, which deals with the study of varieties of language, its properties, and principles behind choice, dialogue, accent, length and register."

H.G. Widdowson (1986, p.4) defines stylistics as, "The study of literary discourse from a linguistics orientation." To Leech (1985) stylistics is the study of the style which can be applied in both literary and non-literary texts. In a non-literary text, style is learned because we want to explain something, while literary stylistics explains the relations between language and artistic function. According to Gabriela Miššikova (2003):

> Stylistics is a field of study where the method of selecting and implementing linguistic, extra-linguistic or expressive means and devices in the process of communication are studied. (p. 15)

Short (1996) believes that stylistics is a linguistic approach to study the literary texts. In other words we can say that stylistics studies literary texts using linguistic description. Short also shows his interest not only in the (linguistics) forms of he analyzed texts (i.e. How), but he also studies the meaning (i.e. what) of the text in the sense of plot and overall message of a story. From this point of view short (1996, p.1) further says, "Stylistics can sometimes look like either linguistics or literary criticism, depending upon where you are standing where looking at it". Stylistics is an area of meditation between language and literature (H.G Widdowson, 1986, p.4). Considering the multi-faceted nature of stylistics and its relationship with linguistics and literary study, Nils Erik Enkvist writes in *Linguistic Stylistics*:

> We may --- regard stylistics as a subdepartment of linguistics and give it a special subsection dealing with the peculiarities of literary texts. We may choose to make stylistics a subdepartment of literary studies which may draw on linguistic method. Or we may regard stylistics as an autonomous discipline which draws freely, and

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eclectically, on methods from linguistics and from literary study.
An Encyclopedia of the Arts Vol.4 (6) P. 560 (2006)

Some scholars understand 'stylistics' as a controversial branch of language study. Crystal and Davy have pointed out towards this issue. They write that stylistics has been considered "a developing and controversial field of study for several decades." (Longman1969, p.vii) The well-known linguist Jean-Jacques Lecercle (1993, p.14) does a serious attack on stylistics and says that nobody has ever known what the term 'stylistics' means, and in any case, hardly anyone seems to care. **(**The European English Messenger 2, 1, 14-18**).** He calls stylistics 'ailing'; and according to him it is on the 'wane' in one hand but on the other hand he himself accepts that "more alarming again, few university students are eager to declare their intention to do research in stylistics".(Paul Simpson 2006, p.2)

Though Lecercle had prophesized that at the end of 20th century this discipline would be no longer anymore but opposite to what he had envisaged "stylistics in the early 21st century is very much alive and well. In this context, Paul (2006, p.2) points out:

> It is taught and researched in university departments of language, literature and linguistics the world over. The high academic profile stylistics enjoys is mirrored in the number of its dedicated book-length publications, research journals, international conferences and symposia, and scholarly associations.

During last decade many eminent scholars have published valuable books on stylistics. Mick Short and Geoffrey Leech are the leading figures in this field. Especially Leech's *Language and Literature; Style and Foregrounding* (2008) is accepted by the scholars as another of his classic works in stylistics after *his A Linguistic Guide to English Poetry* (1969).

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2.   Iqbal's Short Biography

According to official record (http://prr.hec.gov.pk/Thesis), Doctor Sir Mohammad Iqbal was born on November 9, 1877 in Sialkot Punjab province of British India which is now included in Pakistan. Iqbal's forefathers belonged to Kashmiri Pandit family and they "embraced Islam two hundred years earlier" (YesPakistan.Com). He got his basic education in Sialkot. Here he got a chance to be the student of Allama Mir Hasan who "gave Iqbal a thorough training in the rich Islamic Literary tradition. His influence on Iqbal was formative" (allamaiqbal.com). When the British Governor announced (1922) to give away the title of 'Sir' to Iqbal to acknowledge his literary accomplishments, he asked the same award for his teacher but the governor gave the remarks that he had not written any book."Iqbal responded that he, Iqbal, was the book Mir Hasan had produced" (Ibid). So the teacher of Iqbal, Allama Mir Hassan was awarded the title of *Shams al-'Ulama'* means, 'Sun of Scholars'.

In 1899, he did his M.A in Philosophy from Government College Lahore and served for six years as a lecturer in Philosophy at the same institution. "He had already obtained a degree in law in 1898" (allamaiqbal.com). He stayed in Europe from 1905 to 1908 where he studied Philosophy at Trinity College, Cambridge (V.G.Kiernan: xi). He qualified as a barrister at London's Middle Temple in 1906 and earned a PhD from Munich University in 1908 (allamaiqbal.com).

On his getting back to India, he practiced as a lawyer from 1908 to 1934 but his health did not allow him to continue the legal practice further. In fact, his heart was not into it. So, he gave up this profession and devoted himself to studying philosophy and literature. Iqbal wrote in Urdu, Persian and English Languages in both the genres of literature, i.e., prose and poetry but poetry gave him an immense popularity throughout the world.

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The following table summarizes the work of Iqbal, (allamaiqbal.com, Wikipedia, yespakistan.com & Kiernan: 2003).

Table.1

Sr. No	Work	Year of Publication	Language	Genre
1	Ilm al-Iqtisad (The Knowledge of Economics)	1903	Urdu	Prose
2	The Development of Metaphysics in Persia	1908	English	Prose
3	Israr-i-Khudi (Secrets of the Self)--- *First Poetic Work*	1915	Persian	Poetry
4	Rumuz-i-Bekhudi (Hints of Selflessness)	1918	Persian	Poetry
5	Payam-i-Mashriq (The Message of the east)	1923	Persian	Poetry
6	Bang-i-Dara (The Call of the Road) --- *First Poetic Work in Urdu*	1924	Urdu	Poetry
7	Zabur-i-Ajam (Persian Psalms)	1927	Persian	Poetry
8	The Reconstruction of Religious Thought in Islam	1930	English	Prose
9	Javid Nama (Book of Javed)	1932	Persian	Poetry
10	Bal-i-Jibril (Gabriel's Wing)	1935	Urdu	Poetry
11	Zarbi-Kalim (The Rod of Moses)	1935	Urdu	Poetry
12	Pas cheh bayed kard ai Aqwam-i-Sharq (What Should Them be done O people of the east)	1936	Persian	Poetry
13	Armuhgan-i-Hijaz (The Call of Hijaz) --- *The first part is in Persian, and the second is in Urdu.*	1938	Persian & Urdu	Poetry
14	Letters of Iqbal (Compiled & Edited by Bashir Ahmad Dar)	1978	English	Prose
15	Stray Reflection (Iqbal's Private Notebook, Edited by Javid Iqbal)	2006	English	Prose

Iqbal was not only a poet and philosopher but also a political thinker. He was very much concerned about Muslims' affairs throughout the world in general and in Indian Subcontinent in particular. In 1908, he became the member of the executive council of Muslim League. He represented Indian Muslims in Round Table Conferences in 1931 and 1932 held in England. In his famous presidential address at Allahabad (December1930), Iqbal raised his voice for a Muslim State in India. He said (allamaiqbal.com. Retrieved 2010-11-09):

> I would like to see the Punjab, North-West Frontier Provinces, Sind and Baluchistan into a single State, Self-Government within the British Empire or without the British Empire. The formation of the consolidated

North-West Indian Muslim State appears to be the final destiny of the Muslims, at least of the North-West India.

During the last phase of his life though, Mohammad Iqbal remained constantly ill but did not give up his creative activity. Even a few minutes before his death he uttered the following beautiful lines (yespakistan.com, allamaiqbal.com):

> The departed melody may return or not!
> The zephyr Hijaz may blow again or not!
> The days of this Faqir has come to an end,
> Another seer may come or not!

His last breaths broke down in the early hours of April 21, 1938, in the arms of his old, faithful and devoted servant Imam Al-Deen, and a faint smile was playing on his lips like a truthful Muslim. (Nadwwi, 2002)

3. Stylistic Analysis

3.1 General explanation of Iqbal's *Shikwah* (The Complaint)

The early twentieth century was the prime time of Iqbal's poetic revelation "which is called his third period that began in 1908 and ended at his death in 1938", (allamaiqbal.com). He wrote *Shikwah* (the complaint) and *Jawab-i-Shikwah* (response to complaint) during the period, mentioned above. This poem is included in his famous book, Bang-i-Draw –The Call of the Road (1924), which is also the part of his Kulliyat (collection of the poetry). *Shikwah* is 88th poem of the 3rd edition of Kulliyat-i-Iqbal (1996 p.163). This is one of the most thrilling poems of Iqbal. He himself recited it in April, 1911 in the annual session of Anjuman Himayat-i-Islam (AHI), held in the compound of Islamia College, Lahore (Ibid).

Shikwah created an intellectual confusion among Muslim scholars "who thought that Iqbal is being rude and harsh in his words when talking to God..."(Wikipedia) but at the publication of Jawab-i-Shikwa (response to complaint) in 1913, the confusion went away and everyone started praising Iqbal for his contribution in the domain of Urdu poetry (Ibid).

Shikwah is categorized into Musaddas, "a genre of Urdu poetry in which each unit consists of 6 lines-sestain- (*misra*)" (Wikipedia, last modified on 10 November 2011). Musaddas of Hali is an example of this famous form of Nazam (poem) in Urdu Poetry.

Diagram "B"

```
          ┌─────────────────────────────┐
          │         NAZAM               │
          │         (Poem)              │
          └─────────────────────────────┘
                        │
                        ▼
          ┌─────────────────────────────┐
          │       MUSAMMAT              │
          │  A kind of Nazam (poem)    │
          └─────────────────────────────┘
                        │
                        ▼
          ┌─────────────────────────────┐
          │       MUSADDAD             │
          │  A kind of Musammat (poem) │
          │ Shikwah is written in this genre │
          └─────────────────────────────┘
```
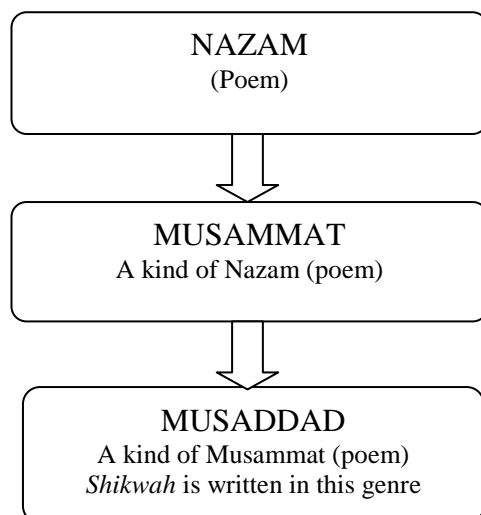
3.2 Linguistic Stylistic features

3.2.1 Lexical Compounds (LC)

Shikwah consists of 31 Bands (stanzas). Each stanza consists of six verses. Words in *Shikwah* have been selected very carefully. The following grid manually counts the lexical items, used in the said poem:

Table.2 (Manually Counted)

Total Words(TW)	Non- Compound Words(N.CW)	Total Compound Words(CW)	Percentage Of N.CW	Percentage of CW
1371	1234	137	90%	10%

In *Shikwah*, the poet appears with his feelings at three stages. These stages intend:

  i.   to counts chivalrous deeds
  ii. to show the state of decline of Muslim nation
  iii. to make a direct complaint to God.

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The compound words, which are 10% of the total lexicon of the poem, make semantic coherence with the idea as expressed in the above mentioned three points. The following tables (3, 4, & 5) present the examples of this claim.

Table.3

	i. Compound words that count the chivalrous deeds of Muslim Nation				
	Compounds	Meaning	Stanza	Line	Type*
1	Khugar-e-Hamd [xu:gər-ɪ-həmd]	Those who accustomed to praising God	2	6	PAPC
2	Quwwat-e-Baazoo-e-Muslim [quwət-ɪ-bazu-ɪ-muslɪm]	The strength of Muslim's arm	4	6	PAPC
3	Maarka Aaraaon [mɑrɪkɑ-araoŋ]	thronged as warriors	6	1	Atb.C
4	Sar-Bakaf [sər-bəkʌf]	Head in hand	7	4	PACC
5	Wafa-dar [vəfa-d̪ar]	Faithful	13	5,6	PAODC

PAPC: Perso-Arabic phrasal Compound, **PACC:** Perso-Arabic copulative Compound, **Atb.C:** Attributive Compound
PAODC: Perso-Arabic objective determinative Compound

Table. 4

	ii. Compound words that refer to the state of decline of Muslim Nation				
	Compounds	Meaning	Stanza	Line	Type
1	Doulat-e-Dunya (Nayaab)° [d̪olət-ɪ-d̪una] (/najab/)	Worldly wealth (unobtainable)	17	1	PAPC
2	Taan-e-Aghiyaar (Hai)° [t̪an-ɪ-əɣjar] (/hɛ/)	Taunting by the others	17	5	PAPC
3	Aazurdagi-e-Ghair-Sabab [azurd̪əgɪ-e-ɣer-səbəb]	Coldness without cause	20	5	PAPC
4	(Ishq Ki)° Ashuftah-Sari (/ɪʃq kɪ/)° [aʃuft̪a-sərɪ]	distress of passion	21	3	Cop.C*
5	Sokhta Saman [soxt̪a samaŋ]	Burnt-out	23	8	Cop.C*

°This word is not the part of compound *copulative compound

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Table. 5

	Compounds	Meaning	Stanza	Line	Type
iii. Compound Words that refer direct complaint to God				
1	Shikwah-e-Arbab-e-Wafa [ʃɪkwa-ɪ-arbab-ɪ-wəfa]	Complaint of the possessors of faithfulness	2	5	PAPC
2	Dil-dar (Nahin)° [ɖɪl-ɖar] (/nahiɳ/)	(Not) affectionate	13	6	PAODC
3	(Shaidaaon Pe Yeh)° Chashm-e-Ghazab [/ʃɛɖaoɳ pɛ jɛ/)]°　[tʃʌʃm-ɪ-ɣazəb]	(Upon the Faithful) Eye of wrath	20	6	PAPC
4	Baɖah-kash (Gair Hain Gulshan Mein)° [bada-kʌʃ]　(/ɣɛr-hɛɳ-gʊlʃʌn-mɛɳ/)	Wine drinking (other seated in the garden)	25	1	PAODC
5	Boo-e-Gul (Le Gyi---)° [bu:-i-gʊl]　(/lɛ gəʔɪ)	The rose fragrance (took off---)	28	1	PAPC

°This word/phrase is not the part of compound

3.2.2　　　Anaphoric Repetition of Lexical Items

In Greek language *anaphora* means "carrying back" Katie (2001, p.19). Parallelism is a technique that involves in repeating the same word at the start of successive clauses, sentences or verses (Ibid).

Example:

How pleasant *it is to have money, heigh ho!*

How pleasant *it is to have money.*
<div align="center">(MARS 1985:88)</div>

In this example, in both the lines, the word 'how' is repeated in the beginning. This is anaphoric repetition. Mathematically, it can be shown like (a …) (a …). Here 'a …' refers the repetition of words at initial position. According to Katie (2001) anaphora is a kind of reference in grammar and text studies, p.19. Wales quotes Halliday & Hasan (1976) who call

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it an important aspect of "COHESION or connectedness of DISCOURSE" (Ibid). Muhammad Iqbal also uses this lexical repetitive technique in *Shikwah* (2007, p.19, 21, & 27):

 [1] *(Stanza.9, Line 5-6)*

KisNe Thanda Kia Atishkuda-e-Iran Ko? **:** **KisNe** Phir Zinda Kiya Tazkara-e- YazdaanKo?

 [kɪs nɛ̃ tʰʌnɖa kiːa aṯəʃkəḏ-ɪ-iːraŋ ko] **:** [kɪs nɛ̃ pʰɪr zɪnɖa kiːa ṯəzkrə -ɪ- jəzḏaŋ ko]

(Who made cold the fire-temple of Iran?) **:** (Who made alive again the memory of God?)

[2] *(Stanza.10, Line 3-4)*

Kis Ki Shamsheer Jahangeer, Jahandar Huwi **:** **Kis Ki** Takbeer Se Dunya Teri Baidar Huwi

[kɪs kɪ ʃʌmʃiːr dʒəhəngiːr dʒəhəṇḏar huːʔɪ] **:** [kɪs kɪ təkbiːr sɛ ḏʊnja ṯɛrɪ bɛḏar huːʔɪ]

(Whose world-seizing sward became world-holding)**:**(From whose "God is great!" did your world awake)

 [3] *(Stanza.13, Line 3-4)*

Tere Kaabe Ko Jabeenon Se Basaya Hum Ne**:** **Tere** Quran Ko Seenon Se Lagaya Hum Ne

[ṯɛrɛ kabɛ ko dʒəbiːnoŋ sɛ bəsaɪə hʌm nɛ̃] **:** [ṯɛrɛ quraŋ ko siːnoŋ se ləgaja hʌm nɛ̃]

(With our foreheads we populated your ka'abah)**:** (We pressed your Qur'an to our bosoms)

So, in [1] the initial words **Kis Ne** [kɪs nɛ̃], in [2] **Kis Ki** [kɪs kɪ] and in [3] **Tere** [ṯɛrɛ] are the examples of anaphoric repetition. They occur in the beginning of each line.

3.2.3   Lexical and Grammatical Cohesion

Kaite (2001, p.303) points out that "poetic Language is popularly regarded as the most CREATIVE of discourses, original in its ideas and inventive in its FORMS". The creativity in poetic language is achieved through foregrounding and one of the patterns of creating this technique in a piece of literature is through linguistic choices. Linguistic choices may appear in the form of lexical and grammatical cohesion which can create semantic and conceptual cohesion.

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The title of the poem is '*Shikwah*' which means 'complaint'. The researcher has calculated manually that ten percent (10%) of the total lexical items in the poem consists of compound words. Poet uses these words to express the conceptual theme of the 'Complaint'.

1. Ziyaan Kaar[zɪɑŋˌkar] --- loss-causer   (L-1)

2. Sood Framosh [su:d̪framoʃ] --- gain-forgetter   (L-1)

3. Mahw-e-Ghum-e-Dosh [məhv-ɪ- ɣəm-ɪ-d̪oʃ] --- absorbed in grief   (L-2)

4. Hama Tan Gosh [həmə̃ t̪ʌn goʃ] --- remain all ears   (L-3)

5. Hum-nawa [hʌm-novɑ] --- a fellow –bard   (L-4)

The above words are adjectival compound in Urdu language. These compounds give meaning of direct 'Complaint to God' when interrogative adverb 'Kyun' [keoŋ] (why) is inserted in the beginning of sentences to form Wh-questions.

Q1.   Kyun Ziyaan Kaar Banun?
       (Why would (I) become a loss-causer?)

Q2.   Kyun Sood Framosh Rahun?
       (Why would (I) remain a gain-forgetter?)

Q3.   Kyun Mahw-e-Ghum-e-Dosh Rahun?
       (Why would (I) remain absorbed in grief?)

Q4.   Kyun Hama Tan Gosh Rahun?
       (Why would (I) remain all ears?)

Q5.   Kyun Hum-nawa Banun?
       (Why would (I) become fellow-singer?)

In the last two lines of first stanza, the poet has made an explicit complaint to God. He writes:

Jurrat Aamoz Miri Taab-e-Sakhun Hai Mujh Ko **:** Shikwa Allah Se Khakam Badahan Hai Mujh Ko

[dʒʊrʔt̪ amoz mɛrɪ t̪ab -ɪ- sʊxan hɛ mʊdʒ ko] **:**   [ʃɪkva ʔʌlah sɛ xakəm bəd̪əhʌn hɛ mʊdʒ ko]

 (I have my courage of speech   **:** I have --- dust in my mouth --- a complaint against God)

                                                                                        (Stanza1 Lines: 5, 6)

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But the Persian noun compound "Khakam Badahan"[xakam baḏəhən] (dust in my mouth)

indicates the complaint is made politely not arrogantly.

3.3   Phonological Features

3.3.1   Alliteration

In sentence "Pat put purple paint in the pool" (CUP 2007, p.14) the aspirated bilabial plosive

[pʰ] has repeated in the beginning of stressed syllable. The repetition of this initial sound at

stressed syllable is called alliteration. Katie (2001, p, 14) uses the term "initial rhyme" for it

and says, "Alliteration is the REPEAT of the initial consonant in two or more words".

Short (1996, p.10) shares the following lines of George Crabbe as an example of alliteration:

> *A dreadful winter passed, each day severe*
> ***Mi**sty when **m**ild, but **c**old when **c**lear*
>   ('Tale 17: Resentment', lines 351-2)

Here, /m/ and /k/ sounds are repeated initially in ***Mi**sty* and ***m**ild*, ***c**old* and ***c**lear* respectively.

Another example can be given from Shakespeare's Romeo and Juliet. Romeo says:

> *How **s**ilver-**s**weet **s**ound lover's tongues by night,*
> *Like softest music to attending ears*
>   (Act II scene II)

In first line the consonant sound /s/ is repeated initially in words *silver-sweet* and

sound, and hence it aligns alliteration.

Iqbal too, uses this technique in his Shikwa to create musical effect. Following   lines of the

poem are taking up the technique of alliteration:

[1]   Deen Azaanen Kabhi Europe Ke Kaleesaaon Mein

    [ḏiːn̪   azanɛn̪   **k**abʰɪ   jorəp   **k**ɛ **k**əliːsaon̪ mɛn̪]

    (Sometimes we raised the call to prayer in the churches of Europe.)   Stanza 6, L: 3

[2]   Tu Hi Keh De Ke Ukhara Dar-e-Khyber Kis Ne

    [t̪uː hiː **k**ɛh ḏɛ **k**ɛ ʊkʰaɽa ḏər-ɪ-xɛbər **k**ɪs nɛ̃]

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(You yourself say who uprooted the gate of Khaibar?)

Sheher Qaiser Ka Jo Tha, Us Ko Kiya Sar Kis Ne

 [ʃɛhr-ɪ-qɛsər **k**a   dʒo tʰa ʊs **k**o **k**iːa sər **k**ɪs nɛ̃]

(That city of Caesar's --- Who subdued it.)   Stanza 9, L: 1, 2

[3]   Tujh **K**o Chora **K**eh Rasool-e-Arabi (S.A.W.) **K**o Chora?

 [t̪ʊdʒ **k**o tʃʰoɽa kɛ rəsuː-ɪ-ʕrabɪ(S.A.W) ko   tʃʰoɽa]

(Did we abandon you, or did we abandon the Prophet of Arabia?)

Boutgari Paisha Kiya, Bout Shikani Ko Chora?

 [**b**ʊt̪gərɪ pɛʃa **k**iːa **b**ʊt̪ʃɪkənɪ **k**o   tʃʰoɽa]

(Did we make idol-making our profession, did we abandon idol-breaking?)

Stanza 21, L: 1, 2

In [1], [2], and [3] the Voiceless Velar Stop [k] is repeated in Stanza 6, Line 3, Stanza 9, Lines: 1& 2, Stanza 21, Lines 1&2 respectively and in Stanza 21, Line 2, Voiced Bilabial Stop [b] is repeated in the beginning of the words *Boutgari* [**b**ʊt̪gərɪ] and *Bout Shikani* [**b**ʊt̪ ʃɪkənɪ].

In above examples, the [k] and [b] sounds create alliteration. These sounds also bind the concept which is expressed through the words.

3.3.2   Assonance

It is a type of half rhyme, used in poetic diction. Katie Wales (2001). In assonance, "the same (STRESSED) vowel sound is repeated in words, but with different final consonant (e.g. *cough drop; fish 'n' chips*"). (Ibid, p.33)   Katie quotes an example of assonance from Tennyson which creates an expressive effect:

 Break, break, break
On the cold gray stone, O sea! (Ibid)

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In the first line, in word 'break' the diphthong /eɪ/ has been repeated. This repetition is called

'assonance'. To Short (1969), short, front unrounded vowel /ɪ/ in words "w**i**thered, n**i**pped and

sh**i**vering" (p. 111) is assonance. It is repeated in the following lines of George Crabbe:

I like yon w**i**ther'd leaf, remain behind,
N**i**pped by the frost, and sh**i**vering in the wind; *'The Village'. I, 210-11*
<div align="right">(I**bi**d)</div>

Iqbal uses this technique of repetition (assonance) in his poetry abundantly. Below, an

example of assonance is given from his famous poem ' *Shikwah* '.

Ae Khuda Shikwah-e-Arbab-e-Wafa Bhi Sun Le

Khugar-e-Hamd Se Thora Sa Gila Bhi Sun Le (stanza: 2 Line: 5/6)

[æ kʊḏ**a** ʃɪkw**a**-ɪ-ərb**a**b-ɪ-vəf**a** bʰiː sʊn lɛ] (5)
[xuːgər-ɪ-həmḏ sɛ tʰoɽ**a** s**a** gɪl**a** bʰiː sʊn lɛ] (6)

In the above example the [a] vowel is repeated four times in line'5' and three times in line'6'

of stanza No.2 of *Shikwah*. The vowel [ə] is also repeated in Perso-Arabic phrasal Compound

[xuːgər-ɪ-həmḏ]. This repetition of sounds in compounds "Khuda Shikwa-e-Arbab-e-Wafa"

[kʊḏ**a** ʃɪkw**a**-ɪ-ərbab-ɪ-vəf**a**] and in "Thora Sa Gila" [tʰoɽ**a** s**a** gɪl**a**] not only does create music

in these poetic lines but also connect these compounds semantically.

3.3.3 Consonance

In Greek language it means to harmonize the sounds in a poetic line. A Dictionary of

Stylistics (200, p.79) states consonance, a kind of 'half-rhyme' or 'end- alliteration'.

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According to http://wiki.answers.com:

> Consonance is the repetition of consonant sounds within words. Consonance is very similar to alliteration, but the distinction between the two lies in the placement of the sounds. If the repeated sound is at the start of the words, it is alliteration. If it is anywhere else, it is consonance. In most cases, consonance refers to the end sound (like "nk" in *blank* and *think*

The poetic diction of Iqbal's Complaint (Shikwa) contains consonance in large quantities:

[1]   Hum Ko Jamiat-e-Khatir Ye Preshani Thi

 Warna Ummat Tere Mehboob (S.A.W.) Ki Diwani Thi   (Stanza: 3 Lines: 5/6)

[hʌ**m** ko dʒə**m**ɪjə**t̪**-ɪ-xa**t̪ɪr** jɛ pə**r**ɛʃani: **t̪ʰ**i:]
[vʌ**r**nə ʊmʌ**t̪** **t̪**ɛ**r**ɛ mɛhbuːb ki: **d̪**iːvani: **t̪ʰ**i:]

[2]   Taan-e-Aghiyaar Hai, Ruswai Hai, Nadaari Hai,

 Kya Tere Nam Pe Marne Ka Iwaz Khwari Hai?   (Stanza: 17 Lines: 5/6)

[**t̪**an -ɪ- əɣja**r** hæ **r**ʊsvaiː hæ na**d̪a**ri: hæ]
[kɪa **t̪**rɛ nam pɛ mʌ**r**nɛ ka ʔvəz xa**r**i: hæ]

In [1], Stanza: 3, Bilabial Nasal [m], Dental Stop [t̪], Dental Aspirated Stop [t̪ʰ] and

Frictionless Continuant Post-alveolar[r] occur in two lines to create consonance. The same

sounds are repeated in [2] for creating the technique of consonance.

3.3.4   Rhyme

Rhyme scheme is one of the most outstanding features of poetic language. It is the repetition

of the final sound of different lines of a piece of poetry.

 According to Katie Wales (2001, p.346), "Rhyme is a kind of PHONETIC echo found in

verse: more precisely, "PHONEMIC matching". Mick Short (1996, p.113) observes it more

closely and writes:

> Rhyme is usually reserved to refer to the final syllables of different lines of poetry when the vowel and syllable – final consonants

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(if any) of the words in question are identical. Thus *five* can rhyme with *live* and *alive*. Slightly looser connections than this (e.g. *five/fife*) are usually called half rhymes, and if the rhymes occur in positions other than at the end of a line, they are usually called internal rhyme.

Example:

Wake! For the sun, who scattered into flight
The stars before him from the field of Night,
Drives Night along with them from He cav'n and Strikes
The Sultans' Turret with a Shaft
of Light

(Edward Fitzgerald – The Rubaiyat of Omer Khayyam)

The ending words of lines 1, 2, and 4 of this stanza are *flight, Night and light*. These words end with the same final consonant sound /t/ that according to Katie (2001) creates an end rhyme. He further says, if words like *June/moon; rose/toes* occur within the lines they are called internal rhyme.

Iqbal has composed his 'Complaint' in rhyme scheme. Ending words of two parallel lines of the whole poem are in rhyme composition:

1. Rahun/ Rahun [rəhuːŋ/ rəhuːŋ]   Stanza: 1   Lines: 1, 2

2. Ko/ Ko   [ko/ ko]   Stanza: 1   Lines: 5, 6

3. Qadim/Shamiːm[qədiː m/ʃəmiːm]   Stanza: 3   Lines: 1, 2

4. Tera/ Tera [tɛra/tɛra]   Stanza: 4   Lines: 5, 6

5. Ne/ Ne [nɛ̃/nɛ̃]   Stanza: 13   Lines: 3, 4

3.4   Semantic Deviation

Semantics is the study of meaning. When a poet uses other than commonly used meaning of a word it is called semantic deviation. In semantic deviation surface level meanings are changed with the meanings at deeper level. This type of deviation is made by using different figures of speech like Simile, metaphor, irony, and hyperbole etc. According to Geoffrey N.

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Leech (1969, p. 156), "Simile is an overt, and metaphor a covert comparison". Metaphor is a figure of speech that aims at understanding a kind of resemblance between two objects without starting the similarity in clear terms. (Hassan Ghazala, 2008, p.146). Poetry of Dr. Iqbal is packed densely with metaphorical expressions. Few examples from his *Shikwah* are being stated here:

1.   Qissa-e-Dard [qɪsa-ɪ-ḏʌrḏ]   (Tale of pain)   Stanza: 1 Line: 2
2.   Saaz-e-Khamosh [saz-ɪ-xamoʃ]   (voiceless lyres)   Stanza: 1 Line: 3
3.   Preshan Shamim [pərɛʃan ʃəmiːm] (worried breeze)   Stanza: 3 Line: 2
4.   Chaon Mein Talwaron Ki [tʃʰaoŋ mɛŋ ṯəlwaroŋ kɪ]   Stanza: 6 Line: 6
5.   Mai-e-Tauheed [mɛ-ɪ-ṯohiːḏ]   (wine of oness)   Stanza: 12Line: 2
6.   Safah-e-Dahar [sʌfa-ɪ-dɛhr]   (page of the world)   Stanza: 13Line: 1
7.   Khandah Zan Kufr [xʌnḏa zʌn kʊfr] (smiling infidility)   Stanza: 15Line: 5
8.   Chashm-e-Ghazab[tʃʌʃm-ɪ-ɣəzəb (eye of wrath)   Stanza: 20Line: 6
9.   Aag Takbeer Ki   [ag ṯʌkbiːr kɪ]   (the flame of "Takbir")   Stanza: 21Line: 5
10.   Bang-e-Dara [baŋ-ɪ-dəra] (rousing bells)   Stanza: 31 Line: 2

4.   Conclusion

The researcher starts this paper introducing the background, aim, significance, research methodology and the related literature review. After giving a short biographical sketch of the poet, he comes up to stylistic analysis of *Shikwah*, the selected poem of Dr. Muhammad Iqbal. This analysis starts explaining the poem generally, and then discusses different linguistic stylistic features of the poem. The researcher counts the entire strength of lexical items of the poem including different types of compounds. Table.2 explains this in detail. Iqbal appears in this poem with three different but inter linked themes. He counts the chivalrous deeds, shows the decline of Muslim nation and makes a direct complaint to God.

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Compound words which are given in Tables 3, 4 & 5 carry out this theme. The researcher does look into lexical and grammatical cohesion in various compound words. Phonological features form the real face of poetic diction. The present paper also analyses the language of *Shikwah* from this perspective. The researcher finds the evidence of alliteration, assonance, consonance and the technique of rhyme scheme in the poem and presents them in this paper. Deviation is a departure from accepted norms of language. A poet deviates to foreground his piece of writing. In this research the researcher presents ten examples of semantic deviation from Iqbal's 'Complaint'.

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The Development of Scientific Attitude in Secondary School Biology Teaching

Shafqat Ali khan Ph.D. and Muzaffar Khan
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Abstract

A research study entitled as, "The development of scientific attitudes in secondary school biology teaching", was conducted. For the treatment the pre-test, post-test experimental control group design was used. The main objectives of the study were: First, to find out the effects of inquiry method of teaching in Biology on the scientific attitude of the students; second, to compare the scientific attitudes of students of 9th class of Biology taught through inquiry method and traditional method.

Secondary school students studying science subjects constituted the population of the study. Purposive technique was used to select the sample of the study. 120 students studying biology – this subject was selected as a sample for this study. These students were given pre-treatment of selected biology topics.

Sample students were assigned to two groups, i.e., experimental group and control group on the basis of scores using the observation rating scale for this purpose. The selection of sample pretesting was based on matching, homogeneity and randomization. Each group comprised of 60 students.

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The control group was taught by traditional method, and the experimental group was taught by inquiry method. To observe the scientific attitudes of the students during teaching two observers were appointed. To determine the effect of two teaching methods in developing scientific attitudes among the students of two groups were compared by using t-test. Statistical analysis of the data showed that inquiry method is more effective for teaching biology for the development of scientific attitudes as compared to traditional teaching method.

Key words: Development, Attitudes Scientific attitudes, Behaviour, Inquiry method.

Introduction

Teaching is the main part of educational process. Teaching is a set of activities which is designed and performed to achieve certain objectives in terms of changes in behaviour. It is the process of helping others to achieve knowledge, attitudes and skills. Knowledge can be used i.e. use of scientific knowledge for further constructing the knowledge. Shrivastava (1983) defined "scientific attitude as "Open-mindedness", a desire for accurate knowledge, confidence in procedures for seeking knowledge and the expectation that the solution of the problem will come through the use of verified knowledge". Involving the students in different activities/inquiries they gain facts, concepts along with attitudes. The use of knowledge assists in describing various objects, events and systems. The focus of education is to enable children to use and apply their knowledge and experiences to solve their problems on their own. Performing scientific activities, students collect new information and experiences, which result in the construction of new knowledge.

Another advantage of using science activities is that these facilitate the teaching learning process. These activities discourage rote memorization; instead they emphasize understanding. Similarly, Edigar, M. & Baskara Rao (2003, p.62) state that "the most useful scientific attitudes are open mindedness, critical mindedness, respect for evidence, suspended judgment, intellectual honesty, willingness to change opinion, search for truth, curiosity, rational thinking, etc.".

These scientific attitudes are essential not only for the progress of individuals and nations but also even for their survival. It is, therefore, very necessary not only to know how to inculcate these qualities in our school students, but also how to evaluate their existence in the student's thinking and behaviour. If positive attitudes are promoted amongst the students, then they will be able to make adjustments in

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their practical life better. Otherwise they will fall into a lot of problems and difficulties.

Situation in Pakistan

In Pakistan the syllabi of science are not updated. The students were taught the history of science and that in a manner, which emphasized factual knowledge with unnecessary details. Students did not grasp concepts 'and process of science and little effort was made to generate spirit of inquiry of independent thinking among students.

Biological science is very productive in achieving the scientific attitudes. But conventional teaching methods in Pakistan are not appropriate in this direction. The traditions of conventional ways of science/biology teaching have become out dated and are seldom helpful for the development of scientific attitudes in the students. Teaching of science subjects especially Biology teaching at secondary level is a technical task.

Inquiry Method

Farenga, Joyce and Dowling (2002, p.34) describe inquiry-based learning in terms of identifying a question, designing investigation, developing hypothesis, collecting data, answering and modifying the original question and communicating the results. These are the processes of science as research moves forward. It is important that learners in the science disciplines are introduced to these, illustrating the ways by which science makes its findings. However, this is very different to the suggestion that this is a way to teach.

Hurd (2000) asserts that the inquiry method is important because it builds ability to reason from concepts and theories and use them in unfamiliar situations, with students becoming able to use techniques of scientific method and interpret experimental data. Similarly, Franklin (2003) asserts that inquiry teaching improves learning because students enjoy doing inquiry activities; students build their own knowledge and retain information best. It creates better critical thinking and problem solving. It also develops better attitude towards science especially biology and also promotes academic achievements.

Different forms of inquiry for the laboratory include structured inquiry, guided inquiry and open inquiry (Wikipedia, 2008; Farenga, Joyce and Dowling, 2002).

Reid (1978) saw the attitudes under five headings:

> (1) Directed Curiosity
> (2) Logical Methodology
> (3) Creative Ingenuity
> (4) Objectivity
> (5) Integrity

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These are expanded in table below.

Area	Details
Directed Curiosity: This involves a desire to:	Know facts, principles, ideas, how things work;
	Understand how and why things work, mechanisms, functions;
	Solve problems and obtain answers;
	Control, for some advantage.
Logical Methodology: A knowledge of, and willingness to pursue, a logical and cyclical series of operations in satisfying directed curiosity. This series is described as:	Original hypothesis development- recognized as an hypothesis;
	Experimental approach to hypothesis testing;
	The search for true relationships in experimental results;
	The drawing of valid conclusions from results, in the light of previous work;
	The relation of conclusions to original hypothesis, and hypothesis modification.
Creative Ingenuity: A willingness to:	Build mental constructs or models;
	Set up realistic hypotheses;
	Design suitable experimental situations to test hypotheses;
	See beyond set ideas in order to grasp new or create new ideas.
Objectivity: A willingness to:	Assess error, carrying out appropriate

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	experimental replication or statistical sampling;
	Use the right level of quantification, which is as precise as measurement permits;
	Control variables;
	View results in objective rather than emotional terms, avoiding premature claims;
	Distinguish description from explanation.
Integrity: A willingness to:	View initial problem without bias;
	Interpret results without imposing bias;
	Consider details that may appear contradictory;
	Consider implications of one's own work in terms of health and safety, and possible misuse;
	Cooperate and communicate with others working in the same or allied field;
	Respect instruments and materials.

According to Iqbal (1980, p.17), "Much of the interest can be created in the students if science is taught with a view of developing scientific attitudes. Further that attitude of curiosity in deduction can be developed in science students by a purposeful preparation of teaching unit and by putting the students in activities, involving them in discussion and designing the interesting experiments in a novel manner. It is possible to develop the attitude of curiosity and skill in deduction to a significant extent".

Mohanty (2001, p.181) recommended that "Science education is to be strengthened in order to develop in the child well defined abilities and values such as the spirit of inquiry, creativity, objectivity, the courage to question and an aesthetic sensibility." Similarly, Saribas and Hale (2009) observed better attitude towards the course after inquiry based teaching. Although, the students reflected very positive feedbacks for

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the last interview form, results of the t-test analysis showed that no significant gain could be achieved either in control or experimental group in terms of their attitudes towards chemistry.

The literature and the research conducted in advance countries provide innumerable sign to the present study, out of which, some of the findings like improvement in science achievement scientific attitude. It was proposed to study the inquiry approach on these variables in Pakistani schools to see if their effects would be similar to that of the studies reviewed from advance countries.

Objectives of the Study

The main objectives of the study were to:

1. Measure the effect of inquiry lab teaching method on the development of scientific attitudes among students studying biology in 9th grade.
2. Measure the effect of traditional lab teaching method on the development of scientific attitudes among students studying biology in 9th grade.
3. Find out comparative effectiveness of both traditional lab teaching and inquiry lab teaching method regarding the development of scientific attitudes among secondary schools students.

Hypotheses

Ho1: There is no significant difference between the mean scores of scientific attitudes of the students of control group on pre and post observation rating scales.

Ho2: There is no significant difference between the mean scores of scientific attitudes of students of experimental group on pre and post observation rating scales.

Ho3: There is no significant difference between the mean scores of scientific attitudes of students of experimental and control groups on post observation rating scale

Delimitations of the study

The study was delimited to:

1. The methods i.e. inquiry teaching method and traditional teaching method for lab activities.
2. 12 topics of the biology course for class 9th from the scheme of study.
3. Only boy students of 9th class were included in the study.

Procedure

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As the study was experimental and it was aimed at exploring the effect of teaching biology through inquiry method (independent variable) and developing scientific attitudes (dependent variables) through this method. Pre-test and post test equivalent groups design was used in this study. In this design, subjects were randomly assigned to experimental and control groups.

Population

This study focused upon the development of scientific attitudes in secondary school biology teaching through inquiry method. Therefore science students studying biology subject at secondary level in Rawalpindi constituted the population of the study.

Sample

Purposive sampling technique was used for the selection of the sample. One hundred and twenty students of the 9th class of Govt. Comprehensive High school, Dhoke Kashmirian, Rawalpindi were selected as sample group of the study. The participants were selected from that school which represents population of typical government schools in Pakistan i.e. large classes, spacious rooms, learners from families with low to medium socio-economic and educational backgrounds. The experimental group included 60 participants who studied according to the dynamics of inquiry method. Meanwhile, 60 participants in the control group studied the same material using the traditional method. All students from all three sections of the science group of 9th class of the school. These students were separated into two groups of experimental and control group on the basis of result of pre-test (observation rating scale) score. The score of the pre-test was used to equate the groups i.e. each student of experimental group was equated with the corresponding student in the control group. Students were allotted randomly to control and experimental groups.

Equal environment for both groups was maintained. All facilities i.e. the time of day, treatment length in time, physical facilities etc. was equally provided to both the groups. The study was continued for the period of fifty six days. The material of both the groups was same; the only difference was that experimental group was taught using inquiry method and control group was taught using traditional cook book method. Same science teacher was selected to teach both the groups to avoid the potential factor. The teacher who agreed to participate in the study was trained to apply the elements of inquiry method. For the observations two teachers were also trained to observe the students on observation rating sheet with the help of class teachers to execute the programme smoothly. The duty of these observers was to

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observe the students according to the criteria as given in the observation sheet. Half the students were allocated to each observer from each group. This was done to facilitate the observation procedures. The observers were given training on how to use observation-rating scale. They had to assess the students' performance on scientific attitudes on observation sheets. Each observer had an observation record sheet, he assessed the work and performance related to scientific attitudes of the particular student when he was involved in different assigned activities. They were also advised to note date and time of observation, when the experiment was completed, the researcher collected all observation record sheets from the observers and then compiled the behavioral based cumulative / assessment record of each student.

Instrument

An observation rating scale was used for measuring scientific attitudes in this study. This package was given the name of scientific attitudes scale (SAS). This scientific attitudes scale was used as pretest and posttest in this study. The researcher with the help of experts constructed this package. Scientific attitude considered as a totality of different behaviors. In this observation scale different behaviors were categorized under six components. They were six scientific attitudes i.e. curiosity, intellectual honesty, open mindedness, persistence suspended judgment and creativity were selected for this study. The final format of the test comprised of 36 items, with six items under each of the components. An initial pool of 42 statements on scientific attitudes was prepared. These statements and items were given to 10 experienced and qualified educationists after getting its language approved by experts. The experts were requested to rate each statement/ item on three categories by answering the under mentioned questions:

Do this item/ statement measure the attitude?

- Essential?
- Useful but not essential? Or
- Not necessary?

After collecting the experts' opinions on every statement/ item, content validity ratio (CVR) were calculated. Statements whose CVRs were more than or equal to 0.62 was significant at 0.05 level of significance.

Calculating reliability coefficients was estimated by calculating reliability coefficients. For this purpose SPSS programme was used for calculating the reliability cronbach's alpha statistic was used. The total reliability of scientific attitude was 0.956, while

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factor wise reliability of scientific attitudes i.e. curiosity, intellectual honesty, open mindedness, persistence, suspended judgment and creativity were 0.824, 0.786, 0.808, 0.819, 0.790 and 0.816 respectively.

In the experiment groups, the teacher involved the students in different phases.

1. **Introduction phase**: in this stage teacher briefly introduced the topic.
2. **Motivational phase**: it was the pre activity discussion phase, where students were prepared to improve and explain their ideas related to their previous knowledge.
3. **Exploration phase**: it was the student centered phase, where teacher played to role of the facilitator, observing, questioning and assisting students as needed. During that phase the students interacted with materials and they were actively involved in inquiry, with the teacher who played the role of the facilitator. The students were given opportunities to explore particular phenomena and generate their own exploration.
4. **Concept invention**: In this phase the teacher function was to gather information and teacher worked with students to develop new concept.
5. **Concept application** phase: this phase is student centered and allowed students to apply freshly learned information into new situations.

The traditional method was wholly centered on the teacher. This method largely depends on lecture and demonstration techniques. The students were instructed with cookbook practical in notebook. The teacher stressed on note delivering. The students only have to verify the results. Traditional method stressed the direct lectures given by teachers, uses of text books and other materials and explanation of concepts of students' occasional demonstration and review of the text book were also used. It was teacher oriented teaching. Practical work was practiced with given cookbook instructions. The teacher under took the task of transferring knowledge.

Data that was obtained as scores of both groups on the pre and posttest (rating and attitudinal scale) were compared and tabulated. To find the difference in the development / performance of the experimental group and control groups SPSS programme was used.

Results

Table 1: Significance of difference between mean scores of scientific attitudes of experimental group and control group on pre observation scale

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Group	N	Mean	SD	t-value	Table value
Control	60	28.23	5.99	0.89	1.96
Experimental	60	28.33	5.88		

Table 1 indicates that the mean score of control group was 28.23 and that of the experimental group was 28.33 on post observation rating scale. The difference between the two means was statistically insignificant at 0.05 level. Hence, both the groups were found to be almost equal.

Ho1: There is no significant difference between the mean scores of scientific attitudes of students of control group on pre and post observation rating scales.

Table 2: Significance of difference between mean scores of control group on pretest and posttest

Control group	N	Mean	SD	t-Value	Table value
Pre-test Post-test	60 60	28.23 32.70	5.99 5.26	13.85	1.96

Table 2 shows that the calculated value of t (13.85) was greater than table value (1.96) at 0.05 significance of level. Hence, null hypothesis that there is no significant difference between the mean scores of control group on pre and post observation rating scales was rejected.

Ho2: There is no significant difference between the mean scores scientific attitudes of students of experimental group on pre and post observation rating scales.

Table 3: Significance of difference between mean scores of Experimental group on pretest and posttest

Experimental group	N	Mean	SD	t-value	Table value

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| Pre-test | 60 | 28.33 | 5.88 | 26.83 | |
| Post-test | 60 | 37.83 | 5.24 | | 1.96 |

Table 3 shows that the calculated value of t (26.83) was greater than table value (1.96) at 0.05 significance of level. Hence, null hypothesis that there is no significant difference between the mean scores of scientific attitudes of students of experimental group on pre and post observation rating scales was rejected.

Ho3: There is no significant difference between the mean scores of scientific attitudes of students of experimental and control groups on post observation rating scale

Table 4: Significance of difference between mean scores of scientific attitudes of experimental group and control group on post observation scale

Group	N	Mean	SD	t-test	p
Control	60	32.70	5.26	5.43	1.96
Experimental	60	37.83	5.24		

Table 4 indicates that the mean score of control group was 32.70 and that of the experimental group was 37.83 on post observation. The difference between the two means was statistically significant at 0.05 level. Hence, The null hypothesis "there is no significant difference between the mean scores of scientific attitudes of students of experimental and control groups on post observation rating scale" was rejected because, treatment of inquiry teaching method had better effect on scientific attitudes of students of experimental group.

Discussion

As can be seen from table 2 and 3, both the groups show a significant difference in their means from pre-test and post-test, the difference being in favour of post-test. This indicates that there is development of scientific attitude in both the groups in fifty six days. However, the higher mean obtained by the experimental group on the post test than control group. Similarly Mao and Chang (1998) concluded that inquiry instructional method significantly improved the student learning of earth science concepts compared to the traditional method. It may be observed from Table 1 that there is no significant difference between the means of the two groups on pre-test. On the contrary, significant difference existed between the two groups with respect to post test scores (observation scale) in biology. This was due to the treatment of inquiry

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teaching method given to experimental group. Similarly Ornstein (2006) found that open ended experimentation and inquiry produced more positive students' attitude. Similarly Qamar, Waheed, Cheema and Abdullah, (1984) observed the effectiveness of inquiry method as compared to traditional method. Findings of the study were; inquiry method was significantly better than traditional method, inquiry method is better for average and above average students, students rated inquiry method as the better method, as it facilitated development of thinking skills paced according to students' ability.

Sola and Ojo (2007) found that inquiry models of teaching were very effective in enhancing student performance, attitudes and skill development. They reported that student achievement scores, attitudes, and process and analytic skills were either raised or greatly enhanced by participating in inquiry programs". The application of inquiry method in teaching biology was found to be more effective because in this method involving students both hands on minds on in different activities. In this way this method increased the interest and enhanced the motivation level of the students. During the treatment, the students taught through inquiry method were found more attentive and enthusiastic because the concepts were explained with the help of concrete examples and relevant activities, played significant role in teaching learning process. The misconception was cleared and remedies were suggested. This practice was very effective in developing various scientific attitudes among students. Inquiry method is more effective in developing scientific attitudes. They were involved in-group activities. This process provided the students in developing attitudes of curiosity, intellectual honesty, open mindedness, persistence, suspended judgment and creativity.

Conclusions

The present study has resulted in drawing the following conclusions, which may be utilized in improving the present state of affairs in school science education.

Students in the experimental group (inquiry method) showed better performance than that of control group (traditional method). Statistical analysis of the data also showed that inquiry method is more effective for teaching biology for the development of scientific attitudes as compared to traditional teaching methods. This study provided a base and picture about the emphasis that our science teachers should give to the development of behavioral outcomes (scientific attitudes) which is one of the important aspects of today's science teaching throughout the globe. Present practice of experimentation at the end of year is affecting science teaching adversely. Continuous experimentation and laboratory work is urgently needed. Dichotomy of theory and experimentation should be stopped forthwith. Students' manual at this level of education may prove a good remedy to the alarming situation. Scientific attitudes and skills can be developed in science/biology students by a purposeful preparation of

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teaching unit and by putting the students in activities, involving them in novel manner. This should be made part of classroom teaching.

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Problems Faced by Students and Teachers in the Management of Overcrowded Classes in Pakistan

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Abstract

The present study aimed at investigating the problems faced by teachers and students in the management of overcrowded classrooms in female public sector schools in Rawalpindi, Pakistan. The design of study was descriptive. Population consisted of teachers and students of four female public sector schools of Rawalpindi cantt. Sample was taken from 9th class which consisted of 120 students and 36 teachers. Questionnaire survey was used to collect data. Items of the questionnaire were developed on the basis of the problems of overcrowding in the classrooms and the strategies used by the teachers to overcome this situation. Rank-difference correlation coefficient ρ (Spearman rho) was used to rank the problems of over-crowded classes and the strategies used by the teachers to cope with those problems. The result of the study showed that there was much agreement between the views of students and teachers on the issue. According to the study conclusions, the main thing that place limitation on the interaction between students and teachers as well as on the quality of teaching and learning is *seating*

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arrangement. It is recommended that new classrooms be built as well as more teachers be employed in public sector secondary schools. To cope with the problem of overcrowded classes, teachers are suggested to establish routines and conventions in class activities right from the beginning of the year. Adequate planning and implementation of lessons can also be useful for this purpose.

Introduction

Education is becoming one of the defining enterprises of the 21st century with the emergence of globalization and increasing global competition. In the fast changing and competitive world, education and technology are the master keys for respectable survival and progress. Education is also considered a key to change and progress. Progress and prosperity of the country depends on the kind of education that is provided to the people. (Shami & Khwaja 2005, p.1). It is a recognized fact that without a minimum education level for the entire population of any country, a human centered development process cannot be sustained.

Secondary education is generally the final stage of compulsory education. It is a gateway to the opportunities and benefits of economic and social development. A quality secondary education helps young people realize their full human potential and take their place in society as productive, responsible and democratic citizens.

In Pakistan, students face many problems during their educational career especially in government/ public schools. One of the problems is overcrowded classes at secondary level which is the result of rapid population growth and lack of resources in the country. The number of students increases in the schools every year. It is observed that on the average, a single teacher teaches at least sixty students in a classroom which was basically meant for thirty students. The teacher is unable to recognize his students; the question of personal attention cannot even be imagined. The scene of multiple classes being taught in a single room by a single teacher is very common in Pakistani primary schools. Apart from the increase in population, another reason for over crowdedness is that education provided by government schools is cheaper as compared to the education provided by private sector schools. Therefore, parents cannot send their children to private schools due to their low socio-economic conditions.

How Does Class Size Make a Difference?

The classroom is the heart of any educational system. No curriculum planning is complete without implementation and evolution, both of which are mainly carried out in

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the classroom. Most of the class activities take place while students are seated. The seating arrangement is therefore too important to overcome the neglect being experienced by many secondary school children in the country. The seating arrangement can make or mar any lesson (Ijaiya**,** 1999)**.**

According to Wiles (1978), students spend six to seven hours a day at school. Public classrooms should be 1200 square feet. This square footage is reduced dramatically to around 661 square feet after adding furniture, storage, desks, and pathways. If the classroom teacher is to attempt a diverse curriculum, an individualized approach to instruction or a more personal pattern of interaction with students, these efforts may be sabotaged prematurely by the subtle variable of personal space. Personal space has a direct impact on learning, and designers must take this into consideration when designing schools. Smith (2000) argues that

> Class size at elementary, secondary and college levels has been the focus of educational research for five decades. Schools hold the responsibility of providing for students' various needs. Students' needs range from physical to emotional. In the classroom setting, students will need times for group interaction, but will need quiet times alone as well. This need will vary with the students in the classroom. Making space and allowances for that quiet time at any point during the day is helpful to many students. Structuring a learning environment that is conducive to various needs is essential.

Goettler-Sopko (1990) also points out that

> Based on recent research studies, there is considerable agreement that smaller class sizes seem to result in higher achievement among students who are economically disadvantaged; students with lower academic ability seem to do better in smaller classes; class size may affect student attitudes more significantly than it affects achievement; a direct effect of large class size is to lower the morale and increase the stress of teachers; and there is typically little to be gained from reductions in class size that do not bring class size below 30.

Overcrowded classrooms put students at risk for a lower achievement rate than would likely be seen in smaller classrooms. The higher the student to teacher ratio, the less likely students are to be attentive. This also puts students with disabilities at a disadvantage because they may not get the individualized attention they need. Students who have to wait for help from a teacher would also suffer. This waiting period could lead to disruptive behavior or nonproductive activities, which in turn would lead to

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strains on the teacher's classroom management and the children's learning (Kathy et al., 2005).

Burnett (1995) states that overcrowding has a direct and often severe impact on the logistics of the school day, forcing changes in schedules and making disruptions and noise part of normal operating procedure. Teachers around the world face many obstacles when attempting to teach in overcrowded classes. Used interchangeably, overcrowded or large classrooms are those where the pupil-teacher ratios (PTR) exceed 40:1. Such classroom conditions are particularly acute in the developing world where class sizes often swell up and beyond 100 students. There are differing opinions about the causes of overcrowded classes in the developing world: reduction/elimination of school fees and/or rapid population growth. The reality, however, is that each of these factors have worked to increase class size, and thus affect the quality of education delivered in resource-poor schools (Benbow et al., 2007).

Studies on the effects of class size have been conducted since the 1920's. Results have often been mixed, with some methods of instruction favouring small classes and other methods being as or more effective in large classes. Large classes are as effective as small classes when the goals involve learning factual information and comprehending that information. When traditional achievement tests are used to measure learning, large classes compare well with smaller classes.

Earthman (2002) draws from his work that overcrowding have negative influence upon teachers and students. The over-crowding has effects on students learning as students in over-crowded classes do not score as high on achievement test as students in non-over crowded classrooms.

Corcoran (1988) reported that overcrowding resulted in a high rate of absenteeism among students and teachers. Teachers reported that over-crowding resulted in stressful and unpleasant working conditions. The results of studies on overcrowded classrooms show that teaching large classes has been found to adversely affect morale, motivation and self-esteem of teachers. Although many teachers could manage a class of almost any size successfully, this could often be at the expense of the teacher's own well being and the range of learning experiences offered to students. Many teachers of large classes feel they spend too much time on organising and managing class activities and not enough on meeting the needs of individual children. Large classes and overcrowded classrooms also have negative effects on students' behaviour and learning.

Objectives of the Study

Objectives of this study were: to obtain the views of teachers and students about over crowdedness in the classrooms; to explore the views of teachers and students about

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the strategies used by the teachers to overcome the overcrowding situation; to find out whether there is an agreement between the views of teachers and students on the problems and management of overcrowded classrooms.

In order to achieve these objectives, two null hypotheses were formulated for the present study i.e. 1. There is no correlation between the opinion of students and teacher regarding the problems of over-crowded classrooms, and 2. There is no correlation between the opinion of students and teacher regarding the strategies used by teachers to overcome overcrowded situation.

The study was delimited to the 9th class female public sector secondary schools of Rawalpindi cantt.

Method and Procedure

The present study was descriptive in nature. A questionnaire was used as a tool of research to investigate the seriousness of the problem. Questionnaire consisted of two sections. Section A was about the problems of the over-crowded classes. Section B was based on the coping strategies used by the teachers. Both the students and teachers ranked those problems and strategies according to their views. To analyze the data, spearman rho (**ρ**) as a statistical technique was used. The formula is given below:

$$\rho = 1 - \frac{6\sum d2.}{N\,(N2\text{-}1)}$$

Population

Population of this study consisted of all the students and teachers of female public sector secondary schools situated in Rawalpindi Cantt. Pakistan.

Sample

The sample consisted of 120 students and 36 teachers was selected randomly from three schools of Rawalpindi Cantt. The sample was taken from Govt. Girls high school, Tench Bhatta Rawalpindi, Govt. Liaquat Girls high school Rawalpindi, Government Girls high School No. 3 Westridge Rawalpindi.

Research Instrument

Questionnaire was used as research instrument. The tool was adapted from the research study of Ijaiya (1999). The title of his research was "Effects of over-crowded

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classrooms on teacher-student interactions". The original tool consisted of 13 statements on the problems related to over crowdedness and 7 coping strategies. It was adapted by adding five statements of problems regarding over-crowdedness and one coping strategy.

The adapted questionnaire, thus, had two sections. Section A consisted of eighteen statements which the respondents had to rank according to their views about the seriousness of the problem. Section B presented eight coping strategies which could be adopted by the teachers to combat the problem of over-crowdedness in the classroom. Respondents were required to identify the ones commonly used by the teachers.

Analysis of Data

Data collected through the questionnaire were analyzed by applying rank-difference correlation coefficient ρ (Spearman rho). The first question sought was to find out if there was any relationship between the ranking of the teachers and students with regard to the problems of over-crowded classrooms.

The second question sought the relationship between the ranking of the teachers and students with regard to the strategies used by teachers to cope with the problem of over-crowded classrooms.

Results

The result of first question showed a moderate positive correlation ($\rho =0.56$) between the ranking of teachers and students. This result implied that both sides shared a consensus on the problems associated with over-crowded classrooms. Both the teachers and students ranked item 1,"noise making" as the most serious problems of the overcrowded classroom. The teachers' rankings showed item 3,"many pupils at the back do not participate much in lesson" and item 2," securing students total attention is almost impossible" as receiving second and third place respectively. Students' on the other hand, ranked item 2," securing students total attention is almost impossible" second and item 3,"many pupils at the back do not participate much in lesson" was ranked third. Students ranked item 6,"teachers question cannot spread round the class" as eighth but teachers ranked it as 18th. Item 18,"it is impossible to check notebooks on time" was ranked as eighth by the teachers and eighteenth by the students.

For 154 degrees of freedom (df=n_1+n_2-2) coefficient of correlation is .159 at 0.05 level of significance. It is, therefore, clear that ρ of .56 is significant, and null hypothesis number 1 is rejected.

A high positive correlation (ρ=0.74) was found between the ranking of both teachers and students with regard to coping strategies used by the teachers, thus implying that both sides had almost similar view of the frequently used teacher coping strategies.

According to the teachers, the most common coping strategy is "standing in front of class all the time". This is followed by "teacher raising her voice" and "rearranging students from time to time so that those at the back come to the front for some part of the term" which was ranked second and third respectively both by teachers and students. "Sending disobedient student off the class" was found to be unpopular as a coping strategy for the problem of over-crowded classes. For the students, the most frequently used strategies by teachers are "standing in front of class all the time" and "teacher raising her voice". Results also showed that "class assignments are always collected to be marked after the lesson", and "punishment for those who disturb" received equal ranking from students.

For 154 degrees of freedom ($df=n_1+n_2-2$) coefficient of correlation is .159 at 0.05 level of significance. It is, therefore, clear that **ρ** of 0.74 is significant, and null hypothesis number 2 is rejected.

Discussion

It is concluded from the findings of the study that both the teachers and students identified the most serious and significant problem of overcrowded classes as "noise making", which indicates that it is a major problem. Any experienced teacher would agree that very little meaningful learning can take place in a noisy environment. It also shows that students don't pay attention to the ongoing lessons. Noise making is recognized as the barrier between effective communication and teaching.

Questioning is a main technique to assess students' knowledge. On the basis of questioning, it is determined whether objectives have been achieved or not. The finding showed that in over crowded classes, teacher's question cannot go round the class which seems to know that most of the students have less participated in evaluation process. Therefore, teacher could not be able to identify strength and weaknesses of his/her lesson. It also has some implications for curriculum development and implementation.

Some times teachers are forced to use lecture method because seating arrangement is very rigid in over crowded classes. It is also difficult for teachers to go round the class either for marking class assignment or to assist an individual, they have to glue to the front of class.

Results show *standing in the class all the time* is the most popular measure, followed by *raising the teacher's voice*. Teachers also *re-arrange the class time to time so that all the students come to the front for some time of the term*. Punishment for the students is the last option to be used in such classes. These findings indicate that teacher are indulge in using more positive strategies to cope with the over crowdedness

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in the classes. Negative techniques like *punishing the students* or *sending the students off the class* are less popular among the teachers.

Conclusions

From the results of the study, following conclusions are made:

1. There is an agreement between the views of both students and teachers about the problem of over crowdedness and the strategies to cope with the problem.
2. The most serious problems that arise out of over crowdedness are: noise making; securing students' attention during lesson; pupils at the back do not participate much in lesson; teachers question cannot go round the class; and it is impossible to check/return the notebooks on time.
3. The most common coping strategies used by teachers are: standing in front of class all the time; teacher raising her voice; rearranging the students time to time so that those sitting at the back come to the front for some period of time.

Recommendations

Results of the study indicate that the main thing that place limitation on the interaction between students and teachers as well as on the quality of teaching and learning is *seating arrangement*. It is, therefore, recommended that new classes may be built as well as more teachers be employed. A ratio of 1:35 teacher to the students is suggested. There is also a need to double the existing facilities in the schools. For the coping skills of the teachers, it is recommended to establish routines and conventions in class activities right from the beginning of the year. This would keep the students busy during the lessons. Adequate planning and implementation of lesson will also help the teachers to keep students busy throughout the lesson. To enhance their skills, teachers may also attend workshops and in-service training courses.

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Coherence and the Role of Cohesion in Coherent Texts

Ambreen Shahriar
Habibullah Pathan

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Abstract

This paper discusses that a meaningful English text is always coherent. Also, the role of cohesion in a coherent English text is discussed in the light of literature. In order to further understand the significance of cohesion in discourse, we have analysed two English texts; a poem, 'Daffodils' by William Wordsworth and an advertisement from a UK website gumtree.co.uk. A report is then developed on the textual analysis, which discusses that different genres have different elements that bring coherence. However, it is noticed that lexical cohesion forms strong cohesive ties and bring coherence in case of both the texts analysed. The paper argues that although cohesion is an important aspect of developing a coherent text, yet coherence is also possible without cohesion.

Key words: Coherence, Cohesion, Text, Discourse, Analysis

1. INTRODUCTION

The focus of this paper is to review the concept of coherence and the importance of cohesion in coherent texts. Coherence and cohesion are important aspects of language structure and knowledge of the usage of the two devices is essential for the scholars who write in English. Therefore, this paper has special significance for the readership of this journal as this paper helps understand the two concepts through their

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application. It tries to make the concepts interesting and easily grasped by the South Asian readers, through textual analysis of two simple texts. The paper also brings forth the importance of some other devices, apart from cohesion, in developing a coherent English text; these are also investigated in the sections discussing coherence.

Firstly, we will introduce the terms cohesion and coherence as used in discourse analysis. Coherence is the device which identifies a text (a passage that forms a unified whole), spoken or written, in any language. On the other hand, cohesion is only one of the various elements which help forming coherent discourse. Cohesion provides relationship between different items of discourse in a text. Coherence is a semantic relation, so is cohesion. Coherence is possible when cohesive devices, grammatical and lexical, combine to give meaning to the text by connecting it to a social context. Most importantly, a coherent text can be found without any cohesive ties used.

In the following sections, we will be discussing scholarly view on the two terms in some detail. We will then consider and clarify our position with regard to cohesion and its role in the coherent text. Later in this paper, we will be analysing the coherence (including, of course, the cohesion) in two pieces of discourse. The report on the comparison between the two analyses will follow. Finally, we will summarize the entire argument in the conclusion.

2. COHERENCE

Every unified piece of discourse is a coherent set of sentences. Davies (2005) explains the idea of a text when she says, "not all sequences of sentences form texts- they have to be coherent sequences". Thus she marks coherence as an identity of a text.

Halliday and Hassan (1976) followed by McCarthy (1991) and Paltridge (2006) used the term **texture** or **textuality** for coherence. Paltridge (2006) writes that the texture of a text can be obtained where various items are tied together to provide meaning to the text which in turn relate to the social context in which the text occurs. Hassan (1989:71; cited in Paltridge, 2006:130) describes texture as 'a matter of meaning relations'. Brown and Yule (1983) explain that in a coherent text the meaning is clear and the various fragments of the text seem connected either with or without cohesive devices. Hatch (1992) defines that the textual coherences can be obtained only if the communication system, the social norms and restrictions, language scripts for particular speech acts, suitable for particular speech events are all considered carefully.

Thus, Brown and Yule (1983) and Hatch (1992) clearly mention that, apart from cohesive ties, there are other elements involved in obtaining coherence. The various elements (excluding cohesion) involved in a coherent text, as noted by discourse analysts, include, *context, schema, subtext* and *exophoric reference*.

Every text has a **context**, says Paltridge (2006). He finds that a context of the situation is essential to understand what is meant by what is said. He includes physical and

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social context and the mental world of the people involved in a discourse to be crucial in interpreting and understanding the meaning. McCarthy (1991) discusses the role of context but he warns about mixing it with co-text (the text surrounding a lexical item), which he mentions to be only a part of the broader term, 'context'. Hatch (1992), however, discusses context under the heading of **deixis**. Deixis, according to him, are 'linguistic markers that have a *pointing* function in a given discourse context'. He, thus, discusses that person, spatial, temporal, discourse and social deixis describe the context of a text.

Davies (2005) also mentions the role of context and **subtext** (reading between the lines) as important to the coherence of any text.

McCarthy (1991:168) describes **schema** as 'the role of background knowledge' in understanding the text. According to him, schemata involve two kinds of knowledge; the knowledge of the world (content schemata) and the knowledge of the different forms of the text (formal schemata).

Some scholars including Halliday and Hassan (1976) include **exophoric reference** in the cohesive device of reference; I have also discussed it there.

3. COHESION

Halliday and Hassan (1976) were the first significant writers on the subject (cohesion). They drew the attention towards the importance of cohesion which, for them, refers to 'the range of possibilities that exist from linking something with what has gone before'. Halliday and Hassan continue that one of the items in the cohesive pair cannot be completely and effectively understood without consulting the other and both of these form important part of the text. Most other writers on the subject then explained the term following Halliday and Hassan. Zamel (1983) finds the role of the cohesive devices to be crucial as they can turn separate expression into a unified whole by developing relationships between those separate expression. Cook (1989) defines cohesive devices as formal links between sentences and clauses.

Dubin and Olshtain (1980:356; cited in Zamel, 1983) remark, 'The most important characteristic of cohesion is the fact that it does not constitute a class of items but rather a set of relations'. A similar, rather more comprehensive view, is given by Halliday and Hassan that cohesion is a semantic relation and therefore, is independent of grammatical structure, for example, sentence boundaries etc. To this, Steffensen (1986) added that the intersentential ties are more important than the intrasentential ties. The reason behind this is, of course, that there are no other structural relations present between sentences, as are present within a sentence. Halliday and Hassan have explained this idea, before Steffensen, as; the cohesive ties between sentences are more noticeable than those within a sentence because in a sentence there are other sources of texture as well.

3.1 Various Cohesive Devices

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Halliday and Hassan (1976) discuss Cohesion under five heads, *reference, substitution, ellipsis, conjunction* and *lexical cohesion.* But according to them, cohesion can be broadly classified as *grammatical* (*reference, substitution, ellipsis*) and *lexical* (*reiteration, collocation*). Halliday and Hassan keep *conjunction* on the borderline of the grammatical and lexical cohesion with the greater tilt on the grammatical side. Similar views are shared by Steffensen (1986), Hatch (1992:223) and Paltridge (2006:130). Following Halliday and Hassan, we will also be reviewing literature under the same five heads.

Reference, in the words of Paltridge (2006), is the identity that an item of discourse reclaims through another item within or without the text**.** Referencing device, as noted by Cook (1989), usually, forms a chain that links the expressions through the text. He exemplifies this as,

Pineapple......it........it.........it..........it........it....

Halliday and Hassan (1976) also present a similar definition with a further explanation that when one item of the language appears second time in the discourse that is the *continuity of reference*. Salkie (1995) explains referents ('it' in the above example) as the words which do not have a complete meaning on their own, they always refer to something. Considering the same, Brown and Yule (1983) suggest the term *co*-reference for *reference*.

Salkie (1995), as well as Hatch (1992), agree with Halliday and Hassan over the three types of cohesive references i.e. *personal, demonstrative* and *comparative references*. Apart from this, Halliday and Hassan remark that when the interpretation for the references is present in the text, it is called an *endophoric reference*, and when the interpretation lies outside the text, it is an *exophoric reference*. Halliday and Hassan further divide endophoric reference into *anaphoric reference* (looks back into the text) and *cataphoric reference* (looks forward into the text). Brown and Yule (1983) agree with Halliday and Hassan in their description of these terms. McCarthy (1991), however, discards exophoric referents as truly cohesive because they are not the internal part of the text. While Halliday and Hassan explain that they play a role in the understanding of the text so they are cohesive. On the contrary, Paltridge (2006) introduces another reference pattern too, that is, *homophoric reference*, for items which recover their identity through cultural knowledge.

Substitution, simply, is 'the replacement of one item by another' remark Halliday and Hassan (1976). They find substitution to be a cohesive relation between wordings and not between the meanings, as is **reference**. Hatch (1992) notes that Levinson (1983) claims substitutions to be deictic markers. But Hatch agrees with Halliday and Hassan that the substitution and the group of words substituted form a cohesive tie. Salkie (1995) notifies that only some specific words can be used for the purpose of substitution. And Halliday and Hassan (1976) present the following list of substitutes:

Nominal:	one, ones; same	
Verbal:	do	

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Clausal: so, not

In addition, Halliday and Hassan also observe that sometimes substitution, also, borders with lexical cohesion, that is where words like 'thing' are used for the cohesive purposes.

Substitutions thus hold very important cohesive function, as Cook (1989) mentions that the brief forms of the sentences with substitutions are more authentic than the longer sentences without substitutions.

Ellipsis, the third type of cohesive marker, as named by Hatch (1992), is a *zero* tie. Halliday and Hassan (1976) call it *substitution by zero*. Actually there is no tie in ellipsis and nothing substitutes but of course, like substitution, here too, something is left unsaid. Salkie (1995) makes it clear that every unsaid or left out expression cannot be considered an example of ellipsis. On the contrary, he writes, ellipsis is a gap or unsaid information that is known to the listener/reader of the text already, as it refers back to something already said. Cook (1989) shares a similar view with Salkie when Cook says that we can omit only when we are sure that the meaning can be understood without it. McCarthy (1991) also holds the same idea and he adds to it by mentioning that ellipsis is completely 'a speaker choice made on a pragmatic assessment of the situation, not a compulsory feature when two clauses are joined together'.

McCarthy (1991) notes that, in English, substitution and ellipsis are similar as the former like the latter operates on nominal, verbal and clausal level. This view is shared by Halliday and Hassan (1976), Hatch (1992) and Salkie (1995).

Conjunctions can be defined best in the words of Cook (1989) as, the words which draw attention towards the relationships between sentences, clauses and words.

McCarthy (1991) places conjunction among the grammatical cohesive devices, despite accepting it to be different from reference, substitution and ellipsis. He says, though it does refer to something backward or forward in the text, it *still* provides a relationship between the fragments of the language. A similar view is shared by Halliday and Hassan (1976) that conjunctive ties are 'cohesive not in themselves', but by their meaning, they point at other elements in the discourse. However, unlike McCarthy, Halliday and Hassan, followed by Steffensen (1986), Hatch (1992) and Paltridge (2006), do not believe conjunctions to be completely grammatical.

Halliday and Hassan (1976) observe that conjunctions can be classified in different ways, focusing different aspects. They, then, present *additive, adversative, causal* and *temporal* as four, commonly accepted, types of conjunctive relation. Hatch (1992) also presents the similar distribution. Martin and Rose (2003; cited in Paltridge, 2006:139) use the term *consequential* for *causal*. Although Salkie (1995) also gives the same four types of conjunction, yet he uses different terminology; he calls them *addition connectives, opposition connectives, cause connectives* and *time connectives*. Besides, he uses the term **connective** for **conjunction**.

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Lexical cohesion is a relationship between vocabulary items in the text. In the words of Paltridge (2006:133), "Lexical cohesion refers to relationships in meaning between lexical items in a text and, in particular, content words and the relationship between them". Hatch (1992) notes that some lexical ties are long, as they are spread over larger pieces of discourse, and others are short.

Reiteration and *collocation* are marked as two major types of lexical cohesion by Halliday and Hassan (1976). McCarthy (1991), however, does not seem to be convinced by Halliday and Hassan's inclusion of collocation among the devices of lexical cohesion. He does not find that collocation can present a semantic relation between various items of discourse as other cohesive markers do. Unlike McCarthy, Hatch (1992) finds collocation to be an important element for building text cohesion. So does Paltridge (2006), who says, that expert writers of the language know which items can collocate. *Lexical collocation, grammatical collocation* and *idiomatic collocation* are found in discourse.

McCarthy (1991) defines *reiteration* as restating a word (or a phrase) by either direct repetition or using the lexical relations for that word (for example, *synonyms, antonyms, hypernyms, meronyms* etc). Salkie (1995) explains that the repetition of the content words brings cohesion; what he says of repetition is true for all the lexical devices. Making a decision regarding the usage of various lexical items is only a matter of understanding the importance of different lexical relations. McCarthy (1991) observes that the speaker/writer has to decide whether to repeat, or use a synonym or a super ordinate etc, because discourse analysts have not yet given any satisfactory rules for that.

3.2 Relation between Coherence and Cohesion

Halliday and Hassan (1976) refer to cohesion as being a source of coherence. But Carrell (1982) strongly disagrees with them on that view. She finds cohesion to be nothing more than a result of coherence. Carrell quotes Morgan and Sellner (1980) who also find Halliday and Hassan to be mistaking. Morgan and Sellner explain that when Halliday and Hassan are mentioning that a referent refers back or forth to something in the text, it is not something in the text actually but something in the context, from which the reader and the hearer understands what the speaker/writer is talking about. Carrell herself is also supporting the idea by Morgan and Sellner and believes it to be the content and not the cohesion between the expressions which bring coherence to the text. In the commonly quoted example by Halliday and Hassan:

> *Wash and core six cooking apples. Put them into a fireproof dish.*

Carrell finds that *them* in the second sentence does not refer to the apples in the first sentence but some real world apples. Brown and Yule (1983) present a more convincing argument against Halliday and Hassan that *the apples,* in the first sentence, are as they were brought from the market while those in the second sentence are washed and cored apples and therefore not the same as in the first sentence. They argued similarly for the other cohesive devices like substitution and ellipsis. Brown

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and Yule (1983) observe that some pieces of discourse, can be said to be unconnected due to lack of cohesive devices, but they still form coherent text (for example; advertisements, brochures etc) because different genres of discourse have different criteria of coherence.

Where Carrell fully ignores the importance of cohesion in coherence, Brown and Yule at least agree that different genres of text demand different criteria of coherence. Hatch (1992) sounds more acceptable, when he says that the knowledge of script, speech events and rhetorical organisation usually results in a coherent text but sometimes, we need to make use of cohesive ties and deictic markers to guide the listener/reader through the text.

The formal links (cohesive devices), according to Cook (1989) also, are not enough or necessary for a text. He means to say that there can be a text without them and there can even be an incoherent piece with them. He as well as Salkie (1995) holds the understanding of the context as more important. Davies (2005) clarifies all the misconceptions, "coherence does not *have* to depend on logical internal links and familiar patterns of organisation- it also has a lot to do with how we interpret the language we read or hear".

To conclude, the argument let us quote McCarthy (1991) who says, all discourse markers including cohesive markers are concerned with the text on the surface level. He, like Davies, marks that the i**nterpretation** is the key that the listener/reader uses to understand what the speaker/writer has tried to say by utilising both above and below the surface available devices. Therefore, cohesion is not a criterion for coherence yet it is an important element in some genres of discourse.

4. TEXT ANALYSIS

After reviewing the scholars on coherence, cohesion, cohesive devices and relation between coherence and cohesion, we are, now, turning to analyse two written texts; the poem 'Daffodils' by William Wordsworth (see Appendix-A for the original text) and a job advertisement that we found on www.gumtree.co.uk (see Appendix-B for the original text). After this, we will present the report on whether cohesion is required or just the context, schema, sub-text and exophoric reference are enough for coherence in these two genres of discourse.

4.1 Analysis of the Poem 'Daffodils'

Firstly, we are going to analyse the poem, from the different perspectives of coherence. We will start with the context.

4.1.1 Context

The very first word 'I' tells us that the speaker or the poet is sharing a personal experience. 'Wandered', being the second form of the verb, clears that the incident that is quoted in the poem has ended. It is one of the experiences of the poet when he

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saw a beautiful scene and now he is describing the scene and is discussing the pleasure it has been giving him since the time he has first seen it. The text belongs to the place where there is a lake, there are trees and most importantly, there are daffodils. Thus the poet is recollecting his memory of a beautiful outdoor scene when he was caught by the sight of golden daffodils. The poet mentions that he was alone at that time. The beauty of the scene has been deep-rooted in the memory of the poet. The memory of the flowers works as an effective tranquiliser at the time when the poet is worried or sad.

Coherence, here, operates the relationship of a poet to the natural world of beauty. It exemplifies how a poet, who is alone (no other human being around), is enjoying the company of the flowers and can enjoy that of other objects of nature. He is enjoying the beauty even when he is away from it and even when he feels sad, may be due to the problems of the material world.

4.1.2 Schema

It is sure since the beginning that the poet is somewhere outside his home because it is very unlikely that somebody moves around in his house and say "*I wandered lonely as a cloud*." It is also unlikely that the poet is in the market or some other busy area and claim to be wandering like a cloud because the schemata, in both the mentioned situations, would have suggested some different social norms.

Therefore, from the beginning the reader starts to interpret that the poet is alone in some lonely place.

4.1.3 Subtext

One can judge that it is the day time that is why the poet can see so many daffodils, which are spread along the bank of the river. Besides, he mentions "*the waves besides them danced*", which can be noticed only during the day time. In dark one can see waves only if they are harsh and roaring, which can of course never attract the calm and peaceful nature of a poet. And since it is breezy, it can be the morning time, not the noon, afternoon or evening. The pleasantness of the weather can easily be found from the mood of the poet. It seems as if it is some breezy summer morning.

"Oft" notifies that the poet also feels sad and empty at times, he also has worries of life like other human beings. But then unlike an ordinary man, these flowers come to the rescue of the poet from the worries of the world.

4.1.4 Exophoric Reference

There is some exophoric knowledge of the concept of "*inward eye*" required. The poet assumes the reader, who will be decoding the text of the poem, must already be aware with this schema.

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After context, schema, sub-text and exophoric reference, now, I will analyse the role of various cohesive ties in bringing the coherence to the poem. First of all, we are going to for the referential cohesion.

4.1.5 Referential Cohesion

The **pronominal references**, running through the text, have anaphoric links and they were all endophoric except the exophoric reference "*that inward eye*" (discussed earlier).

Pronominal cohesion depends largely on the anaphoric link to the first word of the text *I* (I, I, me, my, I). Amongst the other anaphoric personal references there is a cohesive chain of "they" and "them" (used for *Daffodils*) throughout the poem. The pronoun "that" is used for the word *cloud* in the first stanza and for the word *stars* in the second. Also, "which" in the last stanza is pronominal and is used for *inward eye*.

There is an example of **demonstrative cohesion** also i.e. "my" in the phrase *my heart*. **Comparative reference** plays a part in introducing the situation in the first line of the poem,

> *I wandered lonely as a cloud*

in which there is a comparison drawn between the poet and the cloud. Comparative reference is also present in the following line where daffodils are compared with stars,

> *Continuous as the stars that shine*

There is a single example of **nominal substitution** through the words *the show,* which refers to the dancing daffodils and their company (the waves etc).

Clausal ellipsis is found in following three examples:
> _____ *fluttering and dancing*
> _____*tossing their heads, a poet could not*_____ *but* _____*be gay*
> _____*continuous as stars that shine*

While **nominal ellipsis** is clear in these three:
> *And* _____*twinkle on the milky way*
> *Ten thousand* _____ *saw I at a glance*
> *And* _____*dances with the daffodils*

4.1.6 Conjunction

The poem contains some variety of conjunction also. **Additive Conjunctions "**and", "or", **adversative conjunction** "but" and **temporal conjunctions** "oft", "then" are found in the text.

4.1.7 Lexical Cohesion

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Throughout the poem, I can see words like "twinkle", "sprightly", "sparkle" spread which form a **sense group**, such **reiteration** shows that the situation in the poem is lively, excited and pleasure-giving.

Synonymy is present among the words "crowd" and "host" (both in the first stanza) as the terms are contextual synonyms. So is the case with "shine" and "twinkle" (both in the second stanza), and "lake" (in the first stanza) and "bay" (in the second stanza). Other sense group is formed by "fluttering", "dancing" and "tossing their heads". A small chain of words related to the notion of happiness is spread around the third stanza "glee", "gay", "jocund".

Repetition is found through the forms of the word "dance" (dancing, dance, danced, dances). The words "gazed" is repeated twice.
A number of **lexical collocations** (contextually appropriate) can be found, for example: "over valleys and hills", "never-ending line", "beside the lake", "beneath the trees", "at a glance".

Whereas "out did" and "flash upon" are **grammatical collocations** present within the text.

The analysis of this text shows that besides other devices of coherence, cohesion also plays an important role in bringing the coherence to the text. We cannot think of the above poem without the cohesive ties.

4.2 Analysis of the Advertisement

Now we are going to analyse the second text which is a job advertisement (see Appendix-B). Here too we start with the analysis with the context.

4.2.1 Context

The first line suggests that it is something related to the business but it is only in the fourth line that one realises that it is an advertisement for the post of "*Business development support*". And even in the next line, the reader comes to know that it is a job advertised by "*Metro Safety*". "*We*" in the new paragraph shows the management of Metro Safety or the company has advertised this job.

The second line mentions the date on which the advertisement is posted so it clarifies whether it is old or new. And the name of the company and the location of the office present the place of work.

The objectives for the job and the mentioned requirements clear who can apply for the advertisement. Therefore the context is clear after reading the whole of it that it is a job opportunity for all those who have the required experience etc. The 'how to do the follow up?' part is made clear by the last sentence which guides how to apply.

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4.2.2 Schema

By the opening of the text we start to recognise the schema. It is without doubt an advertisement which is written to attract professionals. Just in the beginning schema provide the strong suggestion for the post, the salary and location of the work.

The text is schematically clear and therefore it does not bring any possible alternative schemata into question.

4.2.3 Subtext

We realise that it is not a regular text but an advertisement. Since the advertisement is posted on the mentioned date therefore the job seeker can apply within few days of it. Though it is not mentioned yet the job is provided on the first come basis, because there is no specific date for interviews, etc, mentioned, therefore whoever will be the first to fulfil the criteria will be given the job.
The job seeker must be a resident of London, and in case of a city like London, he must be living somewhere around Waterloo.

4.2.4 Exophoric Reference

"*Friday, 6th June*" is mentioned in the advertisement; the reader should have the exophoric knowledge of which year's 6th June is the advertisement about. Besides the reader must know that *Waterloo* (mentioned in the advertisement as the location of work) is an area in London and not the place of the Battle of Waterloo.

Following is the analysis of the second text for cohesive devices.

4.2.5 Referential Cohesion

The **pronominal endophoric references** "we" and "our" refer to the Metro Safety, the company which has given the advertisement. And "you" refers to the reader or anyone who is interested in the job.

But "someone" in "*we are looking for someone*" is an **exophoric reference** because it is not the reader or any aspirant for the job who is reading the advertisement and is going to apply, rather it is someone they are looking for, he can be anyone of the readers or even no one of them.

"This" in "this role" and "this position" is a **demonstrative reference**.

Nominal ellipsis is present in the following:
        please _____ apply;

While **clausal ellipsis** can be found in the following:
        and _____ assists Accounts Managers,
        _____ increase, _____ smooth, _____ to provide, _____ provide

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Besides, ellipsis is done through points given in bullets (**.**).

4.2.6 Conjunction

The conjunction "and" has been used repeatedly in the text.

Temporal conjunction "between" is present in the phrase "between £16,800 and £20,160 per annum".

The **additive conjunction "**in addition" is also used, and "+", in "+ *company bonus*" also acts as an additive conjunction.

4.2.7 Lexical Cohesion

In the text, there is a chain of office related words, "business", "company", "bonus", "commercial", "client", "head office", "account managers", "project managing", "service departments", "site", "administrative supports", "management team", "customer".
The terms like; "increase", "necessary", "high quality", "skills", "experience", "excellent" form a sense group which explains the demands of the employer from the employee.

The word "client" presents an example of **repetition** and seems to be the key term in the text, it is used four times.

The examples of **meronymy** are spread throughout the text. "Client", "services team", "account managers", "project managing", "internal departments", "service departments", "management team", "customer focus", "company bonus"; with "business" as the super ordinate.

Besides, "communication skills (verbal and written)", "information gathering and organisational skills", "problem solving skills" and "IT literacy" can be considered as the **hypernyms** for skills/knowledge.

Lexical cohesion can also be witnessed through phrases like, "health and safety", "busy and friendly", "new and existing". There is **grammatical collocation** of the phrasal verbs like, "based at", "set up" and "looking for".

Lexical collocations can also be identified within the text, for example: "head office", "account managers", "high quality", "communicational skills", "organisational skills", "problem solving skills", "sales team", "company bonus", "per annum".

After the analyses of the texts, we are going to present the report on them in the next section.

5. REPORT

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In the report, firstly, we are going to compare the two texts in accordance with the findings.

Though the poet, in the first text, clears the context from the first line, but it can be cleared only after reading the last lines and then pondering over all that is written.

Whereas in the advertisement, the context starts to get clearer from the fourth line, when it comes to the offer of salary and one realises that it is a job advertisement, but immediately after that the context is clear and reader does not have to read between the lines.

Both the texts are schematically clear yet they are completely different from each other. The writers of the two texts have made greatest efforts to keep the schema clear but in variant styles and this is what proves a difference in the different genres of writing.

There are some elements of the sub-text in both the texts. The readers of both the texts have to read between the lines and understand a few hidden ideas on their own, but the nature of such ideas in both these texts is very different.
Some exophoric knowledge is required for complete understanding of each text. Here, also, the exophoric knowledge in case of the poem is of emotional and spiritual nature while in case of the advertisement it is of material and worldly nature.

As in the poem, so is in the advertisement, most of the pronominal references were endophoric in nature with anaphoric cohesion.

The examples of demonstrative cohesion are rare in both the texts. There seems no example of comparative reference in the advertisement. Unlike this, the comparative cohesive devices are widely used in the analysed poem. As comparative references are usually common in the poetry, so are they here. But they are not welcome in advertisements.

The analysis showed that substitution is a rare phenomenon in these types of texts. It does not appear to be common in poetry or advertises. Both of these are the examples of smaller texts but in spite of that substitution is not common in these two.

Nominal as well as clausal ellipsis seems to be among the favourites of the two writers (of poem and advertisement). Ellipsis can be considered as a common practice of the writers of such texts.

Conjunctions are found evenly spread in both the texts with a greater emphasis on "and" in both the texts.

Few small sense groups are present in the poetry, while two long sense chains are present in the advertisement. Formation of sense groups is an essential quality of an advertisement but not a poem.

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Repetitions are also found in both the texts which, of course, emphasize the most important word in the text.

Synonymy can be found in the poem only. It is a special quality of something literary and it is used to give music to the meaning of the text. But antonymy is missing in both the texts.

Hyponymy and meronymy are absent in the poem by Wordsworth but both are present in the advertisement. This explains the difference between the two types of the text. The poem is a short text which has to say a lot whereas an advertisement is a short text which has to say a little but has to make it completely clear.

Lexical and grammatical collocations are present in both the texts but idiomatic collocation is missing. Idiomatic collocation is found in longer pieces of writing, and are uncommon in poetry and advertisements, even otherwise.

After comparing the two texts, it can be noticed that since the two belong to different genres, their dependence on the various elements, which are responsible for coherence, is also different. Yet cohesive ties, especially lexical cohesion, form important links which in turn provide coherence to both the texts.

6. CONCLUSION

Through this paper, we have discussed the terms coherence and cohesion. We mentioned that other elements of discourse, besides cohesion, can also help in the development of a coherent text in English. We also mentioned the varying views of the scholars regarding the importance and role of cohesion in the development of a coherent discourse. We made our point clear by quoting Davies and McCarthy, who note that it mainly depends on the interpretation besides accepting that the importance of cohesion in some genres of discourse is undeniable. Through the analysis of the two texts belonging to two different genres, we tried to explain what brings coherence in each of the selected genres. Then, we presented the report on the analyses. Therefore, cohesion, of course, is not the only source of bringing coherence to a text yet it is one of the important aspects of coherence.

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APPENDIX-A

The Daffodils

I wandered lonely as a Cloud
That floats on high o'er Vales and Hills,
When all at once I saw a crowd
A host of dancing Daffodills;
Along the Lake, beneath the trees,
Ten thousand dancing in the breeze.

The waves beside them danced, but they

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Outdid the sparkling waves in glee:--
A Poet could not but be gay
In such a laughing company: 10
I gaz'd--and gaz'd--but little thought
What wealth the shew to me had brought:

For oft when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude,
And then my heart with pleasure fills,
And dances with the Daffodils.

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APPENDIX-B

Advertised on Gumtree.com
Business Development Support
Date Posted: Friday, 6th June
Location: London Waterloo
Business Development Support £16,800 - £20,160 plus company bonus

Metro Safety is the UK's leading provider of essential fire and health and safety services for commercial properties.

We are looking for someone to join our Client Services Team based at our busy and friendly head office in Waterloo, and assist Account Managers to win and service new and existing client's business.

Key objectives for this role include:

• Increase order levels from clients through pro-active follow up of all leads.
• Smooth set up of new business by project managing each new set up to ensure the needs of both client and all Metro's internal departments are met.
• To provide all necessary information from the client through to the relevant service departments, before we visit site.
• Provide high quality administrative support for the account management team.

To be considered for this role you will need:

• Excellent communication skills (verbal and written)
• Customer focus and relevant experience
• Excellent information gathering and organisational skills
• Problem solving skills
• IT literacy

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In addition, the following is desirable:

• Experience of working in a sales team

The salary offered for this position is between £16,800 and £20,160 per annum + company bonus.

Please apply by sending your CV to: [email address] quoting reference "Bus Dev".

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Father - Son Bonding in Kiran Desai's *Inheritance of Loss*

Shivani Vashist, Ph.D.

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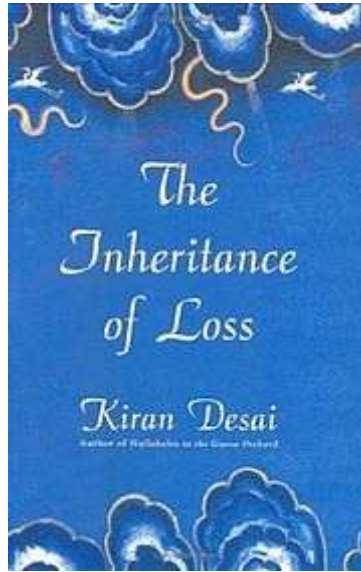
History of Patriarchal Bonding – Stories in Indian Literature

The history of strong patriarchal bonding dates back to the age of Ramayana and Shravan. King Rama having deep respect and love for his father King Dasaratha, agrees for exile of fourteen years. He is pictured as the ideal man and the perfect human. For the sake of his father's honour, Rama abandons his claim to Kosala's throne to serve an exile of fourteen years in the forest. His wife and brother Lakhman, unable to live without Rama, decide to

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join him, and all three spend the fourteen years in exile together. The *Ramayana* describes the relationship between the brothers as intensely loving and devotional, although Rama and Lakshmana share a special, inseparable bond, while Bharata is especially close to Shatrughna. The four brothers enjoy an undiscriminating love from Dasaratha and his three queens, but Dasaratha's main affections are affixed upon Rama. As Ram leaves for exile, the people of Ayodhya are deeply saddened and angered at Dasaratha and Kaikeyi. Dasaratha's heart is broken and he collapses and dies by the next day, unable to bear the agony of separation from Rama.

We all are aware of the story of the obedient Shravan Kumar who belonged to the time when King Dashratha ruled Ayodhya. Though born of poor and blind parents, he was brought up by his parents remarkably well. Through generations he is remembered for being honest, bearing a good character and having respect for his parents. Being dutiful and the only son of his blind and helpless parents, he worked hard to make his parents life as comfortable and happy. He strived hard to make his parent wishes come true. When they expressed their desire to visit places of pilgrimage which would make them fully satisfied and give them abundant peace of mind, Shravan Kumar decided to place his parents in two baskets and carry them on his shoulders. In this manner he started on the pilgrimage to make his parents happy and contented. Thus both the mention of Shravan Kumar and King Rama emphasize the existence of strong bond between father and son from time immemorial. The same has been distinctly mentioned by D. Charles Williams, an esteemed member of Georgia Psychological Association. He states that the son's 'idolize' their fathers and as they become mature , the sons go through the age of " acceptance" wherein they admire their father's qualities. At this age they become their friends and share common interests and express opinions with each other (www. Gapsychology.org).

Father-Son Relationship Described Elsewhere

Not only is our literature replete with instances about firm father-son relationship, but also this theme has surely fascinated our literary writers from a long time. The memoir *Night* by Elie Weisel also describes the emotional attachment of Eliezer with his father, Chlomo. Eliezer is disgusted with the horrific selfishness he sees around him, especially when it involves the rupture of familial bonds. On three occasions, he mentions sons horribly mistreating fathers: in his brief discussion of the *pipel* who abused his father; his terrible

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conclusion about the motives of Rabbi Eliahou's son; and his narration of the fight for food that he witnesses on the train to Buchenwald, in which a son beats his father to death. All of these moments of cruelty are provoked by the conditions the prisoners are forced to endure. In order to save themselves, these sons sacrifice their fathers.

Despite the love and care he has shown his father, Eliezer feels that he has somehow sacrificed his father for his own safety. Eliezer's descriptions of his behavior toward his father seem to invalidate his guilty feelings. He depends on his father for support, and his love for his father allows him to endure. During the long run to Gleiwitz, he says, "My father's presence was the only thing that stopped me [from allowing myself to die]. . . . I had no right to let myself die. What would he do without me? I was his only support." (Wiesel, 82).Their relationship demonstrates that Eliezer's love and solidarity are stronger forces of survival than his instinct for self-preservation.

Hamlet and Father and Son Relationship

I cannot fail to make mention of Hamlet—Shakespearean Hero and son of a murdered Danish king to bring forth my emphasis on intense bonding of father and son. Hamlet undergoes mental anguish over his father's death. He experiences a clash between his moral sense and his desire for revenge against his father's murderer. Such is his love for his murdered father that he poses as a mad man to find the truth.

The Inheritance of Loss

The Inheritance of Loss, a novel written by Kiran Desai is indeed replete with moments displaying exposure to human relationships. Though there are many themes in this novel; but the most interesting theme is the father-son relationship. This theme can be seen throughout the novel. Biju has a very strong relationship with his father. The story moves back and forth, story of the judge, cook and Sai. In a crumbling, isolated house at the foot of Mount Kanchenjunga lives an embittered old judge who wants to retire in peace when his orphaned granddaughter Sai arrives on his doorstep. The judge's chatty cook watches over Sai, but his thoughts are mostly with his son, Biju, who keeps on drifting from one New York restaurant job to another.

Strength of Human Bonding Portrayed

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The novel portrays the strength of human bonding by presenting the father-son relationship of cook, the father, and Biju, the son. In the initial few pages of the novel we get to know that Biju's mother is not alive and was long dead: " She had died seventeen years ago, when Biju was five, slipping from a tree while gathering leaves to feed the goat." (14). Biju was his only son and he loved him dearly. The cook as a concerned father is always advising his son, Biju at every step. "He wrote back carefully so his son would not think badly of his less educated father: "Just make sure you are saving money. Don't lend to anyone and be careful who you talk to. There were many people out there who will say one thing and do another... Remember also to take rest. Make sure you eat enough. ..." (18).

The cook has a fetish for westernized modern culture. Since the cook himself never got an opportunity to move out of the small place, Gorkhaland, he tries hard and plans to move his son away from the village environment and be established in an advanced nation. He hopes that his son, Biju in abroad shall lead a progressive life that shall be made easy with high tech gadgets. "This the cook had done for Biju, but also for himself, since the cook's desire was for modernity: toaster ovens, electric shavers, watches, cameras, cartoon colors" (55). Cook with a desire for modernisation had spent his whole life serving the judge in a place severed from the pace of modernisation. Cook was hired by the judge when he was mere fourteen years old at a salary of twelve rupees a month.

As a concerned father, he desperately waits for his son's letter. His life in-fact was woven around the arrival and dispatch of Biju's letters. The father anxiously waits for Biju's letters and reads them with curious mind: "... the cook settled down at the end of the bench, donning his spectacles to read the letter from Biju that had just arrived: "I have a new job in a bakery and the boss leaves us in complete charge..." (83).

Biju leads an unstable life, always changing his work place. His letters keep the cook updated on the new job he undertakes. "But although Biju's letters traced a string of jobs, they said more or less the same thing each time except for the name of the establishment he was working for" (17).

Though the father is aware of Biju's financial condition and his frequent shifting of jobs, he still boasts about his son to all the villagers and his acquaintances in Kalimpong: "My son works in New York," the cook boasted to everyone he met. "He is manager of a restaurant business" (82).

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Biju's Experience and Jobs in USA

Biju's first experience as a waiter job was in New York. The cook takes pride in his son serving food not to Indians but only to Americans. However Biju had a terrible time in the restaurant standing whole day at the counter. He starting working quite early and often felt intimidated by his colleagues who were elder to him. "They were men; he was a baby. He was nineteen, he looked and felt several years younger" (16). As a true father, the cook took pride in the work of his son and held him in high esteem. "... and was sure that his son was cooking English food, he had a higher position than if he were cooking Indian" (17).

Cook as a possessive father keeps all his letters safely in the correct envelopes so that Biju may "have a record of his journey and feel a sense of pride and achievement" (20).

Hard Life and Change in Moods

Biju had a feeling of reverence for his father, but at the same time he felt angry at him for sending him all alone to an alien place. " Biju couldn't help but feel a flash of anger at his father for sending him alone to this country, but he knew he wouldn't have forgiven his father for not trying to send him, either"(82).

Worry about the Father

Both Father and Biju continue to live in their respective places till Biju gets worried about the safety of his father as he keeps on hearing the news of strikes and bandhs in demand for gorkhaland. The Gorkha National Liberation Front is fighting for independence, which results in neighbour turning against neighbour. Though initially he blames "usual disruptions- bad weather, incompetence- for the break in his father's correspondence" (228). However later he gets apprehensive about his safety and well- being and after taking time out of his job makes a call to his father.

The scene of the cook receiving his son's call has been elaborately depicted by Kiran Desai. The whole episode of phone call emphatically delineates the eminent filial relationship between father and son:

 "WHAT IS HAPPENING? ARE THERE RIOTS? STRIKES?"

 "NO TROUBLE NOW".(Better not worry him now). "NOT NOW!!""(231)

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The sudden phone call from his son and talk with him left the cook in turmoil and in emptiness. "... the phone went dead and they were stranded in the distance that lay between them" (232).

Emptiness of Life Abroad

The conversation with his father puts Biju in introspection and he realizes the emptiness of his life. He feels the pang of parental love and its shelter. "If he continued his life in New York, he might never see his *pitaji* again. It happened all the time, ten years passed, fifteen, the telegram arrived, or the phone call, the parent was gone and the child was too late. Or they returned and found they'd missed the entire last quarter of a lifetime, their parents like photographs negatives. And there were worse tragedies. After the initial excitement was over, it often became obvious that the love was gone; for the affection was only a habit after all, and people, they forgot, or they became accustomed to its absence. They returned and found just the facade; it had been eaten from inside, like Cho Oyu being gouged by termites from within." (233)

Return to Be with the Father – Horrible Experiences in India

Biju is determined to come back to India and to stay with his father in Kalimpong. The situation in Kalimpong is quite tense, with the whole area under curfew and under supervision of the police after incidents of procession on the road. However despite the tense situation in the area, Biju is adamant to reach the place. He waits for four long days to take on his journey to Kalimpong by GNLF. Finally Biju reaches his destination but en route he is robbed of all his possessions and is left without clothes.

The novel ends with the meeting of the father cook with his son and the same has been very emotionally portrayed by Desai. Their meeting coincides with the appearance of Kanchenjunga, rising above the clouds, clear and distinct.

"Kanchenjunga appeared above the parting clouds, as it did only very early in the morning during this season. "Biju?" whispered the cook-........Sai looked out and saw **two figures leaping at each other**..." (324, my emphasis).

To Conclude

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Thus the longing of the cook is over and he is able to meet his son who is left with nothing" - without his baggage, without his savings, worst of all, without his pride. Back from America with far less than he'd ever had" (317). One may like to think that Biju's firm bonding with his father compels him to come back to India and stay with him.

The novel from beginning to end keeps the readers engaged with the instances displaying vivid sticking together of father and son. Biju's homecoming provides satisfaction to the cook and the cook realizes the fulfillment of his role as a father.

The novel certainly ends in a series of events that should be labelled real: loss of everything material and regaining the precious intimate Father-Son relationship.

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Some Problems in Computer Aided Translation and the Need for Tools – Manipuri and Tamil Case Study

Soibam Rebika Devi, M.Sc. (Biology), M.A. (Linguistics), M.A. (Translation)

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1. Introduction

In this era of information technology explosion, translation is inevitable and has a major role to play in the development of languages and knowledge. The use of modern technology in Computer Aided Translation can help us translate quickly. A question arises as to whether a computer can fruitfully be utilized for translation. In this paper, an attempt is made to look into how far a computer can be used for translation. It seems, so far, no fruitful machine translation is done among Indian languages.

The number of structures in any language is finite to a greater extent. It is estimated that there may be around 40 structures and hence, they are very much rule based, and language-specific features may, sometimes, add a few to it. Similarities and differences between languages can be studied by Contrastive Analysis and it may help to evaluate the potentiality of computer in translation. This study brings out cross-linguistic similarities as well as differences between Manipuri and Tamil and tries to elicit the tools necessary for the

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translation. Further, a model of computer aided translation is also proposed. This will help us in producing translation tools as well for translation.

Scholars in the field of translation suggest a corpus-based translation to make the translation more successful and foolproof. This needs enormous size of corpus to make a successful translation; such an attempt is being made for corpus by LDC-IL, CIIL, Mysore. Furthermore, they try to make an automated POS tagging also, which will definitely help in machine translation.

This study stands on the view that computer can be used as an aid for very quick translation to support a human translator. In other words, the computer may translate quickly an enormous amount of texts with its limitations, such as giving equivalences, etc. for which a *bilingual dictionary (tool 1)* is necessary. Many of the decisions are to be taken by the human being involved in this kind of translation. Many of the structural-grammatical features are to be learned by practice only, for example, the PNG markers in Tamil. Computer may do the same after a long time practice. Only when these features are tagged to the words, a computer can translate them; otherwise only nonsensical translation would result in.

2. Computer based Translation

In this context, a design with a rule-based approach for Computer-Aided Translation is proposed. Since there is not much detailed information available to us, this paper depends on the translation theories and practices which have proposes five tasks for translation. The five tasks are:

1) Interpret the source language text, i.e., the pre-draft
2) Compose the translation
3) Conduct the research needed to complete the tasks (1) and (2)
4) Check the draft translation and correctness, and
5) Decide the implication of the communication, i.e., the post-draft

In the absence of clear-cut guidance, the work may begin with the basic question of how to make the computer work sensibly on the given design. Translators need equivalent sentence structures to translate. To start with, a comparative list of sentence structures and a bilingual dictionary may be prepared. Based on these a morphological analyzer and POS tagging have to be produced for computer aided translation.

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3. Manipuri and Tamil Structures

A few Manipuri and Tamil sentences are taken for analysis in this paper. Since both the languages belong to two different language families, there are many structural differences between them.

Normally, regular verbs take nominative subject and the PNG markers are added to the finite verb in Tamil. The defective verbs in Tamil take dative subjects; the person, number and gender markers (PNG) are not added to them, when conjugated for different subjects.

Example

1. enakku oru puttakam veeNDum.   'I want a book.'
2. enakku tamizh teriyum.   'I know Tamil.'

These sentences do not have equivalent structures with dative subject in Manipuri but have nominatives as the subject.

3. əi lairik əmə paammi.   'I want a book.'

4. əi tamil khəŋ-i.   'I know Tamil.'

Since there is no equivalent structure it may be difficult for the computer to translate. Whenever there are no equivalent structures available in both the languages, the translation of the sentences can be done using the *phrase structure tool (tool 2)* and *structure tool (tool 3).*

Another point of reference is the third person singular pronoun /məhak/ in Manipuri which can be equated to /avan 'he-non-hon.' or avaL 'she-non-hon' or avar 'he/she-hon.'/ in Tamil and the contrastive grammar should have tags to help the selection of the equivalents in such contexts. This *contrastive grammar (tool* 4) is the next one to be prepared for computer aided translation. Only a few examples are given here, but a detailed study of the features is to be carried out.

Features like subject verb agreement, case frames and the verbs, use of /-nə/ as both nominative and instrumental case marker, etc., in Manipuri are to be well defined for the use of the computer. This would clearly mean that *computational grammars (tool 5)* of both the languages are to be produced as a tool to help.

Some of the problematic contrasting structures are mentioned here as examples.

The first person plural /əikhoi/ 'we' in Manipuri has two equivalents /naaŋkaL/ and /naam/ in Tamil.

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For example, for the Manipuri sentence,

     5.   əikhoi yumdə cətli.   'We go home.'

there is a possibility of translating the sentence into Tamil either as

     6. (a) naaŋkaL viiTTukku pookiRoom. (excluding the hearer)

     or

     6. b) naam viiTTukku pookiRoom. (including the hearer)

Only the context can give us the clue for the choice. This is true of the third person singular pronoun /məhak/ also.

Example

     7.   məhak-nə həi cai.   'He eats fruit.'

 This may be translated as

     8. (a)   avan pazham caappiTukiRaan.   (indicating masculine singular-non-hon.)

          He eats fruit.

     or

     8. (b) avar pazham caappiTukiRaar.   (indicating masculine singular-hon.)

          'He/she eats fruit.'

     or

     8. (c) avaL pazham caappiTukiRaaL. (Indicating feminine singular-non-hon.)

          'She eats fruit.'

     9. makhoi(-nə) həi cai.   'They eat fruit.'

This sentence may be translated as

     10. (a) avarkaL pazham caappiTukiRaarkaL.

           'They eat fruit.' (they- human)

       or

     10. (b) avaikaL pazham caappiTukinRana.

           'They eat fruit.' (they-neuter)

This problem arises because of equating /məkhoi/ as

     /avarkaL/ 'they- human' or   /avaikaL/ 'they- non-human'

     Out of context translation will lead to such problems. But sentences of the following types would definitely solve the problem to a greater extent only when we mark every word for POS tagging for its features and the equivalents in Tamil.

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11. tom ŋəsi əyuk əikhoigi yumdə lak-i, məhak məNipurigi nobel əmə pammi.

    'Tom came to our house today morning, he wants a Manipuri novel.'

Here, /məhak/ definitely represents /tom/, a masculine singular pronoun which may be equated with /avan-he/ (avar 'he/she-hon.' or avaL 'she-non-hon.' is also possible) in Tamil. But the solution to the problem is not that easy. How will the computer recognize this anaphoric reference? A human mind can easily bring out this by mere observation. The immediate first draft translation would be

12.   *tom inRu kaalai eŋkaLuTaiya viiTu vantaan.

    *tom inRu kaalai eŋkaLuTaiya viiTu vantatu.

    avanukku (/ avaLukku / atukku) oru (/ onRu) maNippuri naaval veeNTum.

But the sentence should have the bracketed features also to make a good sentence.

13.   tom inRu kaalai(yil) eŋkaLuTaiya viiTu(kku) vantaan.

    avanukku oru maNippuri naaval veeNTum.

14.   tom eŋkaLuTaiya viiTTukku inRu kaalaiyil vantaan.

    avanukku oru maNippuri naaval veeNTum.

As discussed earlier, only the context of occurrence of a sentence can lead to correct translation.

4. Gender and Number

Deciding the gender and number of a noun in Manipuri is not that easy for translation. This is due to the fact that there is no subject-verb agreement in Manipuri. When a problem of subject verb agreement comes after a sentence is translated, only a translator can do this in the absence of *a grammar checker (tool 6) and a morphological analyzer (tool 7)*.

Example

15.   nupiməcadu phəjəi.

    ciRumi azhakaaka irukkiRaaL.

    'The girl is beautiful.'

16.   cəukidu phəjəi.

    *naaRkaali azhakaaka irukkiRaaL.

    'The chair is beautiful.'

But in Tamil, the second sentence above is not acceptable. It should be

17.   naaRkaali azhakaaka irukkiRatu.

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(and not irukkiRaaL, which is feminine singular conjugation)

This should have the correct subject and verb agreement, namely, the third person neuter singular PNG marker.

Let us see another example.

18. tombə waŋ-i.

    toompa uyaramaaka irukkiRaan.

    'Tomba is tall.'

19. kutubminaar waŋ-i.

    *kutubminaar uyaramaaka irukkiRaan.

    'Kutubminar is tall.'

The second sentence in Tamil should be

20. kutubminaar uyaramaaka irukkiRadu.

Hence, it may be concluded here that a mere tagging of the words for gender as feminine, masculine or neuter alone will not lead to acceptable translation. *POS Tagging tool (tool 8)* can solve gender problem of individual words only. Hence, it should be understood that the computer can retrieve the equivalent words with the greatest possible speed for the translator and the remaining has to be done manually by the translator.

In Tamil the gender is more of a natural one. The classification of gender and number in the third person is as follows:

21. (a) Human

Masculine Singular	avan	'he-non-hon.'
Feminine Singular	avaL	'she-non-hon.'
Honorific Singular	avar	'he/she-hon.'
Human Plural	avarkaL	'they-human'

21. (b) Non-human

| Neuter Singular | atu | 'it' |
| Neuter Plural | avai | 'they- non-human' |

A dictionary with these details of word usage alone is not sufficient for translation. The above type of classification is not there in Manipuri, hence there are problems in translating Manipuri sentences into Tamil and vice versa.

Take for example,

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22. sənbinə səŋgom pi.   'The cow gives milk.'

This sentence may be translated as

23. (a) *pasu paal tarukiRaaL.   'She gives milk.'

or

23. (b) *pasu paal tarukiRaan.   'He gives milk.'

Both are unacceptable sentences. The correct sentence should be

24. pasu paal tarukiRatu.   'The cow gives milk.'

Only when we have the grammar checker this correct sentence will be the out-come.

5. Numerals

The numerals in Manipuri are also problematic in translation. This is due to the fact that when the nouns precede the numerals, the nouns do not take the plural marker.

Example

25. əigi lairik tərlə ləi.   'I have ten books.'

This sentence may be translated into Tamil as

26. enniTam pattu puttakaŋkaL irukkinRana.

27. yum əsidə mi tərə ləi.   'There are ten persons in this house.'

The equivalent sentence in Tamil is

28. inta viiTTil pattu aaTkaL irukkiRaarkaL.

In both the Tamil sentences, the plural marker /-kaL/ is added to the nouns. This plural marker is not necessary in Manipuri.

6. Case Markers

The case markers are always problematic since they are language specific. More often mere equivalents in the form of comparative statements alone will result in unaccepted sentences.

Example

29. əi-nə kələm-nə cithi əmə i.

       naan penaa-v-aal oru katitam ezhutukiReen.

       'I write a letter with a pen.'

Here, the marker /-nə/ functions both as nominative and instrumental marker with nouns. Dative and locatives markers are same as in the following sentences.

30. imanə əiŋondə phurit əmə pi.

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en amma ennakku oru sattai koTukkiRaar.

'My mother gives me a shirt.'

31. əi yumdə ləi.

naan viTTil irukkiReen.

'I am in the house.'

The use of the above mentioned markers depend on the grammatical context.

A study of the case markers reveals the following facts. This cross over is a problematic one when translation is taken up. Manipuri cases are equated here

/-nə / ————————————— /-aal / instrumental case marker

no marker for nominative.

/-də, -tə / ———————————— /-ku/   dative case marker

/-il /   locative case marker
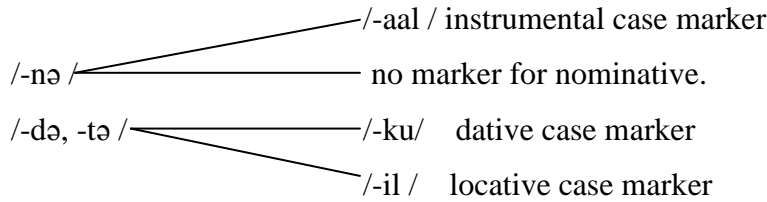
7. Idioms

Idioms are always language specific and are very problematic in translation. Hence, there is a need for a list of equivalent idioms *(Idioms tool 9)* in Manipuri and Tamil before going in for translation. Take for example,

32. məhak əŋaŋ onhənkhre.

'He was given death punishment.'

* avan kuzhantai aanaan.

* He became a child.

In this sentence, 'əŋaŋ onbə' literally means 'becoming a child' but as an idiom, it means 'death punishment.' This idiom has no equivalent in Tamil. Without a dictionary of idioms in Tamil, the translation will be awful as given above.

This pilot research clearly shows that the computer can never give an acceptable, foolproof, cent percent sensible and satisfactory translation till all the features discussed in this paper and the other similar problems are incorporated in the tools. This paper suggests that the capacity of the computer may be fully utilized for a quick pre-draft translation and using this raw translation, translators can complete the job successfully to begin with. To achieve a better computer aided translation there is a need for some tools in both the languages for translation.

1. A bilingual dictionary (Vocabulary tool)

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2. A phrase tool (A list of equivalent phrases in both the languages)

3. A structure tool (A list of equivalent sentence structures)

4. A contrastive grammar

5. A computational grammar

6. A spelling and grammar checker

7. A morphological analyzer

8. POS Tagging tool

9. An idioms tool (A list of parallel idioms and proverbs)

Incorporating these tools in the computer, the translation work can be done by the following proposed scheme, however, this needs a lot of discussions and interpretations, as this is only a rough one. The scheme represents all the tools in both the languages.

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The Proposed Development Model

Manipuri / Tamil source text		Morphological analyzer and POS tag tool
Interpretation-Pre-draft	→	Phrase structure tool
		Vocabulary tool
Compose the translation	→	Computational grammar tool
		Idioms tool
Conduct the research		Sentence structure tool
Draft		Contrastive grammar tool
Check the draft		Spell and grammar checker
Post draft		Translator checks for authenticity
Tamil / Manipuri Translated text		

8. Conclusion

Machine translation (MT) systems are now omnipresent. This omnipresence is due to a combination of increased need for translation in this day of global marketing and an exponential growth in computing and exploding knowledge power. Under these

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circumstances, MT system is a powerful tool. Unfortunately, despite the widespread accessibility of MT, it is clear that the purpose and limitations of such systems are frequently misunderstood, and their capability is widely overestimated. But as discussed above, the computer can never work fruitfully without the necessary tools mentioned above.

At present, there is still a mismatch between the performance of MT systems and the expectations of users. The responsibility for closing this gap is lying in the hands of linguists, users and developers. Linguists need to think more about making their grammars computer friendly and learn how to assess the output of MT systems. Language courses and grammars need to address these issues. Developers with the help of linguists should produce tools as suggested above. The users must think of their needs so that an understanding of the problems by all concerned will be tackled fruitfully.

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Impact of Commercialization on Language with Special Reference to Urdu Lexicon

Doctoral Dissertation

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Somana's Ph. D. Dissertation *Impact of Commercialization on Language with Special Reference to Urdu Lexicon* is an important contribution to the study of Indian Languages. Urdu has a special place as language of mass communication in India. Urdu's contribution in enriching the vocabulary of Indian languages with terms of administration, business and culture and emotional contents is widely recognized, but needs continuous description and assessment. Somana's dissertation is a solid linguistic and sociolinguistic description of good number of these processes.

-M. S. Thirumalai, Ph. D.
Formly Professor-cum-Deputy Director at
The Central Institute of Indian Languages

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Impact of Commercialization on Language with Special Reference to Urdu Lexicon

Thesis submitted in the Partial fulfillment of the
requirements for the Degree of
Doctor of Philosophy
In
Linguistics
By
Somana Fatima
Enrolment no.: GB9642

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Certificate

This is to certify that the thesis entitled "Impact of Commercialization on Language with Special Reference to Urdu Lexicon" submitted by Miss Somana Fatima for the partial fulfillment for the award of the degree of Doctor of Philosophy in Linguistics has been completed under my supervision. This thesis is the result of her own research and it has not been submitted to any other university to the best of my knowledge.

Masood Ali Beg
Supervisor
Dated: 11/12/2008

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Abbreviations

act.	=	active
c.	=	circa (about, approximate date)
cf.	=	confer (L.compare)
dir.	=	direct
ed.	=	edited
fem.	=	feminine
imp.	=	imperative
UM	=	Urdu Morphology
U-sg	=	Urdu singular
U-pl	=	Urdu plural
MSU	=	Modern Standard Urdu
mas.	=	masculine
nom.	=	nominative
obl.	=	oblique
OU	=	Old Urdu
pg., p., pp.	=	page (s)
pl.	=	plural
sg.	=	singular
Skt.	=	Sanskrit
voc.	=	vocative
vol.	=	volume
pub.	=	publication
pubs.	=	publishing
pvt.	=	private
ltd.	=	limited

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Transcription

p	voiceless bilabial stop
ph	aspirated voiceless bilabial stop
b	voiced bilabial stop
bh	aspirated voiced bilabial stop
t	voiceless alveolar stop
th	aspirated voiceless alveolar stop
d	voiced alveolar stop
dh	aspirated voiced alveolar stop
t	voiceless retroflex stop
th	aspirated voiceless retroflex stop
d	voiced retroflex stop
dh	aspirated voiced retroflex
c	voiceless palatal stop
ch	aspirated voiceless palatal stop
j	voiced palatal stop
jh	aspirated voiced palatal stop
k	voiceless velar stop
kh	aspirated voiceless velar stop
g	voiced velar stop
gh,	aspirated voiced velar stop
q	voiceless uvular stop
m	bilabial nasal
n	alveolar nasal
l	alveolar lateral
r	alveolar trill
r	retroflex flap
rh	aspirated retroflex flap
f	voiceless labio-dental fricative
s	voiceless alveolar fricative
z	voiced alveolar fricative
š	voiceless palato-alveolar fricative
ž	voiced palato-alveolar fricative
x	voiceless velar fricative
G	voiced velar fricative
h	voiceless glottal fricative
v	labio-dental semi-vowel
y	palatal semi-vowel
I	high front short vowel
i	high front long vowel
A	mid central vowel (short)
a	low central vowel (long)

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U	high back short vowel
u	high back long vowel
e	mid front vowel
o	mid back vowel
æ	front low
ai	diphthong
au	diphthong
~	nasalization (written above the vowel symbol)
//	phonemic writing
[ ]	phonetic symbol
< >	graphemes

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Abstract

Urdu is one of the Indo-Aryan Languages which has developed from Sanskrit through Khari Boli and Šaurseni Prakrit. The development of Urdu took place after 1000 A.D. which marks the end of Apabhramsa Period. (Kelkar, 1968). There were certain political and socio-cultural influences which favored and prepared background for the evolution of Urdu in India. Its proper development started, only when Muslim entered Delhi from Punjab in 1193 A.D., and made the city capital of their empire. It has adopted certain elements from Arabic and Persian Languages, example phonological features, grammatical features and a considerable part of lexicon. (Beg, 1986)

Urdu is closely related to Hindi in phonology and grammar. As a language of 'mixed' background, Urdu manifests diversity of problems at various structural levels out of which its phonology requires a special treatment as it has socio-linguistic and socio-cultural implications. Urdu is not just a language specified in the Eighth Schedule of the Indian Constitution; it is widely used in India. Its speakers are spread over a number of states in India including Uttar Pradesh, Bihar and far off states like Karnataka and Maharashtra. It is the state language of Jammu and Kashmir in India and the official language of Pakistan. In Manorama Yearbook it is given that Urdu is spoken by more than twenty-eight million people in India.

Urdu employs the Perso-Arabic script. It has produced extensive literature. Its idioms fascinate even those who know it marginally. One obvious reason for this is its rich and glorious past of our country. Urdu assimilated words from Arabic, Persian and Turkish apart from a large number of words from English and other languages (Kelkar, 1968, p. 20).

Urdu basically is a Khadi Boli Idiom which developed in the North India especially in and around Delhi by the end of the twelfth century A.D. This was the time when due to the settlement of Muslims comprising Turks, Afghans and Iranians; and establishment of the Muslim rule in Delhi, certain socio-political, cultural and linguistic changes were taking place in North India. It was during this period that Khadi Boli came under the influence of new linguistic and cultural forces and eventually became a full-fledged language called 'Urdu'. Though the structure of

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Urdu is purely Indo-Aryan, its vocabulary is largely derived from Persian and Arabic and it is written in an 'adaptation' of the Perso-Arabic script. (Beg, 1986)

Hindi, which is mutually intelligible with Urdu on the colloquial level, uses the Devanagari writing system and derives its formal vocabulary from Sanskrit. Hindi also imbibes rich literary traditions of dialects such as Braj Bhasha, Awadhi, etc. It developed its Khadi Boli style at a very late stage, i.e., at the beginning of the nineteenth century. Even Dhirendra Verma, an eminent Hindi scholar and linguistic, admits that 'historically, Khadi Boli Urdu in its usage is much older than the literary Khadi Boli Hindi. It is interesting to note that during the early phases of the Muslim settlement, anything indigenous to India was termed by the Muslim setllers as 'Hindi' (Hind+i). The word Hind meaning 'India', comes from the Persian language, and the suffix –i which is transcribed in the Persian alphabet as ya-i-ma'ruf is a grammatical marker meaning 'relating to'. The word Hindi, thus, meant 'relating/ belonging to India' or the 'Indian native'. This language is called as 'the Khadi Boli style of Urdu'. (Beg, 1986)

The same Khadi Boli style of Urdu is termed by P. B. Pandit (1977, p. 57) as 'the Northern lingua franca'. In course of its development, the Khadi Boli style of Urdu was known by various names such as Rekhta, Zaban-i-Delhi, Zaban-i-Dehlavi, Zaban-i-Hindostan, Hindostani, Hindustani, Zaban-i-Urdu-i-Mu'alla, Urdu-i-Mu'alla, Zaban-i-Urdu or simply Urdu, besides being known as Hindi or Hindavi (Hindawi).' In a hierarchical patterning of speech variation, no single variety can be associated with the dominant role of a standard language appropriate for all members of the speech community at all times and on all occasion; high Hindi and high Urdu are spoken in formal setting, and 'bazaar Hindustani' is identified with informal interaction. (Khubchandani, 1997, p. 170).

Aims and Scope of Study

The present study is a preliminary inquiry into the sociolinguistic variation in Urdu at the level of phonology, morphology and syntax. In this thesis the primary aim is to show the impact of commercialization at the Urdu lexicon level as a whole. The area of investigation for such variations is confined to the words and expressions used in day-to-day conversation as well as magazines and newspapers. Society shows a direct impact on the language and any social change

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also effects language as a whole at the level of phonology, morphology, syntax and lexicon. The goals set for the investigation can be summarized in the following:

- To provide a sociolinguistic perspective of the variation in the use of Urdu language.
- To study the Attitudes of the users in the context of commercialization.
- To study the impact of commercialization at the phonological level, grammatical level and lexical level.
- To pinpoint certain implications of commercialization for Urdu in future.

The present study takes the Aligarh district, Lucknow city and Delhi as a metropolitan city as aerial points. All possible steps have been taken to make the data comprehensive and representative of Urdu language as such. It makes a thorough analysis of Urdu words to assess the amount of change and relate it with commercial phenomena. Certain techniques are used to define the variation in the 100 most frequently occurring words (Appendix-2).

The hypothesis of Labov is "if any two subgroups of New York City Speakers are ranked in a scale of social stratification, then they will be ranked in the same order by their differential use of (r)." The hypothesis of this work is "if any three age groups of Urdu speakers are ranked in a scale (as the older generation is less commercialized and younger generation is more commercialized and more prone to social change) then they will be ranked in the same order by their differential attitude of Urdu (older generation do mind for Urdu and younger generation does not mind for Urdu)."

The present study is based on a few propositions which are as follows:

- A number of languages are used for different functions in specific domains and contexts in multilingual settings.
- There is an alternative use of languages by speakers in terms of preferences.
- English occupies the most preferred choice in the domain of education.
- To find out the use and the status of the Urdu language.
- To find out the attitudes of the Urdu speakers towards English.
- It is to check the extent of impact of commercialization on Urdu language.

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In all the places selected for the field, a large population not only speaks Urdu, but highly commercialized and well settled in their jobs and one is able to find the third or forth generation speakers of Urdu for clarifying different phonological, morphological and syntactic variation between new and old generations. This has been achieved by presenting questionnaire (appendix 1), word lists (appendix 2 & 3), interview, field dairy, anonymous observations and attitude analyzing of the respondents. The data collected is from 150 respondents. Questionnaire is set for the purpose and variables which are taken into consideration are Sex and Age groups. Chapter 3 is about the collection and analysis of data about the attitude of Urdu speakers towards Urdu and English in seventeen different contexts and twelve different situations. Chapter 4, chapter 5 chapter 6 and chapter 7 are the data collection and analysis about the phonological variation, morphological variation, analysis of news and advertisement and frequency of lexicon. The variables which are taken into consideration are also Sex and Age groups.

Selection of Respondents

The present study has drawn data one hundred and fifty respondents living in and around Aligarh district, Lucknow and Delhi city for the survey questionnaire work and around 50 respondents for interview.

Tools of Data Collection

In order to test these hypotheses, researcher prepared a questionnaire for collection of data that consisted of four sections (appendix 1). List of 100 words is giving for the analysis at the level of phonology (appendix 2) and another word list is given for doing the analysis at the level of morphology (appendix 3).

The data has been collected through a combination of techniques, with the help of tape recorder and field dairy. These techniques include:

- Questionnaire.
- Text presentation.
- Word list.
- Interview.
- Field diary.

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Analysis of Data

The data is analyzed by obtaining simple frequency percentage for each language in each context and situation. On the basis of the frequency percentage we have studied the following:

- The use of Urdu and English in all considered situations with respect to two social variables: sex, age.
- After the analysis of data about Urdu and English the researcher would collect the data on phonology in chapter 4, morphology in chapter 5 and list of lexicon in chapter 6.

Presentation of Findings

The findings of the present sociolinguistic investigation have been presented in all the chapters. Different tables and graphs have been made according to the findings and results.

Chapterization of the Present Work

Chapter 1 Introduction

Chapter 2 Research Methodology and Design of Study

Chapter 3 Data Collection and Analysis

Chapter 4 Urdu Phonological Variations

Chapter 5 Urdu Morphological Variations

Chapter 6 Urdu Syntactic Variations

Chapter 7 List Urdu Lexicons and its Frequency

Conclusion

Chapter 1 is about introduction of the present work which deals with the impact of commercialization on language, culture, religion, literature and fine-arts. This chapter deals about the impact of commercialization on language basically through the English language.

Chapter 2 is about the research methodology and the design of study. It gives the detail from where the data is collected, how the data is comprises of, who are the respodents and how the analysis is done at every linguistic levels.

Chapter 3 is about the data collection and analysis of Urdu and English in different contexts and situations. Researcher prepared a questionnaire for collection of data that consisted of four sections (appendix 1). Section 1 of the questionnaire is concerned with the background

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information of respondents. Section 2 contains seventeen questions to inquire about the use of language (s). Section 3 contains fourteen questions to elicit preferences of languages. Of these fourteen questions, 13 were provided with language choices, Urdu and English whereas, the fourteenth question is related to progression of society, science and technology and foreign ways of life. Section 4 contains attributes as well as domains with specific language choices.

Chapter 4 is about the data collection and analysis of data at the level of phonology. The most frequent changes can be easily seen in Perso-Arabic words. For example:

- Change of /q/ → /k/ like /mUkAdma/ in place of /mUqAdma/ and sometimes change of /k/ → /q/ like in /qAbutAr/ in place of /kAbutAr/ due to over generalization. (Change in Perso-Arabic)

- Change of /x/ → /kh/ like /xan/ becomes /khan/ that is sur name. (Change in Perso-Arabic)

- Change of /G/ → /g/ like /GUslxana/ becomes /gUsAlxana/ and sometimes change of /g/ → /G/ like /nIgAlna/ becomes /nIGAlna/. (Change in Perso-Arabic)

- Change of /q/ → /x/ like /vAqt/ becomes /vAxt/. (Change in Perso-Arabic)

- Change of /ž/ → /z like /AždAha/ becomes /AzdAha/. (Change in Perso-Arabic)

- Addition of vowel in monosyllabic words like /fAxr/ becomes /fAxAr/ and deletion of vowel from a word to make it monosyllabic like /mArAz/ becomes /mArz/.

- Addition of consonant in a word like /cAddAr/ in place of /cadAr/ and deletion of consonant from a word like /mAhobAt/ in place of /mUhAbbAt/.

- Change of /e/ → /ĕ/ like /zAmane/ becomes /zAmanĕ/ and /ĕ/ → /e/ like /zAbanĕ/ becomes /zAbane/.

- Change of long vowel into short vowel for example /malum/ becomes /mAlum/.

- Deletion of last pronouncing /t/ in word /dost/, /gošt/ etc.

- Deletion of /h/ in the medial and final position like in /pak/ in place of /pankh/ and addition of /h/ in the medial and final position like /bhikhari/ in place of /bhikari/.

- Pronouncing English words differently in Urdu like /sku:l/ in place of /Iskul/.

Chapter 5 is about the data collection and analysis at the level of morphology. A list of words is given in the field to the respondent at the following four levels:

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- Genitive Compounds in Urdu.

- Conjunctive Compounds in Urdu.

- Changes of Complex Word Formation with affixes.

- Changes due to Plural Formations.

Chapter 6 is about syntactic analysis of Idioms (which are out-dated today or just limited in usage in daily conversation. Now Hindi or Urdu language speakers prefer code-mixing and code-switching.) Hindi (Hirdu) movie songs, analysis of news items in Urdu newspapers like Qaumi Awaz, Rashtriya Sahara Rozana and Dawat etc and analysis of advertisement of electronic media. Chapter 7 is about the list of lexicon items with the frequency of their usage and thesis is ended with the summary and conclusion of the research work.

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Chapter 1 Introduction

1.1 Commercialization and Languages

According to American Heritage Dictionary of the English Language, the term 'Commercialization means the act of commercializing something: involving something in commerce: "my father considered the commercialization of Christmas to be a sacrilege": "the government tried to accelerate the commercialization of this development": "both companies will retail control over the commercialization of their own products". In broader sense, commercialization is related to 'exploitation' and 'development' side by side. Commercialization is 'to apply methods of business to-for profit', 'to do, exploit, or make chiefly for financial gain', 'to sacrifice the quality of for profit'. But according to the researcher of this work commercialization is a phenomenon that affects/ changes/ redefines any system of inter-relationships including the states of Art, Culture, Language and Religion. Commercialization is a process which affects the whole mind-set of the people and it is uni-directional in nature.

Commercialization has been an important social phenomenon in the contemporary world order. The world has become, in important respect, a single social system, as a result of which now virtually affects everyone. The global system is not just an environment within which particular societies develop and change. The social, political and economic connections, which crosscut borders between countries decisively, condition the fate of those living with in each of them. In the newspaper "The Hindu" K.N. Panikkar wrote an article on 'Globalization and Culture' in which he discussed how the society changes due to the affect of commercialization and globalization. According to him, it is uni-directional change and it is necessary, as Gandhi has said, to keep the windows open.

Life is running on its wheels at a very fast rate. Just one look at the whole humanity shows how drastically society has transformed, language has transformed. Now, it's an urgent need for the literates and intellectuals to check the impact of commercialization on languages and its consequences. Earlier people were concerned about the problems of others, very amicable, caring, having lots of patience and tolerance. They were self-satisfied; language was also aesthetic, expressive and human. But nowadays, commercialization has made man more

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technological, materialistic, commercialized and mechanical. The present scenario has transformed a peaceful society into a self-centered, ignominious one.

"There is a shift in language from aesthetic, expressive and human into machine, material and commercial." (Khubchandani, 1988) Now, the main concern arises that the thing which has been changed most by this Commercialization is 'language'—the most cherished possession of every society, which represents the true face of society, a clear mirror of society, an authentic reflection of ideas, thoughts and feelings.

> The social change which India has undergone in the post-war era is much more impressive than that in the economic sphere. A very traditional society is in the process of being 'modernized', or what is probably more correct, westernized. The pace of change is not uniform in the different facets of social life. Again, urban life has witnessed far greater change than rural life. The totality of change is truly revolutionary. (Kar, 2005)

The transformation of the Indian society that has been taking place is a very gradual one though a marked one. The new and the old exist side by side, in varying proportions. "There is a marked eagerness to take to new ways of living but at the same time a general reluctance to give up old attitudes, customs and practices. Probably this constitutes both strength and weakness of the Indian society." (Charnay, 1981).

> The relativized and pluralized western culture further evokes a perception of 'the West' as being tolerant and 'the Rest' as intolerant and fundamentally dogmatic. It is good that there is change but the change is not rapid enough to transform the society into an affluent but socially unstable one like that of the western world, which is now becoming the model for our people. As years and decades pass by, the future historian might well compliment India for the evolutionary manner in which the social change was brought about. (Patnaik & Hasnain, 2001, p. 10)

The most prominent aspects of commercialization are that our people are becoming increasingly materialistic, wanting better food, clothes, living accommodation and recreational facilities. The 'worship' of money is spreading fast. From this it would be wrong to deduce that the traditional

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Indian culture was stoic, with emphasis on spiritual values. The changes may be seen in every aspects of daily living—food, dress, social habits, culture, norms, life style and obviously language.

> It is a common observation made all over the world is that in recent decades there is a decline in the importance of religion, falling off of moral standards, increasing pursuit of material and going permissiveness in society. (Sinha, 1975)

Before coming to impact of commercialization on language, the researcher would discuss firstly the impact of commercialization on different things. The researcher of this thesis believes that human beings have many pursuits, ventures and goals. In which, two relatively distinct type is commercial and non-commercial. One is positive pursuit in terms of monetary gain and other is negative pursuit in terms of non-monetary gain. There is one thing that explicit clear as commercial pursuits as such output and gain that are material based and profit and economic results that are monetary based. There is another thing that explicit clear as non-commercial pursuits that are aim to some other human requirements and ambition like expression and assertion of self, desire to become immortal, search and quest for truth, beauty and spirituality.

All the commercial terms like industry, trade, banking and finance and insurance, transport, import and export etc. are something related to 'material', 'monetary', 'machine' and 'commercial'. On the other side, the non-commercial activities are social values, culture, literature, religion, fine-arts and language. All these non-commercial activities are 'aesthetic', 'expressive' and 'human'. In the present world, human being is mechanical, materialistic and commercialized and in the future, he will be more mechanical, materialistic and commercialized. The languages are shifted from expressive way to the utilitarian way. In past, expressiveness was at the larger level. It was more aesthetic and expressive in writing, reading, dressing and etiquettes but today every thing is ceased to the utility.

Impact of Commercialization would be on:

- Language,
- Social values,
- Culture,

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- Religion,

- Literature, and

- Fine-Arts,

The researcher of this thesis would not focus on all the above disciplines but deals only about the impact of commercialization on language with special reference to Urdu lexicon. Dua in his book said that the language of science and technology is English, and so the impact of commercialization on the different Indian languages is due to the influence of English on it. He said that

> The ideology of science, new information technologies, international media and communication and the growth of world capitalism, economy and globalization have contributed to the hegemony of English in the education system of India. Furthermore, the hegemony of English has been strengthened by the internal language conflicts, politics of language and language planning discourse, and lack of proper implementation of language policy. (Dua, 2001, p. 47)

Though English is spreading as a universal language of science, it cannot be denied that some developed languages like German, French, Russian, Japanese, etc. have a strong tradition of scientific research and are extremely rich in literature in some needs of scientific studies. Thus, most developing countries that rely exclusively on English sources of scientific literature are deprived of scientific knowledge being generated in other languages and scientific communities. (Dua, 2001, p. 113) The most significant question that emerges in relation to the scientific community in India concerns the problem of language use in scientific education, scientific publication and scientific communication that shows the dominance of English and the marginal or negligible role of the Indian Languages. But the monograph brings out the need to develop a new language planning paradigm based on an integrated policy of science, language and economy. It urges the speakers of Indian languages to build alternative futures for themselves as well as for their languages. The Indian language intellectuals and the dynamic scientific community can provide a new direction to the use of Indian languages. The monograph provides

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insight and commitment for the accomplishment of the renaissance of the Indian languages, cultures and sciences for the realization of different futures and traditions of science. (Dua, 2001).

> The case of English is still more curious—this exocolonial, exoglossic language—
> is not only the associate national official language, but also serves as an interstate
> link language and is promoted, propagated and supported as the language of
> opportunity, the language of higher learning, the language of prestige and the
> language of power. (Patnaik & Imtiaz, 2006, p. 11)

In the paper Globalization , Language, Culture and Media: Some Reflections of Hasnain and Gupta write:

> If we feel equally strongly about and mourn the loss of a species, we should feel
> equally strongly about and the mourn the loss of a language. There is a balanced
> dynamism in case of species-extinction and births of new species are well
> balanced, but obsolescence of language may not be the same and today languages
> are disappearing at an alarming rate. (Patnaik & Hasnain, 2006, p. 13)

In the National Seminar Language and Globalization: Issues and Perspective held in the Linguistics Department in 2006 suggest as "at the global level the events of great impact—the collapse of the USSR, the disappearance of the communist regimes in Eastern Europe, the unification of Germany, the abolition of apartheid in South Africa, etc.—are causing new linguistic world order. As a result of commercialization a new ordering is a foot—new power alignments are taking place, socio-cultural re-orientations are in evidence, and new hegemonies are being created". In the paper Will India becomes an English Speaking Country? presented by Shereesh Chaudhary writes "besides British journals, Indian journals are: Englishman, The Friend of India, Pioneer, The Asiatic Mirror, The Calcutta Advertizer, The Bengal Hircarrah, The Calcutta Chronicle, Bengal Journal, The Calcutta Gazette, The Bengal Gazette, Madras Courier, Madras Gazette, Asia Magazine, Asiatic Researcher, etc." (Patnaik & Imtiaz, 2006, p. 48). "Computers and internet have further tightened the hold of English in India. There are many newspapers, advertising agencies, radio and television networks whose reach, aided by computers, has greatly expanded recently." (Patnaik & Imtiaz, 2006, p. 53). In the paper

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Language Globalization and Market Realism by Shailendra Kumar Singh writes about 'market realism' and 'linguistic imperialism'. He writes "the new wave—language globalization is created through marketization and internationalization of politics. The new wave is creating global market for the realistic society of today and tomorrow (Patnaik & Imtiaz, 2006, p. 102). In any linguistic market an individual is as a customer may assigned the language of the need. In the paper Globalization, Media and Linguistic Numbness by Bharati Modi argues that English has so much damaged our linguistic life that we are suffering from 'Linguistic Numbness Syndrome'.

In the paper Electronic Linguistics: the Internet and the Evolution of New English presented by Sophia Ahmad argues that Impact of globalization can also be seen on English language. "The extensive use of computers and the internet has revolutionized the concept of commercialization and globalization by bringing people and communities together in ways we never thought possible. Electronic English has given fresh meanings to old words. Lexicon items like desktop, internet, surfing, E-mail, inbox, outbox, recycle bin, search engine, home page and download etc. are new words derived only from the computer and mobile." All these new words transform in traditional English. It changes the English completely as well as other Indian languages too. English is due course of time has become the primary choice for code-switching or is used as a code-switched variety. In the paper Global: a Threat for Mother Tongue of Indian People by Nazir Ahmad Dhar says that English also affects the Kashmiri language. "The use of English as a switched variety is passing from the more educated to the less educated Kashmiri and from the formal to informal domains. Some examples are given below:

Tell him that m'e Chun l bakwaas pasand.

'Tell him that I don't like useless talk'. (Kak and Wani 2005 a)"

As compared to Urdu, English has established itself in comparatively less time and in spite of initial opposition, the main factor for this being commercialization. Dr. K. Abdul Azeez mention in his paper Globalization and Language Hegemony in the National Seminar that "for the instance of the mobile phone more than twenty English usages have become popular in every hook and corner of Kerala, e.g.: Prepaid, postpaid, sim-card, incoming call, out-going tariff etc". One of the effects of commercialization is the growing tendency to use English words instead of

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Bengali words, where English words are not at all necessary, particularly in domestic interactions all these things are discussed in the paper Effect of Globalization on the Bengali Language by Sunandan Kumar Sen. "The tendency to use English for domestic purpose is growing rapidly among the Bengali speech is very much noticeable nowadays. That is a kind of code-mixing between English and Bengali. An interesting advertisement from a leading mobile phone maker, where there is a sentence like the following may be cited as an example: ebar kAlighAte pujA din only from your Hutch. What it actually means is that Hutch Company has arranged for its customers to pay homage in Kalighat Temple from their mobile just by sending only one sms." In the paper Tanglish—as by product of Communication Globalization by A. Chandra Bose says "there are a lot of chaotic sentence structures that have been employed by Tamilans chatting in the internet. Though the sentence structure is mixture of both English and Tamil vocabularies, it gives mere understandable meanings to communicate to others. The sentence structures have been classified as; help pannuviya? Means could you help me?"

Use of English words in the mother tongue is due to the impact of commercialization on mother tongue. Internal hegemony is less dangerous than the external linguistic invasion. In the process of commercialization all such linguistic diversities are liable to be abolished. This is to be resisted by giving expression to our ideas and emotions against the despotism of commercialization. 'Get the superb by money; don't claim even the essential, if there is no money'—this is the philosophy we hear in the consumerist, capitalistic world market.

> In the dichotomous process, many less favourably placed speech variety— which
> may be dialects, vernaculars or minority languages, or may have non-elite style—
> stand in danger of becoming extinct. (Khubchandani, 1997, p. 165).

In all the papers presented in the National Seminar on Language and Globalization: Issues and Perspective, one main conclusion is derived that threat of Mother Tongue is due to the impact of English but in this present research work the researcher would not like to focus on the death of the language but she would like to discuss the English/ Urdu in different contexts and situations and impact of commercialization at the level of phonology, morphology and syntax. Many new English words are added to Urdu like (lecture), (control), (committee), (secular), (readymade),

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(biological), (infrastructure), (vaccinator), (alloty), (agreement to seal), (fogging) and (incoming) are the some English lexicons which are from the Urdu newspaper Qaumi Awaz and Rashtriya Sahara Rozana. One news is a good example of impact of commercialization on Urdu language:

> Direct to home service dish TV fraham karega. Dish TV nazreen ke mutalbe par Hollywood ki superhit filme dustyaab karaega. Dish TV Hindustan ka pehla direct to home service fraham karne wala hai. Is service ke shure hone se dish TV ke gahak baraherast apne television par apni pasand ki hollywood ki film dekhege. Apni film ka order dene ke baad paanch se das minute ke ander apke television par who film dastyaab hogi. (Qaumi Awaz: 14.10.06)

This is a good example to show how much we are commercialized and globalized in the today's world. Chapter Urdu Syntactic Variations would be deal about all these types of examples in detailed form. The term 'commercialization' is often used in quite a general sense with reference to television. It is important to bear in mind that television is owned by the government in India.

> However, 'commercialization', by the sale of air time to commercial agencies offered a symbolic relationship where the commercial firm could advertise their products to the larger television audience and the government could earn a certain amount of revenue for offering the commercial firm this privilege. Thus commercialization of television in India does not mean that television is owned and operated by a commercial firm, but that certain businesses who can afford to, and are willing to pay a price, can have limited access to the air waves. (Yadav, 2004, p. 25)

A. R. Fatihi in his book The Language of Advertisement and TV Commercials writes about the types of advertisement and the role of the language in advertising. When we put focus on impact of commercialization on Urdu lexicon, we can not forget the commercial advertisements on television and newspaper. The best way to see the transformation of language (Urdu), one should study the TV commercials. Hans Raj Dua in his article Sociolinguistic Processes in the Standardization of Hindi-Urdu writes that in providing an analysis of linguistic features in relation to the language problems pertaining to language structure: writing, spelling,

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pronunciation, vocabulary, syntax, forms of discourse, and problems of speech. The developmental status of these features can be indicated on the basis of the processes of standardization, codification, elaboration and cultivation. (Hasnain, 1995, p.179) The emergence and development of Hindi and Urdu as standard varieties spans over almost nine hundred years. The protagonists of both Hindi and Urdu have expressed a wide range of views and theories, sometimes confusing and contradictory, about their origin and development. However, there seems to be an agreement on the basis premises regarding the origin, directions of development and emergence of Hindi and Urdu as standard varieties. (Hasnain, 1995, p. 180). In the article of Standard Pronunciation for Doordarshan (Indian T.V.) by Shubhashree Ganguly asks "Have the Doordarshan personnel been able to identify themselves with standard Bengali? To what extent the process of standardization has been successful in Doordarshan in terms of management of standard pronunciation? What are the noticeable deviations in Doordarshan's standard pronunciation?" (Hasnain, 1995 p. 203)

In the article of Hasnain on Innovations in Language—An Experiment, in Comprehensibility with Reference to Urdu in Mass Media and Education writes:

> The processes of innovation brought about in most Modern Indian Languages are marked by an ongoing struggle between purists and propagandists on the one hand, and language pedagogues and planners on the other. While in the former the uncompromising attitude remains a strong underlying ideology, the latter has an all pervasive comprehensibility as its forte. And between the two warring groups, by and large, it is the former that succeeds in foregrounding those linguistic innovations that conform to their ideology. But at what cost? Off course, at the linguistic price of incomprehensibility. Language incompresensibility remains a problematic for its users as they are couched in highly Sanskritised or Perso-Arabicised languages far from the spoken and even ordinarily written reality. (Hasnain, 1995, p. 213).

In the article The Standardization of Urdu Script by Khalil Beg writes about the simplification of Urdu script so that its user can use the script easily. In all the articles published in the Indian

Journal of Applied Linguistics they are talking about the simplication of vocabulary, simplication of sentence structure and pronunciation and simplication of script so that majority can use, speak and write that language by the process of "Standardization". But the researcher in this thesis argues that simplification is done automatically because we are living in a world of commercialization where nobody has the time to devote on a language. The cultural crisis of India was aggravated by the total economic mass created by the British colonization. The ir-reflective attitude of the Indian intellectuals made them totally aloof to the infrastructural crisis of the society. As the Paul Baran describes it in telling language—

> They existed under capitalism, yet there was no accumulation of capital. They lost their time honored means of livelihood, their arts and crafts, yet there was no modern industry to provide new ones in their places. (Baran, 1968, p. 144).

Before starting the thesis work, the researcher has to discuss about the Census 1981 and 1991 in short so that we can get the status and position of Urdu in India in the past as well as in the present.

1.2 Languages in Indian Constitution

India is a country of vast dimensions. It presents a unique example of ethnic, socio-cultural and religious diversity which has resulted into a linguistic diversity. It is because of this fact that India has described by Pandit (1972) as a 'sociolinguistic area' in his book India as a Sociolinguistic Area. Earlier, Emeneau (1956) has noticed India as a 'linguistic area'.

George A. Grierson, who carried out The Linguistic Survey of India in the early decades of this decade of this century, gave the number of languages as 179 and the number of dialects as 544 for the whole of British India barring the provinces of Madras and Burma and the states of Hyderabad, Mysore, Travancore and Cochin. The linguistic heterogeneity is not explicitly reflected in the survey of India. The 1951 Census reported a total of 782 language names which were returned by various individuals living in India as their mother tongues. This number rose to 1,652 in the 1961 Census and in 1971 it was almost doubled, i.e., more than 3,000 languages were recorded in this Census (see Dua (1978) for A Sociolinguistic Profile of India based on the 1971 Census data on Language)

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Besides classifying the languages of India genealogically, the other way to classify them is to put them into two broad categories: scheduled languages (i.e., those specified in Eighth Schedule to the Constitution of India) and non-scheduled languages. The number of languages specified in Eighth Schedule to the Constitution of India is 18, viz., 1) Assamese, 2) Bengali, 3) Gujarati, 4) Hindi, 5) Kannada, 6) Kashmiri, 7) Konkani, 8) Malayalam, 9) Manipuri, 10) Marathi, 11) Nepali, 12) Oriya, 13) Punjabi, 14) Sanskrit, 15) Sindhi, 16) Tamil, 17) Telugu and 18) Urdu. These are called the 'Constitutional Languages' of India.

In terms of the numerical strength, Hindi ranks first and its speakers constitute 39.94% of the total Indian population. Numerically, Hindi is followed by Telugu (8.20%), Bengali (7.79%), Marathi (7.50%), Tamil (6.76%), Urdu (5.34%) and Gujarati (5.02%). The speakers of Kannada, Malayalam, Oriya and Punjabi constitute less than five percent and the speaker of Kashmiri, Sindhi, Konkani, Nepali and Manipuri constitute less than one percent of the total population. The percentage of the speakers of Sanskrit is negligible. The exact percentage of the Assamese speakers could not be ascertained as no Census was taken in Assam in 1981.

According to the 1961 Census, the total number of persons speaking the scheduled languages was 382,457,047 which accounted for 87.07% of the total population of India in the 1971 Census, the number of speakers of the scheduled languages rose to 522,759,625 forming 95.40% of the total Indian population and for the year 1981, the total number of persons speaking the scheduled languages stood at 632,290,615 which was 95.58% of the total population of India. Now, with the inclusion Konkani, Manipuri and Nepali in scheduled to the Indian Constitution, the total number of persons speaking the scheduled languages has gone up to 636,031,475 accounting for 96.15% of the total Indian population.

Besides 18 scheduled languages, there are 83 non-scheduled languages or languages other than those specified in Eighth Schedule to the Constitution of India. Of these languages, six are Indo-Aryan, 13 are Dravidian, 19 are Astro-Asiatic, 52 are Tibeto-Burmese and two are of foreign origin. Besides, there are some languages whose names have not been mentioned by the Census authorities in the 1981 Census. These are not 'linguistically identifiable' have less than 10,000 speakers each at the all India level (see Padmanabha 1987).

But now there are 22 Scheduled languages in Constitution. They are 1) Assamese, Asomiya 2) Bengali, Bengla 3) Bodo, 4) Dogri, 5) Gujarati, 6) Hindi, 7) Kannada, 8) Kashmiri, 9) Konkani, 10) Maitheli, 11) Malayalam, 12) Manipuri, 13) Marathi, 14) Nepali, 15) Oriya, 16) Punjabi, 17) Sanskrit, 18) Santhali, 19) Sindhi, 20) Tamil, 21) Telugu and 22) Urdu. These are called the 'Constitutional Languages' of India.

The non-scheduled languages are more in number, but in terms of their speaker's strength, they are far behind the scheduled languages. The total number of persons speaking the non-scheduled languages, in the 1981 Census, stood at 29,206,534 constituting 4.42% of the total population of India whereas the speakers of the scheduled languages, in the same Census 632,290,615 speakers which constituted the overwhelming majority of 95.58% of the total Indian population.

The non-scheduled languages are also not wide-spread geographically. Some of them are confined to only one or two States/ Union Territories. Juang, for instance, is spoken only in Orissa, Khiemnungan, Konyak, Phom and Yimchungre are spoken only in Nagaland; Nicobarese is spoken only in Andaman and Nicobar islands and Wancho is spoken in Arunachal Pradesh. Similarly, Balti is spoken only in Jammu and Kashmir and Himachal Pradesh; Gadaba is spoken only in Orissa and Arunachal Pradesh; Kui is spoken only in Orissa and Andhra Pradesh; Maring is spoken only in Manipur and Tripura; Monpa is spoken only in Arunachal Pradesh Tamil Nadu; Nocte is spoken only in Arunachal Pradesh and Meghalaya and Zemi Naga is spoken only in Manipur and Nagaland .

According to the 1981 Census, there is no non-scheduled language whose speakers constitute even one percent of the total Indian population. Numerically, the largest non-scheduled language is Bhili/ Bhilodi which is mainly spoken in Madhya Pradesh, Rajasthan and Gujarat. Its speakers constitute 0.67% of the total Indian population. It is followed by Santhali whose speakers constitute 0.64% of the total population and which is mainly spoken in Bihar, West Bengal and Orissa. The third largest non-scheduled language is Dogri which is mainly spoken in Jammu and Kashmir, Himachal Pradesh and Punjab and where speakers constitute 0.23% of country's population. In terms of numerical strength, next Tulu (0.21%), Kurukh/ Oreon (0.19%) and Khandeshi (0.18%) which are mainly spoken in Karnataka, Bihar and Maharashtra respectively.

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English, a language of foreign origin and a non-scheduled language has 232,875 mother tongue speakers constituting 0.04% of the total Indian population. Arabic/Arbi is another language of foreign origin belonging to the category of non-scheduled languages. Its speakers, in India, are 18,840 in number constituting negligible percentage. Among the 105 languages identified in the 1981 Census, 19 languages belong to Indo-Aryan, 17 to Dravidian, 14 to Austro-Asiatic and as many as 53 to the Tibeto-Burmese group.

Indo-European:

Indo-Aryan: Assamese, 2.Bengali, 3. Bhili/Bhilodi, 4. Bishnupuriya, 5. Dogri, 6. Gujarati, 7. Halabi, 8. Hindi. 9. Kashmiri, 10. Khandeshi, 11. Konkani, 12. Lahnda, 13. Marathi, 14. Nepali, 15. Oriya, 16. Punjabi, 17. Sanskrit, 18. Sindhi, 19. Urdu.

Germanic: English

Dravadian:

1. Coorgi/Kodagu, 2. Gondi, 3. Jatapu, 4. Kannada, 5. Khond, 6. Kisan, 7. Kolami, 8. Konda, 9. Koya, 10. Kui, 11. Kurukh/Oraon, 12. Malayalam, 13. Malto, 14. Parji, 15. Tamil, 16. Telugu, 17. Tulu.

Austro-Asiatic:

1. Bhumij, 2. Gadaba, 3. Ho, 4. Juang, 5. Khasi, 6. Kharia 7. Koda/Kora, 8. Korku, 9. Korwa, 10. Munda, 11. Mundari, 12. Nicobarese, 13. Santali, 14. Savara.

Tibeto-Burmese:

1. Adi, 2. Anal, 3. Angami, 4. Ao, 5. Bhotia, 6. Bodo/Boro. 7. Chakesang, 8. Chakru/Chokri, 9. Chang, 10. Deori, 11. Dimasa, 12. Gangte, 13. Garo, 14. Halam, 15. Hmar, 16. Kabui, 17. Karbi/Mikir, 18. Khezha, 19. Khiemnungan, 20. Kinnauri, 21. Koch, 22. Kom, 23. Konyak, 24. Kuki, 25. Lahuli, 26 Lakher, 27. Lalung, 28. Lepcha, 29. Liangmei, 30. Limbu, 31. Lotha, 32. Lushai/Mizo, 33. Manipuri, 34. Mao, 35. Maram, 36. Maring, 37. Miri/Mishing, 38. Mishmi, 39. Mogh, 40. Monpa, 41. Nissi/Dafla, 42. Nocte, 43. Paite, 44. Pawi, 45. Phom, 46. Pochury, 47. Rabha, 48. Rengma, 49. Sangtam, 50. Sema, 51. Sherpa, 52. Tangkhul, 53. Tangsa, 54. Thado, 55. Tibetan, 56. Tripuri, 57. Vaiphei, 58. Wancho, 59. Yimchungre, 60. Zeliang, 61. Zemi, Zou.

Semito-Hamitic:

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Arabic/Arbi. (Census 1991)

1.3 Sociolinguistics and Language Change

The sociolinguist Jennifer Coates, following William Labov, describes linguistic change as occurring in the context of linguistic heterogeneity. She explains that "linguistic change can be said to have taken place when a new linguistic form, used by some sub-group within a speech community, is adopted by other members of that community and accepted as the norm."

Can and Patton (2010) provide a quantitative analysis of twentieth century Turkish literature using forty novels of forty authors. Using weighted least squares regression and a sliding window approach they show that as time passes, words, both in terms of tokens (in text) and types (in vocabulary), have become longer. They indicate that the increase in word lengths with time can be attributed to the government-initiated language "reform" of the 20th century. This reform aimed at replacing foreign words used in Turkish, especially Arabic- and Persian-based words (since they were in majority when the reform was initiated in early 1930s), with newly coined pure Turkish neologisms created by adding suffixes to Turkish word stems (Lewis, 1999).

Can and Patton (2010), based on their observations of the change of a specific word use (more specifically in newer works the preference of "ama" over "fakat", where both are borrowed from Arabic and mean "but" in English, and their inverse usage correlation is statistically significant), also speculate that the word length increase can influence the common word choice preferences of authors.

Urdu (Urdu: اردو, IPA: [ˈʊrd̪u] English: /ˈʊərduː/) (Hindi: उर्दू) is a Central Indo-Aryan language and a register of the Hindustani language that is linguistically identified with Muslims in the Indian subcontinent. It belongs to the Indo-European family. It is the national language and lingua franca of Pakistan. It is also largely spoken in some regions of India, where it is one of the 22 scheduled languages and an official language of five states. Based on the Khari boli dialect of Delhi and Western Uttar Pradesh in the Indian subcontinent, Urdu developed under local Persian, Arabic, and Turkic influence over the course of almost 900 years. It began to take shape in what is now Uttar Pradesh, India during the Delhi Sultanate (1206–1527), and continued

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to develop under the Mughal Empire (1526–1858). Standard Urdu is mutually intelligible with Standard Hindi. Both languages share the same Indic base and are so similar in phonology and grammar that they appear to be one language. The combined population of Hindi and Urdu speakers is the fourth largest in the world.

The original language of the Mughals was Chagatai, a Turkic language, but after their arrival in the Indian subcontinent, they came to adopt Persian. Gradually, the need to communicate with local inhabitants led to a composition of Sanskrit-derived languages written in the Persian alphabet and with literary conventions and specialized vocabulary being retained from Persian, Arabic and Turkic; the new standard was eventually given its own name of Urdu. Urdu is often contrasted with Hindi. The main differences between the two are that Standard Urdu is conventionally written in Nastaliq calligraphy style of the Persian alphabet and relies heavily on Persian and Arabic as a source for technical and literary language, whereas Standard Hindi is conventionally written in Devanāgarī and draws on Sanskrit. However, both have large numbers of Persian, Arabic, and Sanskrit words, and most linguists consider them to be two standardized forms of the same language, and consider the differences to be sociolinguistic, though a few classify them separately. Mutual intelligibility decreases in literary and specialized contexts which rely on educated vocabulary. Because of religious nationalism since the partition of British India and continued communal tensions, native speakers of both Hindi and Urdu frequently assert them to be completely distinct languages, despite the fact that they generally cannot tell the colloquial languages apart.

1.3.1 History of Urdu

Urdu arose in the contact situation which developed from the invasions of the Indian subcontinent by Persian and Turkic dynasties from the 11th century onwards, first as Sultan Mahmud of the Ghaznavid empire conquered Punjab in the early 11th century, then when the Ghurids invaded northern India in the 12th century, and most decisively with the establishment of the Delhi Sultanate. The official language of the Ghurids, Delhi Sultanate, the Mughal Empire, and their successor states, as well as the cultured language of poetry and literature, was Persian, while the language of religion was Arabic. Most of the Sultans and

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nobility in the Sultanate period were Turks from Central Asia who spoke Turkic as their mother tongue. The Mughals were also Chagatai, but later adopted Persian. Muzaffar Alam asserts that Persian became the lingua franca of the empire under Akbar for various political and social factors due to its non-sectarian and fluid nature. However, the armies, merchants, preachers, Sufis, and later the court, also incorporated the local people and the medieval Hindu literary language, Braj Bhasha. This new contact language soon incorporated other dialects, such as Haryanvi, Panjabi, and in the 17th century Khariboli, the dialect of the new capital at Delhi. By 1800, Khariboli had become dominant.

The language went by several names over the years: Hindawi or Hindī, "[language] of India"; Dehlavi "of Delhi"; Hindustani, "of Hindustan"; and Zaban-e-Urdu, "the language of the [army] camp", from which came the current name of Urdu around the year 1800.

When Wali Mohammed Wali arrived in Delhi, he established Hindustani with a light smattering of Persian words, a register called Rekhta, for poetry; previously the language of poetry had been Persian. When the Delhi Sultanate expanded south to the Deccan Plateau, they carried their literary language with them, and it was influenced there by more southerly languages, producing the Dakhini dialect of Urdu. During this time Hindustani was the language of both Hindus and Muslims. The communal nature of the language lasted until it replaced Persian as the official language in 1837 and was made coofficial along with English in the British Raj. This triggered a Hindu backlash in northwestern India, which argued that the language should be written in the native Devanagari script. This "Hindi" replaced traditional Urdu as the official register of Bihar in 1881, establishing a sectarian divide of "Urdu" for Muslims and "Hindi" for Hindus, a divide that was formalized with the division of India and Pakistan after independence from the British, though there are Hindu poets who continue to write in Urdu to this day.

Although there have been attempts to purge Urdu and Hindi, respectively, of their Sanskrit and Persian words, and new vocabulary draws primarily from Persian and Arabic for Urdu and Sanskrit for Hindi, this has primarily affected academic and literary vocabulary, and both national

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standards remain heavily influenced by both Persian and Sanskrit. English has exerted a heavy influence on both as a co-official language.

1.3.2 Speakers and Geographic Distribution

The phrase Zaban-e Urdu-e Mualla ("The language of the exalted camp") written inNastaʿlīq script.

There are between 60 and 70 million speakers of Urdu: there were 52 million in India per the 2001 census, some 6% of the population; 13 million in Pakistan in 2008, or 8%; and several hundred thousand apiece in the United Kingdom, Saudi Arabia, United States, and Bangladesh, where it is called "Bihari". However, a knowledge of Urdu allows one to speak with far more people than that, as Hindi-Urdu is the fourth most commonly spoken language in the world, after Mandarin, English, and Spanish.

Owing to interaction with other languages, Urdu has become localized wherever it is spoken, including in Pakistan itself. Urdu in Pakistan has undergone changes and has lately incorporated and borrowed many words from Pakistani languages like Pashto, Punjabi, Sindhi and Balti, thus allowing speakers of the language in Pakistan to distinguish themselves more easily and giving the language a decidedly Pakistani Flavour. Similarly, the Urdu spoken in India can also be distinguished into many dialects like Dakhni (Deccan) of South India, and Khariboli of the Punjab region since recent times. Because of Urdu's similarity to Hindi, speakers of the two languages can easily understand one another if both sides refrain from using specialized vocabulary. The syntax (grammar), morphology, and the core vocabulary are essentially

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identical. Thus linguists usually count them as one single language and contend that they are considered as two different languages for socio-political reasons. In Pakistan Urdu is mostly learned as a second or a third language as nearly 93% of Pakistan's population has a mother tongue other than Urdu. Despite this, Urdu was chosen as a token of unity and as a lingua franca so as not to give any native Pakistani language preference over the other. Urdu is therefore spoken and understood by the vast majority in some form or another, including a majority of urban dwellers in such cities as Karachi, Lahore, Sialkot, Rawalpindi, Islamabad, Multan, Faisalabad, Hyderabad, Peshawar, Quetta, Jhang,Sargodha and Skardu. It is written, spoken and used in all Provinces/Territories of Pakistan despite the fact that the people from differing provinces may have different indigenous languages, as from the fact that it is the "base language" of the country. For this reason, it is also taught as a compulsory subject up to higher secondary school in both English and Urdu medium school systems. It is absorbing many words from the regional languages of Pakistan. This variation of Urdu is sometimes referred to as Pakistani Urdu. So while most of the population is conversant in Urdu, it is the mother tongue only of an estimated 7% of the population, mainly Muslim immigrants (known as Muhajir in Pakistan) from different parts of the Indian subcontinent (India, Burma, Bangladesh etc.). The regional languages are also being influenced by Urdu vocabulary. There are millions of Pakistanis whose mother tongue is not Urdu, but since they have studied in Urdu medium schools, they can read and write Urdu along with their native language. Most of the nearly five million Afghan refugees of different ethnic origins (such as Pashtun, Tajik,Uzbek, Hazarvi, and Turkmen) who stayed in Pakistan for over twenty-five years have also become fluent in Urdu. With such a large number of people(s) speaking Urdu, the language has in recent years acquired a peculiar Pakistani flavour further distinguishing it from the Urdu spoken by native speakers and diversifying the language even further.

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Autograph and a couplet of LastMughal Emperor, Bahadur Shah II, dated 29th April 1844

A great number of newspapers are published in Urdu in Pakistan, including the Daily Jang, Nawa-i-Waqt, Millat, among many others

In India, Urdu is spoken in places where there are large Muslim minorities or cities which were bases for Muslim Empires in the past. These include parts of Uttar Pradesh, Madhya Pradesh, Bihar, AndhraPradesh, Maharashtra (Marathwada), Karnataka andcities
namely Lucknow, Delhi, Bareilly, Meerut, Saharanpur,Muzaffarnagar, Roorkee, Deoband, Mora dabad, Azamgarh, Bijnor, Najibabad, Rampur, Aligarh, Allahabad, Gorakhpur, Agra, Kanpur, Ba daun, Bhopal,Hyderabad, Aurangabad, Bengaluru, Kolkata, Mysore, Patna, Gulbarga, Nanded, B idar, Ajmer, and Ahmedabad. Some Indian schools teach Urdu as a first language and have their own syllabus and exams. Indian madrasahs also teach Arabic as well as Urdu. India has more than 3,000 Urdu publications including 405 daily Urdu newspapers. Newspapers such as Sahara Urdu, Daily Salar, Hindustan Express, Daily Pasban, Siasat Daily, The Munsif Daily and Inqilab are published and distributed in Bengaluru, Mysore, Hyderabad, and Mumbai (see List of newspapers in India).

In Nepal, there are few publications in Urdu language, written in Nastaliq or local scripts. Radio Nepal broadcasts a short news pragramme in Urdu on a daily basis. Speakers of the language are mainly concentrated in the southern Terai province and in the capital Kathmandu. There are a few historical settlements of Muslim population in the hills around Kaski district who continue to learn Urdu even today. Outside South Asia, it is spoken by large numbers of migrant South Asian workers in the major urban centres of the Persian Gulf countries and Saudi Arabia. Urdu is also spoken by large numbers of immigrants and their children in the major urban centres of

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the United Kingdom, the United States, Canada, Germany, Norway, and Australia. Along with Arabic, Urdu is among the immigrant languages with most speakers in Catalonia.

1.3.3 Official status

Urdu is the national and one of the two official languages (Qaumi Zabaan) of Pakistan, the other being English, and is spoken and understood throughout the country, while the state-by-state languages (languages spoken throughout various regions) are the provincial languages. It is used in education, literature, office and court business. It holds in itself a repository of the cultural and social heritage of the country. Although English is used in most elite circles, and Punjabi has a plurality of native speakers, Urdu is the lingua franca and national language in Pakistan.

Urdu is also one of the officially recognized languages in India and has official language status in the Indian states of Uttar Pradesh, Bihar, Andhra Pradesh, Jharkhand, Jammu and Kashmir and the national capital, New Delhi.

In Jammu and Kashmir, section 145 of the Kashmir Constitution provides: "The official language of the State shall be Urdu but the English language shall unless the Legislature by law otherwise provides, continue to be used for all the official purposes of the State for which it was being used immediately before the commencement of the Constitution." As of 2010, the English language continues to be used as an official language for more than 90% of official work in Kashmir. There are ongoing efforts to make Kashmiri and Dogri, spoken as mother tongues by nearly 80% of the population of Indian-administered Kashmir, as official languages alongside English. The importance of Urdu in the Muslim world is visible in the Holy cities of Mecca and Medina in Saudi Arabia, where most informational signage is written in Arabic, English and Urdu, and sometimes in other languages.

1.3.4 Dialects of Urdu

Urdu has a few recognized dialects, including Dakhni, Rekhta, and Modern Vernacular Urdu (based on the Khariboli dialect of the Delhi region). Dakhni (also known as Dakani, Deccani, Desia, Mirgan) is spoken in Deccan region of southern India. It is distinct by its mixture of

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vocabulary from Marathi and Telugu language, as well as some vocabulary from Arabic, Persian and Turkish that are not found in the standard dialect of Urdu, and may actually be a distinct Hindi language. In terms of pronunciation, the easiest way to recognize a native speaker is their pronunciation of the letter "qāf" (ق) as "kh" (خ). Dakhini is widely spoken in all parts of Maharashtra, Karnataka, Andhra Pradesh and Tamil Nadu. Urdu is read and written as in other parts of India. A number of daily newspapers and several monthly magazines in Urdu are published in these states.

Pakistani variant of the language spoken in Pakistan; it becomes increasingly divergent from the Indian dialects and forms of Urdu as it has absorbed many loan words, proverbs and phonetics from Pakistan's indigenous languages such as Pashto, Panjabi and Sindhi. Furthermore, due to the region's history, the Urdu dialect of Pakistan draws heavily from the Persian and Arabic languages, and the intonation and pronunciation are informal compared with corresponding Indian dialects.

In addition, Rekhta (or Rekhti), the language of Urdu poetry, is sometimes counted as a separate dialect, one famously used by several British Indian poets of high acclaim in the bulk of their work. These included Mirza Ghalib, Mir Taqi Mir and Muhammad Iqbal, the national poet-philosopher of Pakistan.

1.3.5 Phonology

Urdu has a vocabulary rich in words with and Middle Eastern origins. The language's Indic base has been enriched by borrowing from Persian and Arabic. There are also a smaller number of borrowings from Chagatai, Portuguese, and more recently English. Many of the words of Arabic origin have been adopted through Persian and have different pronunciations and nuances of meaning and usage than they do in Arabic.

1.3.6 Levels of Formality

Urdu in its less formalised register has been referred to as a rekhta (ریختہ, [reːxt̪aː]), meaning "rough mixture". The more formal register of Urdu is sometimes referred to as zabān-e-Urdu-e

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mo'alla (زبان اردو معلم [zəbaːn eː ʊrɡ̥uː eː moəllaː]), the "Language of the Exalted Camp", referring to the Imperial Bazar.

The etymology of the word used in the Urdu language for the most part decides how polite or refined one's speech is. For example, Urdu speakers would distinguish between پانی pānī and آب āb, both meaning "water" for example, or between آدمی ādmi and مرد mard, meaning "man". The former in each set is used colloquially and has older Hindustani origins, while the latter is used formally and poetically, being of Persian origin.

If a word is of Persian or Arabic origin, the level of speech is considered to be more formal and grand. Similarly, if Persian or Arabic grammar constructs, such as the izafat, are used in Urdu, the level of speech is also considered more formal and grand. If a word is inherited from Sanskrit, the level of speech is considered more colloquial and personal.

That distinction has likenesses with the division between words from a French or Old English origin while speaking English.

1.3.7 Politeness

Urdu syntax and vocabulary reflect a three tiered system of politeness called ādāb. Due to its emphasis on politeness and propriety, Urdu has always been considered an elevated, somewhat aristocratic, language in South Asia. It continues to conjure a subtle, polished affect in South Asian linguistic and literary sensibilities and thus continues to be preferred for song-writing and poetry, even by non-native speakers.

Any verb can be conjugated as per three or four different tiers of politeness. For example, the verb to speak in Urdu is bolnā (بولنا) and the verb to sit is baiṭhnā (بيٹھنا). The imperatives "speak!" and "sit!" can thus be conjugated five different ways, each marking subtle variation in politeness and propriety. These permutations exclude a host of auxiliary verbs and expressions which can be added to these verbs to add even greater degree of subtle variation. For extremely polite or formal situations, nearly all commonly used verbs have equivalent formal synonyms (Row 5 below). The phrase category '[āp] bolo', mentioned in Row 3 below, is associated with the Punjabi usage

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'tusi bolo' and is rarely used in written Urdu. It is considered grammatically incorrect, particularly in the Gangetic Plain, where the influence of Punjabi on Urdu is minimal.

Literary*	[tu] bol!	تو بو	[tu] baiṭh!	تو بیٹھ
Casual and Intimate	[tum] bolo.	تم بولو	[tum] baiṭho	تم بیٹھو
Polite and Intimate	[āp] bolo	آپ بولو	[āp] baiṭho.	آپ بیٹھو
Formal yet Intimate	[āp] bolen	آپ بولِں	[āp] baiṭhen.	آپ بیٹھِں
Polite and Formal	[āp] bolīye	آپ بولیئے	[āp] baiṭhīye.	آپ بیٹھیئے
Ceremonial / Extremely Formal	[āp] farmaīye آپ فرمایئے		[āp]tašrīf-rakhīye.	آپ تشریف رکھیئے

Similarly, nouns are also marked for politeness and formality. For example, uskī vālida, "his mother" is a politer way of say uskī ammī. Uskī vālida-mohtarmā is an even more polite reference, while saying uskī mān would be construed as derogatory. None of these forms are slang or shortenings, and all are encountered in writing.

Expressions are also marked or politeness. For example, the expression "No!" could be nā, nahīn or jī-nahīn in order of politeness. Similarly, "Yes!" can be hān-jī, hān, jī or jī-hān in order of politeness.

1.4 Writing system

The Urdu Nastaʿliq alphabet, with names in the Devanāgarī and Latin alphabets

1.4.1 Persian script

Urdu is written right-to left in an extension of the Persian alphabet, which is itself an extension of the Arabic alphabet. Urdu is associated with the Nastaʿlīq style of Persian calligraphy, whereas Arabic is generally written in the simpler Naskh style. Nasta'liq is notoriously difficult to typeset, so Urdu newspapers were hand-written by masters of calligraphy, known as katib or khush-navees, until the late 1980s.

1.4.2 Kaithi script

Urdu was also written in the Kaithi script. A highly Persianized and technical form of Urdu was the lingua franca of the law courts of the British administration in Bengal, Bihar, and the North-West Provinces & Oudh. Until the late 19th century, all proceedings and court transactions in this register of Urdu were written officially in the Persian script. In 1880, Sir Ashley Eden, the Lieutenant-Governor of Bengal abolished the use of the Persian alphabet in the law courts

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of Bengal and Bihar and ordered the exclusive use of Kaithi, a popular script used for both Urdu and Hindi. Kaithi's association with Urdu and Hindi was ultimately eliminated by the political contest between these languages and their scripts, in which the Persian script was definitively linked to Urdu.

1.4.3 Devanagari script

More recently in India, Urdu speakers have adopted Devanagari for publishing Urdu periodicals and have innovated new strategies to mark Urdū in Devanagari as distinct from Hindi in Devanagari. The popular Urdu monthly magazine, महकता आंचल (Mahakta Anchal), is published in Delhi in Devanagari in order to target the generation of Muslim boys and girls who do not know the Persian script. Such publishers have introduced new orthographic features into Devanagari for the purpose of representing Urdu sounds. One example is the use of अ (Devanagari a) with vowel signs to mimic contexts of ع ('ain). To Urdu publishers, the use of Devanagari gives them a greater audience, but helps them to preserve the distinct identity of Urdu when written in Devanagari.

1.4.4 Roman script

Urdu is occasionally also written in the Roman script. Roman Urdu has been used since the days of the British Raj, partly as a result of the availability and low cost of Roman movable type for printing presses. The use of Roman Urdu was common in contexts such as product labels. Today it is regaining popularity among users of text-messaging and Internet services and is developing its own style and conventions. Habib R. Sulemani says, "The younger generation of Urdu-speaking people around the world, especially Pakistan, are using Romanized Urdu on the Internet and it has become essential for them, because they use the Internet and English is its language. Typically, in that sense, a person from Islamabad in Pakistan may chat with another in Delhi in India on the Internet only in Roman Urdū. They both speak the same language but would have different scripts. Moreover, the younger generation of those who are from the English medium schools or settled in the west, can speak Urdu but can't write it in the traditional Arabic script and thus Roman Urdu is a blessing for such a population." Roman Urdu also holds

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significance among the Christians of Pakistan and North India. Urdū was the dominant native language among Christians of Karachi and Lahore in present-day Pakistan and Madhya Pradesh, Uttar Pradesh Rajasthan in India, during the early part of the nineteenth and twentieth century, and is still used by Christians in these places. Pakistani and Indian Christians often used the Roman script for writing Urdū. Thus Roman Urdū was a common way of writing among Pakistani and Indian Christians in these areas up to the 1960s. The Bible Society of India publishes Roman Urdū Bibles which enjoyed sale late into the 1960s (though they are still published today). Church songbooks are also common in Roman Urdū. However, the usage of Roman Urdū is declining with the wider use of Hindi and English in these states.

1.4.5 Differences with Persian Alphabet

Persian alphabet has been extended for Urdu with additional letters ٹ,ڈ,ڑ. In order to make the language suitable for the people of South Asia (mainly Pakistan), two letters ہ and ی have added dimensions in use. ہ is used independently as any other letter in words such as ہم (we) and باہم (mutual). As an extended use, ہ is also used denote uniquely defined phonetics of South Asian origin. Here it is referred as do-chashmi he and it follows the nearest letters of the Persian alphabet to render the required phonetic. Some example of the words are دھڑکن (heartbeat), بھارت (India). On the other hand ی is used in two vowel forms: Chhoti ye (ی) and Badi ye (ے). Chhoti ye denotes the vowel sound similar to "ea" in the English word beat as in the word ساتھی (companion). Chhoti ye is also used as the Urdu consonant "Y" as in word یار (companion/friend). Badi ye is supposed to give the sound similar to "a" in the word "late" (full vowel sound - not like a diphthong) as in the word کے (of). However, in the written form both badi ye and chhoti ye are same when the vowel falls in the middle of a word and the letters need to be joint according to the rules of the Urdu grammar. Badi ye is also used to play a supporting role for a diphthong sound such as the English "i" as in the word "bite" as in the word مے (wine). However, no difference of ye is seen in words such as کیسا (how) where the vowel comes in the middle of the written word. Similarly the letter و is used to denote vowel sound -oo similar to the word "food" as in لوٹ (loot), "o" similar to the word "vote" as in دو (two) and it is also used as a consonant "w" similar to the word "war" as in وظیفہ (pension). It is also used as a

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supportive letter in the diphthong construction similar to the "ou" in the word "mount" as in the word کون (who). و is silent in many word of Persian origin such as خواب (dream), خوابش (desire). It has diminutive sound similar to "ou" in words such as "would", "could" as in the words خود (self), خوش (happy). The vowel/accent marks (اعراب) mainly support the core Arabic vowels. Non-Arabic vowels such as -o- in mor مور- (peacock) and the -e- as in Estonia (ایسٹونیا) are referred as مجہول (alien/ignorant phonetics) and hence are not supported by the vowel/accent marks (اعراب). A description of these vowel marks and the word formation in Urdu can be found at this website.

Persian text

تمام انسان آزاد اور حقوق و عزت کے اعتبار سے برابر پیدا ہوئے ہیں۔ انہیں ضمیر اور عقل ودیعت ہوئی ہے۔ اس :دفعہ ۱ لئے انہیں ایک دوسرے کے ساتھ بھائی چارے کا سلوک کرنا چاہئے

Transliteration (ALA-LC)

Dafʻah 1: Tamām insān āzād aur ḥuqūq o ʻizzat ke iʻtibār se barābar paidā huʼe haiṇ. Unheṇ zamīr aur ʻaql wadīʻat huʼī he. Isliʼe unheṇ ek dūsre ke sāth bhāʼī chāre kā sulūk karnā chāhiʼe.

IPA Transcription

d̪əfa ek: t̪əmam ɪnsan azad̪ ɔr hʊquq o ʔizət̪ ke ɪʔt̪ɪbaɾ se bərabər pɛda hʊe hẽ. ʊnʰẽ zəmiɾ ɔr ʔəqəl vəd̪iət̪ hʊi he. ɪslɪe ʊnʰẽ ek d̪usɾe ke sət̪ʰ bʰai t͡ʃaɾe ka sʊluk kəɾna t͡ʃahɪe.

Gloss (word-for-word)

Article 1: All humans free[,] and rights and dignity *('s) consideration from equal born are. To them conscience and intellect endowed is. Therefore, they one another *('s) with brotherhood *('s) treatment do should.

Translation (grammatical)

Article 1: All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience. Therefore, they should act towards one another in a spirit of brotherhood.

Note: *('s) represents a possessive case which when written is preceded by the possessor and followed by the possessed, unlike the English "of".

1.5 Urdu-Hindi Phonology

Modern Standard Hindi is the official language of India, while Urdu is the national language of Pakistan as well as a scheduled language in India. The two are often held as separate languages

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on the bases of higher vocabulary choice (and thus mutual intelligibility) as well as cultural orientation, however on a linguistic basis they are two standardized registers of a single subdialect, that being the Khari boli dialect of Delhi (a pluricentric language). In keeping with such a linguistic analysis, Hindi and Urdu occupy a single descriptive phonology page, with attention paid to phonological variations between the two registers, and associated dialects, wherever they arise.

1.5.1 Vowels
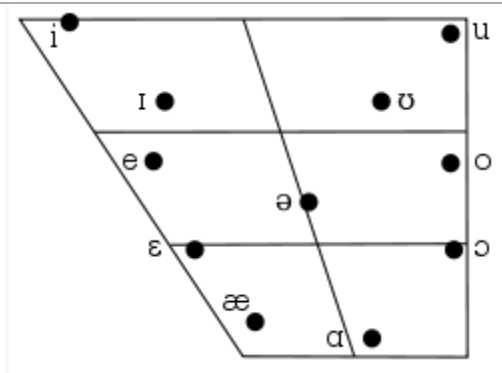
The oral vowel phonemes of Hindi according to Ohala (1999:102)

Hindi/Urdu natively possesses a symmetrical ten-vowel system. The vowels: [ə], [ɪ], [ʊ] are always short in length, while the vowels: [aː, iː, uː, eː, oː, ɛː, ɔː] are always considered long (but see the details below). Among the close vowels, what in Sanskrit are thought to have been primarily distinctions of vowel length (that is /i ~ iː/ and /u ~ uː/) have become in Hindi/Urdu distinctions of quality, or length accompanied by quality (that is, /ɪ ~ iː/ and /ʊ ~ uː/). The historical opposition of length in the close vowels has been neutralized in word-final position, for example Sanskrit loans śakti (शक्ति – شکتی 'energy') and vastu (वस्तु – وستو 'item') are /ʃəkt̪i/ and /ʋəst̪u/, not */ʃəkt̪ɪ/ and */ʋəst̪ʊ/.

The vowel represented graphically as ऐ (Romanized as ai) has been variously transcribed as [ɛː] or [æː].[6] Among sources for this article, Ohala (1999), pictured to the right, uses [ɛː], while Shapiro (2003:258) and Masica (1991:110) use [æː]. Furthermore, an eleventh vowel /æː/ is found in English loanwords, such as /bæːʈ/ ('bat'). Hereafter, the former will be

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represented as [ɛː] to distinguish it from the latter. The open central vowel is often transcribed in IPA by either [aː] or [ɑː]. Despite this, the Hindi-Urdu vowel system is quite similar to that of English, in contrast to the consonants.

The standard educated Delhi pronunciations [ɛː, ɔː] have common diphthongal realizations, ranging from [əɪ] to [ɑɪ] and from [əu] to [ɑu], respectively, in eastern Hindi dialects and many non-standard western dialects. There are also vowel clusters /əiː/ and /əuː/. In addition, [ɛ] occurs as a conditioned allophone of /ə/ (schwa) in proximity to /h/, if and only if the /h/ is surrounded on both sides by two schwas.

For example, in /kəh(ə)naː/ (कहना – کہنا 'to say'), the /h/ is surrounded on both sides by schwa, hence both the schwas will become fronted to short [ɛ], giving the pronunciation [kɛh(ɛ)naː]. Syncopation of phonemic middle schwa can further occur to give [kɛh.naː]. The fronting also occurs in word-final /h/, presumably because a lone consonant carries an unpronounced schwa. Hence, /kəh(ə)/ (कह – کہ 'say!') becomes [kɛh] in actual pronunciation. However, the fronting of schwa does not occur in words with a schwa only on one side of the /h/ such as/kəhaːniː/ (कहानी – کہانی 'a story') or /baːhər/ (बाहर – باہر 'outside').

As in French and Portuguese, there are nasalized vowels in Hindi-Urdu. There is disagreement over the issue of the nature of nasalization (barring English-loaned /æ/ which isn't nasalized). Masica (1991:117) presents four differing viewpoints:

- there are no *[ẽ] and *[õ], possibly because of the effect of nasalization on vowel quality;

- there is phonemic nasalization of all vowels;

- all vowel nasalization is predictable (i.e. allophonic);

Nasalized long vowel phonemes (/ĩː ẽː ɛ̃ː ɑ̃ː ɔ̃ː õː ũː/) occur word-finally and before voiceless stops; instances of nasalized short vowels ([ĩ ɔ̃ ũ]) and of nasalized long vowels before voiced stops (the latter, presumably because of a deleted nasal consonant) are allophonic.

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1.5.2 Consonants

Hindi/Urdu has a core set of 28 consonants inherited from earlier Indo-Aryan. Supplementing these are 2 consonants that are internal developments in specific word-medial contexts, and 7 consonants originally found in loan words, whose expression is dependent on factors such as status (class, education, etc.) and cultural register (Modern Standard Hindi vs Urdu).

Most native consonants may occur geminate (doubled in length; exceptions are /bɦ, ɽ, ɽɦ, ɦ/). Geminate consonants are always medial and preceded by one of the interior vowels (that is, /ə/, /ɪ/, or /ʊ/). They all occur monomorphemically except [ʃː], which occurs only in a few Sanskrit loans where a morpheme boundary could be posited in between (i.e. /nɪʃ + ʃiːl/ for [nɪʃʃiːl] 'without shame').

For the English speaker, a notable feature of the Hindi/Urdu consonants is that there is a four-way distinction of phonation among plosives, rather than the two-way distinction found in English. The phonations are:

- tenuis, as /p/, which is like ‹p› in English spin
- voiced, as /b/, which is like ‹b› in English bin
- aspirated, as /pʰ/, which is like ‹p› in English pin, and
- murmured, as /bɦ/.

The last is commonly called "voiced aspirate", though Shapiro (2003:260) notes that,

"Evidence from experimental phonetics, however, has demonstrated that the two types of sounds involve two distinct types of voicing and release mechanisms. The series of so-called voice aspirates should now properly be considered to involve the voicing mechanism of murmur, in which the air flow passes through an aperture between the arytenoids, as opposed to passing between the ligament vocal bands."

The murmured consonants are quite a faithful preservation of these sounds right from Proto-Indo-European, a phonation that was lost in all branches of the Indo-European family except Indo-

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Aryan. In the IPA, the five murmured consonants can also be transcribed as /b̤/, /d̤/, /ɖ̈/, /dʒ̈/ and /ɡ̈/ respectively.

Hindi and Urdu consonants								
	Bilabial	Labio dental	Dental/ Alveolar	Retroflex	Post-alv./ Palatal	Velar	Uvular	Glottal
Nasal	M		n	ŋ)[1]				
Plosive	p pʰ	b b̤		d̪ d̪̈ ʰ ɦ	ɖ ɖ̈ ʰ ɦ		k kʰ	g g̈	q)[1]	
Affricate					Tʃ ʃʰ	dʒ dʒ̈			
Fricative		ʵ	s z		ʃ	x)[1] ɣ)[1]		ɦ
Flap				(ɽ)[1] (ɽɦ)[1]				
Approxi.		ʋ						

۱. Marginal and non-universal phonemes are in parentheses.

Stops in final position are not released; /ʋ/ varies freely as [v], and can also be pronounced [w]; /ɾ/ can surface as a trill [r], and geminate /ɾː/ is always a trill, e.g. [zəraː] (ज़रा – زرا 'little') versus well-trilled [zəraː] (ज़र्रा – ذرّہ 'dust'). The palatal and velar nasals [ɲ, ŋ] occur

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only in consonant clusters, where each nasal is followed by a homorganic stop, as an allophone of a nasal vowel followed by a stop, and in Sanskrit loanwords. There are murmured sonorants, [lʱ, ɾʱ, mʱ, nʱ], but these are considered to be consonant clusters with /ɦ/ in the analysis adopted by Ohala (1999).

The palatal affricates and sibilant are variously classified by linguists as palatal or post-alveolar or palato-alveolar, hence the sound represented by grapheme श can be transcribed as [ʃ] or [ɕ], and the grapheme च can be transcribed as [tʃ], [cɕ], [tɕ] or even plosive [c]. However, in this article, the sounds are transcribed as [ʃ] and [tʃ] respectively. The fricative /h/ in Hindi-Urdu is typically voiced (as[ɦ]), especially when surrounded by vowels, but there is no phonemic difference between this voiceless fricative and its voiced counterpart (Hindi-Urdu's ancestor Sanskrit has such a phonemic distinction).

Hindi-Urdu also has a phonemic difference between the dental plosives and the so-called retroflex plosives. The dental plosives in Hindi-Urdu are pure dentals and the tongue-tip must be well in contact with the front teeth, and have no alveolar articulation like the /t/ and /d/ of English. The retroflex series is not purely retroflex; it actually has an apico-postal veolar (also described as apico-pre-palatal) articulation, and sometimes in words such as /ʈuːʈaː/ (टूटा – ٹُوٹا 'broken') it even becomes alveolar.

In some Indo-Aryan languages, plosives (/ɖ, ɖʱ/) and flaps ([ɽ, ɽʱ]) are allophones in complementary distribution, with the former occurring in initial, geminate and postnasal positions and the latter occurring in intervocalic and final positions. However, in Standard Hindi, the two are in non-allophonic contrast and occur in similar positions, e.g. nīṛaj vs niḍar (bird vs fearless). This phonemic distinction is believed to be shared by several other languages such as Rajasthani (most dialects), Haryanvi, Braj, Bundeli, Punjabi, Sindhi, Dogri and Kashmiri.

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1.5.3 Allophony of 'v' and 'w' in Hindi-Urdu

[v] and [w] are allophones in Hindi-Urdu. These are distinct phonemes in English, but both allophones of the phoneme ʋ (written <व> in Hindi or <و> in Urdu). More specifically, they are conditional allophones, i.e. rules apply on whether <व> is pronounced as [v] or [w] depending on context. Native Hindi speakers pronounce <व> as [v] in vrat ('व्रत' 'ورت', oath) and [w] in pakvān ('पकवान', 'پکوان' food dish), treating them as a single phoneme and without being aware of the allophone distinctions, though these are apparent to native English speakers.

However, the allophone phenomenon becomes obvious when speakers switch languages. When speakers of other languages that have distinction between [v] and [w] speak Hindi-Urdu, they might pronounce <व و > in <व्रत ورت> as [w], i.e. as [wɾət̪] instead of the correct [vɾət̪]. This results in an intelligibility problem because [wɾət̪] can easily be confused for aurat [ˈɔːɾət̪], which means woman instead of oath in Hindi-Urdu. Similarly, Hindi-Urdu speakers might unconsciously apply their native allophonic rules to English words, pronouncing war /wɔːɹ/ as [vɔːɹ] or advance /ædˈvæns/ as adwance [ædˈwæns], which can result in intelligibility problems with native English speakers.

In some situations, the allophone is non-conditional, i.e. the speaker can choose [v], [w] or an intermediate sound based on personal habit and preference, and still be perfectly intelligible. This includes words such as अद्वैत ادویت which can be pronounced equally correctly as [əd̪ˈwɛːt̪] or [əd̪ˈvɛːt̪].

1.5.4 External Borrowing

Loanwords from Sanskrit reintroduced /ŋ/ into formal Modern Standard Hindi. In casual speech it is usually replaced by /n/. It does not occur initially and has a nasalized flap [ɾ̃] as a common allophone. Loanwords from Persian (including some words which Persian itself borrowed from Arabic or Turkish) introduced five consonants, /f, z, q, x, ɣ/. Being Persian in origin, these are

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seen as a defining feature of Urdu, although these sounds officially exist in Hindi and modified Devanagari characters are available to represent them. Among these, /f, z/, also found in English and Portuguese loanwords, are now considered well-established in Hindi; indeed, /f/ appears to be encroaching upon and replacing /pʰ/ even in native (non-Persian, non-English) Hindi words.

The other three Persian loans, /q, x, ɣ/,, are still considered to fall under the domain of Urdu, and are also used by many Hindi speakers; however, some Hindi speakers assimilate these sounds to /k, kʰ, g/ respectively. The sibilant /ʃ/ is found in loanwords from all sources (English, Persian, Sanskrit) and is well-established. The failure to maintain /f, z, ʃ/ by some Hindi speakers (often non-urban speakers who confuse them with /pʰ, dʒ, s/) is considered nonstandard. Yet these same speakers, having a Sanskrit education, may hyper formally uphold /ŋ/ and [ʂ]. In contrast, for native speakers of Urdu, the maintenance of /f, z, ʃ/ is not commensurate with education and sophistication, but is characteristic of all social levels.

Being the main sources from which Hindi/Urdu draws its higher, learned terms– English, Sanskrit, Arabic, and to a lesser extent Persian provide loanwords with a rich array of consonant clusters. The introduction of these clusters into the language contravenes an historical tendency within its native core vocabulary to eliminate clusters through processes such as cluster reduction and epenthesis. Schmidt (2003:293) lists distinctively Sanskrit/Hindi bi-consonantal clusters of initial /kɾ, kʃ, st̪, sʋ, ʃɾ, sn, nj/ and final /t̪ʋ, ʃʋ, nj, lj, ɾʋ, dʒj, ɾj/, and distinctively Perso-Arabic/Urdu biconsonantal clusters of final /ft̪, ɾf, mt̪, mɾ, ms, kl, t̪l, bl, sl, t̪m, lm, ɦm, ɦɾ/.

1.5.5 Suprasegmental Features

Hindi-Urdu has a stress accent, but it is not so important as in English. To predict stress placement, the concept of syllable weight is needed:

- A light syllable (one mora) ends in short vowel /ə, ɪ, ʊ/: V
- A heavy syllable (two moras) ends in a long vowel /aː, iː, uː, eː, ɛː, oː, ɔː/ or in a short vowel and a consonant: VV, VC

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- An extra-heavy syllable (three moras) ends in a long vowel and a consonant, or a short vowel and two consonants: VVC, VCC

Content words in Hindustani normally begin on a low pitch, followed by a rise in pitch. Strictly speaking, Hindi-Urdu, like most other Indian languages, is rather a syllable-timed language. The schwa /ə/ has a strong tendency to vanish into nothing (syncopated) if its syllable is unaccented.

1.6 Urdu in Past India

After discussing the Census 1981 and 1991 in detail, researcher of this thesis wants to discuss the historical background of Urdu and its origin and evolution in short. "Urdu is one of the Indo-Aryan Languages which has developed from Sanskrit through Khari Boli and Šaurseni Prakrit. The development of Urdu took place after 1000 A.D. which marks the end of Apabhramsa Period." (Kelkar, 1968).

> There were certain political and socio-cultural influences which favored and prepared background for the evolution of Urdu in India. Its proper development started, only when Muslim entered Delhi from Punjab in 1193 A.D., and made the city capital of their empire. It has adopted certain elements from Arabic and Persian Languages, example phonological features, grammatical features and a considerable part of lexicon. (Beg, 1986)

Urdu is closely related to Hindi in phonology and grammar. As a language of 'mixed' background, Urdu manifests diversity of problems at various structural levels out of which its phonology requires a special treatment as it has socio-linguistic and socio-cultural implications. Urdu is not just a language specified in the Eighth Schedule of the Indian Constitution; it is widely used in India. Its speakers are spread over a number of states in India including Uttar Pradesh, Bihar and far off states like Karnataka and Maharashtra. It is the state language of Jammu and Kashmir in India and the official language of Pakistan. In Manorama Yearbook it is given that Urdu is spoken by more than twenty-eight million people in India.

Urdu employs the Perso-Arabic script. It has produced extensive literature. Its idioms fascinate even those who know it marginally. One obvious reason for this is its rich and glorious past of

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our country. Urdu assimilated words from Arabic, Persian and Turkish apart from a large number of words from English and other languages (Kelkar, 1968, p. 20).

> Urdu basically is a Khadi Boli Idiom which developed in the North India especially in and around Delhi by the end of the twelfth century A.D. This was the time when due to the settlement of Muslims comprising Turks, Afghans and Iranians; and establishment of the Muslim rule in Delhi, certain socio-political, cultural and linguistic changes were taking place in North India. It was during this period that Khadi Boli came under the influence of new linguistic and cultural forces and eventually became a full-fledged language called 'Urdu'. Though the structure of Urdu is purely Indo-Aryan, its vocabulary is largely derived from Persian and Arabic and it is written in an 'adaptation' of the Perso-Arabic script. (Beg, 1986)

Hindi, which is mutually intelligible with Urdu on the colloquial level, uses the Devanagari writing system and derives its formal vocabulary from Sanskrit. Hindi also imbibes rich literary traditions of dialects such as Braj Bhasha, Awadhi, etc. It developed its Khadi Boli style at a very late stage, i.e., at the beginning of the nineteenth century. Even Dhirendra Verma, an eminent Hindi scholar and linguistic, admits that 'historically, Khadi Boli Urdu in its usage is much older than the literary Khadi Boli Hindi.

> It is interesting to note that during the early phases of the Muslim settlement, anything indigenous to India was termed by the Muslim setllers as 'Hindi' (Hind+i). The word Hind meaning 'India', comes from the Persian language, and the suffix –i which is transcribed in the Persian alphabet as ya-i-ma'ruf is a grammatical marker meaning 'relating to'. The word Hindi, thus, meant 'relating/ belonging to India' or the 'Indian native'. This language is called as 'the Khadi Boli style of Urdu'. (Beg, 1986)

The same Khadi Boli style of Urdu is termed by P.B.Pandit's India as a Socioloinguistic Area (Pandit, 1977, p. 57) as 'the Northern lingua franca'. In course of its development, the Khadi Boli style of Urdu was known by various names such as Rekhta, Zaban-i-Delhi, Zaban-i-Dehlavi,

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Zaban-i-Hindostan, Hindostani, Hindustani, Zaban-i-Urdu-i-Mu'alla, Urdu-i-Mu'alla, Zaban-i-Urdu or simply Urdu, besides being known as Hindi or Hindavi (Hindawi).' In a hierarchiacal patterning of speech variation, no single variety can be associated with the dominant role of a standard language appropriate for all members of the speech community at all times and on all occasion; high Hindi and high Urdu are spoken in formal setting, and 'bazaar Hindustani' is identified with informal interaction. (Khubchandani, 1997, p. 170)

1.7 Aims and Scope of Study

The present study is a preliminary inquiry into the sociolinguistics variation in Urdu at the level of phonology, morphology and syntax. In this thesis the primary aim is to show the impact of commercialization at the Urdu lexicon level as a whole. What is the transformation which comes in these fifty years of time span and what is the today's Urdu phonology comprises of. The area of investigation for such variations is confined to the simple lexicons, since it is not possible to cover the whole lexicon in a small work. This study aims to test hypotheses concerning the correlations that may exist between language and society as this is discussed in Language and Society: Steps towards an Integrated Theory by Jayant K. Lele. Society shows a direct impact on the language and any social change also effects language as a whole at the level of phonology, morphology, and syntax. The study is basically correlative and methodological in nature. The goals set for the investigation can be summarized in the following:

- To provide a sociolinguistic perspective of the variation in the use of Urdu language.
- To study the Attitudes of the users in the context of commercialization.
- To study the impact of commercialization at the phonological level, grammatical level and lexical level.
- To pinpoint certain implications of commercialization for Urdu in future.

The present study takes the Aligarh district, Lucknow city and Delhi as a metropoliton city as aerial points. Although all possible steps has been taken to make the data comprehensive and representative of Urdu language as such. It makes a thorough analysis of Urdu words to test the hypotheses concerning the relationship between language and society. Such tests are designed, mainly, around the variations in the most frequently occurring hundred words (Appendix-2).

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1.7.1 Review of Literature

Several scholars of Anthropology, Sociology and Linguistics (Malinowski, Sapir, Saussure) consider language as essentially a social phenomenon. To some it is a social phenomenon, a social art, and to others it is social interaction and activity. A variety of opinions have been expressed on the relationship between language and society, and nature of such relationship.

Ronald Wardhaugh (1986) in his book Introduction to Sociolinguistics discusses four distinct possibilities on the nature of these relationships:

- Social structure may either influence or determine linguistic structure and/ or behavior.
- Linguistic structure and or behavior may either influence or determine social structure.
- Language and society may influence each-other (mutual relationship).
- No relationship at all between linguistic structure and social structure. (Wardhaugh, 1986, pp. 10-11)

In Dittmar Sociolinguistics the term 'Sociolinguistics' does not appear until 1952 in a work by Haver C. Currie whose intention was to encourage investigation into relation between speech behavior and social status: "the present purpose is to suggest…. that social function and significations of speech factor offer a profile field of research…. this field is here designated Sociolinguistics".

Currie's suggestions, however, remained merely a proposal. Ten years later the terms SOCIOLINGVISTIKA and SOCIALNAJALINGVISTIKA came into use in USSR (Dittmar, 1976, p. 127). In 1964 the sociolinguistic research also evoked broader interest in USA.

Hymes large volume Language in Culture and Society (1964) contains the first studies on the social significance of language to have been made since 1920's. Labov's dissertation on The Social Stratification of English in New York City (1964) proves the first time a regular variation of linguistic variables with social variables. Labov (1970a) aims to extend the traditional linguistics by linking linguistic analysis to the social contexts. Among variation studies the most formidable contributions come from William Labov in the US and Basil Bernstein in the Great Britain. Bernstein deals with the assumptions on correlation between speech and Socialization while Labov seeks to make the Sociolinguistics or the study of language in social contact, the real

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or proper Linguistics. Labov's goals are linguistic whereas Bernstein's objectives are sociological and socio-political in nature.

> The sociolinguistic interview, modeled on the format developed by William Labov for his now classic doctoral study of New York City English, is one of the most common techniques for gathering samples of language. In the interview, the sociolinguist talks to the subject, attempting to elicit examples of the various kinds of speech. The normal stylistic level for an interview like this is fairly formal, for the two people speaking are strangers.' Another place he writes that 'Labov used the technique of non-intrusive responses when he asked sales people in three New York department stores a question to which the answer was 'fourth floor'. This utterance gave him two post-vocalic 'r's and a 'th' to record. By asking for a repetition, he obtained a second set of data, this time with added stress. (Spolsky, 1998)

Bernstein is of the view that the social success of the members of a society and their access to the social privileges are directly dependent on the degree of organization of their linguistic messages. To him the speech habits of particular social groups in the lower class have little social influence and differ syntactically and semantically from those of other groups (the middle class) who have influential positions because of their material and intellectual privileges. He assumes that the differences in the expression of both classes are not neutral but are assessable in relation to actual social positions involved. So, that the lower classes may be socially unprivileged due to their inadequate command of language which is limited in comparison with that of middle and upper class. The basic assumption is that the speech of the lower class is more limited in its competence than the speech of the middle or upper class (Dittmar's Sociolinguistics).

Labov primarily deals with language and society and social change with an emphasis on language and linguistic analysis. His studies concern to understand more about languages and investigation of topics such as the mechanisms of linguistic change the nature of linguistic variability and the structure of linguistic theory and at our understanding of the nature of language. He also aims to incorporate the variability into linguistic systems.

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The current objectives of Labov and his associates are, according to L. Milroy in Language and Social Network:

> The project on linguistic change and variation aims to locate decisive solutions to the long standing problems of linguistic structure and language evolution through the quantitative analysis of the data drawn from the speech community (Milroy, 1978, p. 1).

To this end the sociolinguistic studies utilize a large range of methods, each with its own strengths and weaknesses. Today's, there are multiple types of inquiries devoted to the study of language in relation to society. These can be grouped into four heads each having its distinct characteristics:

- Correlation Sociolinguistic Studies (Labov; Bernstein)
- Interactional Sociolinguistic Studies in Ethnography of speaking/communication (Hymes; Gumperz)
- Studies in the Sociology of Language (Fishman; Ferguson)
- Studies in the Social Psychology of Language (Giles; Ervin Tripp)

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A schematic figure: Disciplines concerning language and society
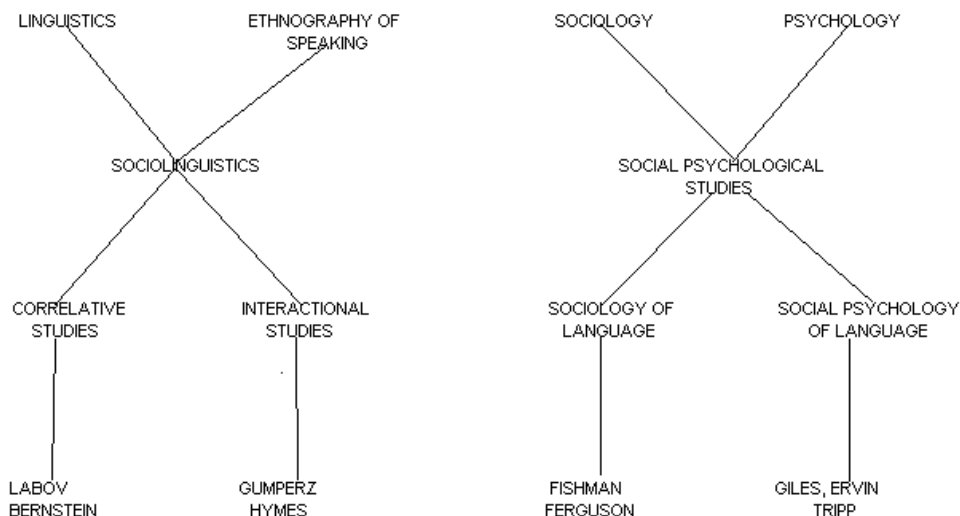
An illustration of various Disciplines

Studying language and society

(Source: Beg, M. A.: 1988: Dissertation)

1.7.2 Sociolinguistic Studies: Hindi and other Indian Languages

In 1969 the Indian Institute for Advanced Study, Shimla, published a volume entitled Language and Society in India**.** This volume covers a wide range of topics from micro-sociolinguistics to macro-sociolinguistics issues with reference to Indian languages. Another significant contribution to the sociolinguistic theory and practice in India is Papers in Indian Sociolinguistics (1978) published by C.I.I.L., Mysore. It reports a number of sociolinguistic studies conducted in Mysore. In this collection Labov's paper entitled 'Design of a sociolinguistic project provides with basis insights into the methodological as well as theoretical aspects of sociolinguistic research. In 1980 C.I.I.L., Mysore, published another volume entitled Language Planning Focusing upon the Language Planning in Indian Context. So far as the study of speech variation is concerned, particularly the sociolinguistic co-variation, one finds a very limited work in this area. Cohn and

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Singer (eds.) Structure and Change in Indian Society contain the papers by William Bright, Mc. Cormack and A.K.Ramanujan who apply the techniques of sociolinguistics to study the social structure and the linguistic variations.

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Chapter 2 Research Methodology and Design of Study

In designing the present study the investigator was strongly influenced by the past sociolinguistic research related to language and society. Namely Fischer (1958); Gumperz-Naim (1960); Labov (1966); Pandit (1967); Trudgill (1974) and Lusk (1976).

In Sociolinguistic Patterns the two main work of Labov are the survey conducted on the dipthongs /ay/ and /aw/ in the island of Martha's Vineyard of Massachusetts and the social stratification of (r) in New York City Departmental Stores, in which the variables which are taken into accounts are age, sex and social class and occupation. For this work I have considered only two variables age and sex. Present work is based on statistical analysis of data and extensive field work.

The hypothesis of Labov is "if any two subgroups of New York City Speakers are ranked in a scale of social stratification, then they will be ranked in the same order by their differential use of (r)". And the hypothesis of this work is "if any three age groups of Urdu speakers are ranked in a scale (as the older generation is less commercialized and younger generation is more commercialized and more prone to social change) then they will be ranked in the same order by their differential attitude of Urdu (older generation do mind for Urdu and younger generation does not mind for Urdu)".

The present study is based on a few propositions which are as follows:

- A number of languages are used for different functions in specific contexts in multilingual settings.
- There is an alternative use of languages by speakers in terms of preferences.
- English occupies the most preferred choice in the domain of education.
- To find out the use and the status of the Urdu language and to ascertain the functions of English.
- To find out the attitudes of the Urdu speakers towards English.
- It is to check the extent of impact of commercialization on Urdu language.

Under the methodology, first of all a research design is prepared by the researcher which is consist of an objective and identification of problem and a conceptual framework. Then the

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relevant data on the research object is collected through the survey. After collecting the relevant data, they are analyzed and processed and last of all a comprehensive report is prepared stating the findings of the research.

In all the places selected for the field, a large population not only speaks Urdu, but highly commercialized and well settled in their jobs and one is able to find the third or forth generation speakers of Urdu for clarifying different phonological and morphological between new and old generations. This has been achieved by presenting questionnaire (appendix 1), word lists (appendix 2 & 3), interview, field dairy, anonymous observations and attitude analyzing of the respondents. The data collected is from 150 respondents. Questionnaire is set for the purpose and variables which are taken into consideration are Sex and Age groups. Chapter 3 is about the collection and analysis of data about the attitude of Urdu speakers towards Urdu and English in seventeen different contexts and twelve different situations. Chapter 4 and chapter 5 are the data collection and analysis about the phonological variation and morphological variation. Chapter 6 is about the list of Urdu lexicons with the frequency of usage, which are changed by the impact of commercialization. The variables which are taken into consideration are also Sex and Age groups. Researcher conducted the field survey in the Lucknow, Aligarh and Delhi in order to find out the actual position of the Urdu and English. Urdu is substantially used for oral communication in almost all the contexts, whereas English is used in the fields of administration, education, literature, written communication and in formal settings such as writing, printing, etc.

2.1 Selection of Respondents

The present study has drawn data one hundred and fifty respondents living in and around Aligarh district, Lucknow and Delhi city for the survey questionnaire work and around 50 respondents for interview.

- Selection of speakers who belonged to new generation of Urdu speakers are mainly selected in this thesis due to the fact that they are more globalized, commercialized and free to adopt foreign culture very easily. Present generation is the backbone of the society and ready to change them according to need.

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- Selection of speakers who belonged to the old generation of Urdu speakers, whose speech is found to be relatively uniform among all members.

- They either originally belonged to Aligarh, Lucknow and Delhi or their stay in Aligarh, Lucknow and Delhi have been for more than 15-20 years.

- Repetition of text reading was done to minimize the inconsistencies.

Questionnaires were distributed among 150 respondents, but later decide to consider only 147 samples which are presumed to be the representative data and words- list were introduced among 50 respondents. The data is collected from Aligarh, Lucknow and Delhi and the variables are taken into consideration are Sex (male and female) and Age groups. Age group1 is from 15-25 years, Age group2 is from 26-45 years and Age group3 is from 46-80 years. 50 respondents are selected from the district Aligarh in which 25 are males and 25 are females, 50 respondents are selected from Lucknow and Delhi in which 25 are males and 25 are females respectively.

All the four sections of the questionnaire are prepared in English. Respondents have filled up the questionnaire themselves in the presence of the researcher. The total of 150 questionnaires is distributed in three cities of Lucknow, Aligarh and Delhi in which 147 samples are selected for analysis. The distribution is made equal keeping in view the comparative analysis between different social variables from different regions. For the present study, researcher is not considered region as a separate variable.

2.2 Tools of Data Collection

In order to test these hypotheses, researcher prepared a questionnaire for collection of data that consisted of four sections (appendix 1). Section 1 of the questionnaire is concerned with the background information of respondents. Section 2 contains seventeen questions to inquire about the use of language (s). Section 3 contains fourteen questions to elicit preferences of languages. Of these fourteen questions, 13 were provided with language choices, Urdu and English whereas, the fourteenth question is related to progression of society, science and technology and foreign ways of life. Section 4 contains attributes as well as domains with specific language choices.

The data has been collected through the following techniques:

- Questionnaire.

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- Text presentation.
- Word list.
- Interview.
- Field diary.

2.2.1 The Text

The text was taken from a daily newspaper. It contains many simple Urdu words which are using in day-to-day life. It was reconstructed by the investigator so as to make it more repetitive. It was presented to each of the respondents to read the text without creating self correction and analysis can be done at the level of phonology. Practically, the respondents were directly exposed to the tape recorder with an explanation for such activity. The basic purpose of the investigation however was concealed and not indicated to the respondents, to avoid style shifting and self-corrections. Those who do not know to read Urdu text were given the tape recorded speech in a standard version as well as non-standard version. Their responses were noted as to their preferred form of words.

2.2.2 Anonymous Observations

While the preliminary calculation was made on the basis of text and words list production by the respondents, the investigator heavily used his anonymous observations as to authenticate the calculations and analysis. For achieving this, the investigator had to participate in religious addresses, speeches by learned people, academic lectures and daily life encounters etc. This was also complimented by the observation of such speakers in totally or relatively informal situations, eg., when speakers are in rash, emotional or friendly moods. The investigator tried to observe all types of speakers including students, scholars, and office-goers and for more authentic data to the laborers, clerks, shopkeepers etc. at as many places as is could. Radio/Television news and other programmes were also referred to make comparisons between the speech of elite and non-elite class, urban and rural and formal and informal contexts.

2.2.3 The Survey Questionnaire

The Survey Questionnaire was designed and structured to collect the most basic and general information about the speakers. The purpose of Survey Questionnaire was to clarify the

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respondents in terms of the social background in which they are living. This enabled the investigator to put various respondents into particular social classes.

2.2.4 The Field Dairy

A field Dairy was maintained throughout the study to systematically record the observations during the data collection. It is found that usually, there is no concordance between the actual uses of language and the attitudes towards one's usage. One speaker who produces and claims to use a particular form, starts using different form with a slight change in the social setting.

2.3 Analysis of Data

The data is analyzed by obtaining simple frequency percentage for each language in each contexts and situations. On the basis of the frequency percentage we have studied the following:

- The use of Urdu and English in all considered situations with respect to two social variables: sex, age.
- After the analysis of data about Urdu and English the researcher would collect the data on phonology in chapter 4, morphology in chapter 5 , syntactic analysis in chapter 6 and on lexicon in chapter 7.

2.4 Presentation of Findings

The findings of the present sociolinguistic investigation have been presented in all the chapters. Different tables and graphs have been made according to the findings and results.

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Chapter 3 Data Collection and Analysis

Shailendra Kumar Singh (2001) says:

Rajyashree's (1986) survey of Dharavi slum in Bombay reports that the educated parents with white collar jobs and higher income send their children to English medium school which is a prestigious symbol. (Patnaik & Imtiaz, 2006, p. 112). Bayer's (1986) examination of Tamil-speaking migrant communities in Banglore in the Kannada language zone shows that apart from the individuals there are families which have also developed proficiency in Kannnada, Hindi and English. Yet in another study, Rangila (1986) claimed that all the students were multilingual and every student reported Punjabi to be useful in one domain or the other. Even with these best cases, 64.13 per cent subjects in the survey believed that English should be the sole medium of instruction of their children (Patnaik & Imtiaz, 2006, p. 113)

Khubchandani (1997, p. 165) said that in the dichotomous process, many less favourably placed speech varieties— which may be dialects, vernaculars or minority languages, or may have non-elite style— stand in danger of becoming extinct. But the researcher would only focus on the role of English and Urdu in present society by providing different contexts and situations to the 150 respondents in the field.

3.1 Data Collection and Analysis: Seventeen Different Contexts

The seventeen different contexts with respect to Urdu and English have been analyzed are as follows:

- Talking to people in a locality (context 1).
- Talking to people in schools, collage and university (context 2).
- Talking to family members (context 3).
- Talking to colleagues (context 4)
- Talking to children (context 5).
- Talking to Urdu speaking stranger (context 6).
- While visiting offices, hospitals and market places (context 7).
- For entertainment (context 8).
- In teacher-student relationship (context 9).

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- In watching TV programmes (context 10).

- In listening to radio broadcast programmes (context 11).

- In reading magazines, story books, etc. (context 12).

- In reading newspaper (context 13).

- In writing to close friends (context 14).

- In writing to family members (context 15).

- In printing invitations (context 16).

- For creative writings (context 17).

3.1.1 Urdu and English use by males and females in seventeen different contexts.

3.1.1.1 Urdu and English use by males

As given in Table 3.1.1, 97.60 per cent of males use Urdu in locality; 71.42 per cent of males use Urdu in school, college, university; 100 per cent of males use Urdu in family domain; 73.80 per cent of males use Urdu with colleagues; 92.85 per cent of males use Urdu with children; 80.95 per cent of males use Urdu with Urdu speaking stranger; 71.42 per cent of males use Urdu while visiting office, hospital and market places; 71.42 per cent of males use Urdu for entertainment; 38.09 per cent of males use Urdu teacher-student relationship; 42.85 per cent of males use Urdu in watching TV; 40.47 per cent of males use Urdu in listening to radio broadcast; 11.90 per cent of males use Urdu in reading magazines, story books; 11.90 per cent of males use Urdu in reading newspaper; 07.14 per cent of males use Urdu in writing to close friends; 23..80 per cent of males use Urdu in writing to family members 35.71 per cent of males use Urdu in printing invitations and 21.42 per cent of males use Urdu in creative writings.

11.90 per cent of males have been found using English in locality; 52.38 per cent of males use English in school, college, university; 11.90 per cent of males use English in family domain; 40.47 per cent of males use English with colleagues; 11.90 per cent of males use English with children; 33.33 per cent of males use English with Urdu speaking stranger; 50 per cent of males use English while visiting office, hospital and market places; 38.09 per cent of males use English for entertainment; 71.42 per cent of males use English in teacher-student relationship; 83.33 per cent of males use English in watching TV; 64.28 per cent of males use English in listening to

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radio broadcast. 100 per cent of males use English in reading magazines, story books; 97.60 per cent of males use English in reading newspaper; 66.66 per cent of males use English while writing to close friends; 59.52 per cent of males use English while writing to family members; 83.33 per cent of males use English in printing invitations and 57.14 per cent of males use English for creative writings.

3.1.1.2 Urdu and English use by females

Seen in Table 3.1.1, 81.81 per cent of females use Urdu in locality; 33.33 per cent of females use Urdu in school, college, university; 81.81 per cent of females use Urdu in family; 38.63 per cent of females use Urdu with colleagues; 79.54 per cent of females use Urdu with children, 43.18 per cent of females use Urdu with Urdu speaking stranger; 31.81 per cent of females use Urdu while visiting office, hospital and market places; 52.27 per cent of females use Urdu for entertainment; 29.54 per cent of females use Urdu in teacher-student relationship; 59.09 per cent of females use Urdu in watching TV; 54.54 per cent of females use Urdu in listening radio; 9.09 per cent of females use Urdu in reading magazines, story books; 13.63 per cent of females use Urdu in reading newspaper; 4.54 per cent of females use Urdu in writing to close friends; 15.90 per cent of females use Urdu in writing to family members; 52.27 per cent of females use Urdu in printing invitations and 18.18 per cent of females use Urdu for creative writings.

Table 3.1.1 reveals that 18.18 per cent of females use English in locality; 74.54 per cent of females use English in school, college, university; 20.45 per cent of females use English in family domain; 63.63 per cent of females use English with colleagues; 34.09 per cent of females use English with children; 63.63 per cent of females use English with Urdu speaking stranger; 63.63 per cent of females use English while visiting office, hospital and market places; 68.18 per cent females use English for entertainment; 72.72 per cent of females use English in teacher-student relationship; 56.81 per cent of females use English in watching TV; 54.54 per cent of females use English in listening radio; 75 per cent of females use English in reading magazines, story books; 77.27 per cent of females use English in reading newspaper; 79.54 per cent of females use English in writing to close friends; 81.81 per cent of females use English in writing

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to family members; 86.36 per cent of females use English in printing invitations; 81.81 per cent

of females use English for creative writings.

TABLE 3.1.1

Percentage wise distribution of the use of Urdu and English by males and females in 17 different contexts

			CONTEXTS/DOMAINS																
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
LANGUAGE/S	MALE	U	97.60	71.42	100	73.80	92.85	80.95	71.42	71.42	38.09	42.85	40.47	11.90	11.90	07.14	23.80	35.71	21.42
		E	11.90	52.38	11.90	40.47	11.90	33.33	50	38.09	71.42	83.33	64.28	100	97.60	66.66	59.52	83.33	57.14
	FEMALE	U	81.81	33.33	81.81	38.63	79.54	43.18	31.81	52.27	29.54	59.09	54.54	9.01	13.63	04.54	15.90	52.27	18.18
		E	18.18	79.54	20.45	63.63	34.09	63.63	63.63	68.18	72.72	56.81	54.54	75	77.27	79.54	81.81	86.36	81.81

Chart 3.1.1.1

chart showing language use by males in 17 different contexts

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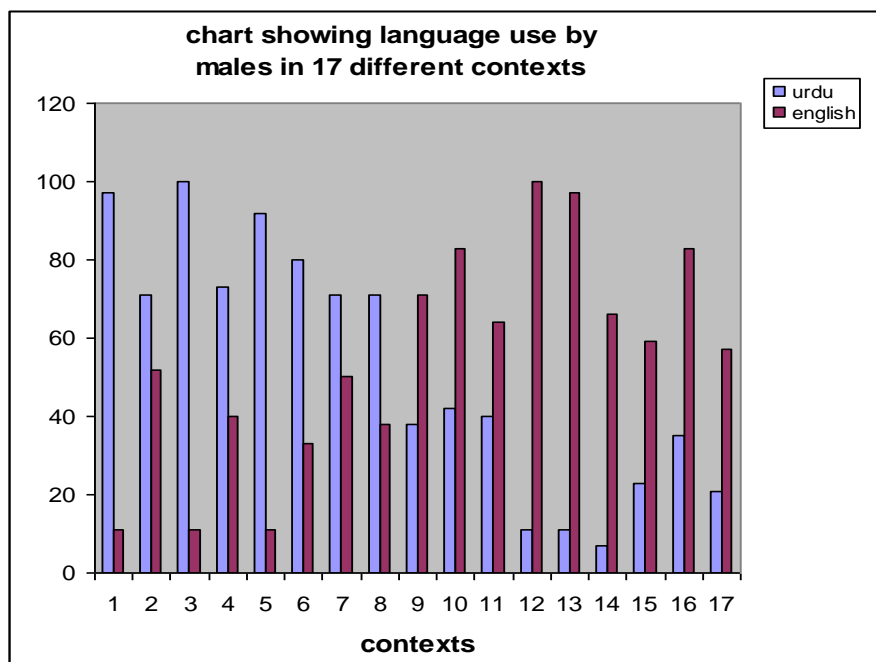
Chart 3.1.1.2

3.1.2 Urdu and English use by males and females of three age groups

3.1.2.1 Urdu and English use by males

So far as Urdu use by males of age group 1 (16-25 yrs) is concerned, Table 3.1.2.1 shows that 94.44 per cent of males use Urdu in locality; 55.55 per cent of males use Urdu in school, college, university; 90.70 per cent of males use Urdu in family domain; 86.70 per cent of males use Urdu with colleagues; 72.22 per cent of males use Urdu with children; 50 per cent of males use Urdu with Urdu speaking stranger and while visiting office, hospital and market places; 33.30 per cent of males use Urdu for entertainment; 28.10 per cent of males use Urdu in teacher-student relationship; 8.10 per cent of males use Urdu in watching TV; 33.30 per cent of males use Urdu in listening radio and 42.80 per cent of males use Urdu in printing invitations.

5.55 per cent of male use English in locality; 44.40 per cent of male use English in school, college, university; 11.10 per cent of male use English in family domain; 46.70 per cent of male use English with children; 13.60 per cent of male use English with colleagues; 50 per cent of male use English with Urdu speaking stranger; 56.70 per cent of male use English while visiting

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office, hospital and market places; 58.10 per cent of male use English for entertainment 88.70 per cent of male use English in teacher-student relationship; 88.70 per cent of male use English in watching TV; 86.70 per cent of male use English in listening radio; 84.50 per cent of male use English in reading magazines, story books; 88.70 per cent of male use English in reading newspaper; 58.10 per cent of male use English while writing to close friends; 84.50 per cent of male use English while writing to family members; 84.50 per cent of male use English in printing invitations and 100 per cent of male use English for creative writings.

Table 3.1.2.1 shows that 83.30 per cent of males of age group 2 (26-45yrs) use Urdu in locality; 58.33 per cent of males use Urdu in school, college, university; 100 per cent of males use Urdu in family domain; 66.60 per cent of males use Urdu with colleagues; 91.60 per cent of males use Urdu with children; 75 per cent of males use Urdu with stranger and while visiting office, hospital and market places; 83.30 per cent of males use Urdu for entertainment; 41.60 per cent of males use Urdu in teacher-student relationship; 44.70 per cent of males use Urdu in watching TV; 41.60 per cent of males use Urdu in listening radio; 8.33 per cent of males use Urdu in reading magazines, story books and newspaper; 8.33 per cent of males use Urdu in writing to family members and 40.71 per cent of males use Urdu in printing invitations

Table 3.1.2.1 shows that 12 per cent of males use English in locality; 44.70 per cent of males use English in school, college, university; 8.30 per cent of males use English in family domain; 25 per cent of males use English with colleagues; 8.30 per cent of males use English with children; 25 per cent of males use English with Urdu speaking stranger; 25 per cent of males use English while visiting office, hospital and market places; 25 per cent of males use English for entertainment; 41 per cent of males use English in teacher-student relationship; 64 per cent of males use English in watching TV; 91.66 per cent of males use English in listening radio; 100 per cent of males use English in reading magazines, story books; 96.50 per cent of males use English in reading newspaper; 75 per cent of males use English while writing to close friends; 83.30 per cent of males use English while writing to family members; 83.30 per cent of males use English in printing invitations and 84.50 per cent of males use English in creative writings.

Table 3.1.2.1 shows that 91.60 per cent of males of age group 3 (46-80yrs) make use of Urdu in locality; 100 per cent of males use Urdu in school, college, university; 91.60 per cent of males use Urdu in family domain and with colleagues; 100 per cent of males use Urdu with children; 75 per cent of males use Urdu with Urdu speaking stranger; 75 per cent of males use Urdu while visiting office, hospital and market places; 83.30 per cent of males use Urdu for entertainment; 41.60 per cent of males use Urdu teacher-student relationship; 50 per cent of males use Urdu in watching TV; 58.30 per cent of males use Urdu in listening radio; 45 per cent of males use Urdu in printing invitations and 9.20 per cent of males use Urdu in creative writings.

10.71 per cent of males make use of English in locality; 90.06 per cent of males respondents has been found using English in school, college, university; 9.20 per cent of males use English in family domain; 58.30 per cent of males use English with colleagues; 10.70 per cent of males use English with children; 10.71 per cent of males use English with stranger; 97.06 per cent of males use English while visiting office, hospital and market places; 58.30 per cent of males use English for entertainment; 66.60 per cent of males use English in teacher-student relationship; 75 per cent of males use English in watching TV and listening radio; 100 per cent of males use English in reading magazines, story books; 100 per cent of males use English in reading newspaper; 83.30 per cent of males use English while writing to close friends; 86.05 per cent of males use English while writing to family members; 86.05 per cent of males use English in printing invitations; 100 per cent of males use English for creative writings.
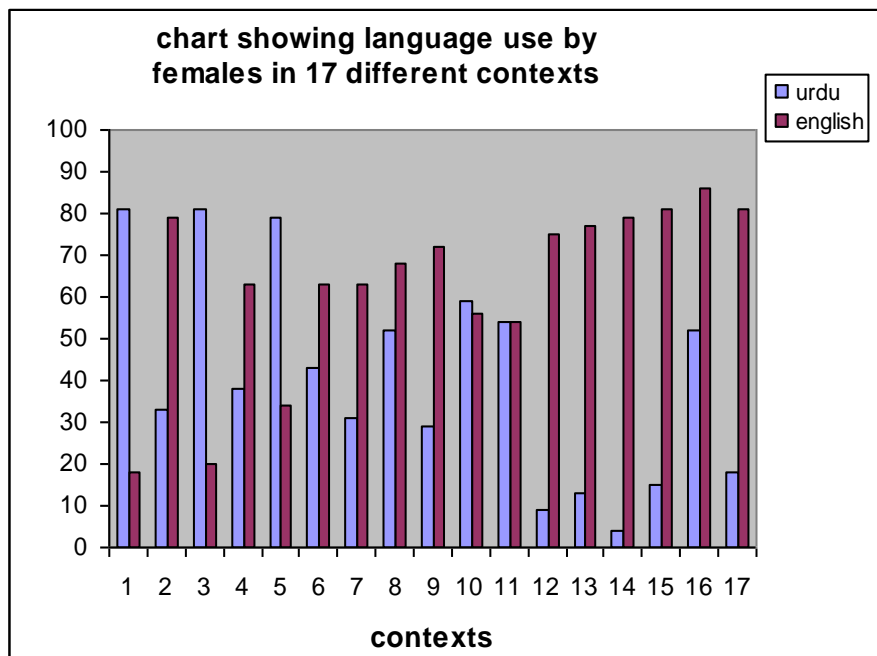
TABLE 3.1.2.1

Percentage wise distribution of the use of Urdu and English by males of three age groups

GENDER	LANGUAGE	AGE GROUP	CONTEXTS/DOMAINS																
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
MALE	Urdu	A.1	94.44	55.55	90.70	86.70	72.22	50	50	33.33	9.81	28.1	33.33	-	-	-	-	42.8	-
		A.2	83.33	58.33	100	66.66	91.66	75	75	83.33	41.66	44.70	41.66	8.33	8.33	-	8.33	40.71	-
		A.3	91.66	100	91.66	9.66	100	85.33	83.33	50	41.66	50	58.33	-	-	-	-	45	9.2
	English	A.1	5.55	99.44	11.11	13.60	46.70	50	56.70	58.10	88.70	88.71	86.70	84.50	88.70	58.10	84.50	84.50	100
		A.2	12	44.70	8.33	25	8.33	25	25	25	41.66	64.66	91.66	100	96.50	75	83.33	83.33	84.50
		A.3	10.71	90.06	9.20	58.33	10.71	10.71	97.06	58.33	66.66	75	75	100	100	83.33	86.05	86.05	100

Chart 3.1.2.1(a)

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Chart 3.1.2.1(b)

chart showing language use by males of age group 2

Chart 3.1.2.1(c)

chart showing language use by males of age group 3

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3.1.2.2 Urdu and English use by females

The Table 3.1.2.2 reveals that 92.30 per cent of females of age group1 (16-25yrs) use Urdu in locality; 53.84 per cent of females use Urdu in school, college, university; 76.92 per cent of females use Urdu in family; 69.23 per cent of females use Urdu with colleagues; 69.23 per cent of females use Urdu with children; 64.54 per cent of females use Urdu with Urdu speaking stranger; 64.54 per cent of females use Urdu while visiting office, hospital and market places; 46.15 per cent of females use Urdu for entertainment; 46.15 per cent of females use Urdu in teacher-student relationship; 69.23 per cent of females use Urdu in watching TV; 46.15 per cent of females use Urdu in listening radio; 7.69 per cent of females use Urdu in reading magazines, story books and newspaper; 10.69 per cent of females use Urdu in writing to family members; 53.84 per cent of females use Urdu in printing invitations and 10.69 per cent of females use Urdu for creative writings.

English is used by 7.69 per cent of females in locality; 46.15 per cent of females use English in school, college, university; 23.07 per cent of females use English in family domain; 69.23 per cent of females use English with colleagues; 64.54 per cent of females use English with children; 38.46 per cent of females use English with Urdu speaking stranger; 38.46 per cent of females use English while visiting office, hospital and market places; 84.61 per cent of females use English for entertainment; 53.84 per cent of females use English in teacher-student relationship; 76.92 per cent of females use English in watching TV and listening radio; 92.30 per cent of females use English in reading magazines , story books and newspaper; 100 per cent of females use English in writing to close friends and family members; 92.30 per cent of females use English in printing invitations and for creative writings.

In Table 3.1.2.2 83.30 per cent of females of age group 2 (26-45yrs) has been found using Urdu in locality; 45.83 per cent of females use Urdu in school, college, university; 84.50 per cent of females use Urdu in family domain; 43.20 per cent of females use Urdu with colleagues; 84.50 per cent of females use Urdu with children, 58.33 per cent of females use Urdu with stranger; 43.20 per cent of females use Urdu while visiting office, hospital and market places; 54.56 per cent of females use Urdu for entertainment; 42.10 per cent of females use Urdu in teacher-student

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relationship; 81.05 per cent of females use Urdu in watching TV; 58.30 per cent of females use Urdu in listening radio; 4.16 per cent of females use Urdu in reading magazines, story books; 6.58 per cent of females use Urdu in reading newspaper; 6.58 per cent of females use Urdu in writing to close friends and to family members; 54.56 per cent of females use Urdu in printing invitations and 12.50 per cent of females use Urdu for creative writings.

The same Table shows that 16.66 per cent of females use English in locality; 66.60 per cent of females use English in school, college, university; 13.90 per cent of females use English in family domain; 63.20 per cent of females use English with colleagues; 12.50 per cent of females use English with children; 58.33 per cent of females use English with stranger; 59.60 per cent of females use English while visiting office, hospital and market places; 61.50 per cent of females use English for entertainment; 75 per cent of females use English in teacher-student relationship; 72.50 per cent of females use English in watching TV; 50 per cent of females use English in listening radio; 91.60 per cent of females use English in reading magazines, story books; 91.66 per cent of females use English in reading newspaper; 91.60 per cent of females use English in writing to close friends and family members; 94.50 per cent of females use English in printing invitations and 91.60 per cent of females use English for creative writings.

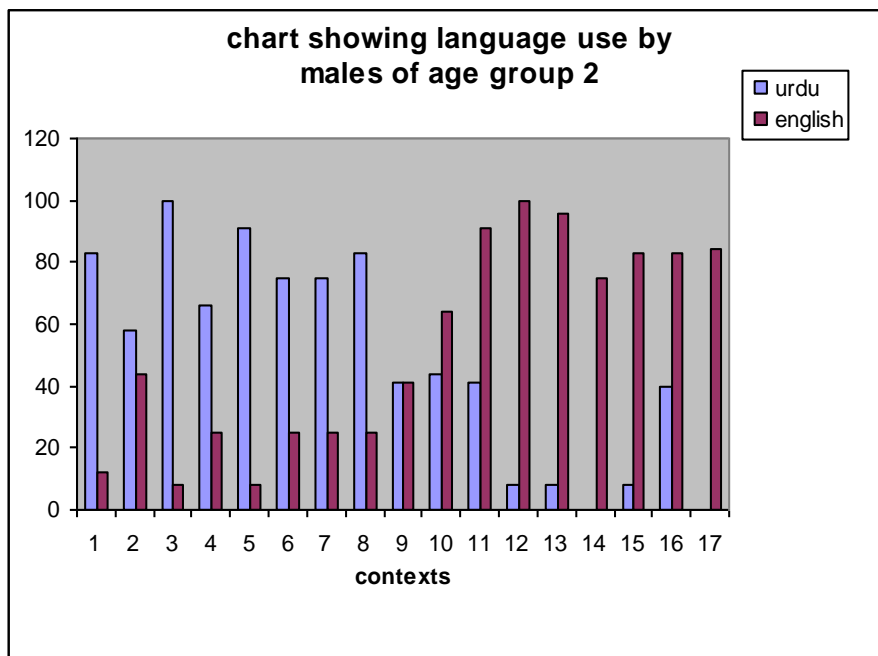The same Table 3.1.2.2 shows that 85.71 per cent of females of age group 3 (46-80yrs) use Urdu in locality; 42.83 per cent of females use Urdu in school, college and university; 85.71 per cent of females use Urdu in family; 71.42 per cent of females use Urdu with colleagues; 85.71 per cent of females use Urdu with children; 57.14 per cent of females use Urdu with stranger; 51.14 per cent of females use Urdu while visiting office, hospital and market places; 57.14 per cent of females use Urdu for entertainment; 57.14 per cent of females use Urdu in teacher-student relationship; 71.42 per cent of females use Urdu in watching TV; 57.14 per cent of females use Urdu in listening radio; 28.57 per cent of females use Urdu in reading magazines, story books; 28.51 per cent of females use Urdu in reading newspaper; 14.28 per cent of females use Urdu in writing to close friends; 28.57 per cent of females use Urdu in writing to family members; 42.85 per cent of females use Urdu in printing invitations and 14.28 per cent of females use Urdu for creative writings.

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The Table also reveals that 14.28 per cent of females use English in locality; 57.14 per cent of females use English in school, college, university; and 14.28 per cent of females use English in family domain; 28.57 per cent of females use English with colleagues and children; 42.85 per cent of females use English with stranger and while visiting office, hospital and market places and for entertainment; 57.14 per cent of females use English in teacher-student relationship; 71.42 per cent of females use English in watching TV; 57.14 per cent of females use English in listening radio; 85.71 per cent of females use English in reading magazines, story books and newspaper; 100 per cent of females use English in writing to close friends and family members and 85.71 per cent of females use English in printing invitations and for creative writings.

TABLE 3.1.2.2

Percentage wise distribution of the use of Urdu and English by females of three age groups

GENDER	LANGUAGE	AGE GROUP	CONTEXTS/DOMAINS																
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
FEMALE	Urdu	A.1	92.30	53.84	76.92	69.23	69.23	64.84	64.54	46.15	46.15	69.23	46.15	7.69	7.69	-	10.96	53.84	10.69
		A.2	83.33	45.83	84.50	43.20	84.50	58.33	43.20	54.56	42.10	81.05	58.33	4.16	6.58	6.58	6.58	54.56	12.5
		A.3	85.71	42.85	85.71	71.42	85.71	52.14	51.14	57.14	57.14	71.42	57.14	28.57	28.57	17.28	28.57	42.85	14.20
	English	A.1	7.69	46.05	23.07	69.23	64.54	38.46	39.46	84.61	53.84	76.92	76.92	92.30	92.30	100	100	92.30	92.30
		A.2	16.66	66.66	13.20	63.20	12.5	58.33	59.60	61.50	75	72.50	50	91.66	91.66	91.66	91.66	94.50	91.66
		A.3	14.28	57.17	14.28	28.17	28.57	42.85	42.85	42.85	57.14	71.42	57.17	85.71	85.11	100	100	85.71	35.11

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Chart 3.1.2.2(a)

chart showing language use by females of age group 1

Chart 3.1.2.2(b)

chart showing language use by females of age group 2

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Chart 3.1.2.2(c)

chart showing language use by females of age group 3

3.1.3 Findings:

- Data shows that females are more inclined towards English than males

- Very few per cent of males and females of Age group1 read and write in Urdu and do all the creative writings in English.

- Males of Age group1 prefer more English in talking to the surrounding, in school, with teachers and friends in all the formal settings.

- Only 5 to 7 per cent of males of Age group2 prefer reading and writing in Urdu and 0 to 5 per cent of females of Age group2 prefer Urdu for reading magazine, story books and newspaper and writing to close friends and family members.

- Males of Age group1 are most inclined towards English and males of Age group3 are least inclined towards English.

- Males of Age group1 think English is prestigious language and males of Age group3 prefer English only due to the utilitarian point of view.

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- Females of Age group1 prefer only English for entertainment. The reason behind it would be that they are more language conscious, status conscious and more commercial.

- 30 to 40 per cent of females of Age group3 prefer Urdu for reading and writing.

3.2 Data Collection and Analysis: Twelve Different Situations

The twelve different situations considered for evaluation of Urdu and English are as follows:

- Medium of instruction for children (situation 1)

- Making social contacts (situation 2)

- A bilingual Urdu speech community (situation 3)

- Most ideal medium of instruction at primary school level (situation 4)

- Most ideal medium of instruction at secondary school level (situation 5)

- Most ideal medium of instruction at college level (situation 6)

- For securing jobs (situation 7)

- Pursuing higher education (situation 8)

- Communicating with other groups (situation 9)

- Performing religious practices/activities (situation 10)

- Welcoming/ departing from guests, relatives, friends, etc. (situation 11)

- For official purposes (situation 12)

Other questions are:

- Could Indian Society progress with the progression of science and technology?

- Is English the language of science and technology?

- Could Indian society progress only with English?

- Should Indian society adopt foreign ways of life?

- Should foreign languages also be taught in Indian universities?

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3.2.1 Urdu and English preferences by males and females in twelve situations

3.2.1.1 Urdu and English preferences by males

Table 3.2.1.1 shows that males prefer 2.38 per cent Urdu and 97.61 per cent English as the medium for their children. In making social contacts 69.04 per cent males prefer Urdu; 31.61 per cent males prefer English. 73.80 per cent Males of this community have reported to prefer Urdu; 27.09 per cent of males prefer English. 73.80 per cent males have reported to prefer Urdu; 27.09 per cent of males prefer English in a bilingual setting. 7.15 per cent have reported Urdu; 72.20 per cent of males prefer English as the most ideal medium of instruction at primary school level. Whereas, 23.80 per cent of males prefer Urdu; 92.85 per cent of males prefer English as the medium of instruction at secondary level. 9.52 per cent of males prefer Urdu; 91.48 per cent of males prefer English as the medium of instruction at college level. For securing jobs 4.80 per cent of males prefer Urdu; 95.20 per cent of males prefer English. To pursue higher education 5.39 per cent of males prefer Urdu; 94.60 per cent of males prefer English. To communicate with other groups 47.15 per cent of males prefer Urdu and 42.85 per cent prefer English. Whereas, 97.61 per cent of males prefer Urdu and 2.39 per cent of males prefer English for performing religious activities. In welcoming/departing from guests, friends and relatives 71.43 per cent of males prefer Urdu; 28.57 per cent prefer English. So far as the language suitable for official use within the country is concerned, 9.52 per cent of males prefer Urdu and 90.48 per cent prefer English.

3.2.1.2 Urdu and English preferences by females

As the females are concerned, Table 3.2.1.1 shows that 4.54 per cent of females prefer Urdu; 95.45 per cent of females prefer English as the medium of instruction for their children. Similarly, 70.45 per cent of females prefer Urdu; 29.55 per cent of females prefer English for making social contacts. While in bilingual setting 68.18 per cent of females prefer Urdu; 31.82 per cent of females prefer English. Females of this community seem to prefer 10.00 per cent Urdu; 90.00 per cent of females prefer English as the most ideal medium of instruction at primary level. Whereas, 25 per cent of females prefer Urdu; 75.09 per cent of females prefer English as the medium of instruction at secondary level. 11.63 per cent of females prefer Urdu; 88.63 per cent of females prefer English as the medium of instruction at college level. 6.27 per cent of

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females prefer towards Urdu and 93.18 per cent of females prefer English in regarding securing jobs. 4.81 per cent have shown their preferences towards Urdu; 95.45 per cent of females prefer English with respect to pursuing higher education. Whereas, communicating with other groups 68.18 per cent of females prefer Urdu; 31.82 per cent of females prefer English. 93.18 per cent of females prefer Urdu; 6.27 per cent of females prefer English for performing religious practices. In welcoming/departing from guests, relatives, friends etc. 70.05 per cent of females prefer Urdu; 29.54 per cent of females prefer English. For official use of language 19.09 per cent of females prefer Urdu and 79.80 per cent of females prefer English.

TABLE 3.2.1.1

Percentage wise distribution of preferences relating to Urdu and English by males and females in 12 situation/s

			SITUATIONS											
			1	2	3	4	5	6	7	8	9	10	11	12
L A N G U A G E /S	M A L E	U	2.38	69.04	73.80	33.30	23.90	9.52	4.80	2.38	76.19	100	92.85	9.82
		E	97.61	47.61	38.09	92.85	92.85	100	100	94.60	42.85	2.39	28.57	100
	F E M E L E	U	4.54	70.45	68.18	36.36	25	13.63	2.27	6.81	68.18	93.18	90.90	9.09
		E	95.45	43.18	38.63	90.09	90.9	88.63	93.18	95.45	40.90	2.27	29.54	100

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Chart 3.2.1.1

chart showing language preferences by males in 12 situations

Chart 3.2.1.2

chart showing language preferences by females in 12 situations

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3.2.2 Urdu and English preferences by males and females of three age groups

3.2.2.1 Urdu and English preferences by males

Table 3.2.2.1 shows that 16.66 per cent of males of age group 1 (16-25yrs) prefer Urdu; 96.40 per cent of males prefer English as the medium of instruction for their children. In making social contacts 50.50 per cent of males prefer Urdu; 50 per cent of males prefer English 55.50 per cent of males of this community prefer Urdu; 44.40 per cent of males prefer English in a bilingual setting. 16.66 per cent of males prefer Urdu; 84.40 per cent of males prefer English as the most ideal medium of instruction at primary level. Whereas, 11.10 per cent of males prefer Urdu; 88.16 per cent of males prefer English as the medium of instruction at secondary level. 11.10 per cent of males prefer Urdu; 88.16 per cent of males prefer English as the medium of instruction at college level. For securing jobs 11.10 per cent of males prefer Urdu; 88.16 per cent of males prefer English. To pursue higher education 4.05 per cent of males prefer Urdu; 96.40 per cent of males prefer English. To communicate with other groups 55.50 per cent of male respondents prefer Urdu; 45.50 per cent of males prefer English. Whereas, 89.90 per cent prefer Urdu; 11.10 per cent of males prefer English for performing religious activities. In welcoming/departing from guests, friends and relatives 66.60 per cent of males prefer Urdu; 34.80 per cent of males prefer English. So far as language suitable for official use is concerned, 11.20 per cent of males prefer Urdu and 88.80 per cent of males prefer English.

The figures in the Table 3.2.2.1 shows that 8.30 per cent males of age group 2 (26-45 yrs) prefer Urdu; 100 per cent of males prefer English as the medium of instruction for their children. In making social contacts 66.70 per cent of males prefer Urdu; 33.30 per cent of males prefer English. 50.30 per cent of males prefer males prefer Urdu; 50 per cent of males prefer English in bilingual setting. 9.30 per cent of males prefer Urdu; 90.16 per cent of males prefer English as the most ideal medium of instruction at primary level. Whereas, 100 per cent of males prefer English as the most ideal medium of instruction at secondary level and at college level. For securing jobs 16.60 per cent of males prefer Urdu; 83.40 per cent of males prefer English. To pursue higher education 100 per cent of males prefer English. To communicate with other groups 75 per cent of males prefer Urdu; 25 per cent of males prefer English. Whereas, 91.60 per cent of males prefer

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Urdu; 9.16 per cent of males prefer English for performing religious activities. In welcoming/departing guests, friends and relatives 59.70 per cent of males prefer Urdu; 40.30 per cent of males prefer English. So far as the language suitable for official use is concerned, 100 per cent of males prefer English. Table shows that 8.16 per cent of males of age group 3 (46-80yrs) prefer Urdu; 100 per cent of males prefer English as the medium of instruction for their children. In making social contacts they prefer Urdu 74.70 and English 26.30 per cent. The males of this community have reported to prefer 58.33 per cent Urdu; 42.0 per cent of males prefer English in a bilingual setting. The males of this community have reported to prefer 8.16 per cent Urdu; 91.84 per cent of males prefer English as the most ideal medium of instruction at primary school level. Whereas, 100 per cent of males prefer English as the medium of instruction at secondary level and at college level. For securing jobs 100 per cent of males prefer English. To pursue higher education 100 per cent of males of this age group prefer English. To communicate with other groups 71.60 per cent of males prefer Urdu; 29.40 per cent of males prefer English. Whereas, 98.16 per cent of males prefer Urdu for performing religious activities. In welcoming/departing from guests, friends and relatives 66.60 per cent of males prefer Urdu; 33.40 per cent of males prefer English. So far as the language suitable for official use is concerned, 100 per cent of males prefer English.

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TABLE 3.2.2.1

Percentage wise distribution of preferences relating to Urdu and English by males of three age groups

GENDER	LANGUAGES	AGE GROUP	SITUATIONS											
			1	2	3	4	5	6	7	8	9	10	11	12
MALE	Urdu	A..1	16.66	55.50	55.50	16.66	11.10	5.50	11.10	11.10	55.50	100	66.60	30.17
		A..2	8.30	66.60	58.33	8.30	-	-	16.60	-	75	100	75	-
		A..3	8.16	74.70	58.33	8.16	-	-	-	-	71.60	98.16	66.60	-
	English	A..1	96.40	50	44.90	96.40	88.16	100	100	96.40	55.50	11.10	38.90	88.90
		A..2	100	58.33	50	90.16	100	100	100	100	60	9.16	40.30	100
		A..3	100	66.70	85.30	100	100	100	100	100	50	-	61.70	100

Chart 3.2.2.1(a)

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Chart 3.2.2.1(b)

Chart 3.2.2.1(c)

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3.2.2.2.Urdu and English preferences by females

As far the females of age group 1 (16-25yrs) are concerned, Table 3.2.2.2 shows that 15.38 per cent of females prefer Urdu; 84.62 per cent of females prefer English as the medium of instruction for their children. Similarly 61.53 per cent of females prefer Urdu; 39.47 per cent of females prefer English for making social contacts. While in bilingual setting 61.53 per cent of females prefer Urdu; 39.47 per cent of females prefer English. Females of this community seems to prefer 23.07 per cent Urdu; 76.93 per cent English as the most ideal medium of instruction at the primary school level. Whereas, 15.38 per cent of females prefer Urdu; 84.62 per cent of females prefer English as the medium of instruction at secondary school level. 7.69 per cent of females prefer Urdu; 82.31 per cent of females prefer English as the medium of instruction at college level. 15.38 per cent of females prefer Urdu; 84.70 per cent of females prefer English for securing jobs. 7.69 per cent of females prefer Urdu; 92.41 per cent of females prefer English with respect to pursuing higher education. Whereas, communicating with other groups 54.50 per cent of females prefer Urdu; 45.50 per cent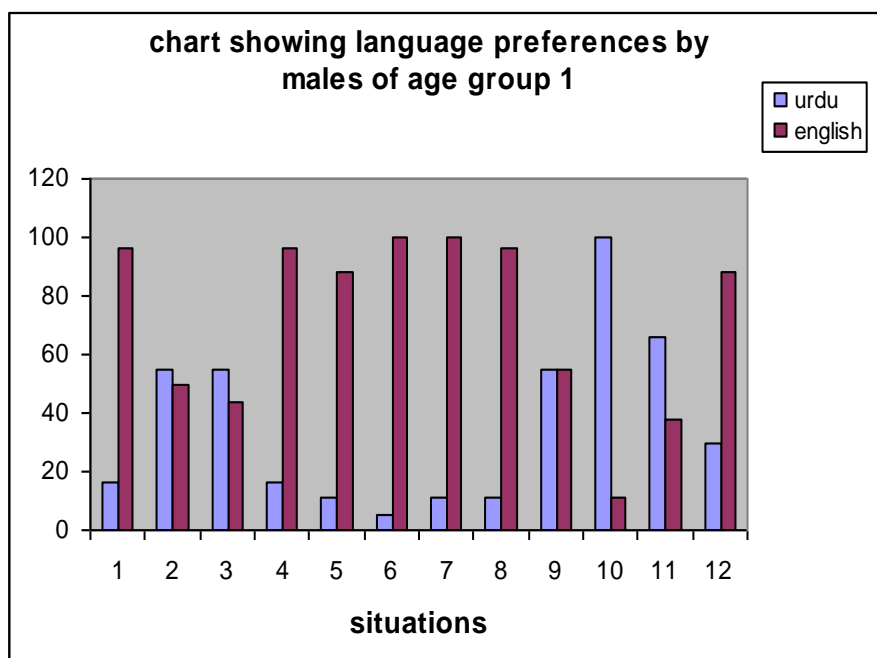 of females prefer English. 84.62 per cent of females prefer Urdu; 15.38 per cent of females prefer English for performing religious practices. In welcoming, guests and relatives etc. 88.10 per cent of females prefer Urdu; 11.90 per cent of females prefer English. For official use of the language 15.38 per cent of females prefer Urdu; 84.62 per cent of females prefer English.

Table reveals that 8.33 per cent of females of age group 2 (26-45yrs) prefer Urdu; 91.67 per cent English as the medium of instruction for their children. Similarly 75 per cent of females prefer Urdu; 25 per cent of females prefer English for making social contacts. While in bilingual setting 70.83 per cent of females prefer Urdu; 29.17 per cent of females prefer English. Again, 12.50 per cent of females prefer Urdu; 87.50 per cent of females prefer English as the medium of instruction at primary level. Whereas, 18.33 per cent of females prefer Urdu; 81.70 per cent of females prefer English as the medium of instruction at secondary level. 4.16 per cent of females prefer Urdu; 85.84 per cent of females prefer English as the most ideal medium of instruction at college level. With regard to securing jobs 12.50 per cent of females prefer Urdu; 87.50 per cent of females prefer English. 100 per cent of females prefer English with respect to pursuing higher

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education. Whereas, communicating with other groups 70.83 per cent of females prefer Urdu; 29.17 per cent of females prefer English. 100 per cent of females prefer Urdu for performing religious practices. In welcoming/departing guests, relatives and friends etc 100 per cent of females prefer Urdu; 25 per cent English. For official use 12.50 per cent of females prefer Urdu; 87.50 per cent of females prefer English.

The same Table shows that 100 per cent females of age group 3 (46-80yrs) prefer English as the medium of instruction for their children. Similarly 71.42 per cent of females prefer Urdu; 29.58 per cent of females prefer English for making social contacts. While in bilingual setting 71.42 per cent of females prefer Urdu; 29.58 per cent of females prefer English. Females of this community seems to prefer 14.28 per cent Urdu; 86.72 per cent English as the most ideal medium of instruction at the primary level. Whereas, 100 per cent of females prefer English as the medium of instruction at secondary level, college level, for securing jobs and higher education. Whereas, communicating with other groups 56.50 per cent of females prefer Urdu; 43.50 per cent of females prefer English. 100 per cent of females prefer Urdu for performing religious practices. In welcoming/departing from guests, relatives and friends etc. 100 per cent of females prefer Urdu; 43.70 per cent English. For official use 100 per cent of females prefer English.

TABLE 3.2.2.2

Percentage wise distribution of preferences relating to Urdu and English by females of three age groups

GENDER	LANGUAGES	AGE GROUP	SITUATIONS											
			1	2	3	4	5	6	7	8	9	10	11	12
FEMALE	Urdu	A..1	15.38	61.53	61.53	23.07	15.38	7.69	15.38	7.69	54.50	94.70	88.10	15.38
		A..2	8.33	75	70.83	12.5	8.33	4.16	12.5	-	70.83	100	100	12.5
		A..3	-	71.42	71.42	14.28	-	-	-	-	85.71	100	100	-
	English	A..1	94.70	54.50	61.53	94.70	100	100	94.70	100	54.50	15.38	46.15	88.10
		A..2	95.85	66.60	61.16	95.83	81.70	100	95.83	100	54.17	-	50	100
		A..3	100	57.14	57.14	100	100	100	100	100	71.42	-	85.71	100

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Chart 3.2.2.2(a)

chart showing language preferences by
females of age group 1

☐ urdu
■ english

situations

Chart 3.2.2.2(b)

chart showing language preferences by
females of age group 2

☐ urdu
■ english

situations

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Chart 3.2.2.2(c)

chart showing language preferences by females of age group 3

Table 3.3

Percentage wise distribution of English for Administration, Education and Mass Media by

males and females of three age groups

		Admin.	Pre. Sch.	M. Sch.	H. Sch.	Inter	Grad.	P. Grad.	M. Media
M A L E	A.1	83.30	88.80	80.16	80.16	79.69	82.77	80.01	75.25
	A.2	58.30	50.83	61.05	70.05	71.05	69.09	71.05	50.83
	A.3	50.83	57.65	53.30	56.90	53.06	56.01	46.50	45.05
F E M E L E	A.1	53.84	55.60	53.84	68.06	72.06	71.06	69.70	52.50
	A.2	68.30	51.05	45.30	47.08	41.50	52.80	51.07	35.50
	A.3	45.60	47.06	57.03	55.30	56.30	52.80	52.70	31.03

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Chart 3.3

chart showing %age of english by males/females of 3 age groups

Legend:
- males of age group 1
- males of age group 2
- males of age group 3
- females of age group 1
- females of age group 2
- females of age group 3

1Admin. 2Prim.Sch. 3M.Sch.4H.Sc. 5Inter.
6Grad. 7P.Grad 8M.Media

TABLE 3.4

Percentage wise distribution of answer 'Yes' to five questions related to science and technology and progression of Indian society by western ways of life by males and females of three age groups

		Ques.1	Ques.2	Ques.3	Ques.4	Ques.5
M A L E	A.1	61.20	65.61	50.54	31.28	42.60
	A.2	59.01	61.60	45.75	19.89	37.57
	A.3	52.50	56.35	39.66	15.89	31.67
F E M E L E	A.1	63.81	63.67	52.31	39.50	44.70
	A.2	60.50	61.50	30.56	28.69	37.21
	A.3	54.50	55	18.95	29.60	47.10

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Chart 2.6

chart showing %age of 'yes' by males/females of 3 age groups

Legend:
- males of age group 1
- males of age group 2
- males of age group 3
- females of age group 1
- females of age group 2
- females of age group 3

(y-axis: 0 to 70; x-axis: questions 1 to 5)

3.2.3 Findings

- 100 per cent of males and females prefer English for securing jobs, for education and higher studies and for official purpose.

- 7 to 9 per cent of males of Age group1 prefer English for religious activities.

- 100 per cent of males of Age group2 prefer English in secondary school level, college level, higher education and for official purpose.

- 100 per cent of males of Age group3 prefer English for job and education.

- 100 per cent of females of Age group 1, 2, 3 prefer English for higher education and jobs.

- 100 per cent of females of Age group 3 prefer English for medium of instruction.

- Males and females of Age group1 prefer or want to adopt western ways of life.

- Females are more language conscious and fashionable. Language is a prestige for them.

- As compared to females, males think that Urdu is more sweet, expressive and prestigious than English.

- Females think that Urdu is less prestigious and expressive than English

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- 100 per cent of males and females think that English is the language of business and science and technology.

3.3 Conclusion

Data shows that females have the favorable attitude towards English as compared to males because they are more prestige orientated. Only 30 to 40 per cent of females of Age group3 prefer Urdu for reading and writing in Urdu. Only 5 to 7 per cent of males of Age group2 prefer reading and writing in Urdu and 10 to 15 per cent of females of Age group2 prefer Urdu for reading magazine, story books and newspaper and writing to close friends and family members. 10 per cent of males and females of Age group1 read and write in Urdu and do all the creative writings in English only.

The conclusion is that the speakers of Age group 1 are more commercialized than the speakers of Age group 3 and females are more commercialized than males. 100 per cent of males and females prefer English for securing jobs, for education and higher studies and for official purpose.100 per cent of males of Age group2 prefer English in secondary school level, college level, higher education and for official purpose. Even 100 per cent of males of Age group3 prefer English for job and education. 100 per cent of females of Age group 1, 2, 3 prefer English for higher education and jobs. 100 per cent of females of Age group 3 prefer English for medium of instruction. Males and females of Age group1 prefer to adopt western ways of life. 100 per cent of males and females think that English is the language of business and science and technology. It is the impact of commercialization on the mind set –up of the common people that English is most crucial language and the most demanding language in the today's scenario.

Urdu speakers of all age groups have the favorable attitude towards Urdu. They find Urdu as the most prestigious, expressive and soft language but on the other hand they think English is the language of science, technology and media. English can give them a better life and a better future.

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Chapter 4 Urdu Phonological Variations

While searching for a proper definition of language, Colin Cherry had metaphorically stated "Language has been compared to the shifting surface of the sea; the sparkle of the waves likes flashes of light on points of history (Cherry, 1957, p. 75).

After discussing the percentage wise distribution of use of Urdu and English in different contexts and situations, in this chapter the researcher has collected the data on Urdu Phonology by providing the word lists of 100 words (Appendix 2) to the 50 respondents. This survey on Urdu Phonology is conducted in Lucknow city, Aligarh district and in Delhi as the metropolitan city. The analysis is done on the basis of males and females and on the basis of Age groups. Age group1 is under 15-25 years, Age group2 is under 26-45 years and Age group 3 is above 46-80 years.The words list is comprises of monosyllabic words like /fAxr/, /Ilm/ and /qAbr/ etc. and perso-arabic words like /GAm/, /mUxtar/, /nAqša/, /tAqdir/ etc and many other words. Before doing the data analysis, the researcher would discuss Urdu consonants and vowels in short.

4.1 Urdu Sounds

Standard Urdu has fifty six segmental and supra-segmental sound features in which 48 are segmental and 8 are supra-segmental sound features. Segmental phonemes include thirty eight consonants (including two semi-vowels) and ten vowels (including two diphthongs). The supra-segmental features are nine: three pitches, three terminal contours, two junctures and one nasalization. (Beg, 1988, p. 13)

The consonants may be grouped into two broad divisions: the stops and the continuants. The stops present six way contrasts in point of articulation—the lips, the teeth, retroflex, the palatal, the velar, the uvula and four ways contrast in manner of articulation in respect of voicing aspiration. Uvular consonant, however, does not show any contrast in manner of articulation. (Khan, 1996, Dissertation)

There are six consonants, eight-fricatives, one lateral, two nasals, one trill, two flaps and two frictionless continuants. The fricatives show fine-way contrast in point of articulation—the lip teeth, the alveolar ridge, palate, velar and glottis, and two − way contrast in manner of

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articulation with regard to voicing, except /h/ which is voiceless. The nasals have a two way contrast in position— the lips and the alveolar ridge.

The vowels are ten in number including two diphthongs. The vowels /i/ and /u/ are high; /a/ is low; /I/ and /U/ and /e/ and /o/ are high-mid; /A/ is central. Two are diphthongs. Three parts of the tongue—front, central and back, and five degrees of tongue—high, low-high, high-mid, mid and low—are necessary to make the distinctions among the vowels. The vowels may be rounded or unrounded according to the tip-position. The supra-segmental features are: nasalization; open juncture; terminal contours, being level, rising, falling, and pitches low, mid, high. Given below are all the consonants and vowels with the manner of articulation and point of articulation:

	bilabial	labio-dental	dental	alveolar	retroflex	palato alveolar	palatal	velar	post velar	uvular	glottal
Stops	p, ph b, bh		t, th d, dh		t, th d, dh		c, ch j, jh	k, kh g, gh		q	
Fricative		f		s, z		š, ž			x, G		h
Laterals											
Nasals	m			l, n							
Trill / Flap				r	r, rh						
Frictionless		v									
Semi-Vowel							y				

4.1.1 Urdu Consonants

Total 37

Other Phonemes: Nasalization

96

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4.1.2 Urdu Vowels

Part of the tongue Height of the tongue	Front	Central	Back
High	i		u
Low-high	I		U
High-mid	e		o
Mean-mid		A	
Low			a

The supra segmentals:

a. Nasalization   / ~ /

b. Juncture   /+/

c. Terminal contours (→   )

d. Pitches (1, 2, 3,)

4.2 Phonological Varaitions found

The main changes which can easily be seen in Urdu Phonology are Perso-Arabic words (Beg, 1988, 13). Perso-Arabic sounds (f, z, ž, x, G, q) are more prone to this type of change of commercialization. The changes which the researcher has seen in the field are—

- Change of /q/ → /k/ like /mUkAdma/ in place of /mUqAdma/ and sometimes change of /k/ → /q/ like in /qAbutAr/ in place of /kAbutAr/ due to over generalization. (Change in Perso-Arabic)

- Change of /x/ → /kh/ like /xan/ becomes /khan/ that is sur name. (Change in Perso-Arabic)

- Change of /G/ → /g/ like /GUslxana/ becomes /gUsAlxana/ and sometimes change of /g/ → /G/ like /nIgAlna/ becomes /nIGAlna/. (Change in Perso-Arabic)

- Change of /q/ → /x/ like /vAqt/ becomes /vAxt/. (Change in Perso-Arabic)

- Change of /ž/ → /z like /AždAha/ becomes /AzdAha/. (Change in Perso-Arabic)

- Addition of vowel in monosyllabic words like /fAxr/ becomes /fAxAr/ and deletion of vowel from a word to make it monosyllabic like /mArAz/ becomes /mArz/.

- Addition of consonant in a word like /cAddAr/ in place of /cadAr/ and deletion of consonant from a word like /mAhobAt/ in place of /mUhAbbAt/.

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- Change of /e/ → /ĕ/ like /zAmane/ becomes /zAманĕ/ and /ĕ/ → /e/ like /zAbanĕ/ becomes /zAbane/.

- Change of long vowel into short vowel for example /malum/ becomes /mAlum/.

- Deletion of last pronouncing /t/ in word /dost/, /gošt/ etc.

- Deletion of /h/ in the medial and final position like in /pak/ in place of /pankh/ and addition of /h/ in the medial and final position like /bhikhari/ in place of /bhikari/.

- Pronouncing English words differently in Urdu like /sku:l/ in place of /Iskul/.

4.2.1 /q/ → /k/

Word	Urdu	Urdu in use	Gloss
مقدمہ	/mUqAdma/	/mUkAdma/	'suite'
لقمہ	/lUqma/	/lUkma/	'morsel'
مقبول	/mAqbul/	/mAkbul/	'popular'
قینچی	/qæci/	/kæci/	'scissors'
قیمہ	/qIma/	/kIma/	'chopped flesh'
تقدیر	/tAqdir/	tAkdir/	'fate'
نقصان	/nUqsan/	/nUksan/	'harm'
نقشہ	/nAqša/	/nAkša/	'map'
اقرار	/Iqrar/	/Ikrar/	'admit'
اشتیاق	/Ištiaq/	/Ištiak/	'fondness'
مشتاق	/mUštaq/	/mUštak/	'desirous'
واقعہ	/vaqEa/	/vakEa/	'event'
عقد	/Aqd/	/Aqd/	'marriage'
واقعتا	/vaqeAtAn/	/vakeAtAn/	'factually'
تعلق	/taAllUq/	/taAllUk/	'concern'
قانون	/qanun/	/kanun/	'law'
قتل	/qAtl/	/kAtl/	'murder'
وقت	/vAqt/	/vAkt/	'time'
قلب	/qAlb/	/kAlb/	'heart'

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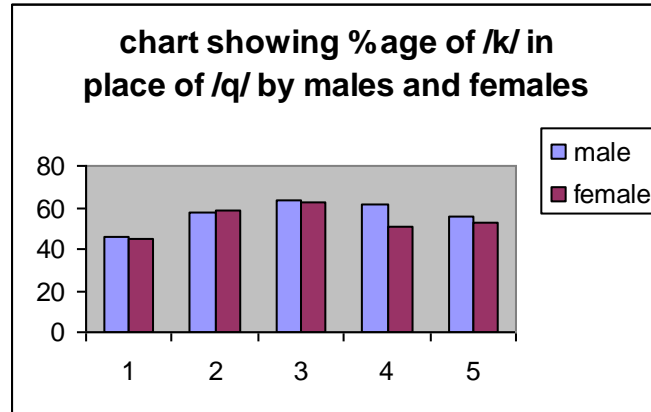Dr. Somana Fatima, M.A. English (E.F.L.U.) Ph. D. Linguistics (A.M.U.)
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قدر	/qAdr/	/kAdr/	'value'
قلم	/qAlAm/	/kAlAm/	'pen'
قیامت	/qAyamAt/	/kAyamAt/	'day of judgement'
معقول	/maqul/	/makul/	'suitable'
مذاق	/mAzaq/	/mAzak/	'joke'

Note: Urdu in use is the linguistic usage we observed during data collection.

In the field, the researcher finds that educated people of the society pronounce /k/ in place of /q/. When the researcher asks the reason behind it, they said due to the utility of language, to consume time while doing conversation and it is also in fashion now. They want to sum up the talk in short. In place of /qAdr/, they said /kAdr/ and /mAzak/ in place of /mAzaq/. The data which comes forward from the analysis are only on the basis of five selected words.

43 per cent of males pronounce /mUkAdma/, 58 per cent of males pronounce /lUkma/, 61 per cent pronounce /kæci/, 63 per cent of males pronounce /vakEa/ and 56 per cent pronounce /Akd/ in the field whereas, on the other hand 45 per cent of females pronounce /mUkAdma/, 59 percent of females pronounce /lUkma/, 62 per cent pronounce /kæci/, 51 per cent of females pronounce /vakEa/ and 53 per cent pronounce /Akd/ in the field.

chart showing %age of /k/ in place of /q/ by males and females

1. /mUkAdma/   2. /lUkma/   3. /kæci/   4. /vakEa/   5. /Akd/

72 per cent of males of Age group1 pronounce /mUkAdma/, 69 per cent of males pronounce /lUkma/, 67 per cent pronounce /kæci/, 65 per cent of males pronounce /vakEa/ and 73 per cent pronounce /Akd/ in the field whereas, on the other hand 61 per cent of females of Age group2

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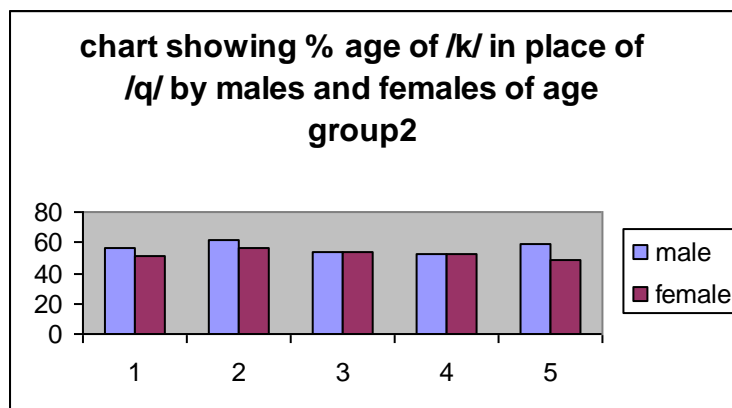Impact of Commercialization on Language with Special Reference to Urdu Lexicon

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pronounce /mUkAdma/, 54 percent of females pronounce /lUkma/, 55 per cent pronounce /kæci/, 51 per cent of females pronounce /vakEa/ and 53 per cent pronounce /Akd/ in the field.

chart showing % age of /k/ in place of /q/ by male and female of age group1
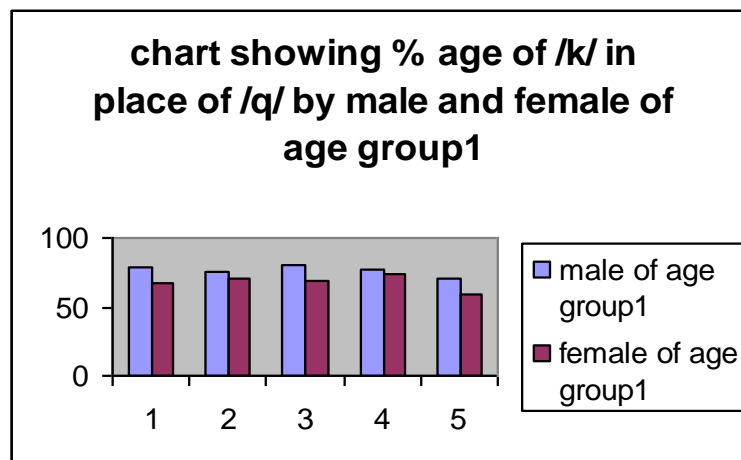
56 per cent of males of Age group2 pronounce /mUkAdma/, 62 per cent of males pronounce /lUkma/, 51 per cent pronounce /kæci/, 45 per cent of males pronounce /vakEa/ and 43 per cent pronounce /Akd/ in the field whereas, on the other hand 51 per cent of females of Age group2 pronounce /mUkAdma/, 44 percent of females pronounce /lUkma/, 55 per cent pronounce /kæci/, 51 per cent of females pronounce /vakEa/ and 53 per cent pronounce /Akd/ in the field.

**chart showing % age of /k/ in place of /q/ by males and females of age group2**

22 per cent of males of Age group3 pronounce /mUkAdma/, 29 per cent of males pronounce /lUkma/, 27 per cent pronounce /kæci/, 25 per cent of males pronounce /vakEa/ and 23 per cent pronounce /Akd/ in the field whereas, on the other hand 11 per cent of females of Age group3 pronounce /mUkAdma/, 24 percent of females pronounce /lUkma/, 25 per cent pronounce /kæci/, 20 per cent of females pronounce /vakEa/ and 19 per cent pronounce /Akd/ in the field.

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chart showing % age of /k/ in place of /q/ by males and females of age group3
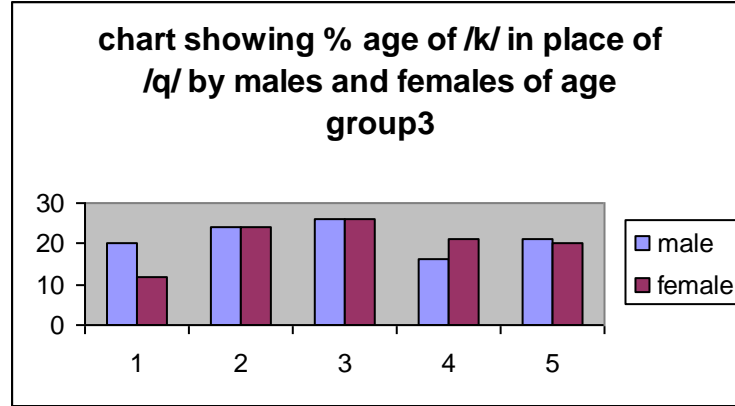
But sometimes, /q/ is used in place of /k/ in the field by the respondents.

4.2.2   **/k/ →/q/**

Word	Urdu	Urdu in use	Gloss
کبوتر	/kAbutAr/	/qAbutAr/	'pigeon'
کاغذ	/kaGAz/	/qaGAz/	'paper'
ہلکے ہلکے	/hAlke-hAlke/	/hAlqe-hAlqe/	'slowly'
کمرہ	/kAmra/	/qAmra/	'room'

Researcher in the field finds that sometimes in place of /k/ respondents speak /q/. When the researcher finds the reason behind it they said that they do this because "its chalta hai". It is due to the impact of commercialization on the mind-set of people that they use a language with the attitude of its use and utility only. The expression and aesthetics is missing in today's language.

4.2.3

| Word	Urdu	Urdu in use	Gloss
خاوند	/xavInd/	/khavInd/	'husband'
خاص	/xas/	/khas/	'specific'
خالص	/xalIs/	/khalIs/	'pure'
آخری	/axri/	/akhri/	'in the end'
آخر	/axIr/	/akhIr/	'in the end'
خرافات	/xUrafat/	/khUrafat/	'controversy'
خار	/xar/	/khar/	'thorn'
خبر	/xAbAr/	/khAbAr/	'news'

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خود	/xUd/	/khUd/	'self'
شاخ	/šax/	/šakh/	'branch'
چیخ	/cix/	/cikh/	'cry'
اخبار	/Axbar/	/Akhbar/	'newspaper'
تنخواه	/tAnxa/	/tAnkha/	'salary'
خان	/xan/	/khan/	'khan, a surname'
خوشخط	/xUšxAt/	/khUškhAt/	'good-writing'
خوشحال	/xUšhal/	/khUšhal/	'prosperous'
اختیار	/IxtIar/	/IkhtIar/	'authority'
مختار	/mUxtar/	/mUkhtar/	'with authority'
زخمی	/zAxmi/	/zAkhmi/	'wounded'
درخشان	/dArAxšã/	/dArAkhšã/	'bright'

In the field, 62 per cent of males pronounce /khUrafat/ in place of /xUrafat/, 54 per cent of males pronounce /šakh/ in place of /šax/ whereas on the next hand, 52 per cent of females pronounce /cikh/ in place of /cix/ and 45 per cent pronounce /khan/ in place of /xan/ and for more see graph.

chart showing %age of/kh/ in place of /x/ by males and females
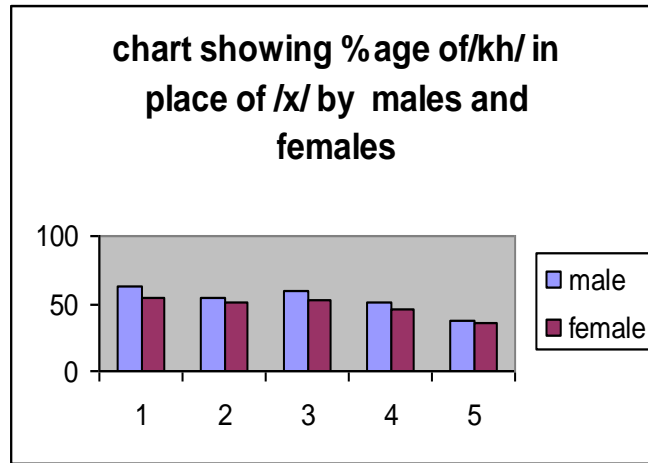
1. /khUrafat/   2. /shakh/   3. /cikh/   4. /khan/   5. /zAkhmI/

65 per cent males of age group 1 pronounce /khUrafat/ in place of /xUrafat/, 79 per cent of males pronounce /šakh/ in place of /šax/ whereas on the next hand, 72 per cent females of age group 1

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pronounce /cikh/ in place of /cix/ and 69 per cent of females pronounce /khan/ in place of /xan/ and for more see graph.

chart showing %age of /kh/ in place of /x/ by males and females of age group1
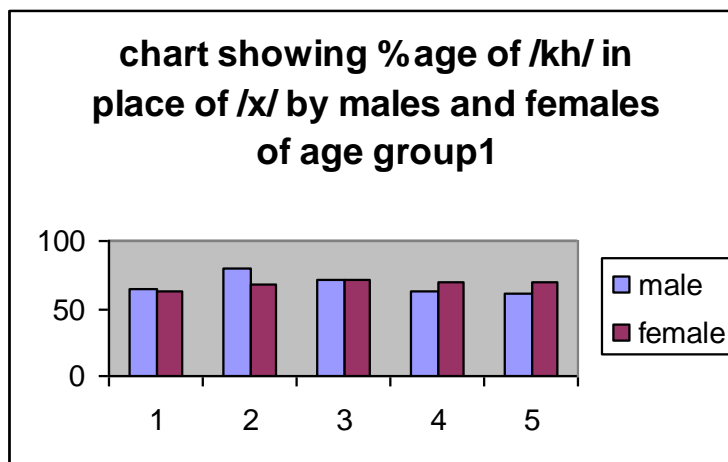
55 per cent males of age group 2 pronounce /khUrafat/ in place of /xUrafat/, 59 per cent of males pronounce /šakh/ in place of /šax/ whereas on the next hand, 50 per cent of females of age group 2 pronounce /cikh/ in place of /cix/ and 45 per cent of females pronounce /khan/ in place of /xan/.

chart showing %age of /kh/ in place of /x/ of males and females of age group2
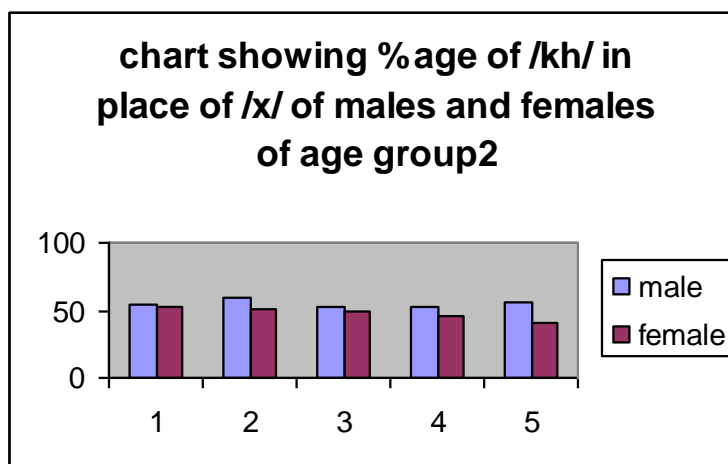
20 per cent males of age group 3 pronounce /khUrafat/ in place of /xUrafat/, 21 per cent of males pronounce /šakh/ in place of /šax/ whereas on the next hand, 26 per cent of females of age group 3 pronounce /cikh/ in place of /cix/ and 31 per cent of females pronounce /khan/ in place of /xan/ and 38 per cent of females pronounce /zAkhmi/ in place of /zAxmi/.

chart showing %age of /kh/ in place of /x/ by males and females of age group3
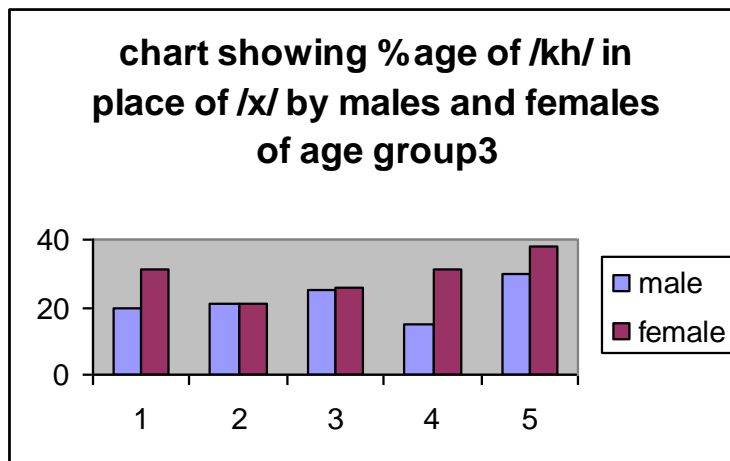
But researcher finds that 15 per cent of respondents in the field pronounce /xan/ in place of /khan/ that is 'mine' in English due to over-generalization and hyper-correction.

4.2.4 /G/→/g/

| Word	Urdu	Urdu in use	Gloss
غسل	/GUslxana/	/gUsAlxana/	'bathroom'
غور	/Gaur/	/gor/	'need'
غم	/GAm/	/gAm/	'grief'
داغ	/daG/	/dag/	'spot'
دغا	/dAGa/	/dAga/	'deceit'
مرغ	/mUrG/	/mUrg/	'bird'
غبار	/GUbbara/	/gUbbara/	'balloon'
نغمے	/nAGmĕ/	/nAgmĕ/	'song'
غلاف	/GIlaf/	/gIlaf/	'cover'

55 per cent of males pronounce /nAgmĕ/, 52 per cent of males pronounce /gIlaf/, 61 per cent of males pronounce /dag/, 55 per cent of males pronounce /gUsAlxana/ and 61 per cent of males pronounce /mUrg/ and on the other hand 51 per cent of females pronounce /nAgmĕ/, 59 per cent of females pronounce /gIlaf/, 52 per cent of females pronounce /dag/, 59 per cent of females pronounce /gUsAlxana/ and 69 per cent of females pronounce /mUrg/.

chart showing %age of /g/ in place of /G/ by males and females
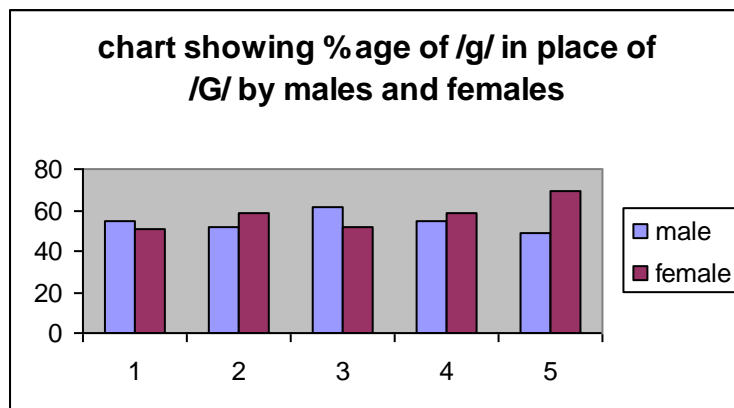
1. /nAgmĕ/   2. /gIlaf/   3. /dag/   4. /gUsAlxana/   5. /mUrg/

65 per cent of males of Age group1 pronounce /nAgmĕ/, 61 per cent of males pronounce /gIlaf/, 63 per cent of males pronounce /dag/, 70 per cent of males pronounce /gUsAlxana/ and 71 per cent of males pronounce /mUrg/ and on the other hand 63 per cent of females of Age group1 pronounce /nAgmĕ/, 62 per cent of females pronounce /gIlaf/, 59 per cent of females pronounce /dag/, 71 per cent of females pronounce /gUsAlxana/ and 59 per cent of females pronounce /mUrg/.
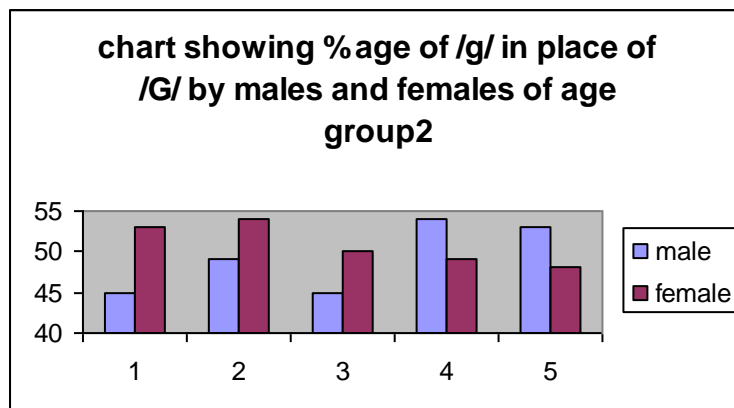
chart showing % age of /g/ in place of /G/ by males and females of age group1
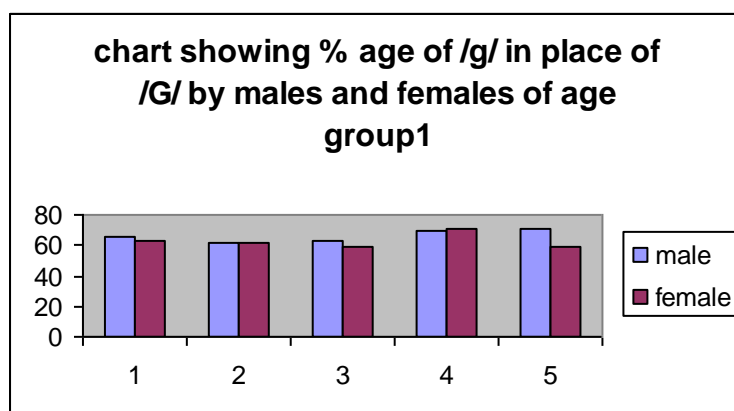
45 per cent males of Age group2 pronounce /nAgmĕ/, 49 per cent males pronounce /gIlaf/, 45 per cent males pronounce /dag/, 54 per cent males pronounce /gUsAlxana/ and 53 per cent males pronounce /mUrg/ and on the other hand 53 per cent females of Age group2 pronounce /nAgmĕ/, 54 per cent females pronounce /gIlaf/, 50 per cent females pronounce /dag/, 49 per cent females pronounce /gUsAlxana/ and 48 per cent females pronounce /mUrg/.

chart showing %age of /g/ in place of /G/ by males and females of age group2

20 per cent males of Age group3 pronounce /nAgmĕ/, 23 per cent males pronounce /gIlaf/, 28 per cent males pronounce /dag/, 31 per cent males pronounce /gUsAlxana/ and 33 per cent males pronounce /mUrg/ and on the other hand 25 per cent females of Age group3 pronounce /nAgmĕ/, 27 per cent females pronounce /gIlaf/, 31 per cent females pronounce /dag/, 20 per cent females pronounce /gUsAlxana/ and 21 per cent females pronounce /mUrg/.

chart showing %age of /g/ in place of /G/ by males and females of age group3

But researcher also finds that some of the respondents pronounce /G/ in place of /g/. For example, /nIGalna/ and /Goya/ but the percentage is only 23 to 35 males and females.

Word	Urdu	Urdu in use	Gloss
نگلنا	/nIgAlna/	/nIGAlna/	'to swallow'
گویہ	/goya/	/Goya/	'as if'

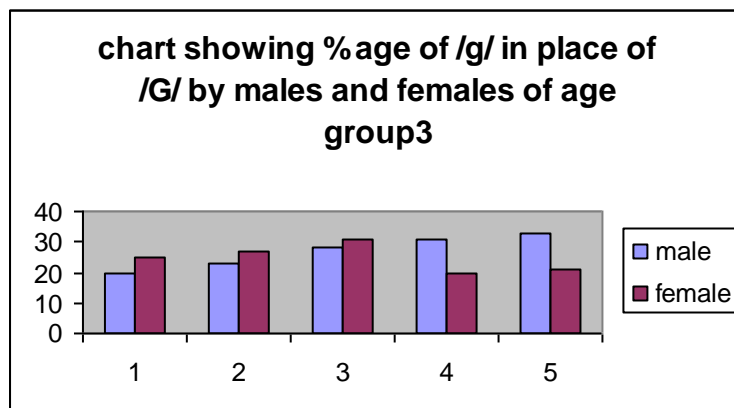Language in India www.languageinindia.com
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4.2.5   **ž→z**

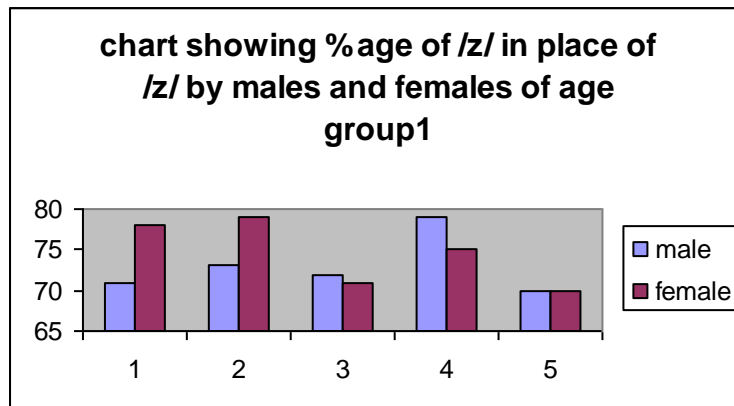| Word	Urdu	Urdu in use	Gloss
زالہ	/žala/	/zala/	'frost'
زیا	/žIya/	/zIya/	'light'
ازدہ	/AždAha/	/AzdAha/	'crocodile'
میزگا	/mIžgă/	/mIzgă/	'eyebrow'
زاز	**/**žaž/	**/**zaz/	'a kind of thistle'

70 per cent males pronounce /zala/, 73 per cent males pronounce /zIya/, 69 per cent males pronounce /AzdAha/, 62 per cent pronounce /mIzgă/ and 69 per cent males pronounce **/**zaz/ and on the other hand, 71 per cent females pronounce /zala/, 73 per cent females pronounce /zIya/, 78 per cent females pronounce /AzdAha/, 79 per cent pronounce /mIzgă/ and 82 per cent females pronounce **/**zaz/.

chart showing %age of /z/ in place of /z/ by males and females
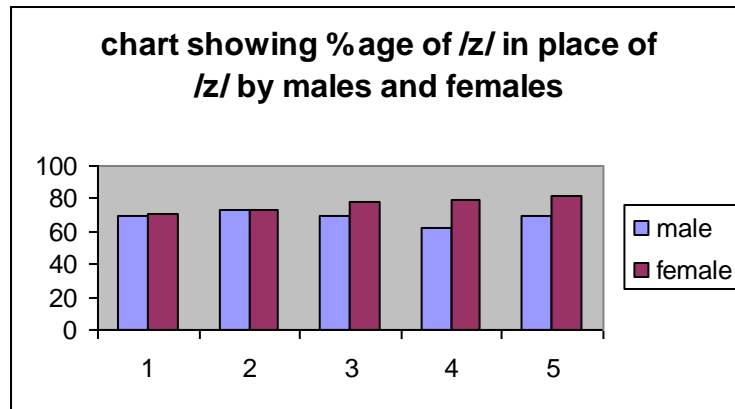
1.   /zala/, 2. /zIya/, 3. /AzdAha/, 4. /mIzgă/, 5. **/**zaz/

71 per cent males of Age group1 pronounce /zala/, 73 per cent males pronounce /zIya/, 72 per cent males pronounce /AzdAha/, 79 per cent pronounce /mIzgă/ and 70 per cent males pronounce **/**zaz/ and on the other hand, 78 per cent females of Age group1 pronounce /zala/, 79 per cent females pronounce /zIya/, 71 per cent females pronounce /AzdAha/, 75 per cent pronounce /mIzgă/ and 70 per cent females pronounce /zaz/.

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**chart showing %age of /z/ in place of /z/ by males and females of age group1**

65 per cent males of Age group2 pronounce /zala/, 67 per cent males pronounce /zIya/, 63 per cent males pronounce /AzdAha/, 69 per cent pronounce /mIzgǎ/ and 61 per cent males pronounce **/**zaz/ and on the other hand, 63 per cent females of Age group2 pronounce /zala/, 64 per cent females pronounce /zIya/, 62 per cent females pronounce /AzdAha/, 68 per cent pronounce /mIzgǎ/ and 61 per cent females pronounce **/**zaz/.

chart showing %age of /z/ in place of /z/ by males and females of age group2
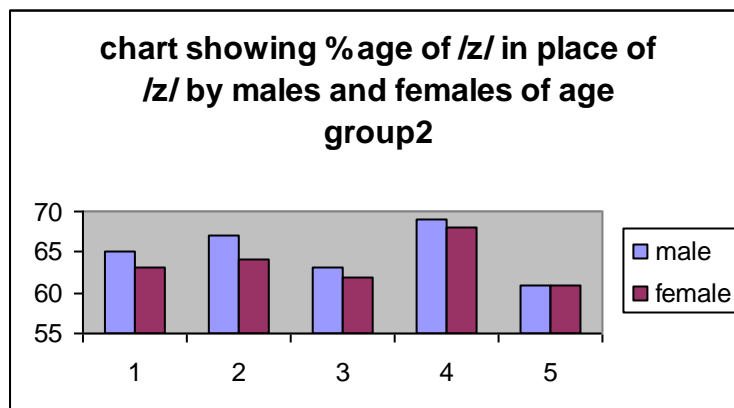
40 per cent males of Age group3 pronounce /zala/, 45 per cent males pronounce /zIya/, 43 per cent males pronounce /AzdAha/, 42 per cent pronounce /mIzgǎ/ and 49 per cent males pronounce **/**zaz/ and on the other hand, 45 per cent females of Age group3 pronounce /zala/, 46 per cent females pronounce /zIya/, 48 per cent females pronounce /AzdAha/, 52 per cent pronounce /mIzgǎ/ and 58 per cent females pronounce **/**zaz/.
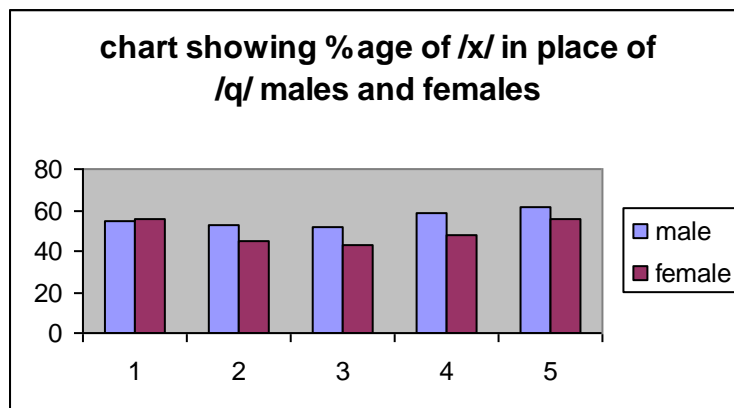
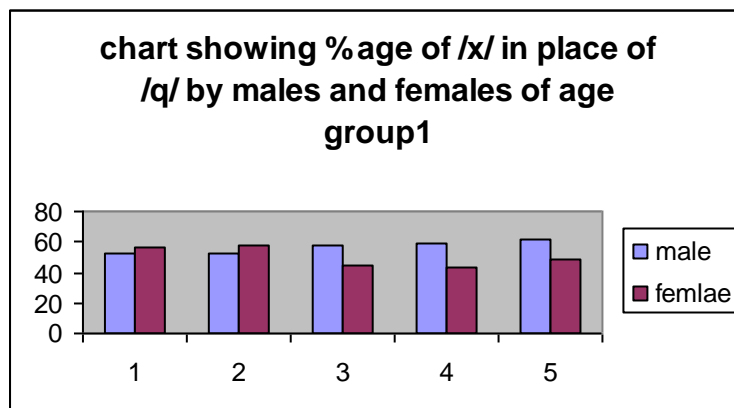**chart showing % age of /z/ in place of /z/ by males and females of age group3**
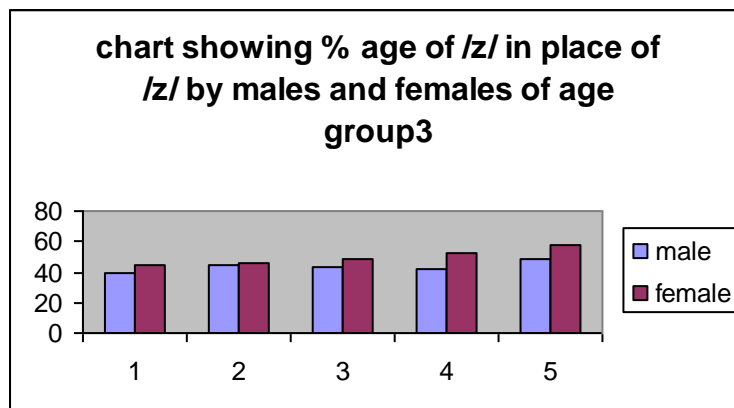
4.2.6   **/q/---/x/**

Word	Urdu	F. Urdu	Gloss
وقت	/vAqt/	/vAxt/, /vaxAt/	'time'
بندوق	/bAnduq/	/bAndux/	'revolver'
طباق	/tAbaq/	/tAbax/	'big plate'
بلاق	/bUlaq/	/bUllax/	'a nose pendent'
مذاق	/mAzaq/	/mAzax/	'joke'
فرق	/fArq/	/fArAx/	'difference'
فقیرنی	/fAqirni/	/fAxirni/	'a female beggar'

55 per cent males pronounce /vAxt/, 53 percent pronounce /mAzax/, 52 per cent males pronounce /bUllax/, 59 per cent males pronounce /fArax/ and 61 per cent pronounce /fAxirni/ on the other hand, 56 per cent females pronounce /vAxt/, 45 percent pronounce /mAzax/, 43 per cent females pronounce /bUllax/, 48 per cent females pronounce /fArAx/ and 56 per cent pronounce /fAxirni/.

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**chart showing %age of /x/ in place of /q/ males and females**

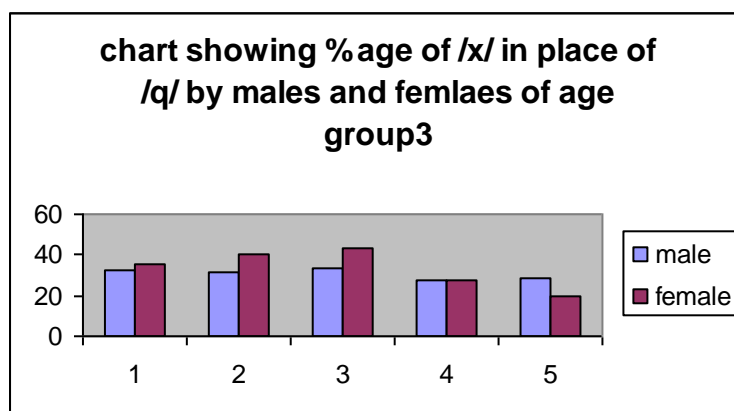1. /vAxt/   2. /mAzax/   3. /bUllax/   4. /fArAx/   5. /fAxirni/

55 per cent males pronounce /vAxt/, 53 percent pronounce /mAzax/, 52 per cent males pronounce /bUllax/, 59 per cent males pronounce /fArax/ and 61 per cent pronounce /fAxirni/ on the other hand, 56 per cent females pronounce /vAxt/, 45 percent pronounce /mAzax/, 43 per cent females pronounce /bUllax/, 48 per cent females pronounce /fArAx/ and 56 per cent pronounce /fAxirni/.

chart showing %age of /x/ in place of /q/ by males and females of age group1

55 per cent males pronounce /vAxt/, 53 percent pronounce /mAzax/, 52 per cent males pronounce /bUllax/, 59 per cent males pronounce /fArAx/ and 61 per cent pronounce /fAxirni/ on the other hand, 56 per cent females pronounce /vAxt/, 45 percent pronounce /mAzax/, 43 per cent females pronounce /bUllax/, 48 per cent females pronounce /fArAx/ and 56 per cent pronounce /fAxirni/.

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chart showing %age of /x/ in place of /q/ by males and females of age group2

55 per cent males pronounce /vAxt/, 53 percent pronounce /mAzax/, 52 per cent males pronounce /bUllax/, 59 per cent males pronounce /fArAx/ and 61 per cent pronounce /fAxirni/ on the other hand, 56 per cent females pronounce /vAxt/, 45 percent pronounce /mAzax/, 43 per cent females pronounce /bUllax/, 48 per cent females pronounce /fArAx/ and 56 per cent pronounce /fAxirni/.

chart showing %age of /x/ in place of /q/ by males and femlaes of age group3
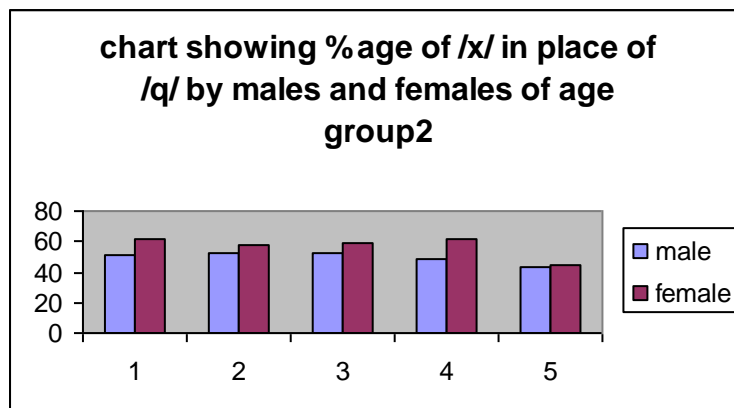
4.2.7 Addition of vowel in monosyllabic words

| Word	Urdu	Urdu in use	Gloss
فخر	/fAxr/	/fAxAr/	'pride'
علم	/Ilm/	/IlAm/	'knowledge'
قبر	/qAbr/	/qAbAr/	'grave'
ختم	/xAtm/	/xAtAm/	'finish'
شکل	/šAkl/	/šakAl/	'face'
ذکر	/zIkr/	/zIkAr/	'mention'
نقل	/nAql/	/nAqAl/	'copy'

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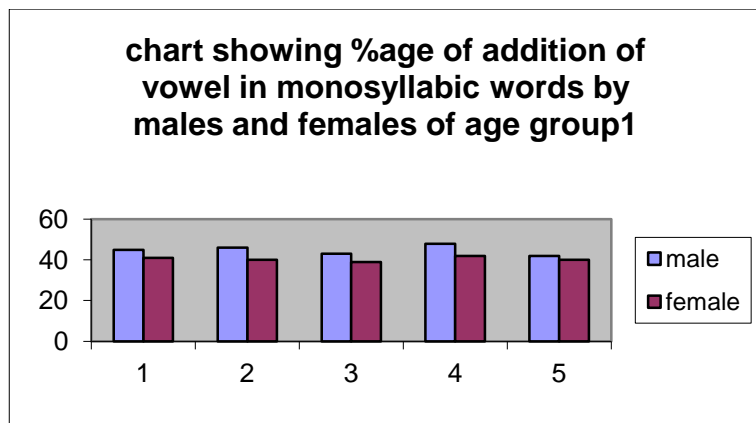Impact of Commercialization on Language with Special Reference to Urdu Lexicon

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جشن	/jAšn/	/jAšAn/	'celebration'
حشر	/hAšr/	/hAšAr/	'result'
عمل	/Aml/	/AmAl/	'practice'

52 per cent males pronounce /fAxAr/, 53 per cent males pronounce /IlAm/, 50 per cent males pronounce /qAbAr/, 57 per cent males pronounce /xAtAm/ and 59 per cent males pronounce /šAkAl/ on the other hand 61 per cent females pronounce /fAxAr/, 41 per cent females pronounce /IlAm/, 33 per cent females pronounce /qAbAr/, 58 per cent females pronounce /xAtAm/ and 59 per cent females pronounce /šAkAl/.

**chart showing %age of addition of vowel in monosyllabic words by males and females**
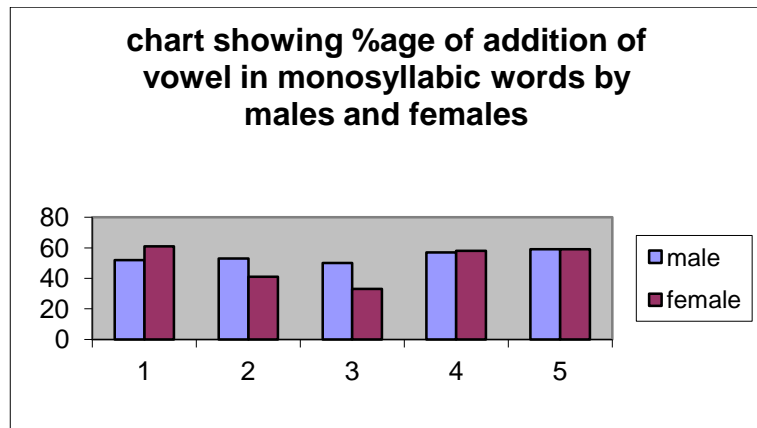
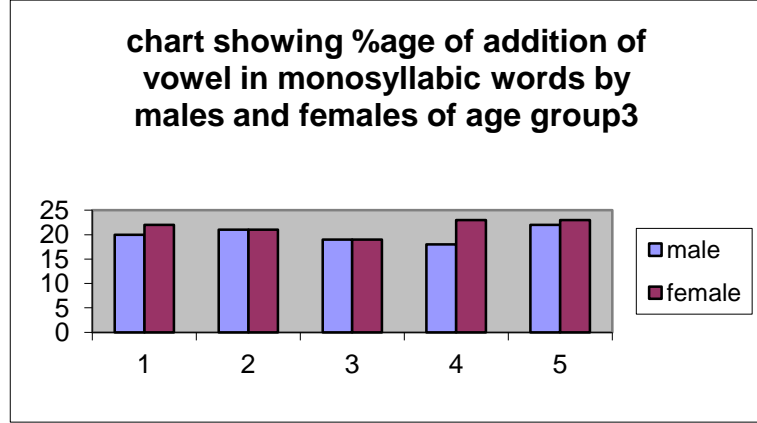1. /fAxAr/   2. /IlAm/   3. /qAbAr/   4. /xAtAm/   5. /šAkAl/

45 per cent males of Age group1 pronounce /fAxAr/, 46 per cent males pronounce /IlAm/, 43 per cent males pronounce /qAbAr/, 48 per cent males pronounce /xAtAm/ and 42 per cent males pronounce /šAkAl/ on the other hand 41 per cent females of Age group1 pronounce /fAxAr/, 40 per cent females pronounce /IlAm/, 39 per cent females pronounce /qAbAr/, 42 per cent females pronounce /xAtAm/ and 40 per cent females pronounce /šAkAl/.

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chart showing %age of addition of vowel in monosyllabic words by males and females of age group1

35 per cent males of Age group2 pronounce /fAxAr/, 32 per cent males pronounce /IlAm/, 39 per cent males pronounce /qAbAr/, 35 per cent males pronounce /xAtAm/ and 36 per cent males pronounce /šAkAl/ on the other hand 38 per cent females of Age group2 pronounce /fAxAr/, 34 per cent females pronounce /IlAm/, 33 per cent females pronounce /qAbAr/, 39 per cent females pronounce /xAtAm/ and 60 per cent females pronounce /šAkAl/.

chart showing %age of addition of vowel in monosyllabic by males and females of age group2
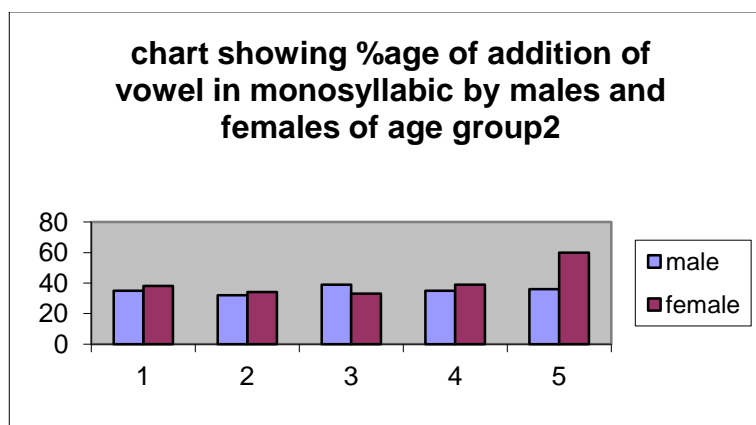
20 per cent males of Age group3 pronounce /fAxAr/, 21 per cent males pronounce /IlAm/, 19 per cent males pronounce /qAbar/, 18 per cent males pronounce /xAtAm/ and 22 per cent males pronounce /šAkAl/ on the other hand 22 per cent females of Age group3 pronounce /fAxAr/, 21 per cent females pronounce /IlAm/, 19 per cent females pronounce /qAbAr/, 23 per cent females pronounce /xAtAm/ and 23 per cent females pronounce /šAkAl/.

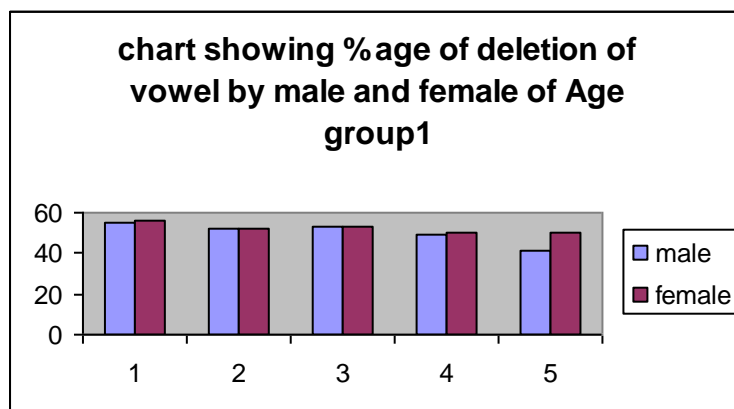Language in India www.languageinindia.com
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chart showing %age of addition of vowel in monosyllabic words by males and females of age group3

But researcher also finds that respondents made monosyllabic words by the deletion of vowel from the disyllabic words for example, in place of /šArAf/ they pronounce /šArf/ and in place of /mArAz/ they pronounce /mArz/.

4.2.8 Deletion of vowel from the words to make it monosyllabic words

Word	Urdu	Urdu in use	Gloss
شرف	/šArAf/	/šArf/	'honour'
مرض	/mArAz/	/mArz/	'disease'
عرض	/ ArAz/	/ Arz/	'want'
عرق	/ArAq/	/Arq/	'Juice'
ورق	/vArAq/	/vArq/	'leaf; slice'
رقم	/rAqAm/	/rAqm/	'write; cash'
وطن	/vAtAn/	/vAtn/	'native country'
شجر	/šAjAr/	/šAjr/	'tree'
خبر	/xAbAr/	/xAbr/	'news'

65 per cent males pronounce /šArf/, 63 per cent males pronounce /mArz/, 62 per cent males pronounce /Arz/, 59 per cent males pronounce /Arq/ and 55 per cent males pronounce /vArq/, on the other hand 55 per cent females pronounce /šArf/, 65 per cent females pronounce /mArz/, 59 per cent females pronounce /Arz/, 55 per cent females pronounce /Arq/ and 52 per cent females pronounce /vArq/.

chart showing %age of deletion of vowel by males and females

1. /šArf/   2. /mArz/   3. /Arz/   4. /Arq/   5. /vArq/

55 per cent males of Age group1 pronounce /šArf/, 52 per cent males pronounce /mArz/, 53 per cent males pronounce /Arz/, 49 per cent males pronounce /Arq/ and 41 per cent males pronounce /vArq/, on the other hand 56 per cent females of Age group1 pronounce /šArf/, 52 per cent females pronounce /mArz/, 53 per cent females pronounce /Arz/, 50 per cent females pronounce /Arq/ and 50 per cent females pronounce /vArq/.


chart showing %age of deletion of vowel by male and female of Age group1

45 per cent males of Age group2 pronounce /šArf/, 42 per cent males pronounce /mArz/, 43 per cent males pronounce /Arz/, 50 per cent males pronounce /Arq/ and 52 per cent males pronounce /vArq/, on the other hand 55 per cent females of Age group2 pronounce /šArf/, 59 per cent females pronounce /mArz/, 40 per cent females pronounce /Arz/, 35 per cent females pronounce /Arq/ and 32 per cent females pronounce /vArq/.

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chart showing %age of deletion of vowel by male and female of Age group2
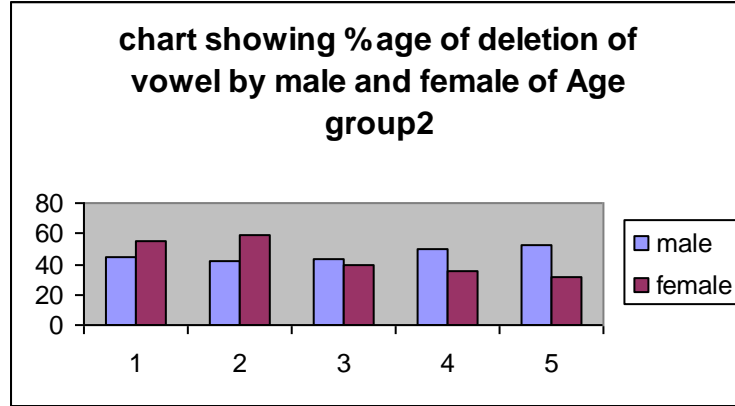
25 per cent males of Age group3 pronounce /šArf/, 35 per cent males pronounce /mArz/, 20 per cent males pronounce /Arz/, 21 per cent males pronounce /Arq/ and 29 per cent males pronounce /vArq/, on the other hand 36 per cent females pronounce /šArf/, 38 per cent females pronounce /mArz/, 39 per cent females of Age group3 pronounce /Arz/, 29 per cent females pronounce /Arq/ and 30 per cent females pronounce /vArq/.

chart showing %age of deletion of vowel by male and female of age group3
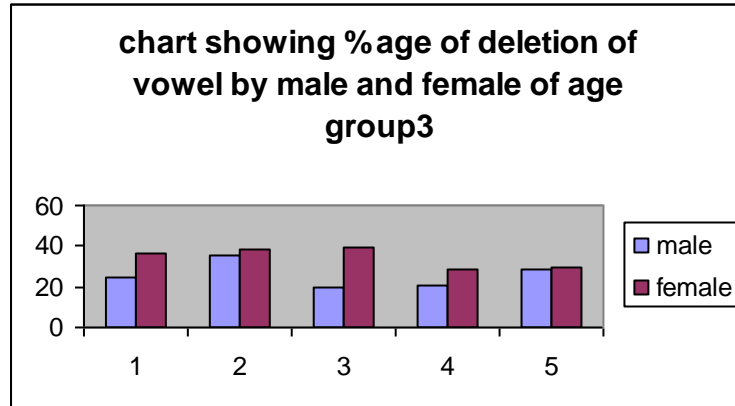
Sometimes when the speakers add the vowel in monosyllabic words, meaning is changed. For example, table given below shows how the meaning is changed due to change in monosyllabic words.

Word	Transcription	Gloss	Word	Transcription	Gloss
نذر	/nAzr/	'gift'	نظر	/nAzAr/	'vision'
نصب	/nAsb/	'to install'	نسب	/nAsAb/	'genealogy'
نفس	/nAfs/	'desire'	نفس	/nAfAs/	'respiration'
عمر	/Umr/	'age'	عمر	/UmAr/	'calipha'

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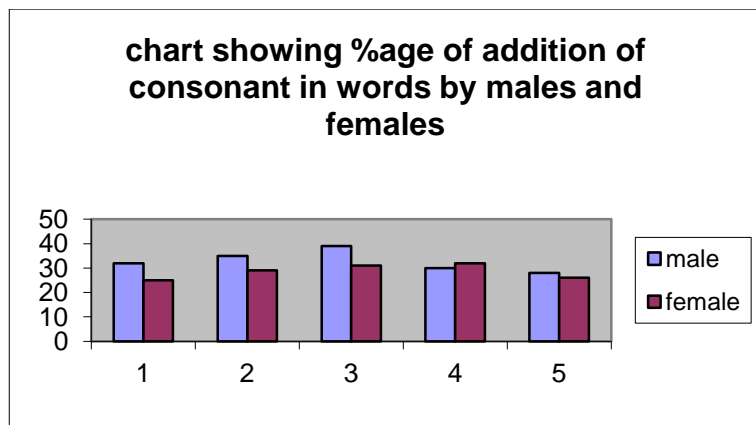Dr. Somana Fatima, M.A. English (E.F.L.U.) Ph. D. Linguistics (A.M.U.)
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برس	/bArs/	'leprosy'	برس	/bArAs/	'year; rain'
عبد	/Abd/	'servant'	ابد	/AbAd/	Eternity'
عصر	/Asr/	'time'	اثر	/AsAr/	'effect'
ستر	/sAtr/	'time'	ستر	/sAtAr/	'hidden'
رفت	/rAft/	'going'	رفت	/rAfAt/	'light'
عزم	/Azm/	'determination'	ازم	/AzAm/	'a mountain'

4.2.9 Addition of consonant in words

Word	Urdu	Urdu in use	Gloss
برابر	/bArabAr/	/bArAbbAr/	'equal'
دالان	/dalan/	/dAllan/	'verandah'
ماتھا	/matha/	/mAttha/	'forehead'
چادر	/cadAr/	/cAddAr/	'sheet'
وضو	/wAzu/	/wAzzu/	'ablution'
ڈلی	/dAli/	/dAlli/	'betel-nut'
جگہ	/jAgAh/	/jAggAh/	'place'

32 per cent males pronounce /bArAbbAr/, 35 per cent males pronounce /dAllan/, 39 per cent males pronounce /mAttha/, 30 per cent males pronounce /cAddAr/ and 28 per cent males pronounce /jAggAh/ and on the other hand 25 per cent females pronounce /bArAbbAr/, 29 per cent females pronounce /dAllan/, 31 per cent females pronounce /mAttha/, 32 per cent females pronounce /cAddAr/ and 26 per cent females pronounce /jAggAh/.
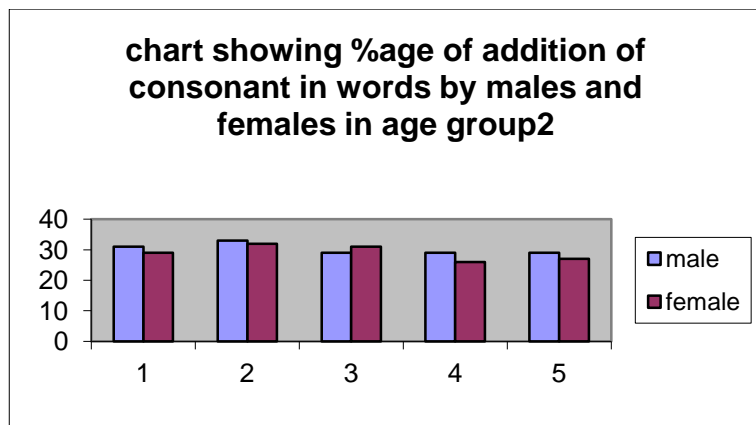
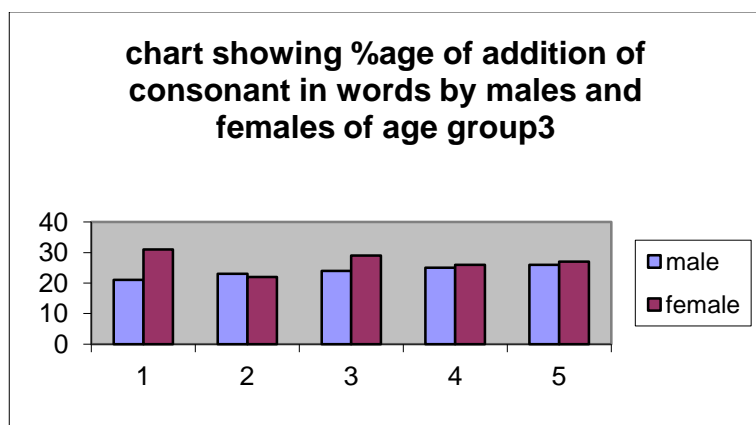Language in India www.languageinindia.com
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chart showing %age of addition of consonant in words by males and females

1. /bArAbbAr/   2. /dAllan/   3. /mAttha/   4. /cAddAr/   5. /jAggAh/

35 per cent males of Age group1 pronounce /bArAbbAr/, 34 per cent males pronounce /dAllan/, 40 per cent males pronounce /mAttha/, 41 per cent males pronounce /cAddAr/ and 48 per cent males pronounce /jAggAh/ and on the other hand 32 per cent females of Age group1 pronounce /bArAbbAr/, 38 per cent females pronounce /dAllan/, 29 per cent females pronounce /mAttha/, 40 per cent females pronounce /cAddAr/ and 42 per cent females pronounce /jAggAh/.

chart showing %age of addition of consonant in words by males and females of age group1
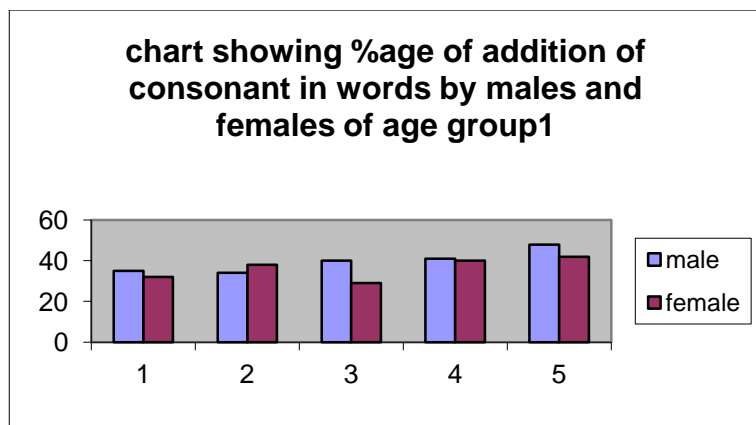
31 per cent males of Age group2 pronounce /bArAbbAr/, 33 per cent males pronounce /dAllan/, 29 per cent males pronounce /mAttha/, 29 per cent males pronounce /cAddAr/ and 29 per cent males pronounce /jAggAh/ and on the other hand 29 per cent females of Age group2 pronounce /bArAbbAr/, 32 per cent females pronounce /dAllan/, 31 per cent females pronounce /mAttha/, 26 per cent females pronounce /cAddAr/ and 27 per cent females pronounce /jAggAh/.

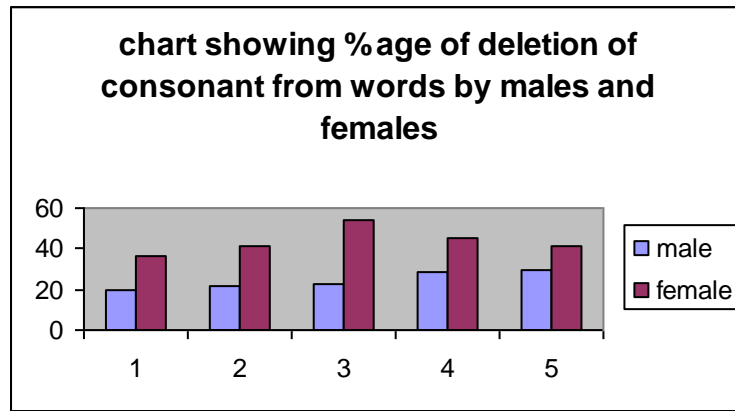Language in India www.languageinindia.com
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chart showing %age of addition of consonant in words by males and females in age group2

21 per cent males of Age group3 pronounce /bArAbbAr/, 23 per cent males pronounce /dAllan/, 24 per cent males pronounce /mAttha/, 25 per cent males pronounce /cAddAr/ and 26 per cent males pronounce /jAggAh/ and on the other hand 31 per cent females of Age group3 pronounce /bArAbbAr/, 22 per cent females pronounce /dAllan/, 29 per cent females pronounce /mAttha/, 26 per cent females pronounce /cAddAr/ and 27 per cent females pronounce /jAggAh/.

chart showing %age of addition of consonant in words by males and females of age group3

4.2.10 Deletion of consonant from the words

Word	Urdu	Urdu in use	Gloss
محبت	/mUhAbbAt/	/mAhobAt/	'love'
مدرّس	/mUdArrIs/	/mUdrIs/	'teacher'
مفصّل	/mUfAssIl/	/mUfAsIl/	'detailed'
مقدّر	/mUqAddAr/	/mUqAdAr/	'fate'
قوت	/quvvAt/	/quvAt/	'strength'
مفكّر	/mUfAkkIr/	/mUfAkIr/	'thinker'

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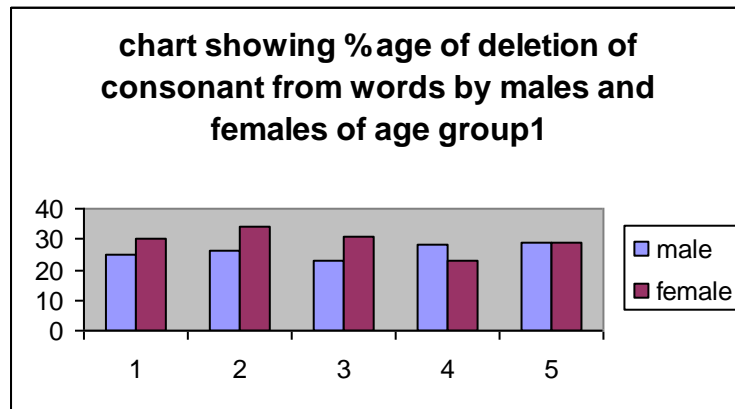
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محلّه	/muhAlla/	/mohAla/	'street'

20 per cent males pronounce /mAhobAt/, 22 per cent males pronounce /mUdrIs/, 23 per cent males pronounce /mUfAsIl/, 29 per cent males pronounce /mUqAdAr/ and 30 per cent males pronounce /quvAt/ and on the other hand 36 per cent females pronounce /mAhobAt/, 41 per cent females pronounce /mUdrIs/, 54 per cent females pronounce /mUfAsIl/, 45 per cent females pronounce /mUqAdAr/ and 41 per cent females pronounce /quvAt/.

chart showing %age of deletion of consonant from words by males and females

1. /mAhobAt/   2. /mUdrIs/   3. /mUfAsIl/   4. /muqAdAr/   5. /quvAt/

25 per cent males of Age group1 pronounce /mAhobAt/, 26 per cent males pronounce /mUdrIs/, 23 per cent males pronounce /mUfAsIl/, 28 per cent males pronounce /muqAdAr/ and 29 per cent males pronounce /quvAt/ and on the other hand 30 per cent females of Age group1 pronounce /mAhobAt/, 34 per cent females pronounce /mUdrIs/, 31 per cent females pronounce /mUfAsIl/, 23 per cent females pronounce /muqAdAr/ and 29 per cent /quvAt/.


chart showing %age of deletion of consonant from words by males and females of age group1

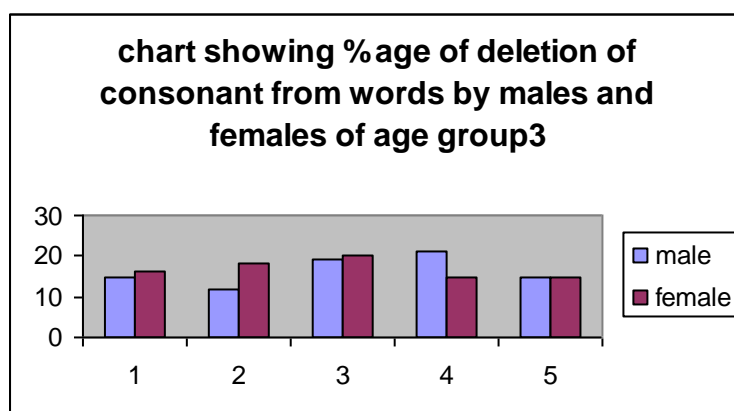Language in India www.languageinindia.com
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20 per cent males of Age group2 pronounce /mAhobAt/, 21 per cent males pronounce /mUdrIs/, 18 per cent males pronounce /mUfAsIl/, 20 per cent males pronounce /muqAdAr/ and 23 per cent males pronounce /quvAt/ and on the other hand 40 per cent females of Age group2 pronounce /mAhobAt/, 21 per cent females pronounce /mUdrIs/, 32 per cent females pronounce /mUfAsIl/, 18 per cent females pronounce /muqAdAr/ and 19 per cent /quvAt/.

chart showing %age of deletion of consonant from words by males and females of age group2
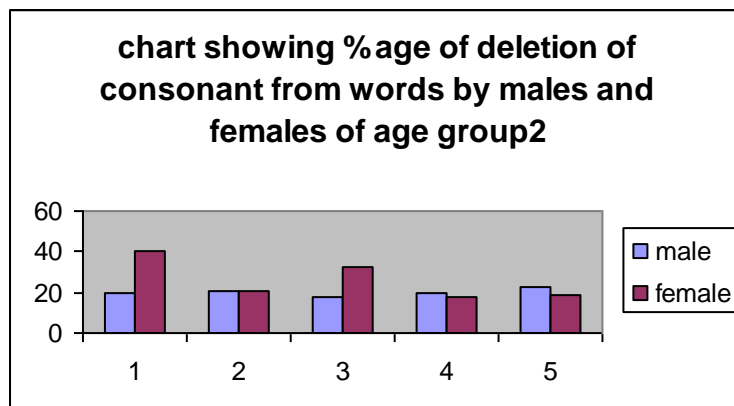
15 per cent males of Age group3 pronounce /mAhobAt/, 12 per cent males pronounce /mUdrIs/, 19 per cent males pronounce /mUfAsIl/, 21 per cent males pronounce /muqAdAr/ and 15 per cent males pronounce /quvAt/ and on the other hand 16 per cent females of Age group3 pronounce /mAhobAt/, 18 per cent females pronounce /mUdrIs/, 20 per cent females pronounce /mUfAsIl/, 15 per cent females pronounce /muqAdAr/ and 15 per cent /quvAt/.

chart showing %age of deletion of consonant from words by males and females of age group3

4.2.11   **ĕ→e**

| Word	Urdu	Urdu in use	Gloss
زبانیں	/zAbanĕ/	/zAbane/	'languages'

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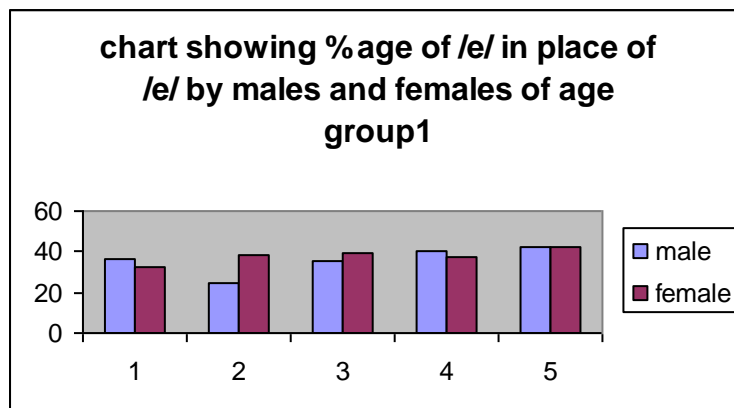Impact of Commercialization on Language with Special Reference to Urdu Lexicon

دونوں	/dono/	/dono/	'both'
ہوں	/ho/	/ho/	pl. of verb 'be'
کو ئیں	/kuĕ/	/kue/	'wells'
جہاں	/jAhă/	/jAha/	'world'
خزاں	/xIză/	/xIza/	'automn'

35 per cent males pronounce /zAbane/, 20 per cent males pronounce /dono/, 35 per cent males pronounce /kue/, 34 per cent males pronounce /jAha/ and 32 per cent males pronounce /xIza/ and on the other hand 36 per cent females pronounce /zAbane/, 21 per cent females pronounce /dono/, 37 per cent females pronounce /kue/, 38 per cent females pronounce /jAha/ and 34 per cent females pronounce /xIza/.

chart showing %age of/e/ in place of /e/ by males and females
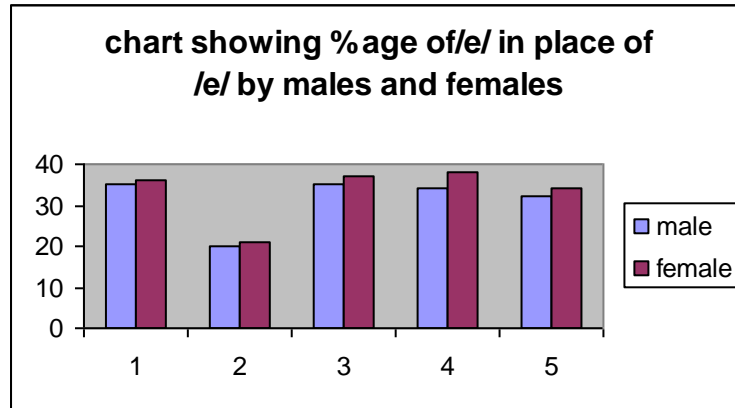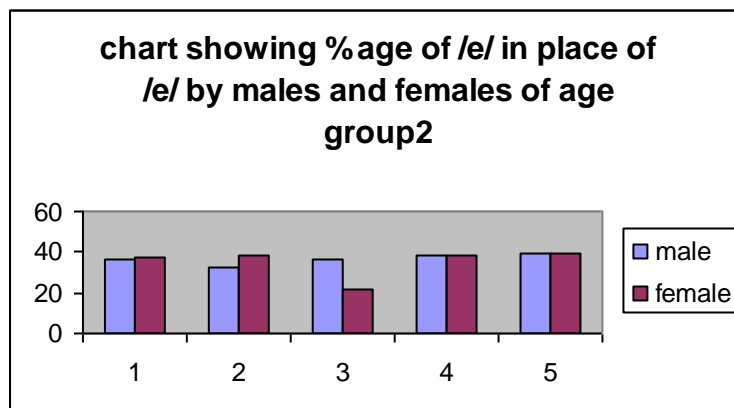
1. /zAbane/   2. /dono/   3. /kue/   4. /jAha/   5. /xIza/

36 per cent males of Age group1 pronounce /zAbane/, 25 per cent males pronounce /dono/, 35 per cent males pronounce /kue/, 40 per cent males pronounce /jAha/ and 42 per cent males pronounce /xIza/ and on the other hand 32 per cent females of Age group pronounce /zAbane/, 38 per cent females pronounce /dono/, 39 per cent females pronounce /kue/, 37 per cent females pronounce /jAha/ and 42 per cent females pronounce /xIza/.
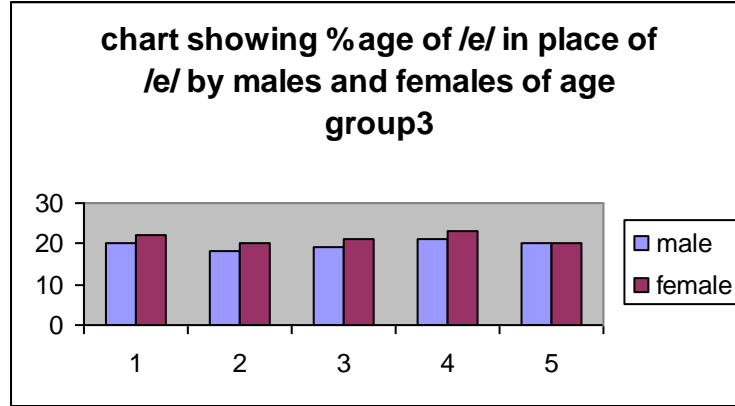
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chart showing %age of /e/ in place of /e/ by males and females of age group1

36 per cent males of Age group2 pronounce /zAbane/, 32 per cent males pronounce /dono/, 36 per cent males pronounce /kue/, 38 per cent males pronounce /jAha/ and 39 per cent males pronounce /xIza/ and on the other hand 37 per cent females of Age group2 pronounce /zAbane/, 38 per cent females pronounce /dono/, 22 per cent females pronounce /kue/, 38 per cent females pronounce /jAha/ and 39 per cent females pronounce /xIza/.

chart showing %age of /e/ in place of /e/ by males and females of age group2

20 per cent males of Age group3 pronounce /zAbane/, 18 per cent males pronounce /dono/, 19 per cent males pronounce /kue/, 21 per cent males pronounce /jAha/ and 20 per cent males pronounce /xIza/ and on the other hand 22 per cent females of Age group3 pronounce /zAbane/, 20 per cent females pronounce /dono/, 21 per cent females pronounce /kue/, 23 per cent females pronounce /jAha/ and 320 per cent females pronounce /xIza/.

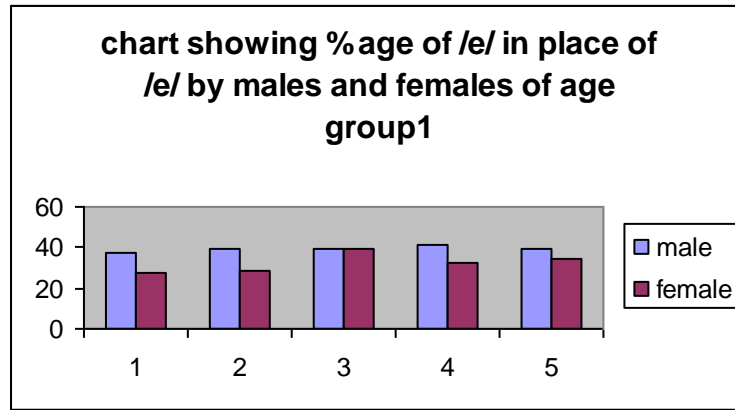Language in India www.languageinindia.com
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chart showing %age of /e/ in place of /e/ by males and females of age group3

4.2.12   e→ ĕ

Word	Urdu	Urdu in use	Gloss
مقّدمے	/mUqAddAme/	/mUkAdAmĕ/	''law suits'
دنیا	/dUnIya/	/dUnIyă/	'world'
زمانے	/zAmane/	/zAmanĕ/	'periods'
نغمے	/nAGme/	/nAGmĕ/	'songs'
گھاس	/ghas/	/ghăs/	'grass'
ڈاک	/ata/	/ata/	'flour'
بیچنا	/jhut/	/jhũt/	'lie'
بیچنا	/becna/	/bĕcna/	'to sell'
پوچھنا	/puch/	/pũch/	'to ask'
تو	/tu/	/tũ/	'thou'

35 per cent males pronounce /mUkAdAmĕ/, 32 per cent males pronounce /dUnIyă/, 39 per cent males pronounce /zAmanĕ/, 40 per cent males pronounce /nAGmĕ/ and 45 per cent males pronounce /ghăs/ and on the other hand 36 per cent females pronounce /mUkAdAmĕ/, 38 per cent females pronounce /dUnIyă/, 39 per cent females pronounce /zAmanĕ/, 40 per cent females pronounce /nAGmĕ/ and 43 per cent females pronounce /ghăs/.

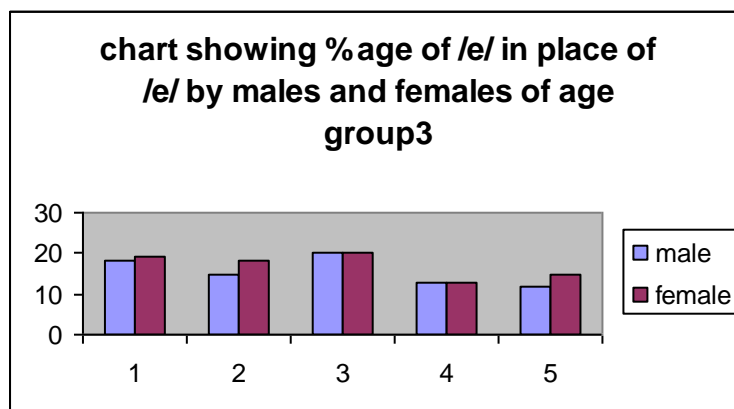Language in India www.languageinindia.com
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chart showing %age of /e/ in place of /e/ by males and females
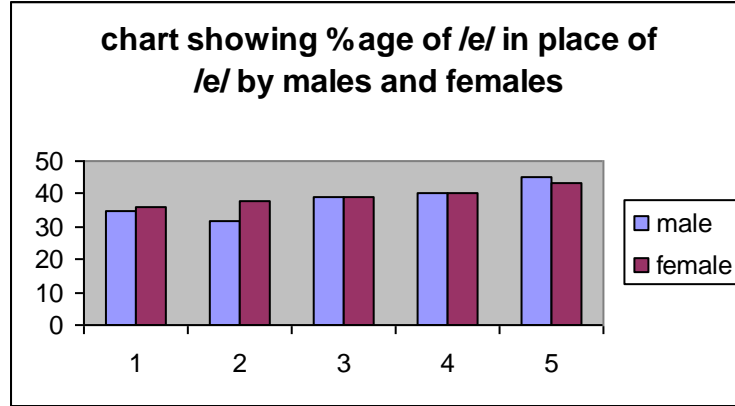
1. /mUkAdAmĕ/   2. /dUnIyă/   3. /zAmanĕ/   4. /nAGmĕ/   5. /ghăs/

37 per cent males of Age group1 pronounce /mukAdAmĕ/, 39 per cent males pronounce /dUnIyă/, 39 per cent males pronounce /zAmanĕ/, 41 per cent males pronounce /nAGmĕ/ and 39 per cent males pronounce /ghăs/ and on the other hand 28 per cent females of Age group1 pronounce /mUkAdAmĕ/, 29 per cent females pronounce /dUnIyă/, 39 per cent females pronounce /zAmanĕ/, 32 per cent females pronounce /nAGmĕ/ and 34 per cent females pronounce /ghăs/.

chart showing %age of /e/ in place of /e/ by males and females of age group1

25 per cent males of Age group2 pronounce /mUkAdAmĕ/, 26 per cent males pronounce /dUnIyă/, 28 per cent males pronounce /zAmanĕ/, 18 per cent males pronounce /nAGmĕ/ and 19 per cent males pronounce /ghăs/ and on the other hand 23 per cent females of Age group2 pronounce /mUkAdAmĕ/, 25 per cent females pronounce /dUnIyă/, 26 per cent females pronounce /zAmanĕ/, 29 per cent females pronounce /nAGmĕ/ and 30 per cent females pronounce /ghăs/.

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chart showin %age of /e/ in place of /e/ by males and females by age group2
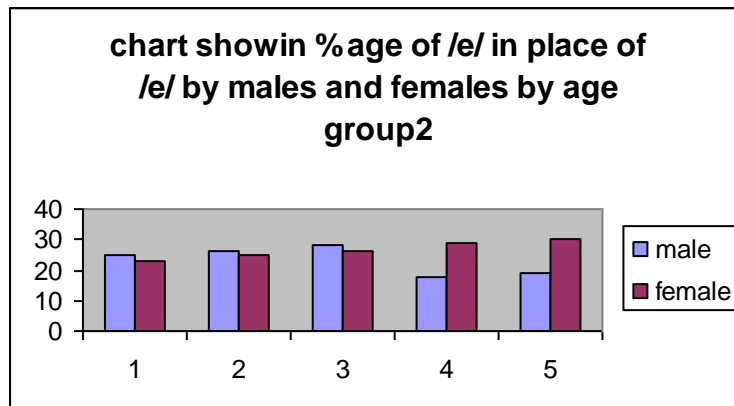
18 per cent males of Age group3 pronounce /mUkAdAmĕ/, 15 per cent males pronounce /dUnIyă/, 20per cent males pronounce /zAmanĕ/, 13 per cent males pronounce /nAGmĕ/ and 12 per cent males pronounce /ghăs/ and on the other hand 19 per cent females of Age group3 pronounce /mUkAdAmĕ/, 18 per cent females pronounce /dUnIyă/, 20 per cent females pronounce /zAmanĕ/, 13 per cent females pronounce /nAGmĕ/ and 15 per cent females pronounce /ghăs/.

chart showing %age of /e/ in place of /e/ by males and females of age group3

4.2.13   long vowel→short vowel

Word	Urdu	Urdu in use	Gloss
سحر	/sahAr/	/sAhAr/	'morning'
معلوم	/malum/	/mAlum/	'known'
آسمان	/asman/	/Asman/	'sky'
ماتها	/matha/	/mAttha/	'forehead'
بادام	/badam/	/bAdam/	'almond'

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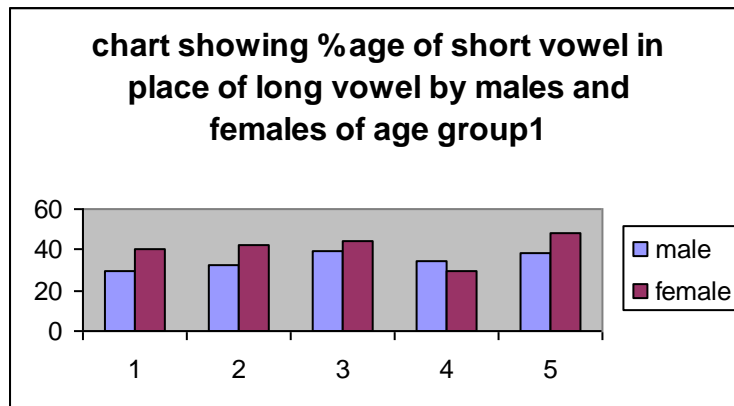
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تعویز	/taviz/	/tAviz/	'armlet'
دوسرے	/dusre/	/dUsre/	'other'
اوپر	/upAr/	/UpAr/	'up'
خوبصورت	/xubsurAt/	/xUbsurAt/	'beautiful'
رکابی	/rAkabi/	/rAkAbi/	'plate'

5 per cent males pronounce /sAhAr/, 30 per cent males pronounce /mAlum/, 25 per cent males pronounce /Asman/, 26 per cent male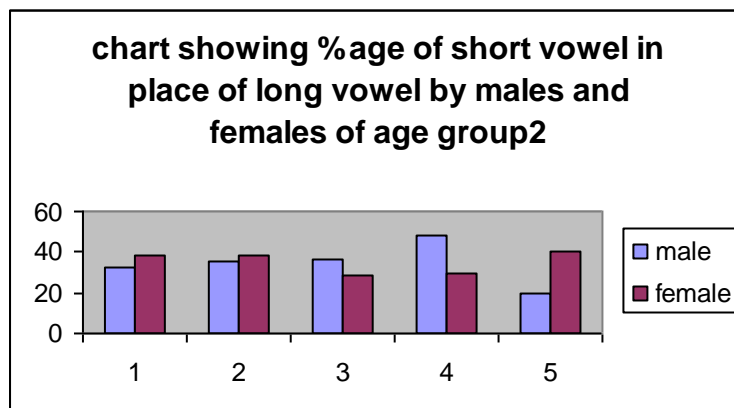s pronounce /mAttha/ and 28 per cent males pronounce /bAdam/ and on the other hand 29 per cent females pronounce /sAhAr/, 30 per cent females pronounce /mAlum/, 35 per cent females pronounce /Asman/, 38 per cent females pronounce /mAttha/ and 25 per cent females pronounce /bAdam/.

chart showing %age of short vowel in place of long vowel by males and females
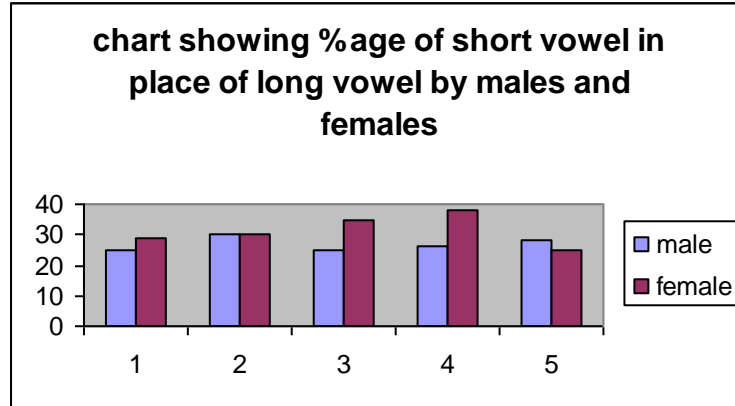
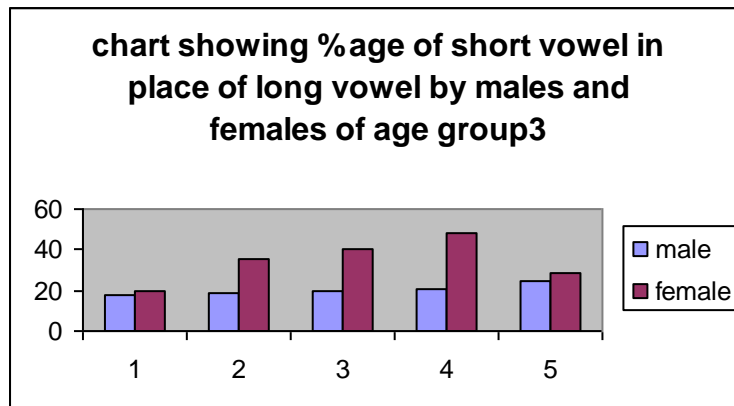1. /sAhAr/ 2. /mAlum/ 3. /Asman/ 4. /mAttha/ 5. /bAdam/

30 per cent males of Age group1 pronounce /sAhAr/, 32 per cent males pronounce /mAlum/, 39 per cent males pronounce /Asman/, 34 per cent males pronounce /mAttha/ and 38 per cent males pronounce /bAdam/ and on the other hand 40 per cent females of Age group1 pronounce /sAhAr/, 42 per cent females pronounce /mAlum/, 44 per cent females pronounce /Asman/, 30 per cent females pronounce /mAttha/ and 48 per cent females pronounce /bAdam/.
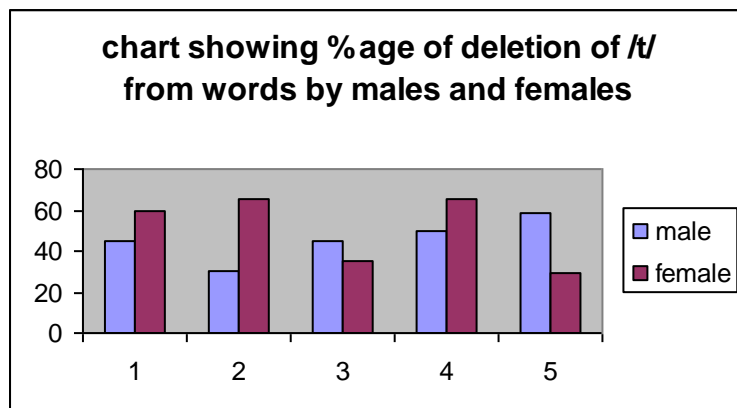
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chart showing %age of short vowel in place of long vowel by males and females of age group1

32 per cent males of Age group2 pronounce /sAhAr/, 35 per cent males pronounce /mAlum/, 36 per cent males pronounce /Asman/, 48 per cent males pronounce /mAttha/ and 20 per cent males pronounce /bAdam/ and on the other hand 38 per cent females of Age group2 pronounce /sAhAr/, 38 per cent females pronounce /mAlum/, 29 per cent females pronounce /Asman/, 30 per cent females pronounce /mAttha/ and 40 per cent females pronounce /bAdam/.

chart showing %age of short vowel in place of long vowel by males and females of age group2

18 per cent males of Age group3 pronounce /sAhAr/, 19 per cent males pronounce /mAlum/, 20 per cent males pronounce /Asman/, 21 per cent males pronounce /mAttha/ and 25 per cent males pronounce /bAdam/ and on the other hand 20 per cent females of Age group3 pronounce /sAhAr/, 35 per cent females pronounce /mAlum/, 40 per cent females pronounce /Asman/, 48 per cent females pronounce /mAttha/ and 29 per cent females pronounce /bAdam/.

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chart showing %age of short vowel in place of long vowel by males and females of age group3

4.2.14 Deletion of /t/ from words

Word	Urdu	Urdu in use	Gloss
دوست	/dost/	/dos/	'friend'
گوشت	/gošt/	/goš/	'flesh'
گشت	/gAšt/	/gAš/	'round'
بند	/bAnd/	/bAn/	'close'
دستدرازی	/dAst dArazi/	/dAs dArazi/	'interference'
راست گوئ	/rast goi/	/ras goi/	'saying straight forward'
کشتوار	/kIst var/	/kIs var/	'on installment'
کاشت کاری	/kašt kari/	/kaš kari/	'farming'
پشت پناہی	/pUšt pAnahi/	/pUš pAnahi/	'backing; support'

45 per cent males pronounce /dos/, 30 per cent males pronounce /gAš/, 45 per cent males pronounce /goš/, 50 per cent males pronounce /dAs dArazi/ and 59 per cent males pronounce /kIs var/ and on the other hand 60 per cent females pronounce /dos/, 65 per cent females pronounce /gAš/, 35 per cent females pronounce /goš/, 65 per cent females pronounce /dAs dArazi/ and 29 per cent females pronounce /kIs var/.

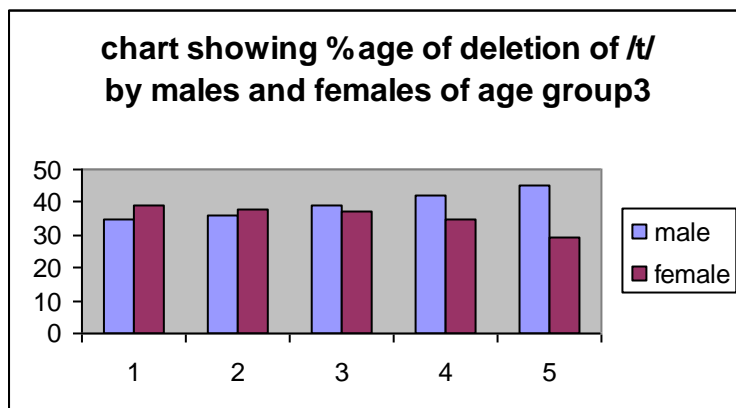Language in India www.languageinindia.com
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chart showing %age of deletion of /t/ from words by males and females

1. /dos/   2. /gAš/   3. /goš/   4. /dAs dArazi/   5. /kIs var/

65 per cent males of Age group1 pronounce /dos/, 62 per cent males pronounce /gAš/, 49 per cent males pronounce /goš/, 28 per cent males pronounce /dAs dArazi/ and 65 per cent males pronounce /kIs var/ and on the other hand 50 per cent females of Age group1 pronounce /dos/, 55 per cent females pronounce /gAš/, 59 per cent females pronounce /goš/, 56 per cent females pronounce /dAs dArazi/ and 60 per cent females pronounce /kIs var/.

chart showing %age of deletion of /t/ from words by males and females of age group1
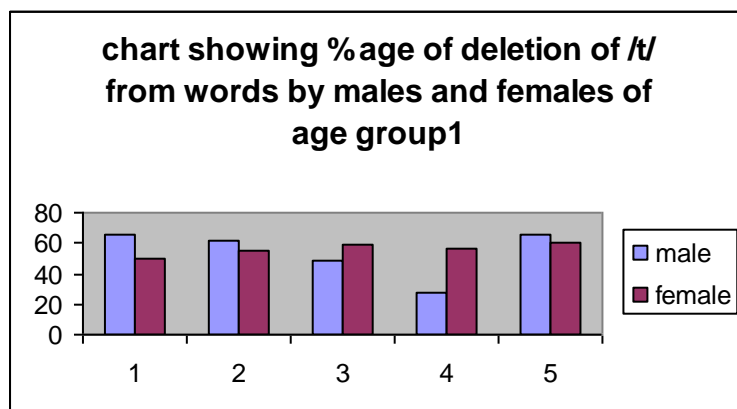
45 per cent males of Age group2 pronounce /dos/, 45 per cent males pronounce /gAš/, 50 per cent males pronounce /goš/, 52 per cent males pronounce /dAs dArazi/ and 53 per cent males pronounce /kIs var/ and on the other hand 53 per cent females of Age group2 pronounce /dos/, 52 per cent females pronounce /gAš/, 50 per cent females pronounce /goš/, 51 per cent females pronounce /dAs dArazi/ and 49 per cent females pronounce /kIs var/.

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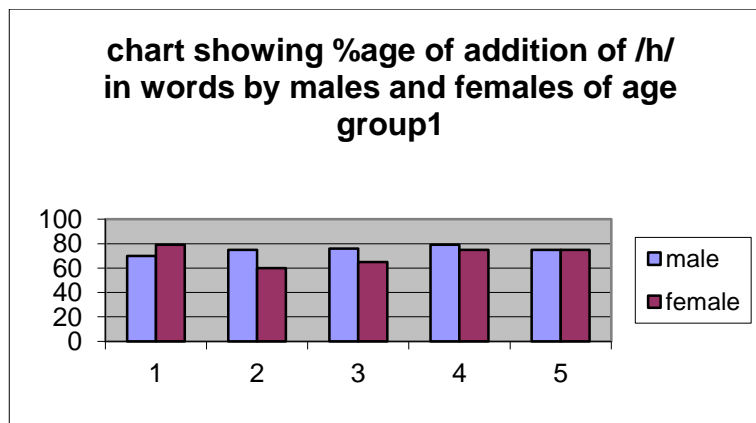
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chart showing %age of deletion of /t/ from words by males and females of age group2
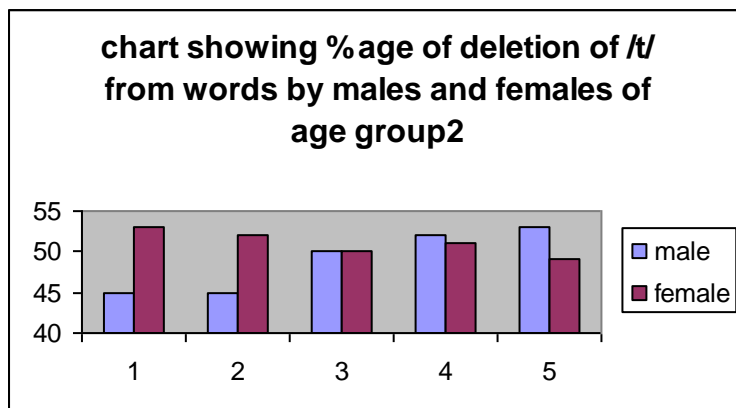
35 per cent males of Age group3 pronounce /dos/, 36 per cent males pronounce /gAš/, 39 per cent males pronounce /goš/, 42 per cent males pronounce /dAs dArazi/ and 45 per cent males pronounce /kIs var/ and on the other hand 39 per cent females of Age group3 pronounce /dos/, 38 per cent females pronounce /gAš/, 37 per cent females pronounce /goš/, 35 per cent females pronounce /dAs dArazi/ and 29 per cent females pronounce /kIs var/.

chart showing %age of deletion of /t/ by males and females of age group3

4.2.15 Addition of /h/ in the words

Word	Urdu	Urdu in use	Gloss
کان	/kan/	/khan/	'mine'
بھکاری	/bhIkari/	/bhIkhari/	'beggar'
بھوک	/bhuk/	/bhukh/	'hunger'
بھوکا	/bhuka/	/bhukha/	'hungry'
بھیک	/bhik/	/bhikh/	'begging'
جھوٹ	/jhut/	/jhuth/	'lie'

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جھوٹا	/jhuta/	/jhutha/	'lier'

65 per cent males pronounce /khan/, 60 per cent males pronounce /bhIkhari/, 63 per cent males pronounce /bhukh/, 59 per cent mal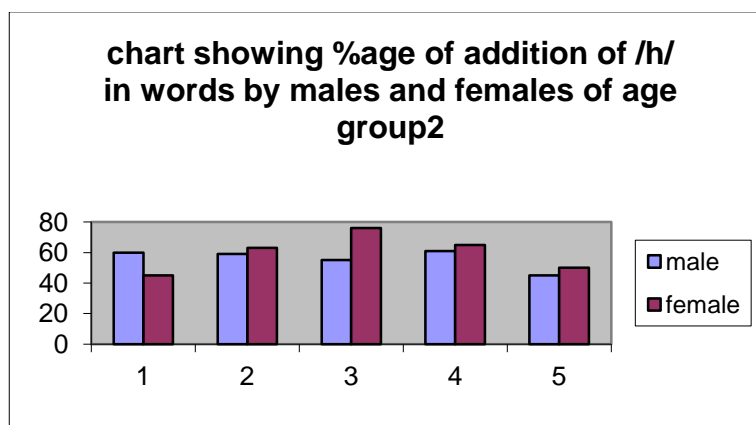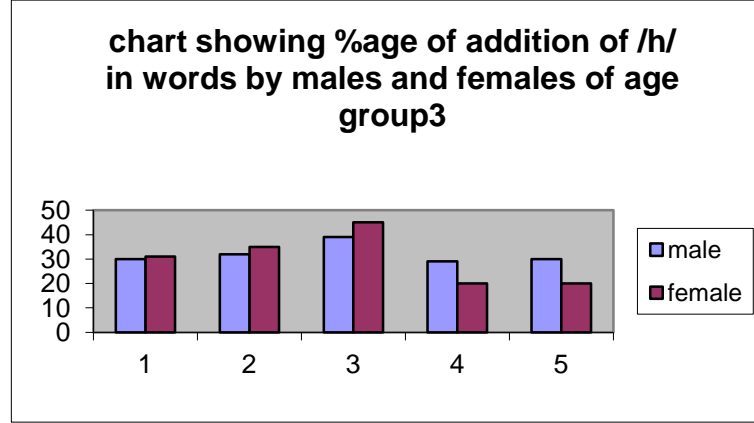es pronounce /bhikh/ and 58 per cent males pronounce /jhuth/ and on the other hand 58 per cent females pronounce /khan/, 57 per cent females pronounce /bhIkhari/, 57 per cent females pronounce /bhukh/, 56 per cent females pronounce /bhikh/ and 59 per cent females pronounce /jhuth/.
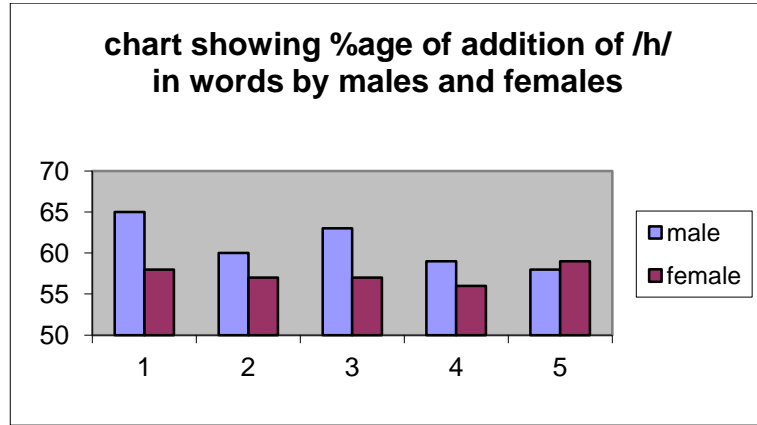
1. /khan/   2. /bhIkhari/   3. /bhukh/   4. /bhikh/   5. /jhuth/

70 per cent males of Age group1 pronounce /khan/, 75 per cent males pronounce /bhIkhari/, 76 per cent males pronounce /bhukh/, 79 per cent males pronounce /bhikh/ and 75 per cent males pronounce /jhuth/ and on the other hand 79 per cent females of Age group1 pronounce /khan/, 60 per cent females pronounce /bhIkhari/, 65 per cent females pronounce /bhukh/, 75 per cent females pronounce /bhikh/ and 75 per cent females pronounce /jhuth/.
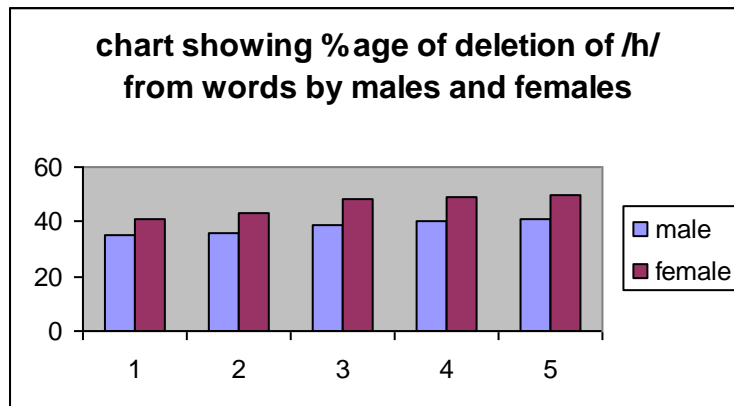
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chart showing %age of addition of /h/ in words by males and females of age group1

60 per cent males of Age group2 pronounce /khan/, 59 per cent males pronounce /bhIkhari/, 55 per cent males pronounce /bhukh/, 61 per cent males pronounce /bhikh/ and 45 per cent males pronounce /jhuth/ and on the other hand 45 per cent females of Age group2 pronounce /khan/, 63 per cent females pronounce /bhIkhari/, 67 per cent females pronounce /bhukh/, 65 per cent females pronounce /bhikh/ and 50 per cent females pronounce /jhuth/.

**chart showing %age of addition of /h/ in words by males and females of age group2**

30 per cent males of Age group3 pronounce /khan/, 32 per cent males pronounce /bhIkhari/, 39 per cent males pronounce /bhukh/, 29 per cent males pronounce /bhikh/ and 30 per cent males pronounce /jhuth/ and on the other hand 31 per cent females of Age group3 pronounce /khan/, 35 per cent females pronounce /bhIkhari/, 45 per cent females pronounce /bhukh/, 20 per cent females pronounce /bhikh/ and 20 per cent females pronounce /jhuth/.

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chart showing %age of addition of /h/ in words by males and females of age group3

4.2.16   **Deletion of /h/ from the words**

Word	Urdu	Urdu in use	Gloss
روٹھ	/ruth/	/rut/	'angry'
ہونٹھ	/hoth/	/hot/	'lips'
گدھ	/gIdh/	/gId/	'vulture'
پودھ	/paudh/	/paud/	'sapling'
دکھ	/dUkh/	/dUk/	'sorrow'
دودھ	/dudh/	/dud/	'milk'

35 per cent males pronounce /rut/, 36 per cent males pronounce /hot/, 39 per cent males pronounce /gId/, 40 per cent males pronounce /paud/ and 41 per cent males pronounce /dud/ and on the other hand 41 per cent females pronounce /rut/, 43 per cent females pronounce /hot/, 48 per cent females pronounce /gId/, 49 per cent females pronounce /paud/ and 50 per cent females pronounce /dud/.

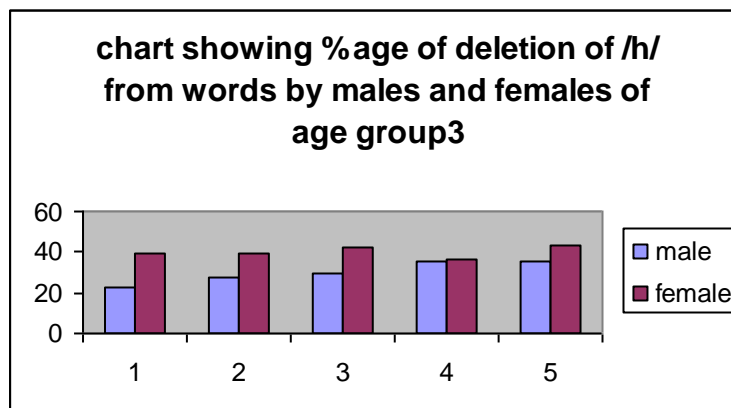Language in India www.languageinindia.com
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chart showing %age of deletion of /h/ from words by males and females

1. /rut/   2. /hot/   3. /gId/   4. /paud/   5. /dud/

49 per cent males of Age group1 pronounce /rut/, 55 per cent males pronounce /hot/, 50 per cent males pronounce /gId/, 56 per cent males pronounce /paud/ and 60 per cent males pronounce /dud/ and on the other hand 39 per cent females of Age group1 pronounce /rut/, 65 per cent females pronounce /hot/, 70 per cent females pronounce /gId/, 75 per cent females pronounce /paud/ and 65 per cent females pronounce /dud/.

chart showing %age of deletion of /h/ from words by males and females of age group1
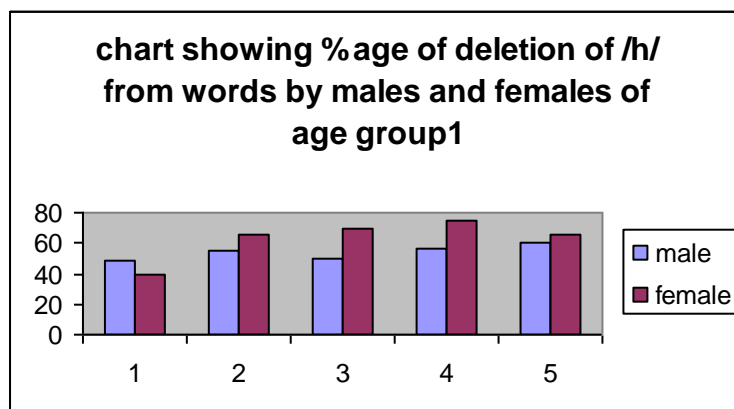
40 per cent males of Age group2 pronounce /rut/, 41 per cent males pronounce /hot/, 43 per cent males pronounce /gId/, 39 per cent males pronounce /paud/ and 39 per cent males pronounce /dud/ and on the other hand 38 per cent females of Age group2 pronounce /rut/, 39 per cent females pronounce /hot/, 41 per cent females pronounce /gId/, 43 per cent females pronounce /paud/ and 48 per cent females pronounce /dud/.

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chart showing %age of deletion of /h/ from words by males and females of age group2
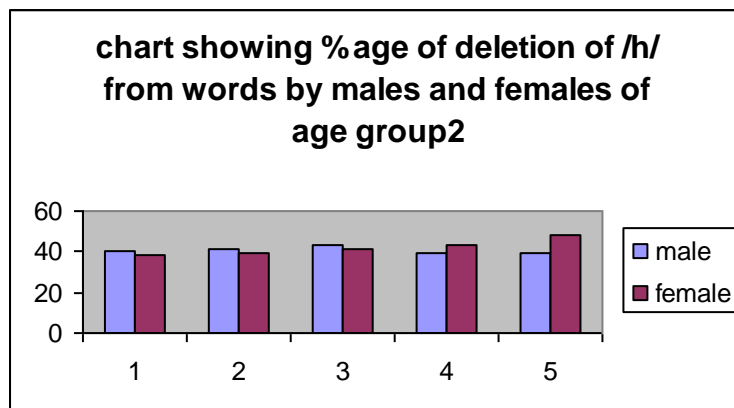
23 per cent males of Age group3 pronounce /rut/, 28 per cent males pronounce /hot/, 30 per cent males pronounce /gId/, 35 per cent males pronounce /paud/ and 35 per cent males pronounce /dud/ and on the other hand 39 per cent females of Age group3 pronounce /rut/, 39 per cent females pronounce /hot/, 42 per cent females pronounce /gId/, 36 per cent females pronounce /paud/ and 43 per cent females pronounce /dud/.

chart showing %age of deletion of /h/ from words by males and females of age group3

4.2.17 Urdu pronunciation of English words

Word	Transcription	F. Transcription
Station	/steIšn/	/IstešAn/
Stop	/stop/	/Istop/
School	/sku:l/	/Iskul/
Stall	/sto:l/	/Istal/
Smart	/sma:t/	/Ismart/
State	/steIt/	/Istet/

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Class	/kla:s/	/kIlas/
Blade	/bleId/	/bIled/
Crease	/kri:z/	/kiriz/
Dress	/dres/	/dIres/
Great	/greIt/	/gIret/
Please	/pli:z/	/pIliz/
Film	/fIlm/	/fIlIm/
button	/bAtn/	/bAtAn/

4.2.18 Conclusion

Mind it Test: 18 per cent males of Age group1 mind it the correct pronunciation of Urdu but 82 per cent males of same Age group don't mind it the correct pronunciation of Urdu while 24 per cent females of same group mind it and 76 per cent don't mind it. 58 per cent males of Age group2 don't mind it the correct pronunciation of Urdu and 46 per cent females of same Age group don't mind it but 42 percent males and 54 per cent females of Age group2 mind it the correct pronunciation of Urdu. 93 per cent males of Age group3 and 82 per cent females of Age group 3 strongly mind it what to pronounce how to pronounce and where to pronounce the word. When the researcher enquires the reason behind it speakers said that they do this because "its chalta hai".

The hypothesis of this work is "if any three age groups of Urdu speakers are ranked in a scale (as the older generation is less commercialized and younger generation is more commercialized and more prone to social change) then they will be ranked in the same order by their differential attitude of Urdu (older generation do mind for Urdu and younger generation does not mind for Urdu)". The hypothesis of this work is stands confirmed by the data in this chapter. This variation in the field is seen due to the impact of television on common masses in particular and commercialization in general.

chart showing Mind it Test

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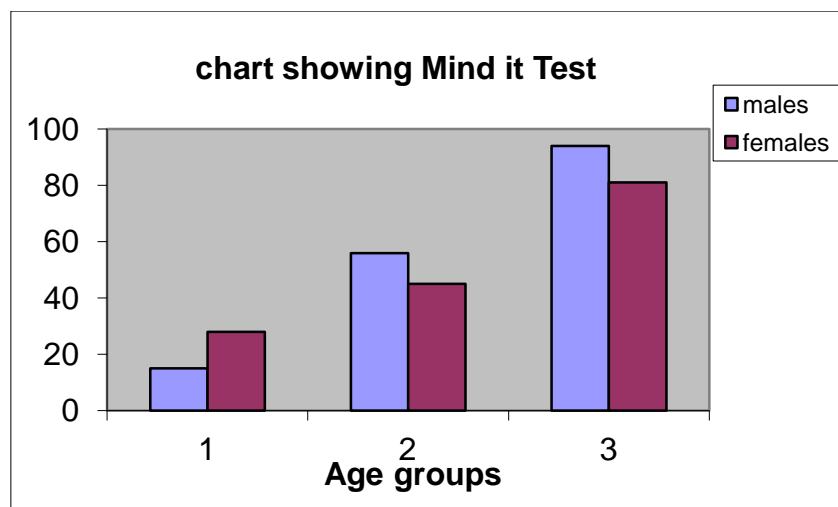
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Chapter 5 Urdu Morphological Variations:

First of all the researcher would highlight the points on which scale the data has been collected.

Following point of scale is given below which the researcher has found:

- Genitive Compounds in Urdu.

- Conjunctive Compounds in Urdu.

- Changes of Complex Word Formation with affixes.

- Changes due to Plural Formations.

A set of words list is given to the field by the researcher.

5.1 Genitive Compounds in Urdu

In Urdu there are four types of Genitive Compounds namely:

5.1.1 Genitive Compound marked by orthographic symbol zer (─)

In many Urdu words the genitive relation is marked by the symbol zer (─)   beneath the last or the final letter of the first noun of the compound when the final letter is either a consonant letter, letter /ain/ (ع) or the letter /vao/ (و) or the letter /choti ye/ (ی). For example in the compounds:

Urdu Trascription	Word	Gloss
raz-e-UlfAt	راز الفت	'secret of love'
vadi-e-kAshmir	وادی کشمیر	'valley of Kashmir'
tUlu-e-aftab	طلوع آفتاب	'rising of sun'

5.1.2 Genitive compound marked by the symbol /hAmza/ (ء)

The genitive relation in some of the Perso Arabic words is marked by the orthographic symbol /hAmza/ (ء) over the last letter of the first word of th compound if this letter is /he-mokhtAfi/ (ہ) with either of its both allograph for instance in the word compounds:

Urdu Transcription	Word	Gloss
nAghmA-e-mUhAbbAt	نغمہ محبپ	'song of love'
zAriA-e-rozgar	ذریعہ روزگار	'means of employment'
iradA-e-qAtl	ارادۂ قپل	'intention of murder'

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5.1.3 Genitive Compounds marked by the letter /ye/ (ے) with hAmza over it (ۓ)

In some of the Perso-Arabic words the genitive relation is marked by the orthographic symbol (ۓ) placed after the first word of the compound ending with /alif/ or /vao/ for instance in the example given below:

Urdu Transcription	Word	Gloss
sAda-e-vAtAn	صداۓ وطن	'call of nation'
sAza-e-maut	سزاۓموت	'death sentence'
bu-e-gUl	بوۓ گل	'fragrance of flower'

There is no need of using /hAmza/ over the letter /ye/ (ے) in Persian but in Urdu we have to use /hamza/ essentially.

5.1.4 Genitive relation marked by /alif lam/ (ال) in the Perso-Arabic words

Genitive relation is also marked by /alif lam/ (ال) which is infixed in between the two noun words of the compound. But orthographically the /alif lam/ is prefixed with the possessive noun. This is purely an Arabic pattern of compounding the words. The pronunciation is also modified when /alif lam/ is used which is phonologically conditioned in the following ways:

- In the compounds that are formed by /alif lam/ (ال) alif is never pronounced.
- /lam/ is never pronounced in those compounds whose second word starts with the dental and alveolar /se/ (ث), /sin/ (س), /sad/ (ص), /dal/ (د), /zal/ (ذ), /re/ (ر), /ze/ (ز), /te/ (ت), /to/ (ط) and /lam/ (ل).

But when /alif lam/ is added in such compounds which have these sounds in the beginning of the sounds words of the compounds then these alveolar and dental sounds are geminated for instance in:

Urdu Transcription	Word	Gloss
šAms-ul-din= šAmsUddin	شمس الدین	'sun of religion'
Abd-ul-sAttar= AbdUssAttar	عبدالستار	'devotee of God'

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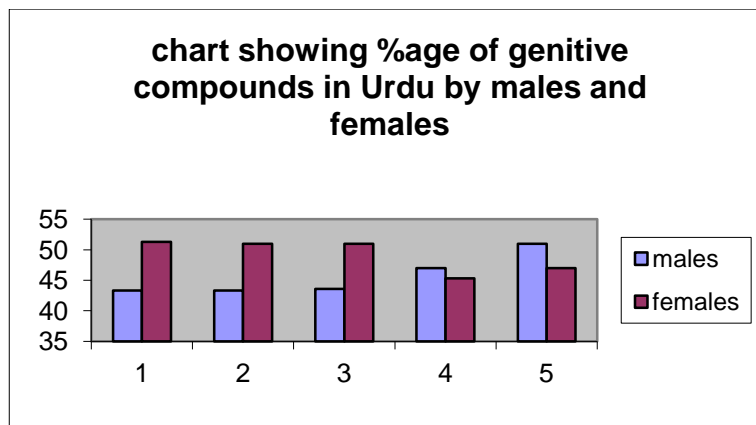Impact of Commercialization on Language with Special Reference to Urdu Lexicon

/lam/ is pronounced when /alif lam/ is prefixed to the second word of compounds whose initial sounds are other than the alveolar and the dental sounds represented by following letters /alif/ (ا), /jim/ (ج), /he/ (ح), /khe/ (خ), /fe/ (ف), /qaf/ (ق), /kaf/ (ك), for instance the following examples:

Urdu Transcription	Word	Gloss
xUršid-Ul-Islam=xUršidUl Islam	خورشیدالاسلام	'the sun of Islam'
bain-Al-Aqvam=bainAl Aqvam	بین الاقوام	'international'

So, compounds words which are exposed to the respondents in the field are as follows:

Urdu Transcription	Word	Gloss
zAxirA-e-Alfaz	ذخیرۂ الفاظ	'stock of words'
xanA-e-xUda	خانہ خدا	'love of Gods'
mAlkA-e-bArtanIya	ملکۂ برطانیہ	'queen of England'
raz-e-UlfAt	راز الفت	'secret of love'
vadi-e-kAshmir	وادی کشمیر	'valley of Kashmir'
tUlu-e-aftab	طلوع آفتاب	'rising of sun'
nAGmA-e-mUhAbbAt	نغمہ محبت	'song of love'
zAriA-e-rozgar	ذریہ روزگار	'means of employment'
iradA-e-qAtl	ارادۂ قتل	'intention of murder'
sAda-e-vAtAn	صدائے وطن	'call of nation'
sAza-e-maut	سزائےموت	'death sentence'
bu-e-gUl	بوئے گل	'fragrance of flower'
Andaz-e-bAyan	انداز بیان	'manner or style of expression'
dastan-e-GAm	داستان غم	'story of grief'
gul-e-mUhAbbAt	گل محبت	'flower of love'
daur-e-GalIb	دور غالب	'period of Ghalib'
mahrin-e-lIisanIyat	ماہرین لسنیات	'linguists'
kUllIyat-e-vAli	کلیات ولی	'collection of vali's poetry'
dastan-e-GArib	داستان غالب	'story of a poor man'
GAm-e-dIl	غم دل	'grief of heart'

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vAqt-e-sAhAr	وقت سحر	'the dawn'
rAng-e-gUl	رنگ گل	'colour of flower'
divan-e-GalIb	دیوان غالب	'poetry of Ghalib'
zUrurIyat-e-zIndAgi	ضروریات زندگی	'needs of life'
elan-e-mAqsAd	اعلان مقصد	'declaration of purpose'
baIs-e-fAxr	باعث فخر	'cause of pride'
mAth-e-sAbAq	متن سبق	'text of lesson'
rAsm-e-xAt	رسم خط	'script'
rah-e-nIjat	راه نجات	'salvation'
rah-e-hAq	راه حق	'in the way of God'

Note: The data is collected from Mashriqi Dulhan Urdu Magazine, Mehekta Anchal and Pakiza Anchal   of New Delhi.

All these compounds are not used by Urdu speakers in the field. Only few of them responded on these types of compound words. The older generation peoples used these types of words in their day to day conversation but younger generation do not used them in their day to day conversation and this is very easily seen in the data collected by the researcher in the field.

Researcher in the field finds that 43.33 per cent of males use zAxirA-e-Alfaz, 43.33 per cent of males use nAghmA-e-mUhAbbAt, 43.60 per cent of males use zAriA-e-rozgar, 47 per cent of males use Andaz-e-bAyan and 51.33 per cent of males use rah-e-hAq in their day to day conversation and on the other hand 51.33 per cent of females use zAxirA-e-Alfaz, 51 per cent of females use nAghmA-e-mUhAbbAt, 51 per cent of females use zAriA-e-rozgar, 45.33 per cent of females use Andaz-e-bAyan and 47 per cent of females use rah-e-hAq in their day to day conversation.

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chart showing %age of genitive compounds in Urdu by males and females

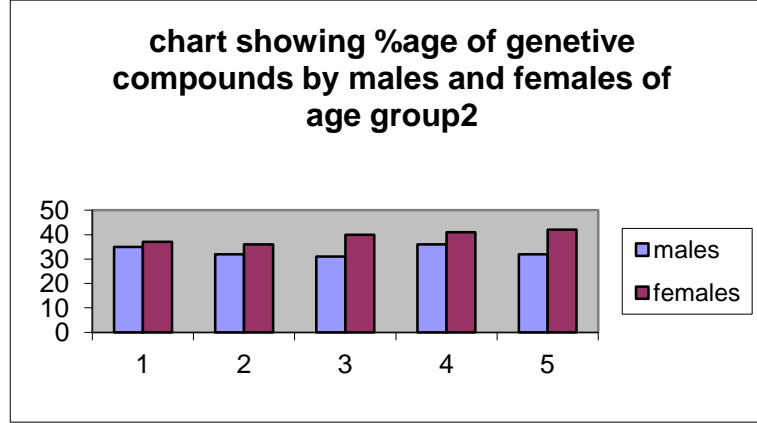zAxirA-e-Alfaz, 2. nAGmA-e-mUhAbbAt, 3. zAriA-e-rozgar, 4. Andaz-e-bAyan, 5. rah-e-hAq

20 per cent of males of Age group1 use zAxirA-e-Alfaz, 18 per cent of males use nAGmA-e-mUhAbbAt, 19 per cent of males use zAriA-e-rozgar, 15 per cent of males use Andaz-e-bAyan and 30 per cent of males use rah-e-hAq in their day to day conversation and on the other hand 26 per cent of females of Age group1 use zAxirA-e-Alfaz, 27 per cent of females use nAGmA-e-mUhAbbAt, 28 per cent of females use zAriA-e-rozgar, 19 per cent of females use Andaz-e-bAyan and 20 per cent of females use rah-e-hAq in their day to day conversation.

chart showing %age of genitive compounds by males and females of age group1
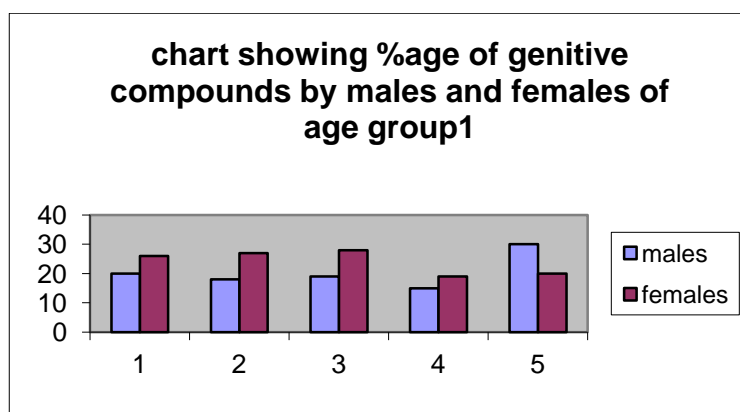
35 per cent of males of Age group2 use zAxirA-e-Alfaz, 32 per cent of males use nAGmA-e-mUhAbbAt, 31 per cent of males use zAriA-e-rozgar, 36 per cent of males use Andaz-e-bAyan and 32 per cent of males use rah-e-hAq in their day to day conversation and on the other hand 37 per cent of females of Age group2 use zAxirA-e-Alfaz, 36 per cent of females use nAGmA-e-mUhAbbAt, 40 per cent of females use zAriA-e-rozgar, 41 per cent of females use Andaz-e-bAyan and 42 per cent of females use rah-e-hAq in their day to day conversation.

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chart showing %age of genetive compounds by males and females of age group2

75 per cent of males of Age group3 use zAxirA-e-Alfaz, 80 per cent of males use nAGmA-e-mUhAbbAt, 81 per cent of males use zAriA-e-rozgar, 90 per cent of males use Andaz-e-bAyan and 92 per cent of males use rah-e-hAq in their day to day conversation and on the other hand 91 per cent of females of Age group3 use zAxirA-e-Alfaz, 90 per cent of females use nAGmA-e-mUhAbbAt, 85 per cent of females use zAriA-e-rozgar, 76 per cent of females use Andaz-e-bAyan and 79 per cent of females use rah-e-hAq in their day to day conversation.

chart showing %age of genetive compounds by males and females by age group3
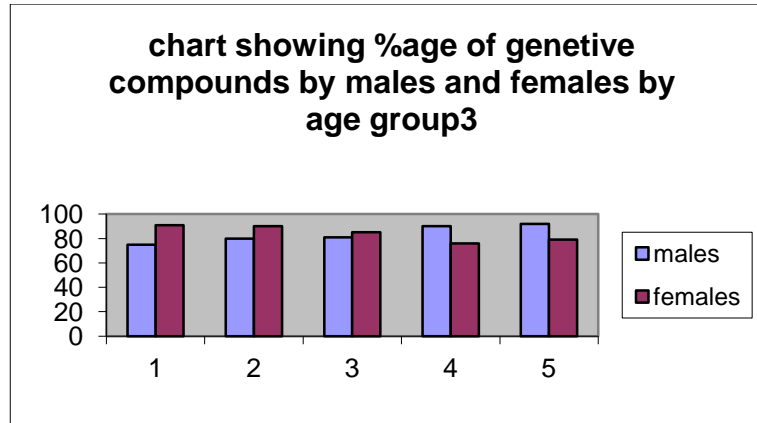
5.2 Conjunctive Compounds in Urdu

In Urdu there are two types of Conjunctive Compounds, viz.,

1. Conjunctive Compounds formed by conjunction marker.
2. Conjunctive Compounds formed by zero marker.

5.2.1 Conjunctive Compounds formed by conjunction marker

Conjunctive Compounds formed by using orthographic symbol /vao/ (و) as conjunction marker.

In the above case the two nouns either of positive sense or having antonymous characteristics are

compounded by inserting the letter /vao/ (-و-) in between these two nouns. In orthographic system
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this conjunction marker remains separate but phonologically its sound is attached to the first noun in the compound for example in the following compounds marked with the conjunction marker /vao/ (و-):

Urdu Transcription	Word	Gloss
xab-o-xAyal	خواب وخیال	'dream and thought'
sAhAr-o-sham	سحرو شام	'morning and evening'
GAm-o-GUssa	غم و غصّہ	'grief and anger'

5.2.2 Conjunctive compounds formed by zero marker

Simple conjunctive compounds without any marker like Hindi there appear simple compounds in Urdu also where two free forms are put together without any conjunction marker for example in the compounds:

Urdu Transcription	Word	Gloss
saf suthra	صاف ستھرا	'neat and clean'
rat dIn	رات دن	'day and night'
Amir GArib	امیر غریب	'rich and poor'

The selection restriction or we may call it collocation has to be maintained in the case of compounds marked by the letter (و-) i.e. the words in the compound must be of Perso-Arabic source. But there is no hard and fast restriction followed in the case of simple compounds nowadays in the Urdu language. In simple compounds either the words of Perso-Arabic source or of Indic origin have been taken earlier but now literatures are using both Indic and Perso-Arabic words in the simple compounds. Though in speaking and listening it looks as if the /vao/ (و-) is conjoined to the first noun of the compound but it is to be written separately.

So, compounds words which are exposed to the respondents in the field are as follows:

Urdu Transcription	Word	Gloss
lAb-o-lAhja	لب و لہجہ	'accent'
Išq-o-mUhAbbAt	عشق و محبت	'love and affection'
jan-o-mal	جان و مال	'life and property'
sAvalo-jAvab	سوال و جواب	'question answer'

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| šer-o-šaIri	شعر وشاعری	'verse and poetry'
jan-o-dIl	جان و دل	'life and heart'
mal-o-daulAt	مال و دولت	'property and wealth'

Note: The data is collected from Mashriqi Dulhan, Mehekta Anchal and Pakiza Anchal of New Delhi.

Researcher in the field finds that 40.18 per cent of males use lAb-o-lAhja, 45.33 per cent of males use Ishq-o-mUhAbbAt, 48.60 per cent of males use jan-o-mal, 43.60 per cent of males use sAvalo-jAvab and 49.60 per cent of males use sher-o-shaIri in their day to day conversation and on the other hand 47.30 per cent of females use lAb-o-lAhja, 53.60 per cent of females use Ishq-o-mUhAbbAt, 58.30 per cent of females use jan-o-mal, 51 per cent of females use sAvalo-jAvab and 49.60 per cent of females use sher-o-shaIri in their day to day conversation.

chart showing %age of conjunctive compounds in Urdu by males and females
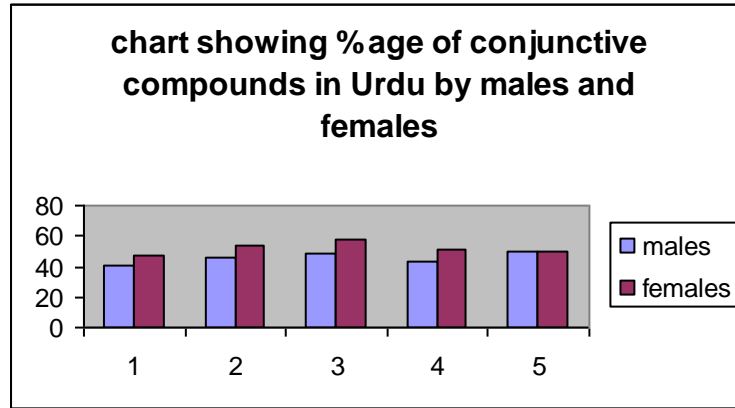
1. lAb-o-lAhja, 2. Išq-o-mUhAbbAt, 3. jan-o-mal, 4. sAvalo-jAvab,

5. šer-o-šaIri

20 per cent of males of Age group1 use lAb-o-lAhja, 23 per cent of males use Išq-o-mUhAbbAt, 25 per cent of males use jan-o-mal, 26 per cent males use sAvalo-jAvab and 30 per cent of males use šer-o-šaIri in their day to day conversation and on the other hand 40 per cent of females of Age group1 use lAb-o-lAhja, 41 per cent of females use Išq-o-mUhAbbAt, 43 per cent of females use jan-o-mal, 20 per cent of females use sAvalo-jAvab and 25 per cent of females use šer-o-šaIri in their day to day conversation.

chart showing %age of conjunctive compounds in Urdu by males and females of age group1
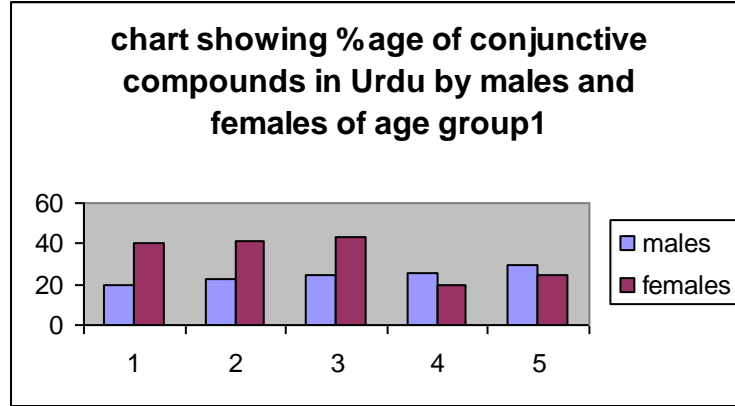
27 per cent of males of Age group2 use lAb-o-lAhja, 41 per cent of males use Išq-o-mUhAbbAt, 45 per cent of males use jan-o-mal, 30 per cent of males use sAvalo-jAvab and 39 per cent of males use šer-o-šaIri in their day to day conversation and on the other hand 37 per cent of females of Age group2 use lAb-o-lAhja, 38 per cent of females use Išq-o-mUhAbbAt, 39 per cent of females use jan-o-mal, 40 per cent of females use sAvalo-jAvab and 43 per cent of females use šer-o-šaIri in their day to day conversation.

chart showing %age of conjunctive compounds by males and females of age group2
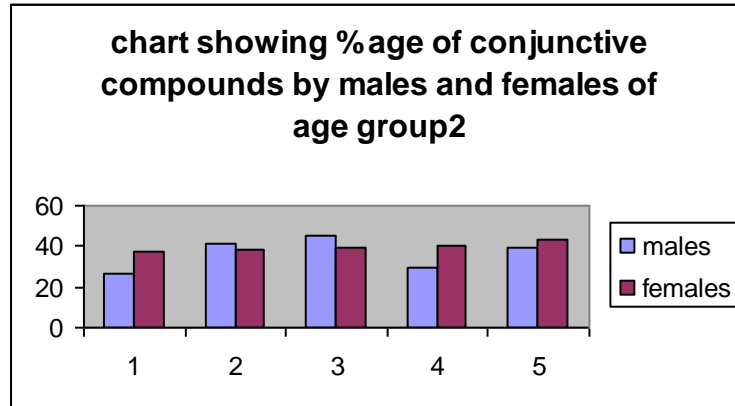
75 per cent of males of Age group3 use lAb-o-lAhja, 72 per cent of males use Išq-o-mUhAbbAt, 76 per cent of males use jan-o-mal, 75 per cent of males use sAvalo-jAvab and 80 per cent of males use šer-o-šaIri in their day to day conversation and on the other hand 85 per cent of females of Age group3 use lAb-o-lAhja, 82 per cent of females use Išq-o-mUhAbbAt, 91 per cent of females use jan-o-mal, 93 per cent of females use sAvalo-jAvab and 81 per cent of females use šer-o-šaIri in their day to day conversation.

chart showing %age of conjunctive compounds by males and females by age group3
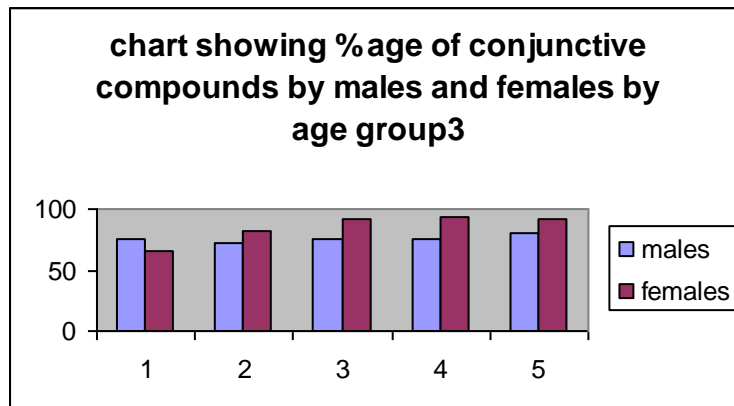
Sometimes, genitive marker /zer/ (―) in place of the conjunctive marker represented by the orthographic symbol /vao/ (و). For example,

Urdu Transcription	Word	Gloss
jan-e-dIl	جان دل	'beloved'
jan-o-dIl	جان و دل	'life and heart'

In the above example, it resulted in semantic change in the compounds for instance /jan-o-dIl/ 'life and heart' becomes 'beloved' when it is produced as /jan-e-dIl/ and thus passes to Genitive compound. The other example lost meaning as /mal-e-daulAt/ is not an Urdu construction.

5.3 Changes of Complex Word Formation with Affixes

In Urdu there are two types of affixes viz., 1. Prefixes and 2. Suffixes . There are many bound forms which function as prefixes and suffixes in Urdu. These bound forms or prefixes and suffixes when used with the free form words change the meaning of the words to which they are attached. Some of the most frequent and recurrent prefixes and suffixes in Urdu are for detailed description see Beg (1979).

5.3.1 Prefixes

The prefixes are also of three kinds based on the sense they depict, as:

- Prefixes of Negative sense: /be/, /bAd/, /la/, /na/ and /ghair/
- Prefixes of attribution: /pUr/, /pesh/, /besh/, /xUsh/, /no/
- Prefixes of comparative degree: /hAr/ and /hAm/

**5.3.2 Suffixes**

The suffixes may also be categorized into two types based on their sense:

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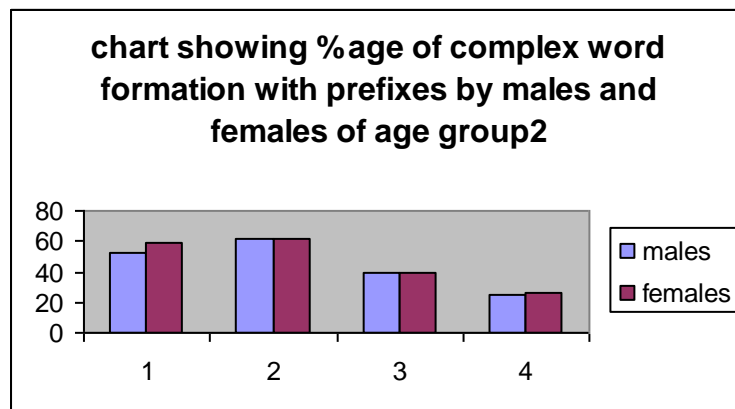12: 5 May 2012
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- Suffixes of attribution: /azma/, /Afza/, /alud/, /amez/, /Angez/, /baz/, /pArAst/, /dar/, /nak/, /gar/ and /avAr/ etc.

- Suffixes of specification and location: /gah/, /kAda/, /sIta/ and /dan/.

Since there are no set rules for the use of prefixes with the words, the learning of forming complex words with prefixes, thus largely depends on extensive practice.

Urdu Morphology in use	Urdu Morphology	Gloss
be xUshبے خوش	na xUsh نا خوش	'unhappy'
Gair Insafiغیر انصافی	na Insafiنا انصافی	'injustice'
bAd hAyaبد حیا	be hAyaبے حیا	'shameless'
bAd hoshبدہوش	be hoshبے ہوش	'unconscious'

Urdu Morphology in use: the linguistic usage we observed during data collection.

Researcher in the field finds that 54 per cent of males use be xUsh, 55.40 per cent of males use ghair Insafi, 38 per cent of males use bAd hAya and 26 per cent of males use bAd hosh in their day to day conversation and on other hand 54.30 per cent of females use be xUsh, 61 per cent of females use ghair Insafi, 35.30 per cent of females use bAd hAya and 28.60 per cent of females use bAd hosh in their day to day conversation.


chart showing %age of complex word formation with prefixes by males and females
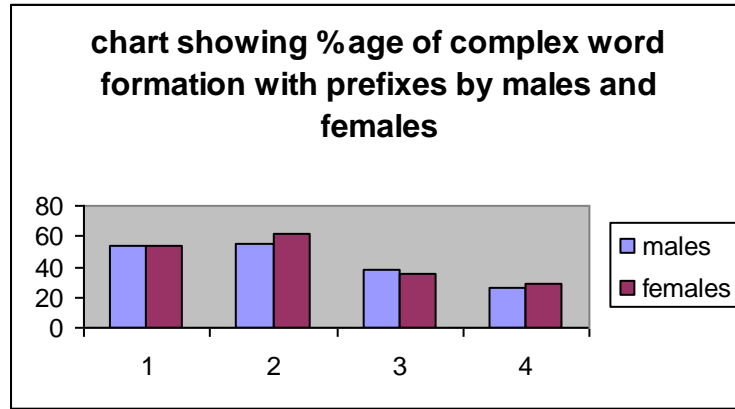
1. be xUsh, 2. Gair Insafi, 3. bAd hAya   4. bAd hosh

68 per cent of males of Age group1 use be xUsh, 65 per cent males use Gair Insafi, 45 per cent of males use bAd hAya and 35 per cent of males use bAd hosh in their day to day conversation and on other hand 63 per cent of females of Age group1 use be xUsh, 79 per cent of females use Gair

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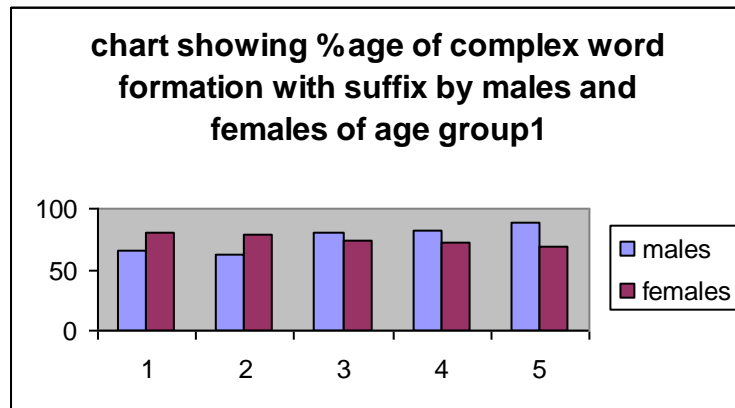Impact of Commercialization on Language with Special Reference to Urdu Lexicon

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Insafi, 49 per cent of females use bAd hAya and 40 per cent of females use bAd hosh in their day to day conversation.

chart showing %age of complex word formation with prefixes by males and females of age group1
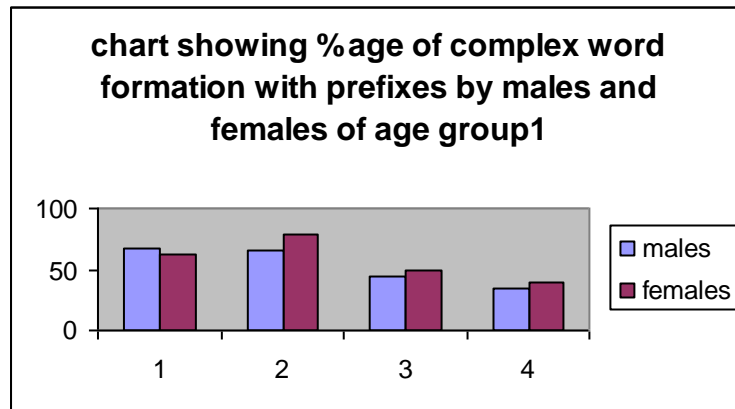
52 per cent of males of Age group2 use be xUsh, 62 per cent of males use Gair Insafi, 40 per cent of males use bAd hAya and 25 per cent of males use bAd hosh in their day to day conversation and on other hand 59 per cent of females of Age group2 use be xUsh, 61 per cent of females use Gair Insafi, 39 per cent of females use bAd hAya and 26 per cent of females use bAd hosh in their day to day conversation.

chart showing %age of complex word formation with prefixes by males and females of age group2

42 per cent of males of Age group3 use be xUsh, 40 per cent of males use Gair Insafi, 29 per cent of males use bAd hAya and 18 per cent of males use bAd hosh in their day to day conversation and on other hand 41 per cent of females of Age group3 use be xUsh, 43 per cent of females use Gair Insafi, 18 per cent of females use bAd hAya and 20 per cent of females use bAd hosh in their day to day conversation.

chart showing %age of complex word formation by prefixes by males and females of age group3
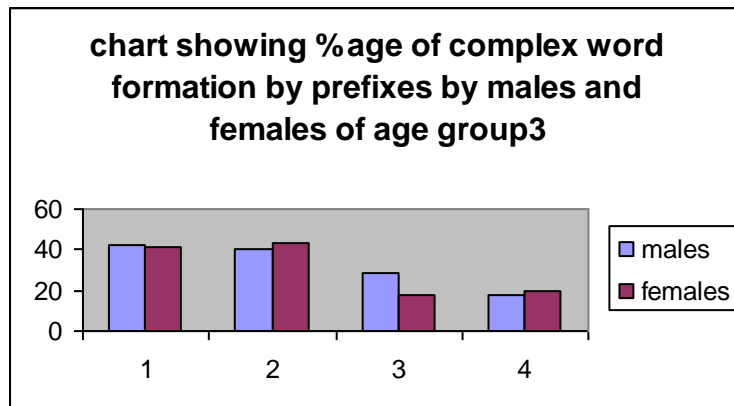
Same as prefixes, there is no certain rules for the formation of words with suffixes. Some changes are done due to this reason. For example:

Urdu Morphology in use	Urdu Morphology	Gloss
qAlAm da قلم دا	qAlAm dan قلم دان	'penstand'
dAva nIgar دوا نگار	dAva saz دوا ساز	'druggist'
Ahsan fAroš احسان فرش	Ahsan fAramoš احسان فراموش	'ungrateful'
qArz mAnd قرض مند	qArz dar قرض دار	'indebtor'
navIl go ناول گو	navIl nIgar ناول نگار	'novelist'
kUnba bAndi کنبہ بندی	kUnba pArasti کنبہ پرستی	'biasing to own family'
AdAb da ادب داں	Adib ادیب	'literary writer'

Urdu Morphology in use: the linguistic usage we observed during data collection.

51.66 per cent of males use qAlAm da, 50 per cent of males use dAva nIgar, 58 per cent of males use Ahsan fArosh, 51.30 per cent of males use qArz mAnd and 65.30 per cent of males use navIl

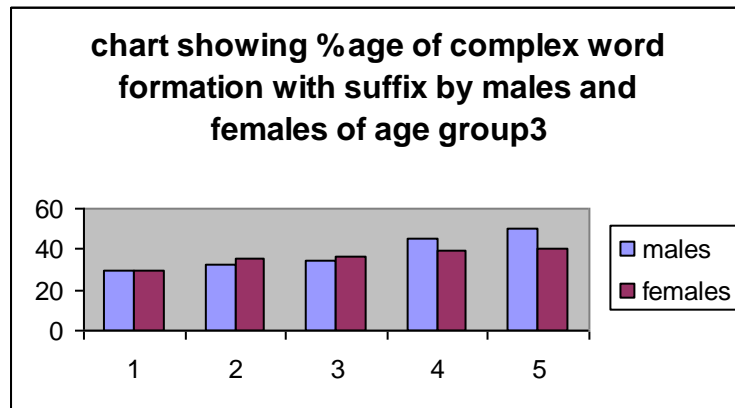Language in India www.languageinindia.com
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go in their day to day conversation and on the other hand 60 per cent of females use qAlAm da, 63 per cent of females use dAva nIgar, 59.30 per cent of females use Ahsan fArosh, 53.60 per cent of females use qArz mAnd and 56 per cent of females use navIl go in their day to day conversation.

chart showing %age of complex word formation with suffix by males and females
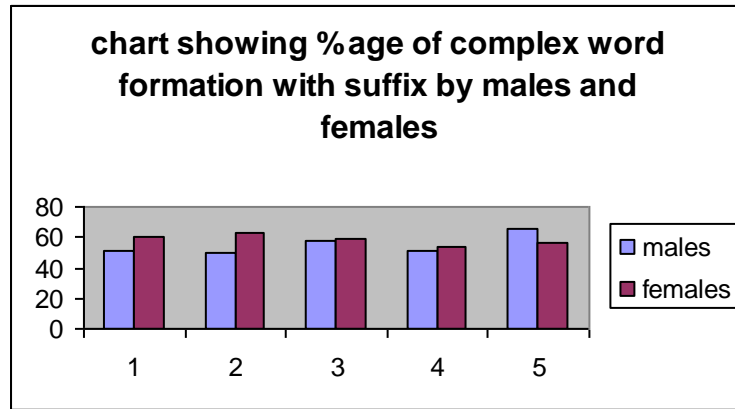
1. qAlAm da, 2. dAva nIgar, 3. Ahsan fAroš, 4. qArz mAnd, 5. navIl go

65 per cent of males of Age group1 use qAlAm da, 63 per cent of males use dAva nIgar, 81 per cent of males use Ahsan fAroš, 82 per cent of males use qArz mAnd and 89 per cent of males use navIl go in their day to day conversation and on the other hand 80 per cent of females of Age group1 use qAlAm da, 79 per cent of females use dAva nIgar, 73 per cent of females use Ahsan fAroš, 72 per cent of females use qArz mAnd and 69 per cent of females use navIl go in their day to day conversation.

chart showing %age of complex word formation with suffix by males and females of age group1

60 per cent of males of Age group2 use qAlAm da, 55 per cent of males use dAva nIgar, 59 per cent of males use Ahsan fAroš, 51 per cent of males use qArz mAnd and 58 per cent of males use

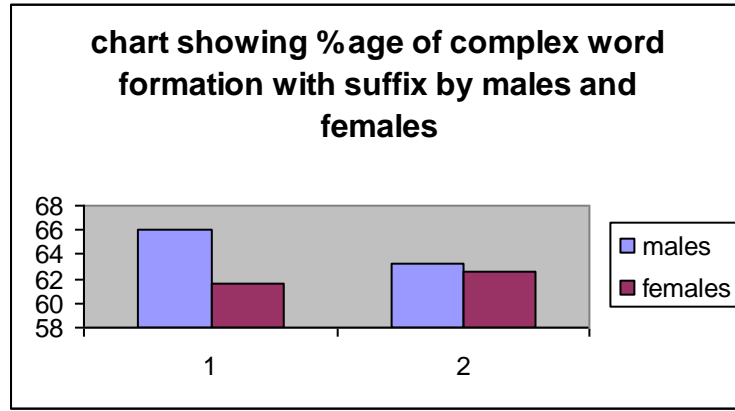Language in India www.languageinindia.com
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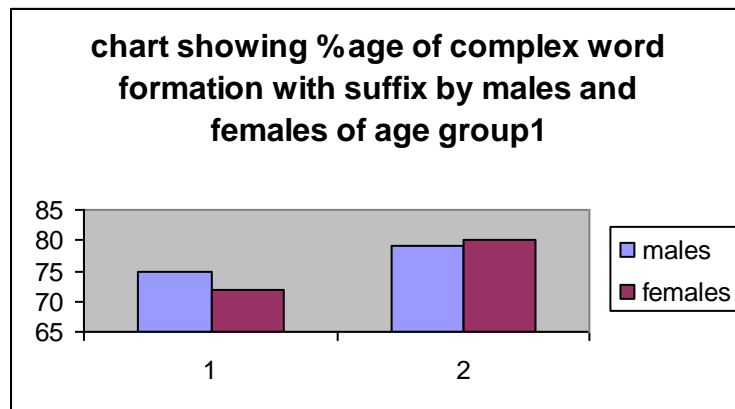Impact of Commercialization on Language with Special Reference to Urdu Lexicon

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navIl go in their day to day conversation and on the other hand 70 per cent of females of Age group2 use qAlAm da, 75 per cent of females use dAva nIgar, 69 per cent of females use Ahsan fAroš, 50 per cent of females use qArz mAnd and 59 per cent of females use navIl go in their day to day conversation.
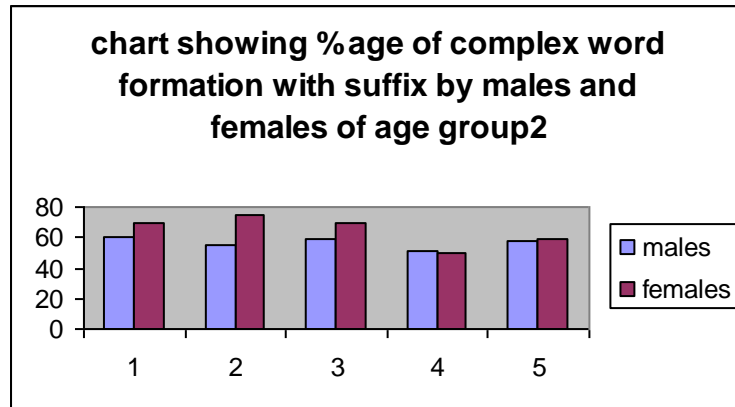
30 per cent of males of Age group3 use qAlAm da, 32 per cent of males use dAva nIgar, 34 per cent of males use Ahsan fAroš, 45 per cent of males use qArz mAnd and 50 per cent of males use navIl go in their day to day conversation and on the other hand 30 per cent of females of Age group3 use qAlAm da, 35 per cent of females use dAva nIgar, 36 per cent of females use Ahsan fAroš, 39 per cent of females use qArz mAnd and 40 per cent of females use navIl go in their day to day conversation.

Sometimes, for convenience Hindi suffixes are added to the words. For example:

Urdu Morphology in use	Urdu Morphology	Gloss

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jac kArta	jac kUnInda	'examiner'
جانچ کرده	جانچ کننده	
nAsr kar	nAsr nIgar	'prose writer'
نثر کار	نثر نگار	

Researcher in the field finds that 66 per cent of males use jac kArta and 61.66 per cent of males use nAsr kar in day to day of their conversation on the other hand 63.30 per cent of females use jac kArta and 62.60 per cent of females use nAsr kar in day to day of their conversation.


chart showing %age of complex word formation with suffix by males and females

1. jac kArta   2. nAsr kar

75 per cent of males of Age group1 use jac kArta and 72 per cent of males use nAsr kar in day to day of their conversation on the other hand 79 per cent of females of Age group1 use jac kArta and 80 per cent of females use nAsr kar in day to day of their conversation.

chart showing %age of complex word formation with suffix by males and females of age group1

70 per cent of males of Age group2 use jac kArta and 69 per cent of males use nAsr kar in day to day of their conversation on the other hand 65 per cent of females of Age group2 use jac kArta and 61 per cent of females use nAsr kar in day to day of their conversation.

chart showing %age of complex word formation with suffix by males and females of age group2
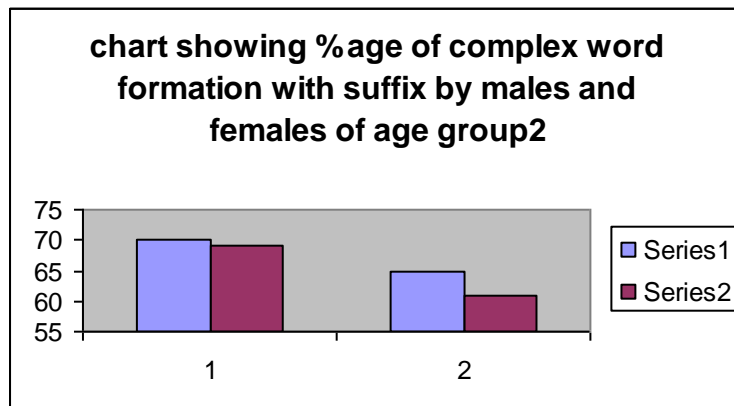
53 per cent of males of Age group3 use jac kArta and 44 per cent of males use nAsr kar in day to day of their conversation on the other hand 46 per cent of females of Age group3 use jac kArta and 47 per cent of females use nAsr kar in day to day of their conversation.

chart showing %age of complex word formation with suffix by males and females of age group3
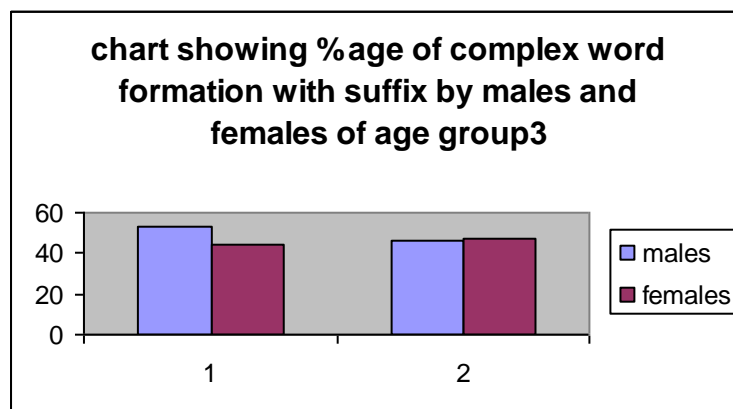
5.4 Changes due to Plural Formations

In Urdu there are more than 20 patterns of plural formation which have been discussed specially by Platts (1967). These patterns are purely Perso-Arabic in nature and hence they have been termed as the plural patterns of Arabic Persian and Standard Urdu (APSU). However, we may have the plural patterns of Perso-Arabic words in Hindi manner also. These patterns of plural formation are as follows:

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5.4.1 Plural formation by suffixes.

The largest strength of words in Urdu are made plural by using suffixes with the singular forms.

There are seven such most frequent patterns of plural formation by suffixes as shown in the table.

Singular	Word	Plural	Word	Gloss
saval	سوال	sAvalat	سوالات	'questions'
nazIr	ناظر	Nazrin	ناظرین	'spectators'
hAvala	حوالہ	hAvalajat	حوالہ جات	'references'
mAhman	مہمان	mAhmanan	مہمانان	'guests'
GAzAl	غزل	GAzAlIyat	غزلیات	'ghazals'
sAd	سد	sAdha	سدہا	'hundreds'

5.4.2 Plural formation by Prefixes and the Morpho-Phonemic change

There are many words in Urdu whose plurals are made with the help of prefixes. When prefixes are attached, the process results in some morpho-phonemic change in the forms only then the singular forms become plural. There are seven such patterns as shown in table.

2. Plural Formation with Prefixes and Morpho-phonemic change

Singular	Word	Plural	Word	Gloss
sAbAq	سبق	Asbaq	اسباق	'lessons'
jUz	جز	Ajza	اجزا	'portion/ elements'
nAbi	نبی	AmbIya	انبیا	'prophets'
hAbib	حبیب	AhIbba	احباب	'pl. of dear'
rUkh	رکن	Arakin	اراکین	'member'
Yom	یوم	Ayyam	ایام	'days'
zUlm	ظلم	mAzalIm	مظالم	'cruelities'

5.4.3 Plural Formation with infixes and vowel harmony

Several words but less in number are made plural with the help of infixes in the singular forms. The difference between some singular and plural forms is very thin and hence it becomes difference. Some most frequent patterns may be seen below. There are some other words which

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when take infixes change in quite a different manner specially in the case when there results vowel harmony for example in /xAt/ 'letter' /xUtut/ 'letters'.

3. Plural formation with infixes and vowel harmony

Singular	Word	Plural	Word	Gloss
mani	معنی	mAani	معانی	'meanings'
Am	عام	Avam	عوام	'public'
fArz	فرض	fAraIz	فراءض	'duties'
xAt	خط	xUtut	خطوط	'letters'

5.4.4 Plural Formation with Morpho-phonemic Alternations.

Many Urdu words are made plural with the help of morpho-phonemic alternations. These alternations are also of different types. The plural formation with such alternations may be seen in the following table.

4. Plural Formation with morpho-phonemic alternations in singular forms

Singular	Word	Plural	Word	Gloss
qanun	قانون	qAvanin	قوانین	'laws'
vAzir	وزیر	vUzra	وزراء	'ministers'
šaitan	شیطان	šAyatin	شیاطین	'devils'
qafIya	قافیہ	qAvafi	قوافی	'rhyming words'
haji	حاجی	hUjjaj	حجاج	'performers of Haj'

1. Use of one frequent pattern formation for several different patterns.

The speakers are exposed maximum to the words which are made plural by adding suffix /-at-/ as in sAval 'question'— sAvalat 'questions'. Moreover this is the simplest pattern of plural formation in Urdu from among all the Perso-Arabic patterns of plural in Urdu. Speakers apply the patterns of overgeneralization on those words also which follow different patterns of plural formation.

Urdu-Sg	Urdu-Pl in use	Urdu-Pl	Gloss
tAsnif	tAsnifat	tAsanif	'creative writings'
تصنیف	تصنیفات	تصنیف	

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vAzir	vAzirat	vUzAra	'ministers'
وزیر	وزیرات	وزراء	
qanun	qanunat	qAvanin	'rules; laws'
قانون	قانونات	قونین	
sAbAq	sAbqat	Asbaq	'lessons'
سبق	سبقات	اسباق	
mahIr	mahIrat	mahrin	'experts'
ماہر	ماہرات	ماہرین	
šer	šerat	Ašar	'verses'
شیر	شعرات	اشعار	
fauj	faujat	Afvaj	'armies'
فوج	فوجات	افواج	
sInf	sInfat	Asnaf	'genres'
صنف	صنفات	اصناف	
zUlm	zUlmat	mAzalIm	'crualities'
ظلم	ظلمات	مظالم	
rAsm	rAsmat	rUsum	'traditions'
رسم	رسمات	رسوم	

In the field researcher finds that people are used to of saying tAsnifat in place of tAsanif, vAzirat in place of vUzAra, qanunat in place of qAvanin, sAbqat in place of Asbaq, mahIrat in place of mahrin and sherat in place of Ashar. They are even least bothered about the correct pluralisation of Urdu words. They said that they used these plural forms only for the conversation and for the transformation of Ideas.

61.66 per cent of males use tAsnifat as the plural form of tAsnif, 61.70 per cent of males use vAzirat as the plural form of vAzir, 66 per cent of males use qanunat as the plural form of qanun, 67.33 per cent of males use sAbqat as the plural form of sAbAq and 63.60 per cent of males use mahIrat as the plural form of mAhir on the other hand 68 per cent of females use tAsnifat as the plural form of tAsnif, 63.66 per cent of females use vAzirat as the plural form of vAzir, 61.60 per
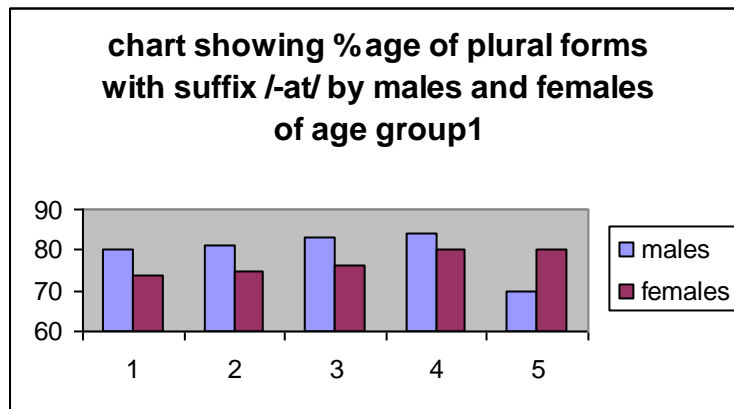
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cent of females use qanunat as the plural form of qanun, 61.75 per cent of females use sAbqat as

the plural form of sAbAq and 68.30 per cent of females use mahIrat as the plural form of mAhir.

chart showing %age of plural forms
with suffix /-at/ by males and females
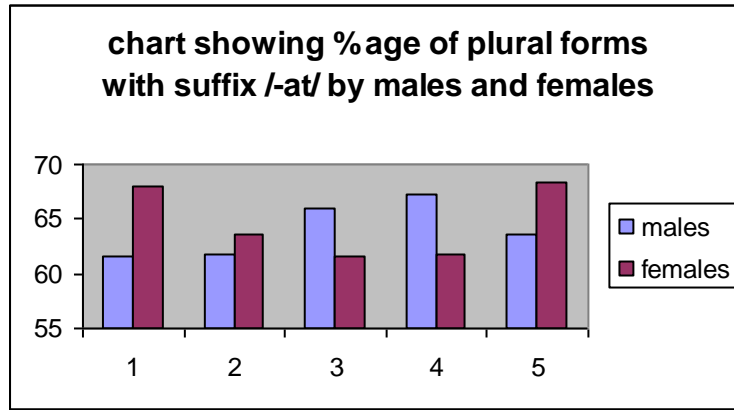
1. tAsnifat 2. vAzirat 3. qanunat 4. sAbqat 5. mahIrat

80 per cent of males of Age group1 use tAsnifat as the plural form of tAsnif, 81 per cent of males

use vAzirat as the plural form of vAzir, 83 per cent of males use qanunat as the plural form of

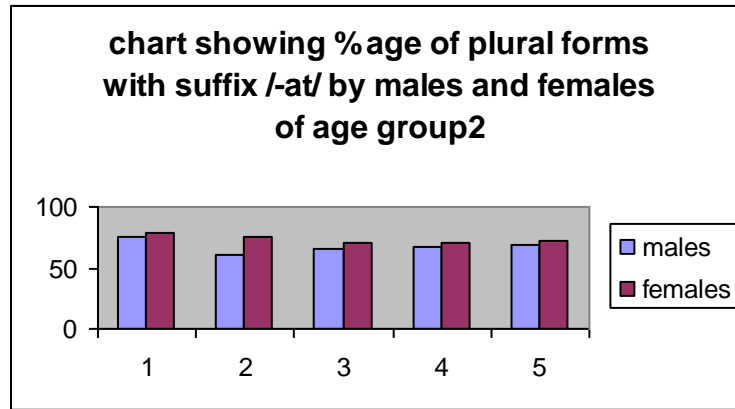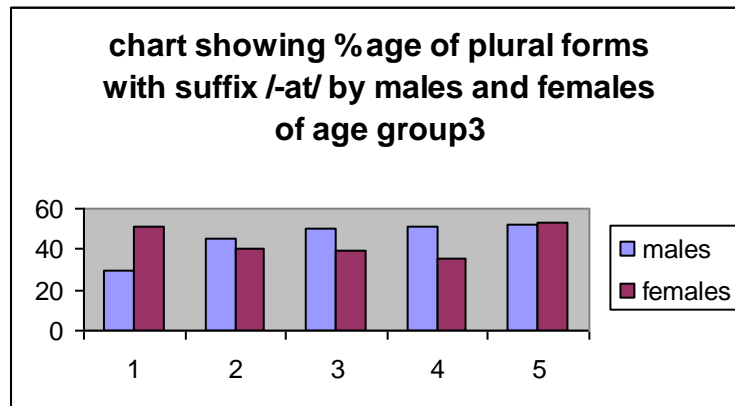qanun, 84 per cent of males use sAbqat as the plural form of sAbAq and 70 per cent of males use

mahIrat as the plural form of mAhir on the other hand 74 per cent of females of Age group1 use

tAsnifat as the plural form of tAsnif, 75 percent of females use vAzirat as the plural form of vAzir,

76 per cent of females use qanunat as the plural form of qanun, 80 per cent of females use sAbqat

as the plural form of sAbAq and 80 per cent of females use mahIrat as the plural form of mAhir.

chart showing %age of plural forms
with suffix /-at/ by males and females
of age group1

75 per cent of males of Age group2 use tAsnifat as the plural form of tAsnif, 60 per cent of males

use vAzirat as the plural form of vAzir, 65 per cent of males use qanunat as the plural form of

qanun, 67 per cent of males use sAbqat as the plural form of sAbAq and 69 per cent of males use

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mahIrat as the plural form of mAhir on the other hand 79 per cent of females of Age group2 use tAsnifat as the plural form of tAsnif, 76 per cent of females use vAzirat as the plural form of vAzir, 70 per cent of females use qanunat as the plural form of qanun, 71 per cent of females use sAbqat as the plural form of sAbAq and 72 per cent of females use mahIrat as the plural form of mAhir.

chart showing %age of plural forms with suffix /-at/ by males and females of age group2

30 per cent of males of Age group3 use tAsnifat as the plural form of tAsnif, 45 per cent of males use vAzirat as the plural form of vAzir, 50 per cent of males use qanunat as the plural form of qanun, 51 per cent of males use sAbqat as the plural form of sAbAq and 52 per cent of males use mahIrat as the plural form of mAhir on the other hand 51 per cent of females of Age group3 use tAsnifat as the plural form of tAsnif, 40 percent of females use vAzirat as the plural form of vAzir, 39 per cent of females use qanunat as the plural form of qanun, 35 per cent of females use sAbqat as the plural form of sAbAq and 53 per cent of females use mahIrat as the plural form of mAhir.

chart showing %age of plural forms with suffix /-at/ by males and females of age group3


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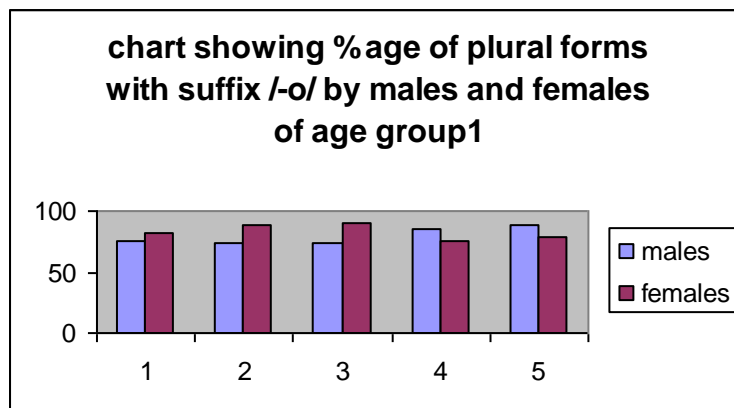Dr. Somana Fatima, M.A. English (E.F.L.U.) Ph. D. Linguistics (A.M.U.)
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2. Addition of oblique plural marker /-õ/ with the plural forms which is not needed.

In Urdu the singular form of words are used with the /- õ/ suffix in the oblique plural. It would have been alright if /- õ/ suffix is added to singular forms to singular forms to make then plural in Indic manner but in Perso-Arabic manner /-õ/ suffix is used in plural form. For example:

Urdu-Sg	Urdu-Pl in use	Urdu-Pl	Gloss
xAyal خیال	xAyalatõ خیالاتوں	xAyalat خیالات	'thought'
sAbAb سبب	Asbabõ اسبابوں	Asbab اسباب	'reasons'
hAq حق	hUquqõ حقوق	hUquq حقوق	'rights'
jAzba جذبه	jAzbatõ جذبات	jAzbat جذبات	'emotions'
hAq حق	hAqaIqõ حقائقوں	hAqaIq حقائق	'truths'
sAval سوال	sAvalatõ سوالاتوں	savalat سوالات	'question'
sInf صنف	Asnafõ اصناف	Asnaf اصناف	'genres'
lAfz لفظ	Alfazõ الفاظوں	Alfaz الفاظ	'words'
vAje وجہ	vUjuhatõ وجوہاتوں	vUjahat وجوہات	'reasons'
xUsusIyAt خصوصیات	xUsusIyatõ خصوصیاتوں	xUsusIyat خصوصیات	'qualities'
šer شعر	Ašarõ اشعاروں	Ašar اشعار	'verses'
mUškIl مشکل	mUškIlatõ مشکلاتوں	mUškIlat مشکلات	'difficulties'

Researcher in the field finds that 60 per cent of males use xAyalatõ as the plural form of xAyal, 60.33 per cent of males use Asbabõ as the plural form of sAbAq, 55.30 per cent of males use hUquqõ as the plural form of hAq, 61.30 per cent of males use jAzbatõ as the plural form of jAzbat and 65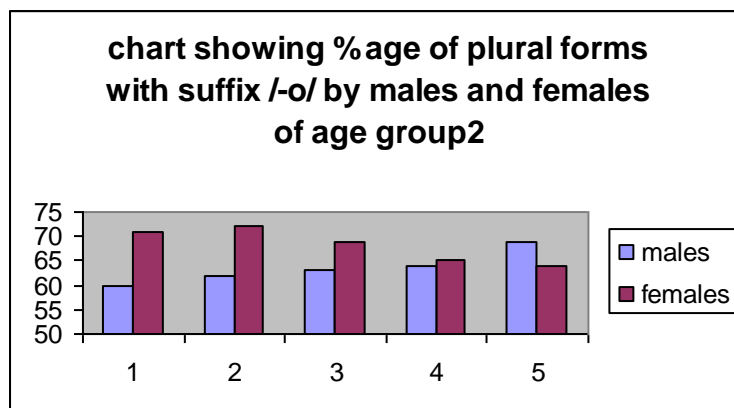 per cent of males use sAvalatõ as the plural form of sAval on the other hand 63.30 per cent of females use xAyalatõ as the plural form of xAyal, 66.66 per cent of females use Asbabõ as the plural form of sAbAq, 66.60 per cent of females use hUquqõ as the plural form of hAq, 60.30 per cent of females use jAzbatõ as the plural form of jAzbat and 61.66 per cent of females use sAvalatõ as the plural form of sAval.

chart showing % age of plural forms with suffix /-o/ by males and females
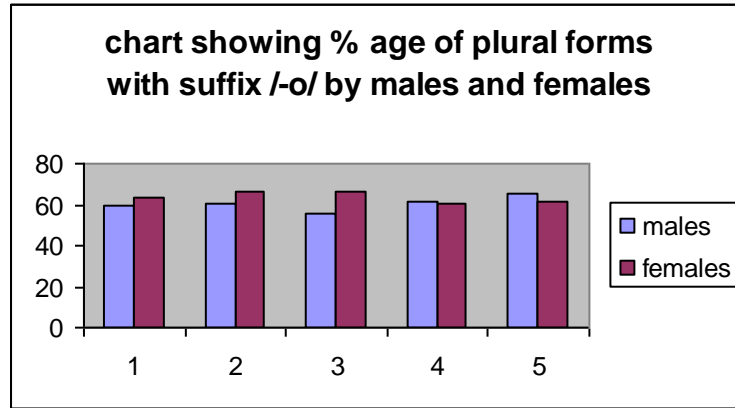
1. xAyalatõ 2. Asbabõ 3. hUquqõ 4. jAzbatõ 5. sAvalatõ

75 per cent of males of Age group1 use xAyalatõ as the plural form of xAyal, 73 per cent of males use Asbabõ as the plural form of sAbAq, 73 per cent of males use hUquqõ as the plural form of hAq, 85 per cent of males use jAzbatõ as the plural form of jAzbat and 89 per cent of males use sAvalatõ as the plural form of sAval on the other hand 82 per cent of females of Age group1 use xAyalatõ as the plural form of xAyal, 89 per cent of females use Asbabõ as the plural form of sAbAq, 90 per cent of females use hUquqõ as the plural form of hAq, 75 per cent of females use jAzbatõ as the plural form of jAzbat and 79 per cent of females use sAvalatõ as the plural form of sAval.

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chart showing %age of plural forms with suffix /-o/ by males and females of age group1

60 per cent of males of Age group2 use xAyalatõ as the plural form of xAyal, 62 per cent of males use Asbabõ as the plural form of sAbAq, 63 per cent of males use hUquqõ as the plural form of hAq, 64 per cent of males use jAzbatõ as the plural form of jAzbat and 69 per cent of males use sAvalatõ as the plural form of sAval on the other hand 71 per cent of females of Age group2 use xAyalatõ as the plural form of xAyal, 72 per cent of females use Asbabõ as the plural form of sAbAq, 69 per cent of females use hUquqõ as the plural form of hAq, 65 per cent of females use jAzbatõ as the plural form of jAzbat and 64 per cent of females use sAvalatõ as the plural form of sAval.

chart showing %age of plural forms with suffix /-o/ by males and females of age group2

45 per cent of males of Age group3 use xAyalatõ as the plural form of xAyal, 46 per cent of males use Asbabõ as the plural form of sAbAq, 30 per cent of males use hUquqõ as the plural form of hAq, 35 per cent of males use jAzbatõ as the plural form of jAzbat and 37 per cent of males use sAvalatõ as the plural form of sAval on the other hand 38 per cent of females of Age group3 use xAyalatõ as the plural form of xAyal, 39 per cent of females use Asbabõ as the plural form of

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sAbAq, 40 per cent of females use hUquqõ as the plural form of hAq, 41 per cent of females use jAzbatõ as the plural form of jAzbat and 42 per cent of females use sAvalatõ as the plural form of sAval.

chart showing %age of plural forms with suffix /-o/ by males and females of age group3
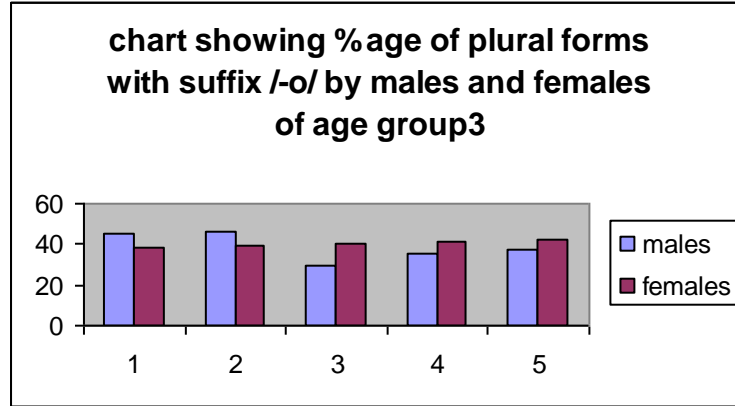
Other than this, Urdu speakers also do some other changes. For example:

1. Suffixing of /-in/ to the singular forms in place of morphophonemic alternations. For instance in the:

Urdu-Sg	Urdu-Pl in use	Urdu-Pl	Gloss
šaIr شاعر	šayrin شاعرین	šUAra شعراء	'poets'

On the basis of the pattern, the plural of nazIr is nazrin means 'spectators'.

2. Suffixing of /-in/ to the singular forms in place of the suffix /-an/. For example

Urdu-Sg	Urdu-Pl in use	Urdu-Pl	Gloss
bIradAr برادر	bIradArin برادران	bIradAran برادران	'brothers'

3. Suffixing of /-Iyat/ to the singular forms instead of morph-phonemic alternation as in the examples:

Urdu-Sg	Urdu-Pl in use	Urdu-Pl	Gloss
fauj فوج	faujIyat فوجیات	Afvaj افواج	'armies'

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mAnzAr	mAnzArIyat	mAnazIr	'sceneries'
منظر	منظریات	مناظر	

On the basis of the pattern, the plural of ghAzal is ghAzAlIyat means 'ghazals'.

4. Use of /aIr/ or /aIq/

Urdu-Sg	Urdu-Pl in use	Urdu-Pl	Gloss
vAzir	vAzaIr	vUzAra	'ministers'
وزیر	وزائر	وزراء	
sAbAq	sAbaIq	Asbaq	'lessons'
سبق	سبائق	اسباق	

On the basis of pattern, the plural of zAmir is zAmaIr and the plural of fArz is fAraIz.

5. Use of nasalization in plural forms which is not required at all. For example in words:

Urdu-Sg	Urdu-Pl in use	Urdu-Pl	Gloss
nAGma	nAGmĕ	nAGmat	'songs'
نغمہ	نغمے	نغمات	

On the basis of pattern, the plural of ghAzal is ghAzlĕ and plural of nAzm is nAzmĕ.

Some examples of plural words are:

Urdu-Sg	Urdu-Pl in use	Urdu-Pl	Gloss
fArz	fAraz	fAraIz	'duties'
فرض	فرائض	فرائض	
fArz	AfArzat	fAraIz	'duties'
فرض	افراضات	فرائض	
qanun	qAvanun	qAvanin	'laws'
قانون	قوانون	قوانین	
vAzir	vAziran	vUzAra	'ministers'
وزیر	وزیران	وزراء	
hAzar	hAzarhan	hAzarha	'thousands'
ہزار	ہزاراں	ہزارہا	

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šaIr شاعر	šavra شوراع	šUAra شعراء	'poets'
šher شعر	šera شعرا	Ašar اشعار	'verses'

Instead of these types of different pluralisation by the Urdu speakers in the field researcher in the field finds that respondents use fAraz and AfArzat in place of fAraIz as the plural of word fArz means 'duties', qAyanun in place of qAvanin as the plural of word qanun means 'lawa', vAziran in place of vUzAra as the plural of word vAzir means 'minister', hAzarhan in place of hAzarha as the plural of hAzar means 'thousands', šavra in place of šUAra as the plural of saIr means 'poets' and šera in place of Ašar as the plural of šer means 'verses'. The statistical data of these types of pluralisation is not given in this work because very few people use these types of pluralisation in their day to day life.

5.5 Conclusion

Mind it Test: 18 per cent of males of Age group1 mind it the using of compound word structure of Urdu 82 per cent of males of same Age group don't mind it the using of compound word structure of Urdu while 24 per cent of females of same group mind it the using of compound word structure of Urdu and 76 per cent don't mind it. 58 per cent of males of Age group2 don't mind it and 46 per cent of females of same Age group don't mind it but 42 percent of males and 54 per cent of females mind it of Age group2. 93 per cent of males of Age group3 and 82 per cent of females of Age group 3 strongly mind it about the using of compound words in Urdu, strongly mind it about the pluralisation of Urdu words and strongly mind it in using prefixes and suffixes in Urdu words. All these compounds are not used by Urdu speakers in the field. Only few of them responded on these types of compound words. The older generation peoples used these types of words in their day to day conversation but younger generation do not used them in their day to day conversation and this is very easily seen in the data collected by the researcher in the field.

Researcher observed that there are many compound words which are not used by the Urdu speakers only due to the reason of commercialization. Language is just a matter of conversation for

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the young generation but for the older generation people it is a language of prestige, love and expressiveness. They want their language as simple as they can.

The hypothesis of this work is "if any three age groups of Urdu speakers are ranked in a scale (as the older generation is less commercialized and younger generation is more commercialized and more prone to social change) then they will be ranked in the same order by their differential attitude of Urdu (older generation do mind for Urdu and younger generation does not mind for Urdu)". The hypothesis of this work stands confirmed by the data of this chapter.
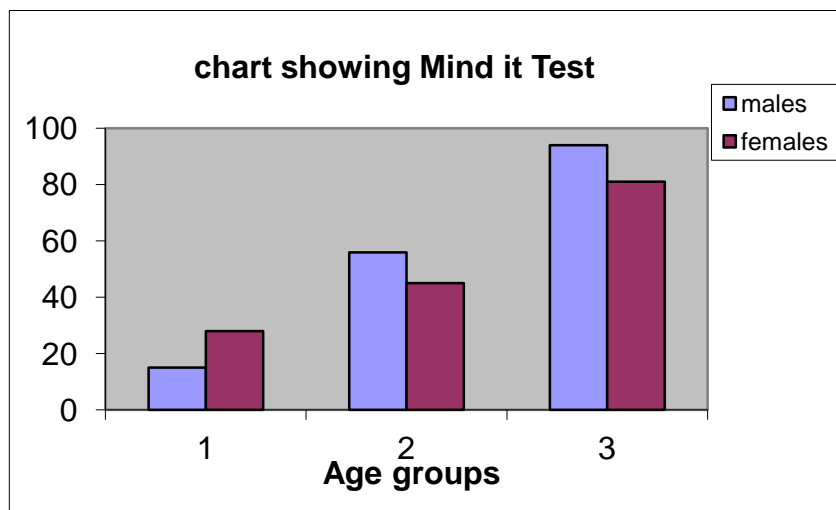
Chapter 6 Urdu Syntactic Variations

Till recently language was the means of communication among the humans and info sphere was limited to the humans, now it has been extended to mechanics: machine to machine communication. In any linguistic market an individual as a customer may adopt two strategies: a long term strategy and a short term strategy. Objective values of languages are assigned on the basis of customer (users) needs. Some studies on the trend of language choice in India provide answer to how the Indian's choices of language were affected by the impulses of market forces. The following section takes into account:

- Idioms and Phrases of Urdu collected from the field from older generation of Urdu Speakers which are out-dated in the new generation speakers.
- Songs from the Hindi (Hirdu) Movie to show prominence of Urdu in film industry.
- Urdu Newspaper Headlines from Qaumi Awaz, Rashtriya Sahara Roznama Delhi, Rashtriya Sahara Roznama, Dawat New Delhi and Hindustan Express New Delhi to do the analysis of news items syntactically.
- Advertisement from TV Commercials, newspaper and magazine advertisements and hoardings to do the analysis of advertisement.

6.1 Idioms and Phrases

The older generation people uses idioms and phrases in their day to day life but today idioms are not in use at all. These are the examples of idioms given below which are collected from the field from the third and forth generation of Urdu speakers. But today none of these idioms are used by its speakers. The transcription of idioms is given below:

1.	Are tAre bolna	'to talk disrespectively'
2.	Arhai ghAri ki aye	'may die immediately'
3.	aye se nAhi Avai se mArna	'to die before time'
4.	ala hakna	'to talk foolishly'
5.	Fazita bandhana	'to quarrel'
6.	aXta hona	'to love passionately'

7.	bAm pe hona	'to be very angry'
8.	beithu tori god mein ukharu tori dari	'betray oneself who cares you'
9.	bUre ki zail me parna	'to fall in the cluthes of evil'
10.	bUzza sa mu	'crane like face'
11.	cAndAn kAr dena	'to clean thoroughly'
12.	cArAndAm XurAndAm kArna	'to eat and drink and be merry'
13.	chu hona	'to disappear'
14.	ci bolna	'to accept defeat'
15.	dana dana kArna	'to scatter, to destroy'
16.	deli dArAzze pAr hona	'to be just in front of'
17.	dhAnIya bArabAr hona	'to be very small'
18.	dhAnIya se dide	'very small round eyes'

6.2 Hindi Movie Songs

Urdu serves as a language of culture, given its own history of importance as a cultural language. Through its use in films, theatre and popular music festival (Mushaira), Urdu culture held a position of prominence in the Indian entertainment industry. Popular Urdu songs have retained steady popularity, particularly among the older generations, as evidenced by their requisition in film song programs. These are the Hindi movie songs in which amalgamation of both Hindi/Urdu or we can say Hirdu (Kelkar, 1968, pp. 11-15) with the English language. According to Kelkar in his book

> Hirdu is a language in that nothing is clear—or, less pessimistically, the situation of Hindi-Urdu is enormously complex in all the dimensions—linguistic, socio-cultural, and literary; diachronic (historical) as well as diatopic (geographical). (Kelkar, 1968).

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Some transliteration of Hindi Songs are given below in which amalgamation of Hindi, Urdu and English:

1. Dil se dil churaya kyon jab yeh dil todna hi thi

Dil se dil lagaya kyon jab yu muh modna hi tha

Why did you break my heart?

Why did you fall in love?

Why did you gone away away away?   (Akele hum akele tum)

2. Don't be don't be talking to stranger?

Don't be don't be talking to stranger, stranger, stranger?

Nazro se mile nazar aur yeh ho gaya asar

Meri roshni be-noor ho gai……

Woh bhi hosh se gaye hum bhi hosh se gaye

Apni bekhudi mashhur ho gai…..

Don't be don't be talking to stranger stranger stranger?   (ek ajnabee)

These songs are some examples of Urdu and English vocabulary in Hindi movie songs. Urdu words like nazar, asar, roshni, be-noor, bekhudi, mashur, ahsas, tassavvur, aagosh, deevangi, aashqi, jannat, chahat, bechani, aadat, manzil, lamha, sifarish, sharm-o-haya, fanna and English sentences embedded in Hindi songs are: Why did you break my heart? Why did you fall in love? Why did you gone away, away, away? Don't be don't be talking to stranger, stranger, stranger?

6.3 News Items and its Analysis

These are the selected news articles in which the impact of commercialization can be seen very effectively for example:

stock exchange ya maqtal   (Rashtriya Sahara Roznama Delhi 31.01.08)

In this headline stock exchange is been compared with maqtal (battle field) because of its job culture. Everyday there is a rising and falling in sensex which is very disturbing in nature so it is compared with maqtal. Development of a forceful language of news involves many issues of creativity, imagination and stylistic innovation. The linguistic device which is used over here is a simile which is the figurative use of language.

aab-e-zamzam na milne par Haj Committee of India ka izhar-e-narazgi

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In this new article, the whole noun phrase "Haj Committee of India" is been taken. It is the influence of English on the print and electronic media. Here editor can also use "aab-e-zamzam na milne par India ki Haj Committee ka izhar-e-narazgi" but he makes it more compact by using noun phrase.

wadi mein private nursing homez par hukumat ka control (Qaumi Awaz 22.02.08)

Security forcez ne zabardast kamyabi hasil ki   (Qaumi Awaz 18.02.08)

In both the headlines "homez" and "forcez" are used in Urdu by using /ze/ in place of /se/ because of the impact of phonemic sound of English.

Gilchrist most wanted khiladi

Here the adjective "most wanted" is used for Gilchrist to make him recognized as a criminal. It is also a example of creativity, imagination and stylistic innovation.

Munna bhai ki shadi mein kanuni locha   (Qaumi Awaz 18.02.08)

In the contemporary society, languages often tend to be consumer goods; hence their demand and supply. This news is about the obstacle in the marriage of superstar Sajay Dutt but this situation is compared with the super hit Hindi movie lage raho munnabhai. If languages are an investment, they will have a yield, which in turn will determine the language valuation. The language of this news is completely same with the lage raho munnabhai but in the movie the term was chemical locha and here the term is kanuni locha. In post-globalization period, the language of media, market, advertisement, commercials, cinema, and soap, operas, and the theatre provide a kind of institutional sanction to all linguistic drifts. This example shows ingrained urge for diversity and deviation from linguistic norms.

IPL se county clubon ko khatra

In this headline plural of club is clubon in place of clubs. Editor makes it nativised and indianised plural form as same as Urdu and Hindi. This possibly explains the reason for "not very sharp state of linguistic consciousness of the speech community which generally moves towards linguistic numbness" (Modi 2000). It also deviates from the linguistic norm (morphological norm).

6.4 TV Commercials

According to the American Heritage Dictionary the word "Commercialize" means 1. to apply methods of business to for profit. 2 a) to do, exploit, or make chiefly for financial gain. 2 b) to

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sacrifice the quality of for profit. Advertising and the language of advertising is one of the most talked about subjects in our commercial society.

According to Encyclopedia Britannica the term advertisement means:

The techniques used to bring products service opinions, or causes to public notice for the purpose of persuading the public to respond in a certain way toward what is advertised. Most advertising involves promoting a good that is for sale, but similar methods are used to encourage people to drive safely, to support various charities, or to vote for political candidates, among many other examples. In many countries advertising is the most important source of income for media (eg newspapers, magazines, or television stations) through which it is conducted. In the non-communist world advertising has become a multibillion dollar business. (Encyclopedia Britannica Vol 1)

The language of advertisement is at the primary stage of development from the point of view of the extent of elaboration of their functions. Development of a catchy and forceful language of advertising involves many issues of creativity, imagination and stylistic innovation. There are to be reduced to writing, which needs codification from the point of view of standardization. Planning is the first step in the direction of codification of the language of advertising. (Fatihi, 1991)

In measuring the advertising performance it is necessary to measure the perception of advertising message. In case of printed advertisement this means readership. Readership analysis aims to answer the question who and how many persons read specific advertisement of a given product. This will show how well the advertising message communicates. In brief, the heart of the impact idea is that if a reader or viewer is exposed to an advertisement or commercial under normal conditions— whether he accepts or rejects the advertising message, then the effectiveness or impact of that advertisement can easily be grouped. This work is an attempt to analysis those principles of communications which make for the most effective advertising. As a result of this analysis, management and the copy writer would be in a much better position to decide what to say and how best to say in his advertising. (Fatihi, 1991)

Advertising messages are carried to the intended public and the customers through press, radio and television. The advertising messages of the product are also delivered through direct mail, and outdoor advertisement like banners, hoardings, stickers and balloons. There are known as

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media of advertising. It is through advertisement that the advertiser is free to say what he wants to say about his products and services within the legal constraints and standards of practice enforced by the media. To convey his message he is at liberty to select a particular advertising media, which falls into three broad categories:

1. Electronic Media
2. Print Media
3. Outdoor Media

1.   **Electronic Media:**
   - TV Commercials
   - Film Advertising
   - Radio advertising

2.   **Print Media:**
   - Newspaper Advertising
   - Magazine
3. **Outdoor Advertising:**
   - Hoardings
   - Neon Signs
   - Cards—Stickers, Handbills and banners (inside bus and taxi)
   - Sky writing
   - Gift Advertising

In spite of the "cultural pollution", which is said to be have set in as a result of commercialization, there has been a process of 'nativization' as well. In fact, this is yet another way in which global culture is said to be a post-modern. Many foreign countries have gone native. Both global and local are being natively linked. Japanese marketing turn glocalization captures this relationship between the local and global quite well. Glocalization, in its original definition means "a global outlook tailored to local conditions." (Robertson, cited in Nash 2000, p. 85). The recent British advertisement for coke showing children in the streets of Pakistan playing cricket against the background of Nusrat Fateh Ali Khan's music. Revlon, for example, has adopted the colour palette and composition of its cosmetics to suit the Indian skins and climate. Rating of MTV significantly jumped after it adopted Indian VJs.

K. Mc Cormick and R.K. Agnihotri (2008) say about the historical, social, economic and political factors in the advertisement or in the language of advertisement by the help of linguistic components, images, materiality of sign, visual design features of the advertisement or hoardings.

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S.K. Singh (2001) writes that the new wave— language globalization— is created through marketization and internationalization of politics. The new wave is creating global market for the realistic society of today and tomorrow. Till recently language was the means of communication among the humans and info sphere was limited to the humans, now it has been extended to mechanics: machine to machine communication.

In any linguistic market an individual as a customer may adopt two strategies: a long term strategy and a short term strategy. Objective values of languages are assigned on the basis of customer (users) needs. Some studies on the trend of language choice in India provide answer to how the Indian's choices of language were affected by the impulses of market forces.

Shubhashree Ganguly (1991) concluded that the success of any standard language depends largely upon the urban and industrial development of the society so an effective management of Doordarshan alone can never solve the problem of standard Bengali pronunciation because historically it has become the part of a much wider cultural and linguistic communication failure. Language has been studied in India, both in respect of morphology and semantics, from a very early period. The relation of language with thought is so intimate that scarcely one can be separated from the other. This fact was realized by the ancient Indian philosophers during the "Sutra" period. But what they had not realized properly was . . . the full effect of a word upon its hearer may depend not only upon the context but upon the whole physical, psychological environment and, on many occasions, upon his experience of the culture of which the language forms an integral part (Cherry, 1957, p. 73)

> ". . . a mature speaker can produce a new sentence of his language on the appropriate occasion, and other speakers can understand it immediately, though it is equally new to them, . . . Normal mastery of a language involves not only the ability to understand immediately an indefinite number of entirely new sentences, but also the ability to identify deviant sentences and, on occasion, to impose an interpretation on them" (Chomsky, 1975, p. 7)

Abdul Azeez (2006) writes that the common life, people emerged in the way of consumerism. The markets which are dominated by the multi-national companies by way of media advertising create superficiality, sensationalism, credit facilities and high demand. The communication matrix of media and marker attempts to attain profit through innovative patterns of language

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emerging out of various communicative strategies. The final profit of some communication is equal to the price less the cost. Consequently, there is an effort to raise price and reduce cost. Thus, the linguistic enactment in media and market communication makes us believe that only those languages that are more efficient will survive. With the traditional concepts of logical rationally, people who have to bear such costs would decrease in number or even abandon their use of the language, unless they have made a conscious choice to retain it. In the backdrop, the efficiency of a language may be defined as the ability to transmit a certain amount of information in less time than another language. Though this hypothesis is not supported by firm evidence, nonetheless the paper proposes to project language as an object of "choice" geared towards a certain goal, thus thinking decisions made by individuals. The paper also maintained that since languages face competition, they are subject to market economic analysis. In the modern consumer society, languages are treated as consumer goods; hence their demand and supply can be illustrated with graphs, which can be useful for evaluating government intervention in that market. If languages are an investment, they will have a yield, which in turn will determine the language valuation.

Extending this model further, we may suggest that, as with other goods and investments, the spending by an individual on a particular language would decline if the costs and benefits of completing items became more attractive. This possibly explains the reason for "not very sharp state of linguistic consciousness of the speech community which generally moves towards linguistic numbness." (Modi, 2000). In post-globalization period, the language of media, market, advertisement, commercials, cinema, and soap, operas, and the theatre provide a kind of institutional sanction to all linguistic drifts. The following examples show ingrained urge for diversity and deviation from linguistic norms.

> Love ke liye kuch bhi karega (film title)
>
> Sunday ho ya Monday roz khao andey (Advertisement)
>
> Bar bar rin ki chamkar (Advertisement)
>
> Kachua burning macchar bhagging (Advertisement)
>
> Jab we met (film title)

Examples of Advertisements from the T.V. Channels are:

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- Tazgi aai ronak chai hamam se

  Hamam jadu jagae pehle se kahi zyada

  Tazgi aur ronak lai tazgi bhari

  Khusbu tan man mein bas jaye

  Hamam---pariwar ka sabun.

- Khane mein mazedar

  Pal bhar mein tayyar

  Maggie do---minute noodles.

  Mummi bhukh lagi hain

  Do minute.

- The Great Indian Spirit

  An experience called cricket

  And a scooter called Bajaj

  The first watched by millions

  The second valued by millions

  Both reflecting the great Indian Spirit

  You just can't beat a bajaj.

  Yeh zameen yeh aasma

  Hamara kal hamara aaj

  Buland bharat ki buland tasvir

  Hamara bajaj

- Daanton ke surakhakon ke dard se apni

  Ladli ki meethi muskaan ko aansuoon mein

  Na badalne de

  Abhi se apni ladli ko floride suraksha de

  Colgate floride

- Apne shishu ko dijye

  cerelac ka anokha labh

  cerelac ka wada---

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      sawad bhala sampur poshahar

      char mahine ki umr se apne shishu ko

      dudh ke sath sath thos aahar ki bhi

      zarurat hoti hai---use cerelac ka

      anokha labh de.

- Hero Honda ke sawar ke liye, yeh hai bas ek litre ki mar

  Tank bhariye aur chalte chaliye

  Honda ki sharestha hero Honda C.D. 100 ke 4-stroke

  Engine mein dekhi ja sakti hai, aapka shandar humsafar

- Dum mein kam lekin---------kam mein dum

  Sasta magar bharosemand washing powder Nirma

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Chapter 7 List of Urdu Lexicons and its Frequency

S.No.	Word	Gloss	Frequency
1	/mUkAdma/	'suite'	46
2	/lUkma/	'morsel'	58
3	/mAkbul/	'popular'	61
4	/kæci/	'scissors'	67
5	/kima/	'chopped flesh'	68
6	/tAkdir/	'fate'	54
7	/nUksan/	'harm'	**69**
8	/nAkša/	'map'	83
9	/Ikrar/	'admit'	67
10	/Ištiak/	'fondness'	56
11	/mUštak/	'desirous'	71
12	/vakEa/	'event'	59
13	/Aqd/	'marriage'	54
14	/vakeAtAn/	'factually'	58
15	/taAllUk/	'concern'	66
16	/kanun/	'law'	56
17	/kAtl/	'murder'	79
18	/vAkt/	'time'	65
19	/kAlb/	'heart'	76
20	/kAdr/	'value'	54
21	/kAlAm/	'pen'	69
22	/kAyamAt/	'day of judgement'	80
23	/makul/	'suitable'	65
24	/mAzak/	'joke'	71
25	/qAbutAr/	'pigeon'	45

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26	/qaGAz/	'paper'	46
27	/hAlqe-hAlqe/	'slowly'	35
28	/qAmra/	'room'	52
29	/khavInd/	'husband'	45
30	/khas/	'specific'	21
31	/khalIs/	'pure'	29
32	/akhri/	'in the end'	26
33	/akhIr/	'in the end'	28
34	/khUrafat/	'controversy'	43
35	/khar/	'thorn'	34
36	/khAbAr/	'news'	26
37	/khUd/	'self'	54
38	/ šakh/	'branch'	32
39	/cikh/	'cry'	21
40	/Akhbar/	'newspaper'	46
41	/tAnkha/	'salary'	54
42	/khan/	'khan, a surname'	63
43	/khUškhAt/	'good-writing'	49
44	/khUšhal/	'prosperous'	76
45	/IkhtIar/	'authority'	78
46	/mUkhtar/	'with authority'	67
47	/zAkhmI/	'wounded'	51
48	/dArAkhšã/	'bright'	54
49	/gUsAlxana/	'bathroom'	67
50	/gor/	'need'	54
51	/gAm/	'grief'	56
52	/dag/	'spot'	76
53	/dAga/	'deceit'	55

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54	/mUrg/	'bird'	63
55	/gUbbara/	'balloon'	57
56	/nAgma/	'song'	72
57	/gIlaf/	'cover'	65
58	/nIGAlna/	'to swallow'	43
59	/Goya/	'as if'	36
60	/vAxt/,	'time'	43
61	/bAndux/	'revolver'	34
62	/tAbax/	'big plate'	45
63	/bUllax/	'a nose pendent'	56
64	/mAzax/	'joke'	54
65	/fArax/	'difference'	58
66	/fAxirnI/	'a female beggar'	76
67	/fAxAr/	'pride'	48
68	/IlAm/	'knowledge'	65
69	/qAbAr/	'grave'	78
70	/xAtAm/	'finish'	79
71	/šAkAl/	'face'	76
72	/zIkAr/	'mention'	76
73	/nAqAl/	'copy'	59
74	/jAšAn/	'celebration'	81
75	/hAšAr/	'result'	68
76	/AmAl/	'practice'	65
77	/šArf/	'honour'	56
78	/mArz/	'disease'	54
79	/ Arz/	'want'	54
80	/Arq/	'Juice'	65
81	/vArq/	'leaf; slice'	66

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82	/rAqm/	'write; cash'	65
83	/vAtn/	'native country'	39
84	/šAjr/	'tree'	49
85	/xAbr/	'news'	43
86	/dos/	'friend'	88
87	/goš/	'flesh'	89
88	/gAš/	'round'	87
89	/bAn/	'close'	69
90	/dAs dArazi/	'interference'	49
91	/ras goi/	'saying straight forward'	43
92	/kIs var/	'on installment'	59
93	/kaš kari/	'farming'	49
94	/pUš pAnahi/	'backing; support'	58
95	/khan/	'mine'	67
96	/bhIkhari/	'beggar'	76
97	/bhukh/	'hunger'	66
98	/bhukha/	'hungry'	67
99	/bhikh/	'begging'	68
100	/jhuth/	'lie'	76
101	/jhutha/	'lier'	67
102	/rut/	'angry'	71
103	/hot/	'lips'	83
104	/gId/	'vulture'	58
105	/paud/	'sapling'	65
106	/dUk/	'sorrow'	51
107	/dud/	'milk'	59

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S.No.	Word	Gloss	Frequency
108	zAxirA-e-Alfaz	'stock of words'	32
109	xanA-e-xUda	'love of Gods'	31
110	mAlkA-e-bArtanIya	'queen of England'	21
111	raz-e-UlfAt	'secret of love'	20
112	vadi-e-kAshmir	'valley of Kashmir'	32
113	tUlu-e-aftab	'rising of sun'	22
114	nAGmA-e-mUhAbbAt	'song of love'	32
115	zAriA-e-rozgar	'means of employment'	31
116	iradA-e-qAtl	'intention of murder'	32
117	sAda-e-vAtAn	'call of nation'	12
118	sAza-e-maut	'death sentence'	44
119	bu-e-gUl	'fragrance of flower'	34
120	Andaz-e-bAyan	'manner or style of expression	67
121	dastan-e-GAm	'story of grief'	54
122	gul-e-mUhAbbAt	'flower of love'	34
123	daur-e-GalIb	'period of Ghalib'	33
124	mahrin-e-lIisanIyat	'linguists'	23
125	kullIyat-e-vAli	'collection of Vali's poetry'	31
126	dastan-e-GArib	'story of a poor man'	32
127	GAm-e-dIl	'grief of heart'	78
128	vAqt-e-sAhAr	'the dawn'	65
129	rAng-e-gUl	'colour of flower'	34
130	divan-e-GalIb	'poetry of Ghalib'	21
131	zUrurIyat-e-zIndAgi	'needs of life'	34
132	elan-e-mAqsAd	'declaration of purpose'	44
133	baIs-e-fAxr	'cause of pride'	56

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134	mAth-e-sAbAq	'text of lesson'	43
135	rAsm-e-xAt	'script'	45
136	rah-e-nIjat	'salvation'	65
137	rah-e-hAq	'in the way of God'	64
138	lAb-o-lAhja	'accent'	44
139	Išq-o-mUhAbbAt	'love and affection'	43
140	jan-o-mal	'life and property'	54
141	sAvalo-jAvab	'question answer'	51
142	šer-o-šaIri	'verse and poetry'	88
143	jan-o-dIl	'life and heart'	80
144	mal-o-daulAt	'property and wealth'	93
145	tAsnifat	'creative writings'	34
146	vAzirat	'ministers'	54
147	qanunat	'rules; laws'	43
148	sAbqat	'lessons'	44
149	mahIrat	'experts'	45
150	šerat	'verses'	46
151	faujat	'armies'	51
152	sInfat	'genres'	32
153	zUlmat	'cruelties'	45
154	rAsmat	'traditions'	54
155	xAyalatõ	'thought'	69
156	Asbabõ	'reasons'	71
157	hUquqõ	'rights'	80
158	jAzbatõ	'emotions'	89
159	hAqaIqõ	'truths'	90
160	sAvalatõ	'question'	90
161	Asnafõ	'genres'	76

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162	Alfazõ	'words'	98
163	vUjuhatõ	'reasons'	82
164	xUsusIyato	'qualities'	87
165	Ašarõ	'verses'	98
166	mUškIlatõ	'difficulties'	87

Conclusion

In Language Census of India it is recorded that Urdu speakers are 28,620,895 in 1971, 34,941,435 Urdu speakers in 1981 and 43,406,932 Urdu speakers in 1991. There are 22.08 decadal percentage of Urdu speakers in 1871-81 and 24.29 decadal percentages of Urdu speakers in 1981-91 (see Table 1, 2). It means there is a growth of Urdu speakers of 02.21 decadal percentages. By looking these data of Language Census of India we can conclude that number of Urdu speakers is increased. More people are accepting Urdu as their mother tongue. Their attitude towards Urdu is favorable but on the other hand they want English for higher education and services.

In chapter-3 data shows that females have the favorable attitude towards English as compared to males. 30 to 40 per cent of females of Age group3 prefer Urdu for reading and writing. Only 5 to 7 per cent of males of Age group2 prefer reading and writing in Urdu and 0 to 5 per cent of females of Age group2 prefer Urdu for reading magazine, story books and newspaper and writing to close friends and family members.

The conclusion is that the speakers of Age group 1 are more commercialized than the speakers of Age group 3 and females are more commercialized than males. 100 per cent of males and females prefer English for securing jobs, for education and higher studies and for official purpose. 100 per cent of males of Age group2 prefer English in secondary school level, college level, and higher education and for official purpose. 100 per cent of males of Age group3 prefer English for job and education. 100 per cent of females of Age group 1, 2, 3 prefer English for higher education and jobs. 100 per cent of females of Age group 3 prefer English for medium of instruction. Males and females of Age group1 prefer or want to adopt western ways of life. 100 per cent of males and females think that English is the language of business and science and technology. It is the impact of commercialization that English is most crucial language and the most demanding language in the today's scenario.

Urdu speakers of all age groups have the favorable attitude towards Urdu. They find Urdu as the most prestigious, expressive and soft language but on the other hand they think English is the language of science, technology and media. Only English can give them a better life and a better future.

In Chapter-4, 18 per cent males of Age group1 mind it the correct pronunciation of Urdu but 82 per cent males of same Age group don't mind it the correct pronunciation of Urdu while 24 per cent females of same group mind it and 76 per cent don't mind it. 58 per cent males of Age group2 don't mind it correct pronunciation of Urdu and 46 per cent females of same Age group don't mind it but 42 percent males and 54 per cent females of Age group2 mind it correct pronunciation of Urdu. 93 per cent males of Age group3 and 82 per cent females of Age group 3 strongly mind it what to pronounce how to pronounce and where to pronounce the word. When the researcher asks the reason behind it speakers said that they do this because "its chalta hai".

The hypothesis of this work is "if any three age groups of Urdu speakers are ranked in a scale (as the older generation is less commercialized and younger generation is more commercialized and more prone to social change) then they will be ranked in the same order by their differential attitude of Urdu (older generation do mind for Urdu and younger generation does not mind for Urdu)". The hypothesis of this work is stand confirmed by the data in this chapter. This variation in the field is seen due to the impact of television on common masses in particular and commercialization in general.

In Chapter-5, 18 per cent of males of Age group1 mind it using of compound word structure of Urdu 82 per cent of males of same Age group don't mind it using of compound word structure of Urdu while 24 per cent of females of same group mind it using of compound word structure of Urdu and 76 per cent don't mind it. 58 per cent of males of Age group2 don't mind it and 46 per cent of females of same Age group don't mind it but 42 percent of males and 54 per cent of females mind it of Age group2. 93 per cent of males of Age group3 and 82 per cent of females of Age group 3 strongly mind it using of compound words in Urdu, strongly mind it pluralization of Urdu words and strongly mind it in using prefixes and suffixes in Urdu words. All these compounds are not used by Urdu speakers in the field. Only few of them responded on these types of compound words. The older generation peoples used these types of words in their day to day conversation but younger generation do not used them in their day to day conversation and this is very easily seen in the data collected by the researcher in the field.

In Chapter-6, Sentence structure is selected from the field to show the language analysis of electronic and print media. Idioms and Phrases of Urdu collected from the field from older generation of Urdu Speakers which are out-dated in the new generation speakers. Analysis of Language in India www.languageinindia.com
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songs from the Hindi (Hirdu) Movie is done to show the prominence of Urdu in film industry. Analysis of headlines of Urdu newspaper is done from Qaumi Awaz, Rashtriya Sahara Roznama Delhi, Rashtriya Sahara Roznama, Dawat, New Delhi and Hindustan Express, New Delhi. Analysis of advertisement from TV commercials, newspaper and magazine advertisements and hoardings is done to show the impact of commercialization on Urdu language. The main concluding remark is that language is just a matter of conversation for the young generation but for the older generation people it is a language of prestige, love and expressiveness. They want their language as simple as they can.

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Census Table 1

Comparative Strengths of Scheduled Languages—1971, 1981, 1991.

| Language | Person who returned the language as their mother tongue | | |
| | 1971 | 1981 | 1991 |
1	2	3	4
Hindi	208,514,005	264,514,117	337,272,114
Bengali	44,792,312	51,298,319	69,595,738
Telugu	44,756,923	50,624,611	66,017,615
Marathi	41,765,190	49,452,922	62,481,681
Tamil	37,690,106	**	53,006,368
Urdu	**28,620,895**	**34,941,435**	**43,406,932**
Gujarati	25,865,012	33,063,267	40,673,814
Kannada	21,710,649	25,697,146	32,753,676
Malayalam	21,938,760	25,700,705	30,377,176
Oriya	19,863,198	23,021,528	28,061,313
Punjabi	14,108,443	19,611,199	23,378,744
Assamese	8,959,558	**	13,079,696
Sindhi	1,676,875	2,044,389	2,122,848
Nepali	1,419,835	1,360,636	2,076,645
Konkani	1,508,432	1,570,108	1,760,607
Manipuri	791,714	901,407	1,270,216
Kashmiri	2,495,487	3,176,975	++
Sanskrit	2,212	6,106	49,736

** Full figures for Tamil and Assamese for 1981 are not available as the census records for Tamil Nadu were lost floods and the 1981 Census could not be conducted in Assam due to the disturbed conditions then prevailing. Therefore, percentage to total population for Tamil and Assamese are not given.
++ Full figures Kashmiri language for 1991 are not available as the 1991 Census was not conducted in Jammu and Kashmir due to disturbed conditions.
'N' Negligible.

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Census Table-2
Growth of Scheduled Languages—1971, 1981, 1991

	Language Person who returned the language as their MT			Decadal % increase	
	1971	1981	1991	1971-81	1981-91
Assamese	8,959,558	*	13,079,696	*	*
Bengali	44,792,312	51,298,319	69,595,738	14.52	35.67
Gujarati	25,865,012	33,063,267	40,673,814	27.83	23.02
Hindi	208,514,005	264,514,117	337,272,114	26.86	27.51
Kannada	21,710,649	25,697,146	32,753,676	18.36	27.46
Kashmiri	2,495,487	3,176,975	**	27.31	**
Konkani	1,508,432	1,570,108	1,760,607	4.09	12.13
Malayalam	21,938,760	25,700,705	30,377,176	17.15	18.20
Manipuri	791,714	901,407	1,270,216	13.86	40.91
Marathi	41,765,190	49,452,922	62,481,681	18.41	26.35
Nepali	1,419,835	1,360,636	2,076,645	-4.17	52.62
Oriya	19,863,198	23,021,528	28,061,313	15.90	21.89
Punjabi	14,108,443	19,611,199	23,378,744	39.00	19.21
Sindhi	1,676,875	2,044,389	2,122,848	21.92	3.84
Tamil	37,690,106	*	53,006,368	*	*
Telugu	44,756,923	50,624,611	66,017,615	13.11	30.41
Urdu	**28,620,895**	**34,941,435**	**43,406,932**	**22.08**	**24.29**

Figures of Assamese and Tamil for 1981 are not given due to flood.
** The decadal percentage increase of Kashmiri for 1991 is not given due to disturbed condition.

Appendix-1

Questionnaire

Section—1

١.   Name of the respondent:_____

٢.   City: Lucknow [ ]   Aligarh [ ]   Delhi [ ]

٣.   Sex: male   [ ]   female [ ]

٤.   Age: 16-25 years   [ ]

         26-45 years   [ ]

         46-80 years   [ ]

٥.   Mother tongue: Urdu [ ]

٦.   Whether read and write in Urdu

          only read [ ]   only write [ ]   read & write [ ]

٧.   Other languages known

	language	understand	speak	read	write
a)	_____	[ ]	[ ]	[ ]	[ ]
b)	_____	[ ]	[ ]	[ ]	[ ]
c)	_____	[ ]	[ ]	[ ]	[ ]

Section—2

١.   What language do you use in the following contexts?

a)   talking to people in locality

         Urdu   [ ]   English   [ ]

b)   talking to people in school, college, university

         Urdu   [ ]   English   [ ]

c)   talking to family members

         Urdu   [ ]   English   [ ]

d)   talking to colleagues

         Urdu   [ ]   English   [ ]

٢.   What language is used by you when you meet an Urdu speaking stranger?

          Urdu   [ ]   English   [ ]

٣.   What language do you use when you visit an office, hospital or market?

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Urdu   [ ]   English   [ ]

٤.   What language do you use for entertainment?

Urdu   [ ]   English   [ ]

٥.   What language do you use while talking to your teacher/ student?

Urdu   [ ]   English   [ ]

٦.   In what language do you watch TV programmes?

Urdu   [ ]   English   [ ]

٧.   In what language do you listen radio programmes?

Urdu   [ ]   English   [ ]

٨.   In what language do you read magazines?

Urdu   [ ]   English   [ ]

٩.   In what language do you read newspaper?

Urdu   [ ]   English   [ ]

١٠.   What language do you use while writing to?

a)   close friends

Urdu   [ ]   English   [ ]

b)   family members

 Urdu   [ ]   English   [ ]

١١.   Specify the language you use in printing invitations of marriage

            and other ceremonies.

Urdu   [ ]   English   [ ]

١٢.   What language you use for creative writings like articles, stories

            and poetry?

 Urdu   [ ]   English   [ ]

 Section—3

١.   To what medium of instruction would you like to send your children?

Urdu   [ ]   English   [ ]

٢.   What language you will prefer to use to make social contacts?

Urdu   [ ]   English   [ ]

٣.   If there is a group and all are bilinguals of your speech community, in

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such a situation, in which language you will prefer to communicate.

Urdu   [ ]   English   [ ]

٤.   What language do you think is the most ideal for medium at the level of

a)   primary school

Urdu   [ ]   English   [ ]

b)   secondary school

Urdu   [ ]   English   [ ]

c)   college

Urdu   [ ]   English   [ ]

٥.   What language do you think is the most useful for the following

a)   to secure jobs

Urdu   [ ]   English   [ ]

b)   to purpose higher education.

Urdu   [ ]   English   [ ]

c)   to communicate with other groups

Urdu   [ ]   English   [ ]

٦.   What language would you prefer in welcoming guests/ departing from guests,

relatives and friends etc. ?

Urdu   [ ]   English   [ ]

7.   What language would you prefer in performing certain religious practices?

Urdu [ ]   English [ ]

٨.   What language would you prefer for office use

Urdu   [ ]   English [ ]

٩.   What you prefer urdu language to be used for the following purposes:

a)   language of administration   Urdu [ ]   English   [ ]

b)   medium of instruction

at primary level   Urdu [ ]   English [ ]

middle school level   Urdu [ ]   English [ ]

+2 level   Urdu [ ]   English [ ]

graduate level   Urdu [ ]   English [ ]

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post graduate level   Urdu [ ]   English [ ]

c)   mass media   Urdu [ ]   English [ ]

10.   Answer the following questions in 'yes' or 'no'.

a)   Could Indian society progress with the progression of science

and technology?

Yes   [ ]   no   [ ]

b)   Is English the language of science and technology?

Yes   [ ]   no   [ ]

c)   Could Indian society progress with English?

Yes   [ ]   no   [ ]

d)   Should Indian society adopt foreign ways of life?

Yes   [ ]   no   [ ]

e)   Should foreign languages also be taught in Indian university?

Yes   [ ]   no   [ ]

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Appendix-2

Phonology in Field:

Serial no.	Urdu Orthography	Transcription	Gloss
1.	فخر	/ fAxr /	'pride'
2.	علم	/ Ilm /	'knowledge'
3.	مقرمه	/ muqAdmă /	'suite'
4.	قینچی	/ qæci /	'scissor'
5.	نگلنا	/ nIgAlna /	'to swallow'
6.	غسل خانه	/ GUslxana /	'bathroom'
7.	قبر	/ qAbr /	'grave'
8.	ختم	/ xAtm /	'finish'
9.	شکل	/ šAkl /	'face'
10.	ذکر	/ zIkr /	'mention'
11.	نقل	/ nAql /	'copy'
12.	جشن	/ jAšn /	'celebration'
13.	حشر	/ hAsAr /	'result'
14.	عمل	/ Aml /	'practice'
15.	شرف	/ šArAf /	'honour'
16.	مرض	/ mArAz /	'disease'
17.	عرض	/ ArAz /	'want; need'
18.	عرق	/ ArAq /	'juice'
19.	ورق	/ vArAq /	'leaf; slice'
20.	رقم	/ rAqAm /	'write; cash'
21.	وطن	/ vAtAn /	'native country'
22.	شجر	/ sAjAr /	'tree'
23.	قفس	/ qAfAs /	'a cage'
24.	خبر	/ xAbAr /	'news'
25.	قیمه	/ qIma /	'chopped flesh'
26.	اشتیاق	/ Ištiaq /	'fondness'
27.	عقد	/ Aqd /	'marrige'
28.	واقعه	/ vaqEa /	'event'

29.	بندوق	/ bAnduq /	'revolver'
30.	مزاق	/ mAzaq /	'joke'
31.	کبوتر	/ kAbutAr /	'pigeon'
32.	کاغذ	/ kaGAz /	'paper'
33.	تمباکو	/ tAmbaku /	'tobacco'
34.	غلاف	/ GIlaf /	'cover'
35.	غبّاره	/ GUbbara /	'ballon'
36.	غلطی	/ GAlAti /	'mistake'
37.	غور	/ Gaur /	'need'
38.	غم	/ GAm /	'grief'
39.	داغ	/ daG /	'spot'
40.	دغا	/ dAGa /	'deceit'
41.	ژالہ	/ z ž ala /	'frost'
42.	ضیاء	/ žIya /	'light'
43.	اژدہ	/ AždAha /	'crocodile'
44.	میژغہ	/ mIžga /	'eyebrow'
45.	ژاژ	/ žaž /	'a kind of thistle'
46.	دوست	/ dost /	'friend'
47.	گوشت	/ gošt /	'flesh'
48.	گشت	/ gAšt /	'round'
49.	بند	/ bAnd /	'close'
50.	دستدرازی	/ dAstdArazi /	'interferences'
51.	راستگوئ	/ rastgoi /	'saying straight forward'
52.	گشتور	/ kIštvar /	'on installment'
53.	کاشتکاری	/ kaštkari /	'farming'
54.	پشتپناہی	/ pUštpAnahi /	'back; support'
55.	گھاس	/ ghas /	'grass'
56.	آٹا	/ ata /	'flour'
57.	ڈاک	/ dak /	'post'
58.	جھوٹ	/ jhut /	'lie'

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59.	بیچنا	/ becna /	'to sell'
60.	دونو	/dono/	'both'
61.	زبانیں	/zAbaně/	'languages'
62.	ہو	/ho/	'pl. of verb 'be''
63.	کنویں	/kuě/	'wells'
64.	جہاں	/jAhă/	'world'
65.	خزاں	/xIză/	'automn'
66.	نہیں	/ nAhi /	'no'
67.	کہیں	/ kAhi /	'said'
68.	اٹھ	/ Uth /	'stand up'
69.	پوچھ	/ poch /	'be wiped'
70.	پنکھ	/ pankh /	'wing; feather'
71.	پیٹھ	/ pith /	'back'
72.	ڈھیٹھ	/ dhith /	'stubborn'
73.	گوندھ	/ gundh /	'be kneaded'
74.	گانٹھ	/ ganth /	'knot'
75.	شاخ	/ šakh /	'conch-shell'
76.	بھیکاری	/ bhIkari /	'beggar'
77.	بھوک	/ bhuk /	'hunger'
78.	بھیک	/ bhik /	'beggary'
79.	بھوکا	/ bhuka /	'hungry'
80.	جھوٹ	/ jhut /	'lie'
81.	تعویز	/ taviz /	'amulet'
82.	دوسرے	/ dusre /	'other'
83.	اوپر	/ upar /	'up'
84.	سحر	/ sAhar /	'dawn'
85.	معلوم	/ malum /	'known'
86.	آسمان	/ asman /	'sky'
87.	بادام	/ badam /	'almond'
88.	ماتھا	/ matha /	'forehead'
89.	برابر	/ barAbAr /	'equal'

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90.	دالان	/ dalan /	'verandah'
91.	چادر	/ cadAr /	'sheet'
92.	چاقو	/ caqu /	'knife'
93.	محبّت	/ muhAbbAt /	'love'
94.	مقدّر	/ mUqAddAr /	'fate'
95.	قوّت	/ quvvAt /	'strength'
96.	دوا	/ dava /	'medicine'
97.	ریت	/ rit /	'rituals'
98.	تیار	/ tAyyar /	'ready'
99.	اوزار	/ auzar /	'instrument'
100.	دولت	/ dAulAt /	'wealth'

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Appendix-3

Morphology in the field:

Transcription	Word Orthography	Gloss
zAxirA-e-Alfaz	ذخیرۂ الفاظ	'stock of words'
xanA-e-xUda	خانہ خدا	'house of Gods'
mAlkA-e-bArtanIya	ملکۂ برطانیہ	'queen of England'
raz-e-UlfAt	راز الفت	'secret of love'
vadi-e-kAshmir	وادی کشمیر	'valley of Kashmir'
tUlu-e-aftab	طلوع آفتاب	'rising of sun'
nAGmA-e-mUhAbbAt	نغمہ محبت	'song of love'
zAriA-e-rozgar	ذریہ روزگار	'means of employment'
iradA-e-qAtl	ارادۂ قتل	'intention of murder'
sAda-e-vAtAn	صدائے وطن	'call of nation'
sAza-e-maut	سزائےموت	'death sentence'
bu-e-gul	بوئے گل	'fragrance of flower'
Andaz-e-bAyan	انداز بیان	'manner or style of expression'
dastan-e-GAm	داستان غم	'story of grief'
gul-e-mUhAbbAt	گل محبت	'flower of love'
daur-e-gGalIb	دور غالب	'period of Ghalib'
mahrin-e-lIsanIyat	ماہرین لسنیات	'linguists'
kullIyat-e-vAli	کلیات ولی	'collection of Vali's poetry'
dastan-e-GArib	داستان غالب	'story of a poor man'
GAm-e-dIl	غم دل	'grief of heart'
vAqt-e-sAhAr	وقت سحر	'the dawn'
rAng-e-gUl	رنگ گل	'colour of flower'
divan-e-GalIb	دیوان غالب	'poetry of Ghalib'
zUrurIyat-e-zIndAgi	ضروریات زندگی	'needs of life'
elan-e-mAqsAd	اعلان مقصد	'declaration of purpose'
baIs-e-fAxr	باعث فخر	'cause of pride'
mAth-e-sAbAq	متن سبق	'text of lesson'
rAsm-e-xAt	رسم خط	'script'

rah-e-nIjat	راہ نجات	'salvation'
rah-e-hAq	راہ حق	'in the way of God'
Transcription	**Word Orthography**	**Gloss**
lAb-o-lAhja	لب و لہجہ	'accent'
Išq-o-mUhAbbAt	عشق و محبت	'love and affection'
jan-o-mal	جان و مال	'life and property'
sAvalo-jAvab	سوال و جواب	'question answer'
šer-o-šaIri	شعر وشاعری	'verse and poetry'
jan-o-dIl	جان و دل	'life and heart'
mal-o-daulAt	مال و دولت	'property and wealth'

Urdu Morphology in use	Urdu Morphology	Gloss
بےخوشbe xUsh	نا خوشna xUsh	'unhappy'
غیر انصافیGair Insafi	نا انصافیna Insafi	'injustice'
بد حیاbAd hAya	بے حیاbe hAya	'shameless'
بدہوشbAd hosh	بے ہوشbe hosh	'unconscious'

Urdu Morphology in use	Urdu Morphology	Gloss
qAlAm da قلم دا	qAlAm dan قلم دان	'penstand'
dAva nIgar دوا نگار	dAva saz دوا ساز	'druggist'
Ahsan fAroš احسان فرش	Ahsan fAramoš احسان فراموش	'ungrateful'
qArz mAnd قرض مند	qArz dar قرض دار	'indebtor'
navIl go ناول گو	navIl nIgar ناول نگار	'novelist'
kUnba bAndi کنبہ بندی	kUnba pArasti کنبہ پرستی	'biasing to own family'
AdAb da	Adib	'literary writer'

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	ادیب	ادب داں

Urdu-Sg	Urdu-Pl in use	Urdu-Pl	Gloss
xAyal خیال	xAyalatõ خیالاتوں	xAyalat خیالات	'thought'
sAbAb سبب	Asbabõ اسبابوں	Asbab اسباب	'reasons'
hAq حق	hUquqõ حقوق	hUquq حقوق	'rights'
jAzba جذبھ	jAzbatõ جذبات	jAzbat جذبات	'emotions'
hAq حق	hAqaIqõ حقائقوں	hAqaIq حقائق	'facts'
sAval سوال	sAvalatõ سوالاتوں	savalat سوالات	'question'
sInf صنف	Asnafõ اصنافوں	Asnaf اصناف	'genre'
lAfz لفظ	Alfazõ الفاظوں	Alfaz الفاظ	'words'
vAje وجہ	vUjuhatõ وجوہاتوں	vUjahat وجوہات	'reasons'
xUsusIyat خصوصیات	xUsusIyatõ خصوصیاتوں	xUsusIyat خصوصیات	'quality'
šer شعر	Ašarõ اشعاروں	Ašar اشعار	'verses'
mUškIl مشکل	mUškIlatõ مشکلاتوں	mUškIlat مشکلات	'difficulties'

Urdu-Sg	Urdu-Pl in use	Urdu-Pl	Gloss
tAsnif تصنیف	tAsnifat تصنیفات	tAsanif تصنیف	'creative writings'

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vAzir وزیر	vAzirat وزیرات	vUzAra وزراء	'ministers'
qanun قانون	qanunat قانونات	qAvanin قونین	'rules; laws'
sAbAq سبق	sAbqat سبقات	Asbaq اسباق	'lessons'
mahIr ماہر	mahIrat ماہرات	mahrin ماہرین	'experts'
šer شیر	šerat شعرات	Ašar اشعار	'verses'
fauj فوج	faujat فوجات	Afvaj افواج	'armies'
sInf صنف	sInfat صنفات	Asnaf اصناف	'genres'
zUlm ظلم	zUlmat ظلمات	mAzalIm مظالم	'crualities'
rAsm رسم	rAsmat رسمات	rUsum رسوم	'traditions'

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Appendix-4

Transcription	U. Orthography	Gloss
dada Abba	دادا ابّا	'grandfather'
dadi Ammi	دادی امّی	'grandmother'
taya Abba	تایا ابّا	'uncle, father's elder brother'
bare Abba	بڑے ابّا	'uncle, father's elder brother'
tai ammi	تائ امّی	'the wife of father's elder brother'
bari Amma	بڑی امّی	'the wife of father's elder brother'
cAcca jan	چچا جان	'uncle, father's young brother'
cAcci jan	چچی جان	'the wife of father's younger brother'
phupa jan	پھوپا جان	'father's sister's husband'
phUpa jan	پھوپاجان	'father's sister's husband'
phupi jan	پھوپی جان	'father's sister'
phUpi jan	پھوپی جان	'father's sister'
nana Abba	ناناابّا	'grandfather, mother's father'
nani Ammi	نانی امّی	'grandmother, mother's mother'
mamu jan	مامو جان	'mother's brother'
Abba jan	ابّا جان	'father'
Amma	امّا	'mother'
ma	ماں	'mother'
dUlhe bhai	دولہے بھائ	'sister's husband'
apa	آپا	'elder sister'
api	اپّی	'elder sister'
šauhAr	شوہر	'husband'
mIya	میاں	'husband'
nAnd	نند	'husband's sister'
nAndoi	نندوئ	'sister-in-law's husband'
devAr	دیور	'brother in law, husband's younger brother'
devrani	دیورانی	'wife of husband's younger brother'
jeth	جیٹھ	'brother-in-law, husband's elder's brother'

jIthani	جیٹھانی	'wife of husband's elder brother'
dAdIya sUsAr	ددیا سسر	'grandfather-in-law'
dAdIya sas	ددیا ساس	'grandmother-in-law'
nAnIya sUsAr	ننیا سسر	'grandfather-in-law'
nAnIya sas	ننیا ساس	'grandmother-in-law'
mAmIya sUsAr	ممیا سسر	'husband's or wife's mother's brother'
mAmIya sas	ممیا ساس	'husband's or wife's mother's brother's wife'
cAcIya sUsAr	چچیا سسر	'husband's or wife's father's younger brother'
cAcIya sas	چچیا ساس	'husband's or wife's father's younger brother's wife'
bhAtija	بھتیجا	'brother's son'
bhAtiji	بھتیجی	'brother's daughter'
bhanja	بھانجا	'sister's son'
bhanji	بھانجی	'sister's daughter'
pota	پوتا	'grand son'
poti	پوتی	'grand daughter'
nAwasa	نواسا	'grand son'
nAwasi	نواسی	'grand daughter'

Note: All these kinship words are less in number to take. Today the use of addressers and addressees are changed. For example, khalajaan, phuphijaan, chachijaan and mamijaan are just reduced to "auntie" who do not contain the essence of khalajaan, phuphijaan, chachijaan and mamijaan same as khalujaan, phuphajaan, chachajaan and mamujaan are reduced to "uncle".

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Appendix 5: Urdu Phrases in Field

English	Urdu	Transliteration	Notes
Peace be upon you (Hello)	السلام علیکم	assalāmu ʿalaikum	*lit.* "Peace be upon you." (from Arabic)
Peace be upon you too (Hello)	و علیکم السلام	waʾalaikum assalām	*lit.* "And upon you, peace." Response to assalāmu ʿalaikum (from Arabic)
Hello	آداب (عرض ہے)	ādāb (arz hai)	*lit.* "Regards (are expressed)", a very formal secular greeting
Goodbye	خُدا حافظ	khuda hāfiz	*lit.* "May God be your Guardian" (from Persian).
Yes	ہاں	hā^n	casual
Yes	جی	Jī	formal
Yes	جی ہاں	jī hā^n	confident formal
No	نہ	Nā	casual
No	نہیں، جی نہیں	nahī^n, jī nahī^n	casual; jī nahī^n formal
Please	مہربانی	meharbānī	*lit.* "kindness" Also used for "thank you"
Thank you	شُکریہ	shukrīā	from Arabic *shukran*
Please come in	تشریف لائیے	tashrīf laīe	*lit.* "(Please) bring your honour"

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Please have a seat	تشریف رکھیئے	tashrīf rakhīe	*lit.* "(Please) place your honour"
I am happy to meet you	آپ سے مل کر خوشی ہوئی	āp se mil kar khushī hūyī	
Do you speak English?	کیا آپ انگریزی بولتے ہیں؟	kya āp angrezī bolte hai^n?	*lit.* "Do you speak English?"
I do not speak Urdu.	میں اردو نہیں بولتا/بولتی	mai^n urdū nahī^n boltā/boltī	*boltā* is masculine, *boltī* is feminine
My name is ...	میرا نام --- ہے	merā nām .... hai	
Which way to Lahore?	لاہور کس طرف ہے؟	lāhaur kis taraf hai?	*lit.* "What direction is Lahore in?"
Where is Lucknow?	لکھنؤ کہاں ہے؟	Lakhnau kahā^n hai	
Urdu is a good language.	اردو اچھی زبان ہے	urdū achhī zabān hai	*lit.* "Urdu is a good language"

Technical English and General English – Are They Really Different?

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Abstract

This paper attempts to distinguish the differences between General English (GE) and Technical English (TE). First, it tries to fix the place of Technical English in ELT, and attempts to trace the purposes of learning the two varieties i.e., General English and Technical English, in the process shows how learning of TE can promote active participation in classroom activities, technical seminars, workshops and research paper publications, or in short how the learning of TE enables the learner use English for technical communication.

Introduction

English is accepted as one of the languages used for global communication. It enables rapid exchange of information and research of common global problems leading to or resulting in technological progress.

Teaching languages is aimed at amplifying the quality of language studies and there by higher education as well. The development of language skills aims at active expansion of learners' proficiency in English.

In the global context, students at engineering institutions need a specific set of language skills for their success in education and in career. Language classes at this higher level always make use of the texts of specific professional areas (architecture, business, civil engineering, electronics, environment, management, etc.) Such texts are usually focused on the communicative needs of the learners. To meet these needs, language teaching approach called English for Specific Purposes (ESP) or TE is introduced. It is centered not only on the language (grammar, lexis, register), but also on the skills and discourses that combine the development of linguistic skills together with the acquisition of specific information.

Origins of ESP

Though a great deal about the origins of ESP could be written, notably, there are three reasons common to the emergence of all ESP: the demands of a Brave New World, a revolution in linguistics, and focus on the learner (Hutchinson & Waters, 1987).

The general effect, of all the developments of post-war era, exerted pressure on the language teaching profession. The second key reason was a revolution in linguistics. Hutchinson and Waters (1987) point out a significant variation in the ways of spoken and written English. If language in different situations varies, then tailoring language instruction to meet the needs of learners in specific contexts becomes a possibility. Hence, in the late 1960s and the early 1970s

there were many attempts to describe English for Science and Technology (EST). Hutchinson and Waters (1987) identify Ewer and Latorre, Swales, Selinker and Trimble as a few of the prominent descriptive EST pioneers.

The final reason listed by Hutchinson and Waters (1987) has much to do with educational psychology. 'The assumption underlying this approach was that the clear relevance of the English course to their needs would improve the learners' motivation and thereby make learning better and faster.'

Here, rather than simply focus on the method of language delivery, more attention was given to the ways in which learners acquire language and the differences in the ways language is acquired. Learners were seen to employ different learning strategies, use different skills, enter with different learning schemata, and be motivated by different needs and interests. Therefore, focus on the learners' needs became equally vital as the methods employed to disseminate linguistic knowledge. Designing specific courses to better meet these individual needs was a natural extension of this thinking. Thus, ESL has become learner-centered or learning-centered.

All the three reasons listed above seem to point towards the need for increased specialization in language learning or teaching.

At this juncture, it becomes obligatory to learn what ESP is, to recognise the distinctions between the absolute and variable characteristics and also the types of ESP.

What is ESP?

ESP should be seen as an 'approach' to teaching, or what Dudley-Evans describes as an 'attitude of mind'. Such a view echoes that of Hutchinson et al. who state, "ESP is an approach to language teaching in which all decisions as to content and method are based on the learner's reason for learning"(p. 19).

Though, Dudley-Evans and St John (1998) modified Strevens' original definition of ESP to form their own, let us begin with Strevens. Strevens (1988) defined ESP by identifying its absolute and variable characteristics. His definition makes a distinction between four absolute and two variable characteristics:

I. Absolute Characteristics

ESP consists of English language teaching which is:

1. designed to meet specified needs of the learner;
2. related in content (i.e. in its themes and topics) to particular disciplines, occupations and activities;
3. centred on the language appropriate to those activities in syntax, lexis, discourse, semantics, etc., and analysis of this discourse;
4. in contrast with General English.

II. Variable Characteristics

ESP may be, but is not necessarily:

1. restricted as to the language skills to be learned (e.g. reading only);
2. not taught according to any pre-ordained methodology.

But at a 1997 Japan Conference on ESP, Dudley-Evans offered a modified definition. The revised definition he and St. John postulate is as follows:

I. Absolute Characteristics

1. ESP is defined to meet specific needs of the learner;
2. ESP makes use of the underlying methodology and activities of the discipline it serves;
3. ESP is centred on the language (grammar, lexis, and register), skills, discourse, and genres appropriate to these activities.

II. Variable Characteristics

1. ESP may be related to or designed for specific disciplines;
2. ESP may use, in specific teaching situations, a different methodology from that of general English;
3. ESP is likely to be designed for adult learners, either at a tertiary level institution or in a professional work situation. It could, however, be for learners at secondary school level;
4. ESP is generally designed for intermediate or advanced students;
5. Most ESP courses assume some basic knowledge of the language system, but it can be used with beginners (1998, pp. 4-5).

Dudley-Evans and St. John have removed the absolute characteristic that 'ESP is in contrast with General English' and added more variable characteristics. They assert that ESP is not necessarily related to a specific discipline. Furthermore, ESP is likely to be used with adult learners although it could be used with young adults in a secondary school setting.

Types of ESP

In the 'Tree of ELT' (Hutchinson & Waters, 1987), ESP is shown to have three branches:

1. English for Science and Technology (EST),
2. English for Business and Economics (EBE), and
3. English for Social Studies (ESS).

Each of these subject areas is further divided into two branches: English for Academic Purposes (EAP) and English for Occupational Purposes (EOP). An example of EOP for the EST branch is 'English for Technicians' whereas an example of EAP for the EST branch is 'English for Medical Studies'.

Hutchinson and Waters (1987) note that there is not a clear-cut distinction between EAP and EOP: "people can work and study simultaneously; it is also likely that in many cases the

language learnt for immediate use in a study environment will be used later when the student takes up, or returns to, a job" (p. 16).

EST focuses attention on the needs of the learner, needs that may be specified in terms of "the precise area of language required, skills needed, and the range of functions to which language is to be put," (Mackay and Mountford 1978:4) in the fields of science and technology. **It is concerned with teaching English as a tool, not as an end in itself**. Its significance lies in its attempt to achieve the required level of linguistic and communicative competence in the minimal amount of time.

EAP – English for Academic Purposes is one of the branches of ESP that helps the engineers and technologists exchange technical information through Technical English.

To quote the words of Peter Strevens, 'Technical English' uses little of general, philosophical or even methodological concepts; the special terminology used relates chiefly to concrete objects and practical processes, rather than to abstractions; quantification is mainly a matter of stating measurements rather than the symbolisation of mathematical relationships; there is a good deal of non-scientific or 'common-core' English interspersed in technical texts.

Differences: General English versus Technical English

Anthony (1997) notes that, it is not clear where ESP courses end and general English courses begin; numerous non-specialist ESL instructors use an ESP approach in that their syllabi are based on analysis of learner needs and their own personal specialist knowledge of using English for real communication.

Though the line between General English and ESP is very thin, it does exist. When asked about the differences Hutchinson et. al. (1987:53) aptly remark "in theory nothing, in practice a great deal."

Teachers teaching General English concentrate more on the language in general. They aim at giving the learners a course that may satisfy their urge to know and understand certain language but when it comes to ESP or TE, teachers give more importance to needs analysis of the learners.

General purpose English facilitates the learners to acquire a good knowledge of lexis (new words), structures, content that enables the adequate level of mastery in all basic skills: Listening, Speaking, Reading, and Writing. As the contents are based on general topics, the learners feel it easy to learn and it sustains their language learning motivation.

Harding (2007) stresses that the general skills that a general English teacher uses e.g. being communicative, using authentic materials and analyzing English in a practical way are also applicable to ESP. He suggests that teachers should:

➢ Think about what is needed and don't just follow an off-the-shelf course or course book;
➢ Understand the nature of their students' subject area;
➢ Work out their language needs in relation to their skills;
➢ Use contexts, texts, situations from their subject area;
➢ Use authentic materials;
➢ Make the tasks as authentic as possible;
➢ Motivate the students with variety, relevance and fun;
➢ Take the classroom into the real world and bring the real world into the classroom.

The major difference between the teaching of Technical English and that of General English will normally be in the choice of contexts for listening and reading texts and in the choice of lexis in grammar and vocabulary exercises.

Even though the words used in Technical English are common words; they are being used to serve the needs of technical communication. The learners, for example, are encouraged to experiment the extended use of words from General English for describing the technical drawings. Initially, the learners of Technical English start describing or talking about buildings,

advantages and disadvantages of modern or old vehicles and later on gradually they learn to use Technical English for talking about the project designs, involve themselves in negotiations and hold technical conferences. They thus gain productive skills from simplicity to complexity and from generality to specificity i.e. the content inputs get more and more technical, the language inputs in the contents grow more and more specific.

Technical English serves various purposes and some of the important needs are listed below:

1. Reading Specialist literature
2. Sharing information in conferences
3. Listening for specific information
4. Meeting the workplace requirements

1. Reading Specialist Literature

It involves the reading of research documents or academic journals that may enhance their technical knowledge and is in a way a process of technical knowledge updation. Reading instruction manuals enables effective usage of the equipment.

2. Sharing Information in Conferences

The vital information gathered from experience and exposure needs to be shared with the community at large as a sort of return of favour. Such articulations in conferences and seminars give an individual an opportunity to make an effective presentation of ideas and in turn it promotes further discussion leading to common consensus.

3. Listening for Specific Information

Participating in conferences, listening to lectures or seminars or even taking part in discussion necessitates active listening skills.

4. Meeting Workplace Requirement

One may require all the 4 skills of communication to manage or meet the workplace requirements. For example, one may have to collaborate with colleagues from various geographical parts of the nation or the world, receive customers or guests from across the Globe, periodically visit different places for various purposes etc.

Only on acquiring the necessary command over GE, the learner is encouraged to move ahead with TE. Eventually the knowledge and competence he gains through GE enables and ensures sustained interest in the learning and usage of TE, resulting in the assertive use of TE at workplace. Workplace requirement has now become much more demanding and complex. The success mantra today is sound technical knowledge and presence of mind complemented by proficient communication skills. Knowledge of English thus gained facilitates the access to the resources of new information and promotes active participation in various interdisciplinary cooperative programs at the international level that may require academic knowledge, scientific competence and objective evaluation of new ideas. One can understand from this discussion that teaching or learning ESP includes much more than the teaching of English through specific material and content.

Hence it can be stated that GE is the foundation of TE and they are different from each other in the sense that they are used to serve different purposes.

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A Critical Analysis of *Sula* by Toni Morrison

P. Sreenivasulu Reddy, Ph.D.
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Introduction

Toni Morrison got recognition as a writer with her first novel *The Bluest Eye* in 1970. In 1973 she has published her second novel *Sula* and she has been writing ever since. In this novel

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the protagonist, Sula Peace, lives a life of fierce independence and total disregard for social conventions. Toni Morrison gives us an insight into Sula's personality, "she had no center, no speck around which to grow", thus, "no ego". Such absence of a structure and foundation leads to the decision "to be consistent only with herself". That in its turn appears to result in selfishness, indulgence of sexual desires and total absence of respect towards everything that does not concern her. This article attempts to analyze how the plot of this novel is well knitted into various themes of the novel and characterization.

Toni Morrison
Courtesy: http://en.wikipedia.org/wiki/Toni_Morrison

Plot Analysis

The plot of *Sula* consists of two parts. The novel opens around 1965 with a prologue; after the first section, it jumps back in time to the year 1919. From that point, the plot moves forward chronologically until the very end of the novel, which is also set in 1965. In between the beginning and the end, each chapter is titled by a year. Even though the book spans a lifetime, the plot is not hard to follow because of the time designations.

The novel opens with an introduction to The Bottom, the setting for the whole novel. It also begins to introduce the key characters, starting with Shadrack. Sula is introduced in the third section, and the rest of the book centers on her and her friendship with Nel. The families of Nel and Sula are contrasted. Nel is the product of a family that believes deeply in social conventions; hers is a stable home, though some might characterize it as rigid. Nel is uncertain of the conventional life her mother, Helene, wants for her; these doubts are hammered home when she meets Rochelle, her grandmother and a former prostitute, the only unconventional woman in her family line. Sula's family is very different. She lives with her grandmother, Eva, and her mother, Hannah, both of whom are seen by the town as eccentric and loose. Their house also serves as a home for three informally adopted boys and a steady stream of boarders.

Despite their differences, Sula and Nel become fiercely attached to each other during adolescence. However, a traumatic accident changes everything. One day, Sula playfully swings

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a neighborhood boy, Chicken Little, around by his hands. When she loses her grip, the boy falls into a nearby river and drowns. They never tell anyone about the accident even though they did not intend to harm the boy.

The two girls begin to grow apart. After high school, Nel chooses to marry and settles into the conventional role of wife and mother. Sula follows a wildly divergent path and lives a life of fierce independence, maintaining a total disregard for social conventions. Shortly after Nel's wedding, Sula leaves the Bottom for a period of 10 years. She has many affairs, some of which, it is rumored, with white men. However, she finds people following the same boring routines elsewhere, so she returns to the Bottom and to Nel.

When Sula returns to Medallion, Part Two begins, and the plot resumes and moves rapidly toward Sula's death. Upon her return, the town regards Sula as the very personification of evil for her blatant disregard of social conventions. Their hatred in part rests upon Sula's interracial relationships, but is crystallized when Sula has an affair with Nel's husband, Jude, who subsequently abandons Nel. Ironically, the community's labeling of Sula as evil actually improves their own lives. Her presence in the community gives them the impetus to live harmoniously with one another. Nel breaks off her friendship with Sula. Just before Sula dies in 1940, they achieve a half-hearted reconciliation. With Sula's death, the harmony that had reigned in the town quickly dissolves. The final section set in 1965, like the opening section. Nel acknowledges that Sula is the best thing that has ever happened to her, more than motherhood or marriage. Additionally, Shadrack reveals the meaning that Sula had in his life. The novel has come full circle into a unified whole.

Theme Analysis

The major theme of *Sula* is right versus wrong. The question of right versus wrong in the novel can be traced all the way back to the childhoods of Sula and Nel. As the two girls played with Chicken Little, a young child from the neighborhood, Sula was swinging him around by his hands. She accidentally threw him into the water, and he drowned. Sula and Nel decided not to tell anyone the truth about what had happened. The result is that Sula goes through life believing that she is evil because she killed Chicken Little; in contrast, Nel judges herself to be good because it was not she who caused Chicken Little's death. The lives of both women are clearly shaped by the views they have of themselves. As an adult, Sula is wild and unconventional, while Nel is the picture of propriety and goodness.

Prompted by a discussion about Chicken Little with Sula's grandmother, Nel goes to visit the grave of Sula. There she comes to terms with the truth of her past. Nel remembers that Sula had been terrified and anguished over Chicken Little's death; she certainly had not wanted the boy to die, but blamed herself fully for the accident. Nel made no attempt to change Sula's thinking. Instead, Nel had inwardly rejoiced at the death, proving the cruelty and evil in her heart. The truth is that Sula lived a more honest life than Nel; she accepted herself as evil and lived accordingly. Nel, on the other hand, has lived a hypocritical life, pretending to be good and

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pure in every way. At the end, however, she faces the falseness of her life and embraces the dead Sula as her best friend and judges her to be good, in spite of the opinion of the community.

Sula is also a story about the presence and absence of family and friendship. The entire book revolves around two friends, Sula and Nel. Morrison even indicates that their friendship is the most important relationship in their lives. Unfortunately, even though the girls are closely bonded in their childhood, they are not really truthful with one another in their adulthood. Even though they seem to need one another, they betray each other. Sula sleeps with Nel's husband, breaking up the marriage, and Nel refuses to tell Sula that she should forgive herself for Chicken Little's death. The two women are separated, and mature according to the beliefs they have about themselves; Sula acts out her evil nature, while Nel is the picture of goodness and propriety.

Another Theme

Another theme that runs throughout the novel is the influence of family on a person's being. Nel's maternal grandmother had been a prostitute in New Orleans. Therefore, Nel's mother, Helene, determines that she will rise above such sinfulness and live a life of goodness, purity, and respectability. She comes to The Bottom to escape the ill repute of her mother's past. She raises her daughter to have her own moral values, even though Nel tries not to be just like her mother. Sula, on the other hand, receives little attention from her mother, Hannah, or her grandmother, Eva, who clearly favors Sula's brother. Hannah is a sensuous woman who seeks the company of all the men in town; Sula disapproves of her mother's behavior and views her with a detached sense of alienation. When Hannah catches on fire, Eva jumps from the second story to try and save her, while Sula watches from the porch and does nothing. Ironically, Sula grows up to be much like her mother, believing she has no need for attachments and having no self-respect. Sula even destroys her one friendship in life by sleeping with Nel's husband.

Character Analysis

Sula Peace

As a child, Sula is strange, mysterious, somewhat defiant, and definitely different from those around her. Her life is shaped by two occurrences in her youth: the death of Chicken Little, for which she blames herself, and the overheard conversation of her mother when she says she does not really like her daughter. Sula grows up feeling guilty and unloved. Her only joy is spending time with her best friend, Nel Wright. The two of them become inseparable, even though they are totally different in background and personality.

As soon as the wedding of Nel with Jude is over, Sula leaves Medallion for ten years. When Sula returns to The Bottom after her ten-year absence, it is obvious that she has definitely changed. The people in Medallion, who have always found Sula to be strange, now feel totally alienated from her. Her difference makes her unacceptable. As a result, every bad thing that happens in the town is blamed on her, especially after she puts Eva in a nursing home, and has

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her affair with her best friend's husband. Because the people of The Bottom, in their small-mindedness, reject her, Sula feels totally isolated; then when Nel rejects her as well, she has nothing to live for and goes to her grave early. On her deathbed, Sula reflects on her life. She remembers the death of Chicken Little, and watching her mother burn to death. She decides her life had little meaning. It is a tragic comment on Sula's existence.

Despite her strange ways, there are a few moments in which Sula is portrayed with utter sympathy. In Shadrack's cabin, she is seen as a frightened, guilt-ridden, and inconsolable child. When she hears her mother say she does not like her, Sula is portrayed as a totally crushed daughter. When Nel marries, she becomes the jilted friend who feels she must leave town to find herself. On her deathbed, she is the pathetic vision of a wasted life who destroyed the relationship with her one true friend, Nel Wright; in pain and misery, she calls out to Nel, but it is too late. After Sula dies, Nel knows that her friend's negative vision of herself shaped her whole being. She realizes that Sula was totally misunderstood all her life, even by Nel; this misunderstanding constitutes the tragedy of the novel.

Nel Wright

Nel's background is different from that of Sula. Her family is respectable and Nel is brought up to be the same way. When Sula returns to Medallion after a ten-year absence, Nel, who has suffered from a lack of friendship, is eager to befriend Sula, in spite of the opinion of the town about her. Then when she finds Sula in bed with her husband, she is infuriated. And later, when Jude leaves her out of shame, Nel is truly devastated. She goes through the next years of her life believing that she mourns the loss of her husband, when in truth it is Sula that she misses. Yet she is too proud and proper to approach Sula. It is only when her old friend is dying that Nel dares, in her "goodness," to go and see her; but even on her deathbed, she judges Sula to be evil and does not go to her funeral.

After her own children are adults and abandon her, Nel decides to pay Eva a visit. The old woman accuses Nel of being just as guilty for Chicken Little's death as Sula. Nel is finally forced to come to grips with the truth. Sula was not really the evil one; instead, it is she herself that is evil - hard-hearted and accusing; she even admits to herself that she delighted in Chicken Little's death, while Sula was horrified by it. Nel suddenly knows that her friendship with Sula was the best thing she has ever had, stronger than motherhood or marriage. She accepts that Sula was really the other side of her coin. The unique combination of the two women, who completely complement each other, forges a friendship that supercedes everything else in their lives.

Shadrack

Although Shadrack is a minor character, he takes on more importance because the actual story starts and ends with him. His created a holiday, National Suicide Day. He becomes important in the story of The Bottom. Shadrack only interacts with Sula one time in the novel.

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Shadrack's National Suicide Day has an element of both catalyst and closure for The Bottom. Throughout the novel, he faithfully celebrates his holiday, eagerly leading a parade through town that few people join. Ironically, after Sula's death, Shadrack has no excitement for National Suicide Day and has to make himself go to the parade; but the townsfolk, excited to be rid of Sula, join in the procession. The excitement swells, and the Blacks find themselves heading toward the tunnel being built by the whites. Filled with hatred for the tunnel, they begin to destroy it from the outside. Then they go inside to do more damage, but the tunnel caves in and most of them are killed - on National Suicide Day; it is as if their own erroneous understanding has destroyed them. Shadrack appropriately stands above on a hill observing the death scene and ringing a bell.

Eva

Eva, Sula's grandmother, is alive during the entire span of the novel. She is significant in the shaping of Sula and in the movement of the novel's plot. When her husband leaves her as a young mother, she goes away for a while. In her absence, she cuts off one of her legs in order to collect insurance money to use for raising her children. The community looks up to her literally and figuratively. Sula, however, is not in awe of Eva. When the one-legged Eva jumps from the second story of her house in order to save Hannah from burning, Sula makes no attempt to help either her mother or her grandmother. It is her symbolic rejection of the life that has been forced on her, largely by Eva. Later, Sula puts Eva in a nursing home instead of caring for her, much to the shock and horror of the community.

Eva is a survivor and is never afraid to act or to speak her mind. When Nel visits her at the end of the novel, she is an old and confused woman, but she clearly accuses Nel of being guilty of Chicken Little's death; she forces Sula's friend to acknowledge that she was more evil than Sula. It is a life-changing experience for Nel. Here we can see, Eva has done much to shape both Sula and Nel, the two central characters in the novel.

Conclusion

Toni Morrison's *Sula* is a fine work of art, well planned and well executed, without losing any human interest. Toni's narrative will be greatly appreciated in any race or ethnic group that gives importance to family and friendship relations. It certainly is appealing to every Indian heart.

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Women in Distress in the Novel, 'Sister of My Heart' and the Resultant Relationship between Two Sisters: An Interchange of the Male and Female Archetypes

V. Vasanthi, Ph.D.

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Introduction

Chitra Banerjee, an original and exotic Indian writer, is fundamentally a feminist and most of her works deal with the sufferings of women like yearning for a perfect love, their security, nightmares, disappointments, stoicism, struggle for recognition, female infanticide, agonies of abortion and fear of social stigma. Though Indian English literature can boast of many brilliant feminists, Chitra Banerjee can be considered unique among them as she weaves mythology, exoticism, suspense and intrigue in her stories and novels with a fascinating narrative, making them appealing enough for her readers. Most of these are enchanting yet these never fail to create an impact on the readers and nag them with some fundamental questions that the society will have be asked repeatedly regarding the sufferings of women.

Chitra Banerjee has been obsessed with these problems and admits to this fact in one of her personal essays, titled 'What Women Share' which she wrote in 1998, a year before she published 'Sister of My Heart'. In the essay she speaks about her grandfather's stories to her and her absorption of the same in a different manner.

"Even more than the men, I loved the great women of the epics," she says and thus it is evident that she was more obsessed and concerned with the issues of women. She further says,

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> Interestingly, unlike the male heroes, the main relationships these women had were with the opposite sex--with their husbands, sons, lovers, or opponents. They never had any important women friends. The loneliness of the epic heroines seemed strange to me even as a child. I could see that this was not how women around me lived.

It is thus obvious that all she could grasp from those stories were that women need to be looked at more closely and the epic heroines need to be treated as women and not stereo types. This she accomplishes in her work, 'Palace of Illusions' speaking about Draupadi, by reducing her to an ordinary woman, battling with a patriarchal society, fiercely and relentlessly, who had been until then regarded in the literature as an unsolved mystery.

Hypothesis of the Study

Concerned about women, thus in a world highly unfavourable for them, Chitra Banerjee created the novel, 'A Sister of My Heart' to explore man-woman relationship and the woman-woman relationship. From her essay 'What women Share', we can recall the following lines to understand the motive of the novel:

> But when I did read the epics and other classic texts of Indian culture, I was surprised to find few portrayals of friendships among women. In the rare cases where such relationships appeared--the stories of Shakuntala or Radha, for example--the heroine soon fell in love and left her friends behind to follow her beloved. It was as though the tellers of these tales (who were, coincidentally, male) felt that women's relationships with each other were only of significance until they found a man to claim their attention and devotion.

Having thus been awakened by the thought that women have not been paid the attention that is worthy of them by other story tellers, Chitra Banerjee set to paint the inner most recesses of a woman's psyche, the nature of relationship that she shares with men and women in the novel 'Sister of my Heart' and the novel speaks about these and more.

In the novel, one can find that the relationship between two women could be overpowering and that there could be a reversal in the role of a man and a woman and that a woman could substitute a man in a better way. The symbols of the masculine and the feminine keep changing, and this article will explore the same in a detailed manner by corroborating some evidences from the novel.

The Analysis

The author has created the two women of the novel 'Sister of my heart' in such a way that the male and female roles are interchanged leading to a different treatment of the man-woman relationship and the woman-woman relationship. The two parts of the book, 'The princess in the palace of Snakes' and the 'Queen of swords' appropriately speaks about two stages, the first one marked with confusion and the second one, marked with certain clarity. In the first

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part, the women are strongly found to be in love with each other, though confused with their love towards men in between. After they have suffered due to deception in the hands of snakes (symbolising men) and beguiled by them, return to each other and fight the battle of life together.

The plot of the story is simple and complex, simple due to the coherent narration, without travelling back and forth in time and complex in the sense that the characters take some extra-ordinary decisions and can be understood only by throwing an insight into their psyche. Anju and Sudha are distant cousins who are brought up in the same Bengali household by three women, namely, a widowed aunt, Anju's mother Gowri ma and sudha's mother, Nalini. Men are kept away from this world for a considerable time and Anju only explains the absence of her father saying, 'I hate my father. I hate the fact that he could go off so casually in search of adventure, without a single thought for what would happen to the rest of us."(24). Sudha is a strikingly beautiful woman who is very close to Anju's heart and suffers more than her sister in all ways. The narrative is in first person singular, from the protagonists Anju and Sudha, each talking about their life, from their birth till their stage of reunion only after a brief physical separation from each other, due to their marriage.

The two sisters are inseparable and share a deep passion and commitment to each other and Sudha lives with a guilt that her father was responsible for the death of Anjus' father. When they become young women, Sudha falls in love with Ashok, but decides not to elope with him in order to protect Anju's marriage and also to make amendment to the wrong deed that her father had apparently committed. Anju marries Sunil and moves to America and Sudha marries Ramesh, a timid son of an overpowering, tyrannical and widowed mother, who having put up a battle against all odds, is still found to be insensitive to the problems of women. Anju is comfortable except for the absence of Sudha in her life, whereas Sudha is caught into the clutches of a rigid and orthodox family of the Sanyals. . Both get pregnant at the same time and Sudha is threatened by the possibility of a forced abortion, as she is found to carry a female foetus. Having forsaken her love for Ashok and facing the evil of female infanticide, Sudha confides to Anju. Anju guides Sudha in this time of distress by giving her directions to return to their mother's place. Ashok comes back to Sudha and offers to marry her but wishes that the child may be brought up by its grandparents. But Sudha turns down the offer and decides to move to America to join Anju. Meanwhile, Anju discovers that her husband Sunil had been nursing a secret passion for Sudha . On the way to America Sudha discovers a secret about her father and is relieved of the guilt that she had been carrying so far about the harm meted out to Anju's family by her father. The novel ends with the reunion of the sisters.

Sudha begins the narration, with a meek and yielding tone about their birth and the misfortune that was wrought with it due to the news of the death of their fathers, a sign of curse of the gods. She accedes readily to the fact that women are not born with all those privileges that come readily to men in their birth. She believes in her Aunt Pishi's story of Bidhatha Purush, who in the Bengali mythology is believed to be the god of fortune, visiting the infants soon after they are born, accepting the sweets offered by the family and wishing good luck to the infant deciphering its fate. She also believes in the story of demons for which she is censured by Anju, who on the other hand is reckless and intellectual, possessing

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an honest and straightforward view to life resembling a male protagonist. She is a symbol of all that is masculine and adores Sudha for being all that is delicate, vulnerable and feminine.

Sudha and Anju complement each other like a male and female, the former being an emotional component and the later an intellectual one which is evident in the first chapter narrated by Sudha. Outwardly though this relationship seems to be one that is between two affectionate sisters, close reading will unveil the fact that Sudha almost acts like a female who is pious, emotional, vulnerable and tolerant like most Indian women submitting to the will of god and Anju, like a sensible, humorous and intellectual male companion. When Sudha confides her fear for demons, Anju scorns it and says, 'What Nonsense...There are no demons.'' (16). To this Sudha does not retort but reflects within herself , thus- " I am not so sure. Perhaps they do not have the huge teeth, the curved, blood-dripping claws and bulging red eyes ..., but they exist. ... But in front of others I am always loyal to her. So I say, bravely, 'That's right. Those are just old stories" (16).

Eluding Loyalty and Role Reversal

The 'loyalty' that Sudha talks about in this is eluding and has significance throughout the novel. We understand this loyalty when she throws her conjugal bliss for the comfort of being with her sister. When a reader keeps reading, a few other evidences soon can be manifested to ascertain this role reversal of Anju into a masculine symbol. Sudha sees a brave and clever person in Anju who would often censure her cousin for her follies. When Sudha guesses on what the fortune god must have written during the birth of Anju, she says, "'I think I know what he writes for Anju. You will be brave and clever, you will fight injustice, you will not give in". (21).

Thus the two sisters complement each other like a male and a female, two parts of a whole, where one would not exist without the other and constitute a world by themselves. This can be better understood, when Anju reacts to people who are sarcastic of their being together, thus- "They didn't understand that Sudha and I never felt we were better than other people. It was just that we found everything we needed in each other". (27). Further, Anju believes that she brought Sudha into the world and that she is solely responsible for her happiness and well being, much like a male companion who holds himself responsible for the protection and security of his better half. She says, "...I called her into the world and therefore must do all I can to make sure she is happy"(30).

This role reversal continues even when they become young ladies and only disappears for a short while when the sisters nurture a love towards the opposite sex, which lasts only for a shorter period. The two girls grow up into women in different ways, Anju nursing a passion for books and Sudha for fashion designing. When the young ladies get some money on their thirteenth birthday, Anju decides to spend it for books and Sudha for flowery and feminine salwar –khameez, which the latter reveals to shock the former. Anju senses that Sudha is different from her, growing more feminine and different from herself. When Anju is gifted a pair of diamond ear rings by her mother, she decides to give it to Sudha without any qualms as she never wished for jewellery or finery like Sudha. When Sudha expresses her wish to buy feminine outfits for herself, Anju is surprised at the fact that sudha had become a young

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woman and she remarks, "I am taken aback by the longing in her voice. ......What other surprises might my cousin have in store for me.."(62). Further, when Anju is sceptic about their mothers allowing them to wear attractive dresses, Sudha replies, " I dont care. I'll wear them in my own room. I 'll wear them for you". (62)

When Sudha tries to move away from Anju, due to the guilt that had been tormenting her about her father's role in the tragedy of Anju's family, Anju can hardly bear it.

> I need to see that smile. Because something is wrong with Sudha lately. She will hardly talk to me ....Whenever Sudha thinks she's alone, she gazes into the distance with her great dark eyes, and sadness seeps over her face like a stain. I must have asked her hundred times, Sudha, what is it, what's wrong? .....I want my Sudha back. (56).

Pursuing an Adventure

The two young women set out on an adventure due to the reckless nature of Anju and have their day out. When they are summoned into the room of the elders, Anju marches forward, bravely and protective as she can be towards Sudha. She says, "I stand outside the office room, gathering the courage to knock. Then I hear Sudha's soft step behind me. Her hand clasps mine, clammy but firm, telling me we are in this together" (79).

Later when Sudha is in love with Ramesh, Anju is pained about it and calls him a usurper expressing her jealousy. She says, "I fight back a pang of jealousy. All our lives Sudha has looked to me to plan things for her. Now that usurper in a white shirt has taken my place. But mostly I feel sad" (124).

Soon after, Anju too discovers herself in love, but does not share a romantic relationship with Sunil. She says, "I am struck by the ridiculous desire to grab the sleeve of his kurta and say, Don't go'. Or even, shamelessly, 'Marry me'. For surely a man like this one would allow me to continue my studies. I could go to one of the all-women's colleges. That would be proper enough, even if I were married. May be we could even read Woolf together. (136).

Sudha turns down her lover Ashok for the well being of her sister which is also strange. Ashok remarks, "I never thought Sudha's cousin would become my rival for her love. I never thought that if that happened, she would win" (145).

Inseparable

Even though the women get married, they are only briefly separated and their love for their each other overpowers their conjugal bond with their husbands. When Sudha is in distress, facing an impending abortion, Anju quickly guides her to come out of the marriage, to which Sudha readily agrees and leaves her in-laws' house. Even when Sudha is desolate, Anju thinks that it's her responsibility to support her cousin in this time. She is more than ready to plan for her cousin:

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> Tomorrow I'll think of all the prickly details: how to get them here, the
> visas, how much it'll all cost. I can get a job and save for their tickets. That
> way I won't have to ask Sunil for a single penny. (276).

The names chosen for the babies, Prem, the god of love, and Dayitha the beloved, revoke the symbols of Anju as the one that loves the other and Sudha, the beloved. Sudha also evinces keen interest in being together with Anju after this separation. She surprises the readers by turning down the offer of Ashok, for the second time, thereby happy to be taken care of by her cousin. All the three men who have supposedly loved the sisters in this novel are found to be imperfect, hypocritical, swearing love which never, according to the author existed and prove futile at some point of time. Ashok fails to live up to the expectations of the readers when he turns down Sudha's child. Ramesh fails to protect his wife and child, a male falling short of a protector, when compared to Anju who saves money for Sudha's tickets.

Let the Boundaries Dissolve

The moment Anju discovers her husband's weakness for Sudha, the crashing of her marriage with Sunil begins and Anju, though shattered after the discovery, does not stop Sudha from coming and living with them. The novel ends with the reunion which is very significant, interchanging the male and female archetypes. The following words by Anju, testify this idea thus- "I press my face against Sudha's face and hold her, not wanting to let go. For one illogical moment I wish with all my might that the boundaries of our bodies could dissolve, that our skin and bone and blood could melt and become one".

This reunion is the highlight of the novel and at this juncture, Anju forgets that her relationship with Sunil is in jeopardy and welcomes Sudha as warm as she could, reviving the protector inside. Sudha on the other hand, having forsaken her life with Ashok, desolate and vulnerable, embrace her cousin in this time of distress. The following concluding words of the author are noteworthy:

> Instead I slip an arm around Sudha and support Dayitha cautiously with the
> other. Sudha places her arm under mine, so we're both holding Dayitha up.
> If a passer-by who had eyes to notice such things looked at us, she would
> see that we've formed a tableau, two women, their arms intertwined like
> lotus stalks, smiling at the baby between them. Two women who have
> travelled the vale of sorrow, and the baby who will save them, who has
> saved them already. Madonnas with child (347).

Conclusion

Thus it can be inferred from this study that the feministic stand of the author paves way for the reversal of the male and female symbols in this novel, due to the unrequited love of these women and the disappointment they suffered in exacting the same from men. Throughout the novel, it could be traced that the woman acts like a man and sometimes, a man acts like a woman. The perfect love could only be achieved through the reunion of the sisters, Anju and Sudha and the relationship between them prove to be more meaningful than the other

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relationships in the novel, that between Sudha and Ashok; Sudha and Ramesh; Anju and Sunil. Even though the relationship between Anju and Sudha suffers many times in the novel, it proves at the end to be more static and strong. In this connection, Chitra Banerjee's words in her essay 'What Women Share' can be remembered.

> I think I believe it too. In the best friendships I have had with women, there is a closeness that is unique, a sympathy that comes from somewhere deep and primal in our bodies and does not need explanation, perhaps because of the life-changing experiences we share-...... We're sometimes furiously competitive and bitchy and exasperated. But ultimately we can be ourselves with each other. Ourselves with all our imperfections. Ourselves uncomplicated by all the emotions that complicate our other relationships: duty, lust, romance, the need to impress or control. We can be women and know that, as women, we are understood.

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Health: Its Environmental Determinants – Think Globally, Act Locally

C. Subburaman, Ph.D.

Abstract

The present paper explores Health and its environmental determinants. The determinants of health, nutrition and health mechanism have been discussed in the first section. In the second section, health and environmental problems about developed and developing countries, and the approaches for environmental and health have been discussed. Conclusion and policy suggestion have been given in the third section.

Key Words: Health, Environment, Nutrition, Environmental Hazard.

Introduction

The present paper explores health and its environmental determinants. Before go further, first we need to know on what factors does health depend? Since health depends upon both subjective perception and objective assessment, researchers are generally unable to identify all the determinants of health. Some of the factors come under subjective domain, and it is not easy to understand and quantify these factors. In general, health determinants are classified under two broad categories as micro and macro determinants (Fig-1)

(P.R. Panchamukhi 2002).

Determinants of health
(Fig-1)

Health Determinants	Micro Determinants	Macro Determinants
•Micro •Macro	•Nutrition •Economic Condition of the Family •Size of the Family •Life- Style •Family Environment •Sanitation •Education •Availability of good Medical and Public Health Services •Work Environment	•Population Growth •Supply of Health Services •(i) Curative •(ii) Preventive •(iii)promotional •Supply of Essential Food Items •Health Education

Source: P.R. Panchamukhi (2002)

Nutrition and health are sides of the same coin, because for physical well-being there should be a minimum level of food intake. At the same time people who have consumed more packaged food and rich food like meat, sugar, butter/oil, cakes, chocolate, ice creams, etc. may become obese. Obesity will create heart diseases, dental problems, diabetes and cancer; probably it happens in developed countries, but this cannot be overruled in developing and underdeveloped countries also. On the other hand, in the developing countries people take unbalanced diet, which leads to malnutrition and under nutrition. It reduces body immune system and leads to infectious disease. (FIG-2).

### Nutrition and Health Mechanisms.
(FIG-2).
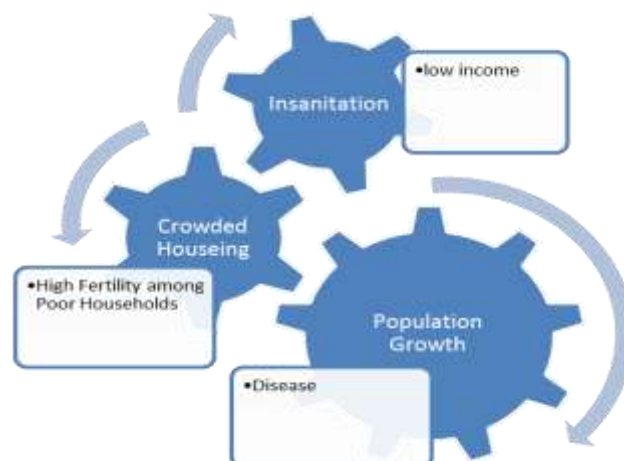
Source : P.R. Panchamukhi (2002)

Carrin Guy (1984), a health economist , points out that excessive level of population of a country may be under pressure for providing medical care such as hospitals, medical personnel, drugs, services, sanitation, water supply, food and education, because resource is scarce. Scarce resource should be use efficiently and then such use will be considered equity. For this government intervention may be needed.

Health and Environment

The factors listed above may be considered determinants of health, but environments play a crucial role for the operation of the determinants of health. We can define external agents such as physical, chemical, social, and cultural, also as determinants of health, since virtually everything comes under environmental determinants of health. But genetic determinants will not be considered under environmental determinants. At the same time the environmental epidemiologists report that environmental determinants influence health involuntarily. For example second-hand tobacco smoking will be an environmental hazard, whereas active tobacco smoking will be considered as a behavioural determinant. Environmental epidemiologists in developed countries look at factors such as gene-environment, environment-environment interaction, air pollution, nitrogen dioxide, ground level ozone, environmental tobacco smoke, radiation, lead, video display terminals, cellular telephones, and persistent organic pollutants as endocrine disruptors. Exposures to these types of environmental vectors are known as downstream or proximate, determinants of health, and they impact both health and well-being (Fig-3)

Environmental Factors Affecting Health
(Fig-3)
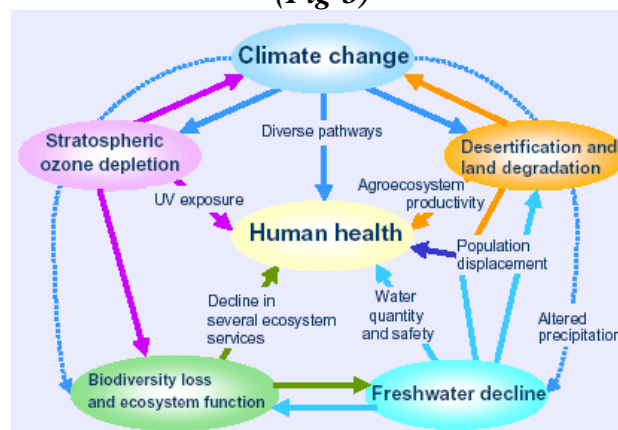
Source : Courtesy of WHO

On the other hand, in the developing countries water, air, and soil are primary environmental determinants. These three determinants create a number of problems such as

1. Four million children die annually from diarrhoea diseases acquired from contaminated food and water.

2. Over one million people die from malaria each year.

3. Hundreds of millions of people suffer from Debilitating Intestinal Parasitic Infestations and respiratory disease caused by biological and chemical agents in the air both indoors and outdoors.

4. According to WHO, over one billion people are unable to meet their basic needs such as food, water, cloths and shelters, behind the reason is poverty.

Approaches for Health and Environment

To understand what kind of methodology should be needed to address environmental health concerns, researchers should know about whether a particular disease comes under infectious and chronic causes, short-term, acute exposures, resulting in epidemic outbreaks of illness, and long-term, low-dose exposures resulting in chronic diseases. Such distinction is necessary.

In modern times, work place plays an important role in determining our health conditions. Assume work place as a laboratory. We can measure the relationship between environment exposures and health, because in their occupation environment workers tend to be exposed to measurable amount of pollution. In this way, we can measure or link between adverse health outcomes to these environmental factors.

Conclusion

In conclusion, finding a solution to the environmental and health problems is not an easy task, because the environmental trans-boundary transports contaminants now-a-days, for example, acid precipitation, ozone, green-house gasses and hazardous wastage. So, we have to adopt the WHO maxim: Think Globally, Act Locally. Reducing wastage and consumption at the local level may lead to positive effects on the entire earth's ecosystems.

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Contribution to Indian Sociology: A Bibliometric Study

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Abstract

This article is based on a bibliometric study of contribution to *Indian Sociology*, period from 2000 to 2009. It includes bibliometric analysis of 5683 citations appended to 139 articles published in the same journal. However, no citations were appended to 3 articles published in the maiden volume 1 in 1957. The study reveals the distribution of contributions, authorship pattern, citation analysis, geographical distribution of contributions, number of pages used in each volume and gender distribution. A comparative study of articles published in ten volumes as well as in the maiden volume has been made. Results indicate that there is not equal distribution pertaining to number of contributions in each volume due to publisher restrictions. Highest numbers of papers have been written by single authors and male authors have a slight edge over female contributors. The most cited documents are articles or chapters from books. The foreign authors' contributions are greater than India. Among the Indian states New Delhi is the

top contributor whereas among Indian universities or institutes University of Delhi is at the top. At the international level UK is the top contributor followed by USA. The growth and popularity of this journal is found to be showing an upward trend.

Introduction

Bibliometric is a set of methods used to study or measure texts and information. Citation analysis and content analysis are commonly used bibliometric methods. These methods are most often used in the field of library and information science whereas it has wide applications in other areas also. In fact, many research fields use bibliometric methods to explore the impact of their field, the impact of a set of researchers, or the impact of a particular paper. Bibliometric studies are to identify the pattern of publication, authorship and citation analysis.

Source Journal

Contribution to Indian Sociology (CIS) has been selected as the source journal of the present study. It is one of the leading journals in the field of social sciences. CIS was founded by Louis Dumont and David Pocock in 1957 but ceased publication in 1966. A new series commenced publication the next year (1967) at the initiative of Prof. T N Madan with the support of scholars including Professor Louis Dumont, A C Mayer, Milton Singer and M N Srinivas. Published annually till 1974, CIS became a biannual publication in 1975. From 1999, the journal has been published thrice a year. Presently it is sponsored by the Institute of Economic Growth, Delhi and published by SAGE Publications.

Objectives

The following are the objectives for the present study:

- to examine the authorship pattern of the contributions;
- to plot the volume-wise distribution of contributions and to find out the average number of contributions per volume;
- to analyze the type and number of citations;
- to find out the relative use of various types of documents by the authors;
- to indicate volume wise geographical distribution of contributors;
- to find the research productivity count of the contributions on the basis of geographical distribution both at national and international level;
- to observe the number of pages used in different issues of various volumes; and
  to compare the study of the ten volumes of CIS (vols. 34-43; 2000-2009) and with the 10 issues of volume 1 published in 1957.

Review of Literature

Several studies have been done earlier by different authors regarding the bibliometric study/analysis, citation analysis, etc. of papers of different journals of various fields. Das [1]; Dhiman [2]; Hazarika, Goswami and Das [3]; Sivasubramanian [4,5]; Tiew [6]; Dutta and Sen [7, 8]; Thaty and Mishra [9]; Kannappanavar, Swamy and Kumar[10]; Bandyopadhyay [11]; Kumar and Kumar [12]; Joshi and Maheswarappa [13]; and Gupta [14] have studied the contributions of different journals related to Physics, Botany, Agriculture, Mathematics, etc. As far as journals of library science are concerned, few studies related to analysis of contributions to ILA Bulletin [15]; Library Herald [16]; IASLIC Bulletin [17] and Annals of Library and Information Studies [18] have been done by Neerja Verma. Vij and Bedi [19] have studied ten years bibliometric study of DSJ previously. The present study is the next link to that study.

Scope

An attempt has been made to analyze the contributions in 30 issues of 10 volumes of CIS (vols. 34-43; 2000-2009) and with the one issue of volume 1 (1957) i.e. maiden volume.

Methodology

Data pertaining to each of the 139 contributions in volume 34-43 and 3 contributions in volume 1 in terms of authorship, citations, addresses, number of pages in each issue and volume was noted on cards. All the cards were subsequently examined, observed, analyzed and tabulated for making observations.

Analysis

Contribution Distribution

As indicated in Table 1 the total number of contributions in 30 issues of 10 ten volumes of the source journal is 139 of which the highest number of contributions are in the vol. 37 i.e. 18 (12.95%) followed by vol. 38 & 43 (10.79%), Vol. 42 (10.07%) and so on.

T1: Distribution of Contributions (Volume-wise)

Year	Vol. No.	No. of Issues	No. of Contribution	%
2000	34	3	12	08.63
2001	35	3	11	07.91
2002	36	3	15	10.79
2003	37	3	18	12.95
2004	38	3	15	10.79
2005	39	3	14	10.07
2006	40	3	13	09.35
2007	41	3	12	08.63
2008	42	3	14	10.07
2009	43	3	15	10.79

| 10 years | 10 Volumes | 30 | 139 | 100.00 |

Table 2 presents the issue-wise distribution of contributions. However, it is observed that the numbers of contributions are not equal for each issue.

T2: Distribution of Contributions (issue-wise)

Month	Volume No.									
	34	35	36*	37*	38*	39	40	41	42	43
January-April	5	3	11	14	10	6	4	3	6	5
May-August	5	4				4	3	4	5	6
September-December	3	4	4	4	5	4	6	5	3	4
Total	12	11	15	18	15	14	13	12	14	15

Issues 1 & 2 are combined of vol. 36, 37 & 38 respectively

Authorship Pattern

Table 3 and *Table 4* reveals that the one authored papers numbering 118 (84.89%) top the list in ten years, followed by two authored papers 18 (12.95%), three authored papers 2 (1.44%) and more than three authored papers 1 (0.72%) and *Table 3A* reveals that males authors (56.12%) have slightly edge over females authors (43.88%).

The predominance of single authored contribution is observed during all the years i.e. 2000 to 2009. It is observed that in social science especially in sociology & anthropology disciplines individual researchers are producing more research results.

T3: Authorship pattern of contributions

No. of authors	No. of contributions	%
One	118	84.89
Two	18	12.95
Three	2	01.44
More than Three	1	00.72
Total	139	100.00

T3A: Authorship pattern of contributions Gender-wise

No. of authors	No. of contributions	%
Male	78	56.12
Female	61	43.88
Total	139	100.00

Vol. No.	One Author	%	Two Author	%	Three Author	%	More than Three	%
34	11	91.67	1	08.33	-	-	-	-
35	9	81.82	1	09.09	1	09.09	-	-
36	14	93.33	1	06.67	-	-	-	-
37	14	77.78	3	16.67	-	-	1	05.56
38	14	93.33	1	06.67	-	-	-	-
39	11	78.57	2	14.29	1	-	-	-
40	11	84.62	2	15.38	-	-	-	-
41	10	83.33	2	16.67	-	-	-	-
42	12	85.71	2	14.29	-	-	-	-
43	13	86.67	2	13.33	-	-	-	-
Total	118		18		2		1	

Looking at the contributions parent organization, it is observed that research is being vigorously carried out in universities at international level and in national level research oriented institutes are doing more research activities than universities.

Table 5 shows that out of total of 56 Indian contributions, 22 contributions are from research based institutes followed by 13 by universities.

Table 6 shows that out of a total of 82 foreign contributions, 64 are from the universities followed by the colleges.

T5: Indian contributors (Institution-wise)

Vol. No.	Year	University	College	Institute	Miscellaneous	Total
34	2000	2	1	3	1	7

35	2001	1	0	3	0	4
36	2002	1	1	2	0	4
37	2003	1	0	1	5	7
38	2004	4	2	4	1	11
39	2005	2	2	-	-	4
40	2006	1	2	3	1	7
41	2007	-	3	-	-	3
42	2008	1	-	1	2	4
43	2009	-	-	5	-	5
Total		13	11	22	10	56

T6: Foreign contributors (Institution-wise)

Vol. No.	Year	University	College	Institute	Miscellaneous	Total
34	2000	3	1	1	0	5
35	2001	5	1	0	1	7
36	2002	9	1	0	0	11
37	2003	9	2	0	0	11
38	2004	1	3	0	0	4
39	2005	10	-	-	-	10
40	2006	4	-	-	2	6
41	2007	7	1	-	1	9
42	2008	7	2	-	1	10
43	2009	8	1	-	1	10
Total		63	12	1	6	83

Citation Analysis

Generally, authors cite different kinds of documents in their articles according to their needs. The citations comprise of articles from journals, books, theses, conference proceedings, etc.

Table 7 shows that there are 5683 citations in 10 volumes of the source journal. Vol.37 has the maximum number of citations 727 (12.79%), next on the list are vol.36 with 715 (12.58%), vol.39 with 722 (12.7%), vol.38 with 657 (11.57%). This reveals the fact that authors have not equal pattern for consulting books, journals and other resources.

Table 8 reveals that highest average number of citations per contribution is 57.36 in vol. 35. Average number of citations per contribution in ten volumes is 40.88 i.e. almost 11citations per contribution.

T7: Distribution of Citations (Volume-wise)

Vol. No.	No. of Citations	%
34	427	07.51
35	631	11.10
36	715	12.58
37	727	12.79
38	657	11.56
39	722	12.70
40	478	08.41
41	420	07.39
42	477	08.39
43	429	07.55
10 Vols.	5683	100.00

T8: Average Citations per Contribution in Each Volume

Vol. No.	No. of Contribution	Citations	Average
34	12	427	35.58
35	11	631	57.36
36	15	715	47.67
37	18	727	40.39
38	15	657	43.80
39	14	722	51.57
40	13	478	36.77
41	12	420	35.00
42	14	477	34.07
43	15	429	28.60
Total	139	5683	40.88

Types of Documents cited (Volume-wise)

Table 9 shows that 30 issues of ten volumes of CIS contained a total of 5683 citations. On the basis of analysis, it is found that social scientists concern books for their articles that are 3732 (65.67%) citations. This is followed by journals 1451 (25.53%) citations. The remaining 500 (8.80%) citations are from other sources which includes conference proceedings, theses and government publications.

T9: Type of Publications Cited (Volume-wise)

Vol. No.	Books	Journals	Others	Total
34	279	109	39	427
35	375	208	48	631
36	570	104	41	715
37	487	191	49	727

38	448	162	47	657
39	434	217	71	722
40	303	102	73	478
41	294	98	28	420
42	304	121	52	477
43	238	139	52	429
Total	3732	1451	500	5683
%	65.67	25.53	8.80	100.00

Geographical Distribution

Geographical Distribution of Contributions

The geographical distribution of the Indian contributions to the journal is presented in Table10. Table 11 gives the volume-wise distribution of the Indian contributions. Out of the total 139 contributions in the ten volumes of the journal under study, 56 contributions have been made by Indian states. New Dellhi has contributed maximum with 34 (60.71%) contributions followed by Maharashtra, West Bengal, U. P. and Karnataka.

T 10: Geographical Distribution of Contributions (National)

S. No.	Name of state	No. of contributions	%
1	New Delhi	34	60.71
2	Maharashtra	7	12.50
3	West Bengal	5	08.91
4	Karnataka	2	03.57
5	Uttar Pradesh	2	03.57
6	Assam	1	01.79
7	Haryana	1	01.79

8	Kerala	1	01.79
9	Orissa	1	01.79
10	Punjab	1	01.79
11	Tamil Nadu	1	01.79
	Total	56	100.00

T11: Geographical Distribution of Contributions (National) Volumewise

S. No.	Name of State	Vol 34	%	Vol 35	%	Vol 36	%	Vol 37	%	Vol 38	%	Vol 39	%	Vol 40	%	Vol 41	%	Vol 42	%	Vol 43	%
1	New Delhi	5	71.43	4	100	4	100	2	28.57	5	45.45	2	50	5	71.43	2	66.67	4	100	2	33.33
2	Maharashtra	2	28.57	-	-	-	-	-	-	-	-	-	-	1	14.29	-	-	-	-	4	66.67
3	West Bengal	-	-	-	-	-	-	4	57.14	1	9.09	-	-	-	-	-	-	-	-	-	-
4	Karnataka	-	-	-	-	-	-	-	-	1	9.09	-	-	1	14.29	-	-	-	-	-	-
5	Uttar Pradesh	-	-	-	-	-	-	-	-	2	18.18	-	-	-	-	-	-	-	-	-	-
6	Assam	-	-	-	-	-	-	-	-	1	9.09	-	-	-	-	-	-	-	-	-	-
7	Haryana	-	-	-	-	-	-	-	-	-	-	1	25	-	-	-	-	-	-	-	-
8	Kerala	-	-	-	-	-	-	-	-	-	-	1	25	-	-	-	-	-	-	-	-

9	Orissa	-	-	-	-	-	-	1	14.29	-	-	-	-	-	-	-	-	-	-	-
10	Punjab	-	-	-	-	-	-	-	1	9.09	-	-	-	-	-	-	-	-	-	-
11	Tamil Nadu	-	-	-	-	-	-	-	-	-	-	-	-	-	1	33.33	-	-	-	-

Ranking (Contribution-wise)

- From the contributors addresses it is observed that researchers' belongings to universities, colleges and institutes are contributing regularly in CIS.

- *Table 12* shows that Institute of Economic Growth, Delhi is the top ranking institute pertaining to the contributions to CIS (10/56) followed by Jawaharlal Nehru University, Delhi and University of Delhi.

- *Table 13 and 14* provides information about the geographical distribution of contributions of various countries. Out of 139 contributions, Indian contributions are 56 (40.29%) and the contributions of other countries are 83 (59.71%) which is more than half. However, University of Edinburgh, Scotland, UK shows more contributions as far as international university or institute is concerned followed by University of Sussex, UK and London School of Economics & Political Science, UK.

- India is the most contributed country 56 (40.29%) out of 139 followed by UK 35 (25.18%) and USA 21 (15.11%).

Table 12: First Five National Universities/Institutes (Contribution-wise)

Rank	Name of the University/Institute	No. of Contributions
1	Institute of Economic Growth, Delhi	10
2	Jawaharlal Nehru University, Delhi	9
3	University of Delhi	5
4	Delhi School of Economics	4
5	Institute for socio-eco research on Development and democracy, Delhi	4

Table 13: First Five International Universities/Institutes (Contributionwise)

Rank	Name of the University/Institute	No. of Contributions
1	University of Edinburgh, Scotland, UK	16
2	University of Sussex, UK	6
3	London School of Economics & Political Science, UK	4
4	University of London	3
5	Deakin University, Australia	2

T 14: Geographical Distribution of Contributions (International)

S. No.	Name of State	No. of Contributions	%
1	UK	35	25.18
2	USA	21	15.11
3	Australia	5	3.60
4	Canada	3	2.16
5	France	3	2.16
6	Malaysia	3	2.16
7	Scotland	2	1.44
8	Germany	3	2.16
9	Finland	2	1.44
10	Singapore	2	1.44
11	Srilanka	2	1.44
12	Denmark	1	0. 72
13	South Africa	1	0. 72

T15: Geographical Distribution of Contributions (International) Volumewise

S. No.	Name of State	Vol.34	%	Vol.35	%	Vol.36	%	Vol.37	%	Vol.38	%	Vol.39	%	Vol.40	%	Vol.41	%	Vol.42	%	Vol.43	%
1	UK	-	-	1	11.11	2	18.18	13	68.4	3	75	8	80	3	50	4	44.4	1	10	2	20
2	USA	5	83.3	1	11.11	7	63.64	3	15.8	1	25	-	-	1	16.7	2	22.2	2	20	3	30
3	Australia	-	-	1	11.11	-	-	-	-	-	-	1	10	1	16.7	1	11.1	-	-	1	10
4	Canada	1	16.7	-	-	1	9.09	-	-	-	-	1	10	-	-	-	-	-	-	1	10
5	France	-	-	-	-	-	-	-	-	-	-	-	-	1	16.7	1	11.1	1	10	1	10
6	Malaysia	-	-	1	11.11	-	-	-	-	-	-	-	-	-	-	-	-	3	30	-	-
7	Scotland	-	-	4	44.44	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
8	German	-	-			1	9.09	-	-	-	-	-	-	-	-	-	-	1	1	1	1

	y																		0		0
9	Finland	-	-	1	11.11	-	-	1	5.26	-	-	-	-	-	-	-	-	-	-	-	-
10	Singapore	-	-	-	-	-	-	1	5.26	-	-	-	-	-	-	-	-	1	10	-	-
11	Srilanka	-	-	-	-	-	-	1	5.26	-	-	-	-	-	-	1	11.1	-	-	-	-
12	Denmark	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	10	-	-
13	South Africa	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	10

Page Distribution

Table 16 and *17* present the number of pages contained in ten volumes (30 issues). It can be observed that the numbers of pages are not equal from vol. 34 to vol. 43. Table 18 reveals the average pages per volume per contribution. Number of pages in each volume is not static.

Average pages per volume = 3174/10=317.4

Average pages per issue = 3174/30=105.8

Average pages per contribution = 3174/139=22.83

T16: Distribution of Pages (Volume-wise)

Month	Vol. 34	Vol.35	Vol.36	Vol.37	Vol.38	Vol.39	Vol.40	Vol.41	Vol.42	Vol.43
January-April	1-118	1-98	1-398	1-368	1-258	1-142	1-118	1-108	1-150	1-134
May-August	163-270	151-258				197-306	143-248	143-256	191-310	183-324
September-December	321-442	293-400	435-578	405-518	299-458	343-428	279-398	287-419	351-468	351-468

Issues 1 & 2 are combined of vol. 36, 37 & 38 respectively

T17: Number of Pages in Each Issues

Month	Vol.34	Vol.35	Vol.36	Vol.37	Vol.38	Vol.39	Vol.40	Vol.41	Vol.42	Vol.43
January-	118	98	398	368	258	142	118	108	150	134

	34	35	36	37	38	39	40	41	42	43
April										
May-August	108	108				110	106	114	120	142
September-December	122	108	174	114	160	86	120	133	118	118
Total	348	314	572	482	418	338	344	355	388	394

Issues 1 & 2 are combined of vol. 36, 37 & 38 respectively

T18: Average Pages: Per Volume Per Contribution

Volume No.	Total Pages	No. of Contributions	Average
34	348	12	29.00
35	314	11	28.55
36	572	15	38.13
37	482	18	26.78
38	418	15	27.87
39	338	14	24.14
40	344	13	26.46
41	355	12	29.58
42	388	14	27.71
43	394	15	26.27

Maiden Volume 1

CIS came into existence in 1957 as an annual publication. It had only two contributions and both are from abroad. They contributed three papers without any references.

Table 20 – Maiden volume 1 (1957)

Total Contributions – 3

Distribution of Contributions (issue-wise)   No. of issues = 1; April 1957

Total Authors 2

Distribution of Pages Issue-wise

Total pages =58, Averages pages per contribution = 58/3=19.33

Comparison of the ten volumes with the maiden volume:

Data analysis has revealed the following:

- At the time of inception (1957) of CIS, it was annually and ceased in 1966. A new series published from 1967 annually and from 1975 to 1998 it was biannual. However from 1999 it is coming thrice a year.
- Only 3 articles appeared in vol.1 which rose to 15 in 2009.
- There was clear predominance of single authored contributions (84.89%) since its inception.
- The average citation per contribution in vol.1 is 0.00 whereas it is to 40.88 to ten volumes.
- Citations of the articles from the research journals dominate in the ten volumes as in vol.1.
- The national geographical distribution of contribution shows that New Delhi is top rank followed by Maharashtra in the ten volumes. International geographical distribution of contributions shows a very sharp increase in the contribution from abroad.

- Average pages per contribution that was 19.33 in vol.1 rose to 22.8 in the ten volumes. However, vol.1 had 58 pages which steadily increased to 394 pages in 2009.

Findings

From the observations made in this study, it can be concluded that:

- Majority of the contributions in the journal are single author and they are eminent faculties in their respective universities. However, in the maiden volume two authored papers dominated and both are from abroad.

- Number of contributions in each volume varies from 13 to 15 articles. The reason behind it that sage has given permission of 450 pages per issue. And if it exceeds then remaining pages amount has to be paid by Institute of Economic Growth (IEG), Delhi. She is the sponsoring body of this journal.

- From its inception international contributions are slightly more than national. Among the Indian states New Delhi top the list of contributors and international level UK is the top runner researchers in the present day scenario.

- Among the national level contributors, the maximum contributors are from research institutes and Institute of Economic Growth, Delhi is producing more research followed by Jawaharlal Nehru University, Delhi. However, international contributors are from universities and mostly from University of Edinburgh, Scotland, UK.

- All the contributions are with citations except maiden volume. It is observed that the books are the most cited documents 65.67%. The reason behind it that this journal is about South Asian studies and mostly authors are from abroad, they prefer books and then analysis according to it.

- The popularity of journal is showing an upward trend as more and more authors round the globe are contributing in this journal. The popularity graph of the

journal is increasing day-by-day as many foreign authors are interested in publishing their research articles in it.

- More contributors of CIS are from abroad and this fact makes our source journal truly international.

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The Use of English Adjectives among Jordanian EFL students in Al-Albeyt University: An Error Analysis

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Abstract

This is an error analysis of adjectives in English. The study aimed at identifying and explaining the problem Jordanian Arabic-speaking EFL learners encounter in using English adjectives. In order to report the results, the researcher has composed a test. The test is divided into two sections, the first section consists of four multiple choices to identify the patterns of errors in English adjectives, the second section includes eleven filling-gap questions to determine the types of adjectives in which Jordanian EFL students make errors. The test was given to 150 students. They were asked to answer the test in 20 minutes. The study revealed that Jordanian EFL students commit errors when using English adjectives especially in double comparative, *NP is (more/-er) adj. prep.phrase. NP*, and word Adjectives with generic and plural reference (*adj.s with plural reference. N*). The study also revealed that Jordanian students face problem in some types of adjectives especially in comparative, superlative adjectives and adjectives with prepositions. The main factors for the frequent errors in these patterns and types of adjectives are transfer from mother tongue to English language.

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An Error Analysis 675

Keywords: Patterns of errors, types of adjectives

1. Introduction

The different aspects of English whether in phonology structure or semantics have become the focus of a growing number of studies on the difficulties of learners of English from different language backgrounds. It has been the firm belief of both theoreticians and practitioners alike that interference of the mother tongue has always a role to play in learning a second language and that role is best investigated through contrastive linguistics studies. Though the amount of first language interference in second/foreign language learning has always been a subject of heated debate and controversy, with contradicting research evidence reported by different scholars, there has always been enough justification for carrying out errors studies to make language learning easier, in addition to meeting our need for understanding language learning as a process. The case of the Arab learner of English poses more challenging questions, because of the genealogical as well as the structural differences from English. The Arab learner faces particular problems in learning the different structures of English. This study is concerned with one particular aspect of English grammatical structures, namely adjectives. A systematic error analysis study in English adjectives will be attempted to understand possible causes of the problems.

2. Statement of the Problem

Arab learners of English have been found to face difficulties in various areas of English grammar, including adjectives. They are weak in almost all the types of adjectives taught at secondary school level in Arab countries. Kharma (1987) pointed out that Arab learners encounter difficulties in using English adjectives especially in comparative adjectives and word order. In order to use adjectives accurately, students must understand syntax, morphology, and semantics. Clearly, the use of adjectives is quite complex and can cause difficulties to students. Currently, there is no study which investigates the students' understanding of adjectives and how they use this grammatical category.

3. Objectives of the Study

The aims of this study are to explore the various patterns of errors in adjectives committed by Arab learners of English in their writing, the types of errors and also the causes for the difficulties in using English adjectives by these learners.

The objectives of the study are as follow:

1) To determine the patterns of errors of adjectives committed by Arabic-speaking learners of English in Al-Albeyt university in Jordan.
2) To determine the types of adjectives they have difficulties in.

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3) To determine the causes for the students' difficulties in using English adjectives.

4. Research Questions

To achieve the research objectives, the study attempts to answer the following questions:

1- What patterns of errors do the Jordanian Arabic-speaking learners make in the use of English Adjectives?
2- What types of adjectives do they have difficulties in ?
3- What are the causes for the difficulties in using English adjectives by Jordanian Arabic-speaking learners of English in Al-Albeyt university in Jordan?

5. Significance of the Study

The investigation of patterns of errors committed by the learners in the first objective could reflect the flaws and weaknesses they could face in adjectives possibly in spoken English. It could also expose the types of adjectives that the learners are more comfortable with. The second objective could reveal the possible mistakes that the Arab learners commit after analyzing the results of the test and reveal possible interference between Arabic language and English language in using adjectives. In addition to its value as a contribution to theoretical linguistics, this study deepens our understanding of how such categories, adjectives, and function in both Arabic and English. It has a pragmatic value in the field of teaching English as a foreign language, and particularly for Arab students. This is one of the few studies conducted on the issue.

6. Literature Review

6.1 Contrastive Analysis (CA):

James (1998) described contrastive analysis (CA) as a process that includes first explaining comparative aspects of MT and TL. He provided examples such as tense, consonant clusters and comparing the two languages in terms of the form and meanings to determine the mismatches that lead to interference and error. He added the errors that learners would be committing as a result of transferring from L1 to L2. Lado (1957) in his theory that based upon Fries's theory assumes that second language learners may find some language aspects in the target language easy and some other difficult to learn. He assumes that those aspects which are the same in both the first and the foreign languages will be easy to learn, whereas those which are different will cause learning difficulties: "we can predict and describe the patterns that will cause difficulty in learning, and those that will not cause difficulty, by comparing systematically the language and culture to be learned with the native language and culture of the student".

6.1.1 Contrastive Analysis on Arabic Learners

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Many studies have been conducted concerning the issue of CA since it was first adopted by Fries (1945). All language aspects, including structure, phonology and grammar were analyzed. Many languages came to be contrasted with others. A great number of studies were made in the late 50's and early 60's on the issue and many others followed, such as the Georgetown Roundtable Papers devoted to CA. James (1980). Khuwaileh and Al Shoumali (2000) conducted a study of the writing ability of Arab learners of academic English and Arabic at a university. Lack of cohesion, coherence tense errors and parts of speech errors were the most serious and frequent ones. This study is related to the present study in terms of Arab learners compare the aspects of English language through learning with their native language. Saeed and Fareh (2006) carried out a study to investigate the problems that translators and Arab learners of English confront in translating Arabic sentences containing the Arabic discourse marker "Fa" into English. In this study five functions of Arab's "Fa" were represented in translation task. Each function was manifested in six sentences. The students in this study used their native language to translate the thirty sentences to English language.

6.1.2 Criticisms of contrastive analysis

Criticisms of CA were directed in two different attitudes ranging between total rejection to acceptance with modification. Among those who rejected CA completely was New Mark (1966) who thought it was irrelevant and unnecessary. He interpreted what other linguists took for interference by suggesting that it was due to a gap in the second- language learner rather than to the so-called interference for language transfer. Thus, in order to fill this gap in his knowledge of the target language, the learner tends to apply the rules of his language upon the target language deliberately and knowingly. He suggested what he thought to be the best remedial process for this interference: it is only by learning which the only possible and practical cure for ignorance is. If the learner had known everything he needed about the target language, he would have got rid of all the sources of his anxiety concerning learning a second language that are his faults and errors.

6.2 Error Analysis (EA)

James (1998) said that Error Analysis (EA) is a process of specifying causes, nature sequences and consequences of unsuccessful language. Selinker (1992) defined errors as "red flags" that provide evidence of the learner's knowledge of the second language. Lennon (1991:182) defined error analysis as a linguistic form which will not be produced by the native speakers counterparts in the same context and under similar conditions of production. Corder (1967) was the first who introduced error analysis as a medium of language learning process. He claimed that by categorising the errors that learners committed, researchers could learn a great deal of second language acquisition process by concluding the strategies that were used by second language learners.

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Corder (1975) suggested that errors can be significant because:

1) They tell the researcher how far the second –language learner has achieved and what other things need be emphasized

2) They tell the researcher how the process of second-language acquisition proceeds; and

3) They can be taken by the second-language learner to test how far he has gone through second language acquisition (pp. 127). Errors are part of a system and they are important in three ways. First for the learner which tells him if he undertakes the systematic analysis and if the goal of learning which he progressed in is far or not. Secondly, these errors provide the researcher with examples of how he can learn a language. Thirdly, what are the procedures that the learner use to discover the language. (Corder, 1974). Richards (1978) suggests six taxonomies in his classification of causes of errors:

1-Interference: interference means the influence of mother tongue upon the process of second –language learning and the transfer of the rules of the first language to the target language. This can be termed differently as interlanguages or interlingual effect.

2-Overgeneralisation: This includes all errors made by the foreign language learner due to his extension of certain rules to other areas where they prove invalid. When learners are not sure about their fundamental rules required for some needed aspect , they usually tend to overgeneralise a rule or rules they memorize without being aware of its/ their irregularities.

3-Performance errors: sometimes a learner invents false rules due to fatigue, memory lapses or confusion.

4-Developmental errors: they reflect the learners' false hypotheses due to the strategies by which they acquire the second language. These errors are committed independently of both the first language and the foreign language, and are due to incomplete mastery of some aspects of the second language. This can be noticed in children when they are learning their mother tongue. Sometimes they overgeneralise and some other times they invent the 'rules' they think are valid.

5-Strategies of communication and assimilation: these errors are due to the learners eagerness to communicate with native speakers of the second language without having mastered that language to the extent that enables him to convey his thoughts to the listener. Therefore, he tends to speak un-systematically, and unaware of the foreign language rule application.

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6-Pedagogical effect or teacher-induced errors: these errors are due to defective textbooks or the foreign-language teacher's inability to apply the textbook efficiently.

6.2.1 Criticisms of Error Analysis

Error analysis (EA), like contrastive analysis , met some criticisms. Schacter (1974) said that EA does not always give true and practical results. Students often do difficult or erroneous structures and constructions by ' beating round the bush ', i.e. by giving the meaning they want by means of paraphrasing. Her samples consisted of Arab, Persian , Chinese and Japanese learners of English as a second language. Arab and Persian learners committed several errors in using restrictive relative clauses, whereas the Chinese and the Japanese learners did not use such constructions except when they felt quite secure about their accuracy. So, the errors committed by the Chinese and the Japanese were fewer than those committed by the Arabs and the Persian subjects. According to Chau (1975:122) Error Analysis has a lack of objectivity in the analysis of its procedures, lack in defining and classifying errors. Another limitation of EA is that it does not have explanatory function for errors. It just lists the categories of errors according to their occurrence.

Another point against EA can be demonstrated by overgeneralising inter-language/ intralanguage distinction suggested by Richards (1971). Celce-Murcia (1977) gives examples of tests which were given to two samples: one of native speakers and the other of non-native speakers of different backgrounds. Most errors were intralingual. In such case, too, the situation stressed the need for a contrastive analysis to help the error analysis give the expected satisfactory results. Such limitations of EA are presented in J. Schachter and M. Celce-Murcia (1977 pp.441-451). Such limitations on both CA and EA motivated some researchers to find other better approaches. Therefore, a new one was suggested, that was the interlanguage (IA) analysis, the more comprehensive and practical approach.

6.2.2 Error Analysis on Arab Learners

Bataineh (2005) conducted a study on Jordanian undergraduate EFL students' errors in the use of the indefinite articles. She revealed that a large number of errors were made by deleting the indefinite article and these errors are due to the native language transfer. Mukattash (1983) in his study presented at the first conference on the problems of teaching English language and literature at Arab universities which was held in the University of Jordan divides the problems that Arab learners encounter into two types. First, university students tend to commit errors in spelling, pronunciation, morphology and syntax. Secondly, they are unable to express themselves when they deal with academic topics. He added that students face difficulties in using English because they cannot use English correctly in and outside classroom which means that these difficulties

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are due to the students' deficiencies in communicative competence and self-expression. Wahba (1998) in his study on Egyptian students summarized these problems as follows: Egyptian students face certain problems related to pronunciation. Some of these problems are related to stress, others are related to intonation. However, most of these problems can be attributed to the differences in pronunciation between English and Arabic.

6.3 Interlanguage (IL)

Selinker (1972) defined interlanguage as the linguistic system shown when second language adult learners attempted to express meanings in the language being learned. It depends on a theory that there is a "psychological structure latent in the brain" which is evidenced when one attempts to learn a second language. The second language learners preserve some characteristics of their first language in speaking or writing the target language and creating innovations. The term 'interlanguage' was coined by Selinker (1972) to refer to interim grammars built by second language learners to reach to the target language. It shows similar constructs such as 'approximative system' (Nemser 1971) and 'transitional competence'. According to Adjemian (1976) Interlanguage is a natural language but it has a permeable grammar. He means by natural language 'any human language used among the society of speakers and through some processes of evaluation, it became developmental.

Selinker (1972) lists five factors which immediately influence the output of the interlanguage system:

1. Language transfer
2. Transfer of training
3. Strategies of second language learning
4. Strategies of second language communication
5. Overgeneralization

Tarone (1979) stated that interlanguage can be analysed into a range of styles that depend on the context of use. Tarone cited evidence from research literature implying that learner's utterance s is variables divided into two senses:
1- Linguistic context may have an effect on the learner's use of the phonological and syntactic structures.

2- The task used for extraction of data from learners may have an effect on the learner's production of the phonological and syntactic structures. Tarone maintained that the evidence shows that interlanguage speech production changes according to the context and the task of extraction.

7. The Instrument

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In this study, a 20 minute multiple choice test is used as a data collection instrument. There are 15 multiple choice questions for the students to complete in 20 minutes. The questions are set up according to types of errors in the usage of adjectives in English following the categories used by Kharma (1987:153). These are:

(1*) NP is (more/-er) adj. prep. phrase NP.*
    The man is bigger from his son.
 (2) *NP is NP.adj.* (word order)
    He is a boy tall.
 (3) *Adjectives with generic and plural reference* (adj.s with plural reference. N)
    The rich men will help the poor men.
 (4) *NP is (far/much) more adj. than NP.* (Double comparative)
    She is much more richer than my sister.

The researcher followed Kharma (1987) because the results of the study that he carried out on Arab-speaking learners support the present study.

The test is composed of two sections. The first section comprises of 4 multiple choice items. Each item refers to one pattern of errors in Kharma' categories (1987). Section two is 11 filling-gap questions where each gap refers to one type of adjectives that listed by Hewings (2005) as follows:

1. Gradable adjectives
2. Non-gradable adjectives
3. Participle adjectives
4. Compound adjectives
5. Adjectives with to-infinitive
6. Adjectives with that-clause
7. Comparative adjectives
8. Superlative adjectives
9. Attributive adjectives
10. Predicative adjectives
11. Adjectives with prepositional phrase.

8. The Subjects

The subjects in this study are students in Al-Albeyt University in Jordan. The subjects are 22 years old and now in the fourth year in Al Albeyt University. The subjects are 150 Jordanian students (75 girls and 75 boys) from the department of English in Al-Albeyt university in AlMfraq province in Jordan who are studying grammar1 (E103).

9. The Procedures

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Error analysis was chosen as the framework for data analysis because Error Analysis views errors as highly systematic, serving as 'windows' to the learners' progress in the second language Selinker (1992) cites Corder (1967) that errors are shown to provide insights into the child learner's development of language. The researcher adopted Corder's Error Analysis procedure because it is similar in its procedure to the study of error analysis intended by the researcher and therefore seems suitable for the study.

The steps used for the analysis of data in the present study were as follows:

* First, the corpus of the language is chosen for this study. The size of the sample, the research instruments and the homogeneity of the sample in accordance to the research as a case study are also decided.

* Next, errors were made by the learners in the corpus are identified.

* Then the errors are classified using Kharma patterns of errors (1987).

* After that, the errors are explained in terms of either the intralingual or interlingual factors.

* Lastly, the errors are evaluated, involving assessing the seriousness of each error in order to suggest relevant suggestions or recommendations.

The test was administrated by an English teacher in Jordan. He distributed the test to the students after the class directly. Students were given 20 minutes to answer the test questions.

10. Results of the study

10.1 Patterns of errors

The study looked at four patterns of errors made by Arab-speaking learners. This section will first discuss the errors based on Kharma's four patterns accordingly. Kharma (1987) identified 4 patterns of errors which L2 learners adopt when they use English adjectives.

They are:

1. The man is bigger from his son.
2. He is a boy tall.
3. The rich men will help the poor men.
4. She is much richer than my sister.

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In order to discuss the results of the study, the researcher divides table 1 according to each pattern. The analysis is done according to each pattern. The findings are presented in terms of percentages.

Overall Results

Table 1 displays the number of correct and incorrect responses by students for the four items in section 1 of the test.

Patterns	correct	%	incorrect	%	blank	Total
1. The man is bigger from his son.	21	14	127	85	2	150
2. He is a boy tall.	21	68	47	31	1	150
3. The rich men will help the poor men.	32	21	118	79	0	150
4. She is much richer than my sister.	11	11	137	91	2	150

.
As can be seen from the table, of the four error patterns, pattern 4 is (double comparative) made by most of the respondents such as:

* She is much richer than my sister.

Only 11%. Save the correct answer, which is:
She is richer than my sister.

Also it can be noticed that the previous pattern was followed by the pattern The man is bigger from his son which has the second highest percentage of incorrect answers 85%.

For example:
* This watch is cheaper from that one. (85% incorrect answer)
   This watch is cheaper than that one. (14% correct answer)

Likewise, it could be seen that the third highest percentage of the incorrect answers was the pattern The rich men will help the poor men. This percentage reached to 79%. For example:

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The rich men should give people who are poor. (79% incorrect answer)
  The rich should give people who are poor. (21% correct answer)

Finally, the pattern "He is a boy tall" has the lowest percentage of incorrect answers, about 31%. For example:

He is a boy tall. (31% incorrect answer)
  He is a tall boy. (68% correct answer)

Upon examining the previous table, one must have noticed that the most common pattern of errors seems to involve the comparative adjectives. Errors involving comparative adjectives constitute the highest percentage of incorrect answers, that is, 91%. Thus, this demonstrates that Arab-speaking learners are actually facing more difficulties using comparative adjectives compared to the other types of English adjectives.

Students seem to be unsure of the concept of comparative adjectives. However, in some types of adjectives, the students do not have problems especially in attributive and predicative adjectives.

10.2 Causes of the Errors

In the first two cases of the patterns of errors cited above (*double comparative*)*, NP is (more/-er) adj.prep.phrase. NP)* that Arab-speaking learners commit in using the English adjectives, the likely factor in choosing the incorrect answers could be attributed to the fact that those students transfer from their mother tongue to English language. This is because in Arabic language there is no *more* or *most*. Instead, there are '*Ashed'* and '*Akther*' (comparative forms in Arabic) and they can be used with one syllable and two or more syllable adjectives unlike English where 'more' and 'most' used with two or more syllable adjectives. For example:

Mona ajmel min sara   *(Mona is more beautiful than Sara)*
Albentan ajmel min alwaladan   *(The 2 girls are more beautiful than the 2 boys)*

As discussed above, Arab students including Jordanians tend to transfer the adjectives rules in Arabic language to English language.

Errors involving word order may also be due to language transfer. 31% of the respondents committed this error.

(1) He is a boy tall. (31% incorrect)

One possible explanation for why Jordanian learners precede the adjective with noun is that they transfer from their native language to English language, in Arabic language,

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attributive adjectives come after the nouns not before as in English, for example:

(4) *Hathhe bent jameelah* .
In example (4), 'bent' is a noun and 'jameelah' is an adjective and it is incorrect to say: Hathhe jameelah bent.

Selinker (1972) confirmed the transfer factor through the five factors which influence the output of the interlanguage system, these factors are:

1. Language transfer
2. Transfer of training
3. Strategies of second language learning
4. Strategies of second language communication
5. Overgeneralization

10.3 Types of Adjectives

In addition to patterns of errors, the test also examines types of adjectives that may cause difficulties to the respondents. Types of adjectives refer to the forms of adjectives identified according to Hewings (2005). The second section of the test, the students were asked to derive the right adjective from the word in brackets.

In order to identify the types of adjectives the Jordanians have difficulties in , the researcher divides table 2 according to each type. The analysis is done according to each type. The findings are presented in terms of percentages.

Overall results

Table 2 displays the number of correct and incorrect responses by students for the types of adjectives according to Hewings (2005).

Types	Correct	%	Incorrect	%	Blank	Total
Adj.s + prepositions	58	39	92	61	0	150
Adj.s + that-clause	116	77	34	24	0	150
Adj.s + to-infinitive	103	67	47	33	0	150

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Attributive Adjectives	108	72	42	28	0	150
Superlative Adj.s	65	43	85	57	0	150
Predicative Adj.s	111	74	39	26	0	150
Comparative Adj.s	56	37	94	63	0	150
Gradable Adjectives	120	80	30	20	0	150
Non-gradable Adj.s	70	45	80	53	0	150
Compound Adj.s	105	70	44	29	1	150
Participle Adj.s	90	60	60	40	0	150

From the table displayed, it appears that the type of adjective that has the highest percentage of incorrect answers is *comparative adjective*. 63% of the respondents chose *superlative* instead of *comparative*. 37% of respondents chose comparative. This means that Jordanian students face difficulties in this type of adjectives. For example:

Some people are_____(rely) than others.
*Some people are most reliable than others. (63% incorrect answer)
Some people are more reliable than others. (37% the correct answer)

Then the type of adjectives that has the second highest percentage of incorrect answers is *adjectives with prepositions*. 61% of the respondents chose *from* instead of *than*. 39% of respondents chose *than*. This points that Jordanian students encounter problems in this type of adjective. For example:

The girl is afraid _____ exams.
* The girl is afraid from exams. (61% incorrect answer)
The girl is afraid of exams. (39% the correct answer)

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The type of adjectives that has the third highest percentage of incorrect answers is *superlative adjectives*. 57% of the respondents chose comparative instead of superlative. 43% of respondents chose superlative which leads that Jordanian students have difficulties in distinguishing between superlative and comparative. For example:

Do you know who the_____ (intelligence) in the class is?
Do you know who the more intelligent in the class is? (57% incorrect answer)
Do you know who the most intelligent in the class is? (43% correct answer)

The type of adjectives that has the fourth highest percentage of incorrect answers is non-*gradable adjectives*. 53% of the respondents put *completely* after *excellent*. 45% of respondents put *completely* before *excellent*. This means that Jordanian students have few difficulties in this type of adjective because the percentage of incorrect responses is close to the percentage of the correct ones. For example:

The food was _____. (excellent/completely)
* The food was excellent completely. (53% incorrect answer)
  The food was completely excellent. (43% correct answer)

The other types of adjectives did not pose many problems to most of the respondents. Less than 40% of the respondents gave the wrong answers for each of them. The type of adjectives in which 40% of respondents made errors is *participle adjectives*. They chose *welcome* instead of *welcoming*. 60% of respondents chose *welcoming*. This is evidence that Jordanian students face few problems in this type of adjectives. For example:

The hotel had a _____ atmosphere. (welcome)
* The hotel had a welcome atmosphere. (40% incorrect answer)
 The hotel had a welcoming atmosphere. (60% correct answer)

This is followed by the type *Adjectives with to-infinitive* which has a low percentage. 33% of the respondents chose '*hear*' instead of '*to hear*'. 67% of respondents chose the correct answer that is *to hear* which means that Jordanian students rarely face problems in this type of adjective. For example:

He is curious _____ it. (hear)
* He is curious hearing it. (33% incorrect answer)
 He is curious to hear it. (67% correct answer)

Compound adjectives are quite easy for Jordanian students. 29% of the respondents answered *make-ready* instead of *ready-made*. 70% of respondents answered *ready-made* which means that Jordanian students do not have problems in this type of adjectives compared to the types of adjectives discussed above. For example:

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She seems to live on _____ frozen meals. (make /ready)
*She seems to live on make-ready frozen meals. (29% incorrect answer)
 She seems to live on ready-made frozen meals. (70% correct answer)

The type of adjectives that has 28% of incorrect answers is *attributive adjectives*. The respondents chose *sunning* in stead of *sunny*. 72% chose *sunny*. For example:

It is a nice _____ day. (sun)
*It is a nice sunning day. (28% incorrect answer)
  It is a nice sunny day. (72% correct answer)

Then, it is followed by predicative *adjectives*. 26% of respondents chose *producing* instead of *productive*. 74% of respondents chose *productive* which prove that Jordanian students face a very few difficulties in this type of adjective. For example:

Our meeting last night was _____ . (produce)
*Our meeting last night was producing. (Incorrect answer)
Our meeting last night was productive. (The correct answer)

This is followed by the type *adjectives with that-clause*. 24% of respondents gave incorrect responses for this type of adjectives in which they chose *he that* instead of *that he*. 77% of the respondents chose the correct answer which is that *he*. For example:

 I am sure _____ will be absent. (he/ that).
*I am sure he that will be absent. (24% incorrect answer)
 I am sure that he will be absent. (77% correct answer)

The lowest percentage of incorrect answers is the gradable *adjectives*. 20% of the respondents put *extremely* after *tall* instead of putting *extremely* before *tall*. 80% of respondents chose the correct answer that is they put extremely before tall. Namely Jordanian students do not encounter problems in this type of adjective. For example:

John is _____. (tall/extremely)
*John is tall extremely. (20% incorrect answer)
 John is extremely tall. (80% correct answer)

From the findings, the most difficult adjective seems to be comparative adjectives. Errors involving comparative adjectives constitute the highest percentage of incorrect answers. The second highest percentage of errors involves Adjectives with prepositions, and the third, superlative adjectives.

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This demonstrates that Jordanians are actually encountering more difficulties using comparative adjectives, adjectives with prepositions and superlative adjectives compared to the other types of adjectives.

The three types of adjectives mentioned above are the most difficult adjectives to use for Jordanian learners. Mukattash in his study carried out in 1983 concluded that the six most frequent categories of errors in adjectives are after verbals, articles, nominals, prepositions, and relatives. There were 2.7% of adjectival errors in his data. The most frequent is the use of nouns instead of adjectives followed by errors in degree, use of one after adjectives and adjective misformation. The study that Mukattish carried out in (1983) corresponds with the current study that concludes that Arabic-speaking learners confront difficulties in some types of adjectives such as adjectives with prepositions.

10.4 Causes of the Errors

This section discusses possible causes of the errors committed in section two of the test. As shown earlier, the most frequent errors occurred is comparative adjectives. For example:

Some people are_____(rely) than others.
*Some people are most reliable than others. (63% incorrect answer)
Some people are more reliable than others. (37% correct answer)

In this case, the Arab learners tend to transfer from the mother tongue to the English language because comparative adjectives in Arabic are different from English where there are no *more* and *most* in Arabic language. But there are *Ashed* and *akther* instead which express comparative adjectives in Arabic language. For example:

Albento ajmel min Akteha (the girl is more beautiful than her sister)

As discussed in the example above, there is no *more* in Arabic language and this may be the only factor where Arab learners apply the Arabic rules to English. In superlative adjectives, the factor is the same where Arab learners transfer from their native language to the English language. For example:

Do you know who the_____ (intelligence) in the class is?
Do you know who the more intelligent in the class is? (57% incorrect answer)
Do you know who the most intelligent in the class is? (43% correct answer)

In this case, Arab learners also transfer from their native language some rules and use them in English language. This is the main factor why Jordanian students answer this item incorrectly. For example:

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Ja'a Alrajol al' thke (the most intelligent boy came)

This example indicates that Arabic language does not have *most* in superlative adjective. On the contrary, English has *most* in making a comparison between one and group. For adjectives with prepositions, 61% of respondents gave incorrect responses. The factor that leads to this problem is that Arabic learners are sometimes taught in Arabic language in the primary stage and they use their native language in forming adjectives with prepositions. For example:

Hwa Ka'ef min Al'af'a (He is a fraid of the snake)

In the example above, Arab learners use *min* instead of *of* because it is easier in their language and has the same meaning. However, *of* does not mean any thing for them and it is not easy to use this adjective.

11. Conclusion

The main concern of this study is to find out the problems confronted by Arab learners in learning English adjectives as well as to investigate the possible reasons for these difficulties and find out some possible measures that can be taken to overcome them. The findings obtained in this research suggest that:

1. Learners do encounter difficulties in studying English adjectives.
2. Learners tend to depend on first language (L1) when using English adjectives to solve this problem, so attention should be paid by teachers on this grammatical category.
3. More attention needs to be given to *NP is (much/far) more adj. than NP* (double comparative) instead of all three.
4. More attention should be concentrated on comparative followed with preposition *(the NP is (more/-er) adj. prep. phrase. NP).*
5. It is probably worthwhile for teachers to spend more time on comparative s compared to other adjectives.
6. It would seem appropriate that the teaching be done in a way that gives speakers of languages that have different system from English more opportunities for exposure to authentic and meaningful English.
7. Teachers and textbook writers should be aware of the difference between adjectives in Arabic and English in order for them to present those important grammatical categories meaningfully to Arabic speaking learners of English.
8. The instructional design is worthwhile to present directly or in a simplified manner since the adjectives system is so complex.

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Appendix
QUESTION SHEET

1. On your answer sheet, write the letter of the word that best fits the blank space in each of the following sentences.

1. This watch is _____ that one.

    a) cheaper from

    b) cheaper than

    c) cheaper of

2. He is a _____ .

    a) boy tall

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       b) tall boy

       c) boy taller

3. The _____ should give people who are poor.

       a) rich

       b) rich men

       c) people rich

4. She is _____ than my sister.

       a) More richer

       b) richer

       c) much more richer

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2) On your answer sheet, write the correct form of the word in brackets that best fits the blank space in each of the following sentences.

---

5. The girl is afraid _____ exams.

6. I am sure _____ will be absent. (he/that)

7. He is curious _____ it. (hear)

8. It is a nice _____ day. (sun)

9. Our meeting last night was _____. (produce)

10. The food was _____ . (excellent/completely)

11. Some people are _____ than others. (rely)

12. Do you know who the _____ in the class is? (intelligence)

13. She seems to live on _____ frozen meals. (make/ready)

14. John is _____. (tall/extremely)

15. The hotel had a _____ atmosphere. (welcome)

___ Good Luck ___

===
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Aphra Behn's "Rampant Lion of the Forest"

Mohammed Sagheer Ahmed Al-fasly, Ph. D. Scholar
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Aphra Behn 1640-1689
Courtesy: http://en.wikipedia.org/wiki/Aphra_Behn

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This article intends to analyze the character of Willmore, Behn's controversial character. Willmore is the hero, the rake and the rover of Behn's play, *The Rover. The Rover* or *The Banished Cavaliers* (1677) is a popular Restoration comedy. The rover in the play is Willmore, and Willmore refers to Charles II, the King. The subtitle "Banished Cavaliers" is a clear reference to Charles II's exile to France. Beach affirms, "This playful historical revision of the exile must have appealed directly to Charles II for a number of reasons, including the fact that he was well known as a lover of both boats and sailing" (12). Also, the last part of Belvile's statement that Willmore is "a rover of fortune, *yet a prince aboard his little wooden World*" (5.1.492-3) is a reference to the exile of Charles II. In the play, Willmore is presented as if he is spending his time running after women. Behn intelligently presents him in this image which is considered a metaphor for Charles II who is lecherous. Furthermore, *The Rover* part I ends in an ambiguous resolution; we do not know whether Willmore will succeed in his marriage or not! Yet, *The Rover* part II opens in a way where he recollects his wife Hellena who died in a voyage. This means that Willmore will not get children, so he returns to his old habit of searching for prostitutes. This is an innuendo implicitly linking it to the real story of Charles II who has no heir, and because of that the future of the kingdom will be as ambiguous as the marriage of Willmore. Furthermore, Behn intends to tell the audience that Willmore is a rake and a careless character; and yet he could not be questioned in his loyalty to his friends in particular, and his country in general. In addition, he is kind, loyal, and brave as Charles the King.

Willmore in the eyes of his friends

Scholars are wondering why Behn has nominated Willmore to be the rover in spite of his controversial personality. In addition to his reckless behavior, his family, work and residence are not known. What is known is only that he "come[s] from sea" (1.2.145), and he works with the prince. However, no one knows who the prince is! These questions are still not clearly answered. All the answers of the scholars are just predictions. Nevertheless, when Willmore appears for the first time, Belvile welcomes him, "Welcome ashore, my dear rover!" (1.2.56), and Frederick asks him, "why camest thou ashore? And where's the Prince?" (1.2.61-62). Willmore's answer is "He's well, and reigns still lord of the watery element. I must aboard again within a day or two,

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and my business ashore was only to enjoy myself a little this carnival" (1.2.63-65). To consider Willmore's answer that the prince is "well," it means that he is not the prince, the prince is someone else, so the rover (Willmore) is not a reference to Charles II but to another man; it is maybe to John Wilmot as Sullivan suggests:

> Willmore was meant to recall Wilmot-John Wilmot, Earl of Rochester, the dashing poet / rake who at that time was having an affair with the woman who was playing Hellena, Elizabeth Barry. At the end of *The Rover* Part II, she notes, Willmore persuades La Nuche to go away with him without benefit of marriage, just as Rochester did Barry. (335)

What concerns us here is that Willmore is the rover of the play. It is Belvile who starts calling him a "rover," also Blunt calls him at the end of the play, "my little rover" (5.1.536). Shyamala A. Narayan defines the rover as follows: "The word "rover" had multiple connotation in Aphra Behn's time; it had not only the modern meaning of someone who wandered around the world, but also a sea-robber (pirate) and someone with a roving eye, an inconstant lover or male flirt" (131).

Willmore's duty in the play is how to enjoy himself as he declares, "I must only to enjoy myself a little this carnival" (1.2.65). He also tells his friends, "I'm glad to meet you again in a warm climate, where the kind sun has its god – like power still over the wine and women-love and mirth are my business in Naples" (1.2.70-73). Moreover, he describes himself as "a rampant lion of the forest" (1.2.101). Therefore, he is regarded by audiences and critics as a rake and a man who seems most interested in finding how to satisfy his physical desires. Owens observes, "…Willmore is a rake, and to that extent he is a stock figure in Restoration comedy" (161).

Noticeably, Behn has followed the same pattern of the Restoration period of including rakes in her plays. A rake in Restoration comedy is a "libertine hero; he is witty, extravagant, irresistibly attractive to women, and promiscuous" (Goreau 226). Behn has her own rakes. Her rakes are also sexy, humorous, self-interested, self-conscious, libertine, snobbish and cavalier. They have got distinctive roles, and they are mostly the heroes of the plays. They are attractive and loved by all women including the dramatist.

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Willmore's behaviour with women disgusts and provokes even his friends; it is because of his sexual appetite. He has a different history with each one of the main female characters of the play: Florinda, Angellica and Hellena. However, when he informs his friends that he is not married, and he prefers to have only sex with the pretty women, Blunt calls him "thou 'rt a fortunate rogue!" (3.1.111). Belvile, his close friend, also rebukes him in many ways. He tells him, "The devil's in thee for *a mad fellow*; thou art always one at an unlucky adventure" (2.1.243-44), he again calls him "*mad fellow*" (3.4.68), and "*mad fellow* for a wench" (4.3.38).When Belvile hears the fight between Willmore and Antonio, he rumbles, "Ha! The *mad rogue*'s engaged in some unlucky adventure again" (3.5.53). Noticeably, when Belvile is angry with Willmore, he calls him "mad rogue" otherwise; he calls him "mad fellow."

Frederick says as soon as he sees Willmore, "the old complement, infinitely the better to see my dear *mad* Willmore again" (1.2.60-61). Moretta, a prostitute and Angellica's servant, calls him "a shameroon," "a very beggar," "a pirate-beggar," "tatterdemalion," "English picaroon," "rogue" (2.2.151-59), and "swaggerer" (3.1.156). When Angellica makes sure that he prefers Hellena to her despite his vows, she grumbles, "*Perjured man*! How I believe thee now" (3.1.181), she adds, "And broke his word last night – *false perjured man*!" (4.2.137), also she affirms, "Thou, *perjured man*" (5.1.241).

Hellena, his future wife, knows well his personality from the first meeting. Therefore, she sarcastically tells him, "there be men too, as fine, *wild*, *inconstant fellows* as your-self…" (3.1.241). Hellena does not only call him "wild" and "inconstant," but she also calls him "mad," she tells Florinda, "would I had never seen my *mad* monsieur" (3.1.13), and she adds, "I cannot choose but be angry and afraid when I think that *mad fellow* should be in love with any body but me" (3.1.22-24). This word "mad" is mostly used to describe Willmore. Remarkably, Florinda in her turn calls him, "filthy beast" (3.5.32) when he tries to rape her, and he assures, "I am so" (3.5.33). In her introduction to *The Rover, The Feigned Courtesans, The Lucky Chance, The Emperor of the Moon*, Jane Spencer considers him "a bemused bungler than a clever plotter" (xiii).

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Moreover, Willmore is perfidious because he once attacks Antonio, and Belvile has been held responsible. Belvile denies the charge of being the attacker and insists that he is not the man who stabs someone by surprise (4.1.11-17). Belvile's reply implicitly conveys the conclusion that Willmore is a coward because he stabs Antonio by surprise. All these epithets match Willmore, so he is really a "rampant lion of the forest" as he describes himself.

Willmore's sexual attack on Florinda

Florinda is the sister of Hellena and Pedro. She is in love with Belvile, but her father wants her to marry the elderly Don Vincentio, and her brother wants her to marry Don Antonio, his friend. Therefore, Belvile decides to rescue her at night with the help of Willmore and Frederick. Willmore precedes them to find Florinda waiting in the garden wearing a nightdress. Because he is drunk, he mistakes her for a prostitute.

Before seeing Florinda in the garden, he sees the gate of the garden open. So, he decides to sleep there. He assures, "what have we here, a garden! Avery convenient place to sleep in …" (3.5.14-15). This is a proof of his unstable life, the life of the "forest." It is unexpected to see the representative of the King walking drunk at night, hallucinating about finding a prostitute and ready to sleep in a garden. Indeed, he spends his time in vain; he frankly reveals that when he says, "Love does all day the soul's great empire keep / But wine at night lulls the soft god asleep" (3.1.284-85). So, Willmore's life has been spent in a useless manner. He spends the days in searching for women and nights in drinking.

It is also amazing to see him considering even the normal makeup of a woman, her dress and her perfume as signals of her desire to have sex. Worse than that, he regards them as signs of a whore. In his argument with Florinda in the garden, he states, "'t's a delicate shining wench – by this hand she's perfumed, and smells like any nosegay" (3.5.24-26). Because he feels that, he is "a good Christian!" (1.2.51-52), he attempts to persuade her to sleep with him. He assumes that there is no sin in doing so, since she bring a Christian cannot deny him (a Christian) anything. He states:

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I am so, and thou ought'st the sooner to lie with me for that reason – for look you child, there will be no sin in't, because 'twas neither designed nor premeditated …. Thou art therefore (as thou art a good Christian) obliged in conscience to deny me nothing. (3.5.33-40)-

Strangely, he interprets the sitting of Florinda in the garden as a direct invitation to him to have sex. She threatens him saying she would cry "rape," but he indifferently replies:

A rape! Come, come, you baggage, you lie. What, I'll warrant you would fain have the world believe now that you are not so forward as I. no. not you. Why, at this time of night, was your cobweb door set open, *dear spider – but to catch flies*? (3.5.52-55)

When she resists, he attempts to rape her. However, he is stopped by Belvile and Frederick. Florinda runs off, and Willmore and Belvile fight, but Frederick stops them. Boebel writes about the male motivation for rape in Behn's plays:

Behn's rapists are not aroused by the beauty of their victim; drunken, in the dark, they may not even see her very clearly. Rape, far from being an expression of uncontrollable sexual desire, may be an act of violence to punish, for the crime of being female. (65)

Willmore tries to rape Florinda twice, once in the garden, and then when he meets her in the street. In the second time, Florinda is masked like other women, but when she sees her brother, she tries to leave the place lest he recognize her. Because she is afraid to be exposed, she looks behind her. Willmore interprets her quick glance as a matter of courting. He states, "There she sails; she looks back as she were willing to be boarded" (4.3.64-65).

Willmore enjoys Angellica's charms for free

Angellica is the prostitute of the play. As soon as Willmore hears about her, he rushes into an affair with her. Yet, he cannot pay the money. So, he feels that the main hindrance in front of him getting Angellica is poverty. He remarks about the bitter fact that if he is rich, he can win her. He grumbles: "… a plague of this poverty – of which I ne'er complain but when it

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hinders my approach to beauty which virtue ne'er could purchase" (2.1.102-05), he adds, "…how sweetly they chime! Pox of poverty, it makes a man a slave, makes wit and honour sneak, my soul grew lean and rusty for want of credit" (3.1.112-14). Due to the reason that he cannot win Angellica for the lack of money, he tries to steal her picture.

Despite he has not enough money, he is able to seduce Angellica by his charming words. He praises her ability to develop wealth, then he renders himself as a poor gallant who has nothing except true love: "Yes, I am poor - but I am a gentleman" (2.2.48). Actually, he talks to her in a seductive way that she is being astonished to hear such sweet words. She remarks, "His words go through me to the very soul" (2.2.70). He affirms Angellica's statement that she is being affected by his words nearly at the end of the play. He reminds her: "…nothing makes a woman so vain as being flattered" (5.1.259).

However, when she shows him some love, he starts mocking her in many ways. She tells him that she loves him, but he murmurs to himself in a way that indicates that he does not think of love: "Ha – death, I'm going to believe her" (2.2.99-100). He values love in the form of sex that is why he asks her: "Throw off this pride, this enemy to bliss, / and show the pow'r of love; 'tis with those arms / I can be only vanquished, made a slave." (2.2.121-23). She is ready to sleep with him, but she asks him to swear to love her forever; however, he murmurs to himself, "Death, how she throws her fire about me soul!" (2.2.133). Nonetheless, he promises her in order to have sex, despite the fact he has already promised Hellena that he will not look for another woman. After his promise, Angellica agrees to let him sleep with her.

Willmore is able to gain her heart not because he has money, but because he numbs her by his sweet words. The affectionate and tender talk has affects sometimes more than money and sword. Surely, he can get her body if he has money, but he cannot obtain her heart. On the other hand, Willmore cannot get Angellica if he uses force as he uses it with Florinda because Angellica is powerful and she has her supporters. He simply uses his false tongue and sweat words. Thus, Willmore is a lamb with Angellica but a "rampant lion" with Florinda.

To prove that Angellica is powerful, consider Belvile's speech when he warns Willmore of the consequence of entering Angellica's house: "Dost know the danger of entering the house

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of an incensed courtesan?" (2.1.257-58). Frederick also warns Willmore: "…death, man, she'll murder thee" (2.1.264). Angellica's power is reinforced by her when she discusses with Willmore the matter of taking her picture. He starts rendering some excuses, but she interrupts him, "I send for you to ask my pardon sir, not to aggravate your crime – I thought I should have seen you at my feet imploring it" (2.2.8-9). Later, when Belvile, Frederick and Blunt come again to Angellica's house to retrieve Willmore after spending two hours with her, Belvile murmurs, "I rather think she has cut his throat and is fled" (3.1.75).

At any rate, Angellica honestly loves him; therefore, she sacrifices all what she has possessed, her heart, her body and her money. This indicates her sincere devotion and kindness. Also, she is ready to alter her entire life in order to please him. She frankly tells him she despises her work as a prostitute, but she is obliged to do so to be able to live. Unfortunately, he perjures the vow he has made to her as soon as he meets Hellena in the street. Hellena asks him about his meeting with Angellica, but he denies it although Hellena hears him bragging of having sex for two hours. In fact, his love for women is not to marry one but to have sex with a largest possible number of women. When he has got sex with Angellica, he desires to have the same with Hellena. Angellica seems to have expired and Hellena is new. He affirms, "For though to worse we change, yet still we find / New joys, new charms, in a new miss that's kind" (4.2.390-91). In the hope of getting sex with Hellena, he again promises her and swears to remain loyal forever.

Angellica who is in disguise hears him promising Hellena of the same promise he had made to her. She realizes that he betrayed her, and he only exploited her love to have sex with her. Later, she tries to convince him of her true love, also she gives him five hundred crowns. Strangely, Willmore is seeking money to be able to sleep with her, but after sleeping with her for free, he receives money instead of giving her. By this act, Behn indirectly displays Willmore as a prostitute and not Angellica. Angellica knows well that the man may sell himself for a wife who can pay the most. She tells him:

> Pray tell me, sir, are not you guilty of the same mercenary crime? When a lady is *proposed to you for a wife, you never ask how fair, discreet, or virtuous she is, but what's her fortune – which if but small, you cry, "She will not do my business"*

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and basely leave her, though she languish for you – say, is not this as poor?
(2.2.85-89)

Narayan avers this point. She states, "Typically, the comedies portray the life of hedonistic young men who fill their leisure with drinking, whoring, theatre-going, and wit. They need money, but have no resources for earning it except though marriage to an heiress" (126). Angellica is not an heiress, but she earns money through prostitution. Therefore, she regards his pretense   of   love   as   a way to get her money and to get honour. She remarks, "I know what arguments you'll bring up against me – fortune, and honour" (4.2.362-63).

Notwithstanding, he accuses women of not keeping their honour simply because they have the minds of women. He says, "I am of a nation that are of opinion a woman's honour is not worth guarding when she has a mind to part with it" (5.1.513-14). He directs his speech to Hellena, but his speech can be taken as a general attitude towards women.

Thus, it is unacceptable to dishonour Angellica especially after he has been sexually satisfied. It is really unjust because it is he who always gives her a holy promise to keep his love; unfortunately, he goes back on it after winning her heart, taking her money, and satisfying his sexual appetite; it is indeed the behaviour of the "rampant lion of the forest."

Willmore and Hellena's "marriage bed"

The young Hellena is designed for a nun. To entertain themselves, she and her sister Florinda go to Carnival. She meets Willmore there. Willmore is the one who starts courting Angellica, but Hellena is the one who starts attracting his attention. Willmore is humorous and he is able to say what usually makes women happy by cunningly describing their beauty, gorgeousness, dress and speech. When he feels that woman is under the influence of his sweet words, he shows his desire for her body. He tries to do the same with Hellena, but Hellena is of course not Angellica. When they come back, Hellena tells Florinda that she feels she loves Willmore for his "disobedience" and "mischief": "Now hang me if I don't love thee for that dear disobedience. I love Mischief strangely, as most of our sex do, who are come to love nothing else…"(1.1.22-24).

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Behn has a negative view towards rustic men that is why she prefers in her plays the cavalier. Behn wants to say that the man who tries to seduce women sexually is better than the one who is rustic and a stick-in-the-mud. In *The Rover*, for example, there are many good characters, but they are not libidinous and humorous like Willmore.

Once when Hellena reveals her disappointment of becoming a nun, Willmore replies to her complaint in an unexpected manner: "There's no sinner like a young saint" (1.2.167). From his speech, one can infer that Willmore does not differentiate between a nun and a prostitute. According to the audience, he should, at least, show Hellena some sympathy towards her cause, yet he is resolved to have an affair with her. He reassures her: "…'tis more meritorious to leave the world when thou hast tasted and proved the pleasure on't. Then, 'twill be a virtue in thee, which now will be pure ignorance" (1.2.175-77). When he is talking to her, his desire for sex has been changed to become an obsession: "… oh, I'm impatient – thy lodging, sweetheart, thy lodging, or I'm a dead man!" (1.2.186-87), and his sexual obsession continues throughout the play. Quite simply, his talks from the beginning to the end of the play are about only sex. It is noticed that in all occasions, he does not talk about the day-to-day issues, and when there is such a talk about daily life, he changes it into a kind of sexual attitude.

However, Willmore has slept with Angellica despite his solemnly sworn faith for Hellena. Then he assures Hellena for the second time that he will be loyal, and he again promises her of not going to sleep with any other women. Meanwhile, he tries his best to coax her into sharing his bed:

> My time's as precious to me, as thine can be; therefore, dear creature, since we are so well agreed, let's retire to my chamber, and if ever thou wert treated with such savoury love! Come- my bed's prepared for such a guest, all clean and sweet as thy fair self. (5.1.418-21)

Strangely enough, his speech "my bed's prepared for such a guest, all clean and sweet as thy fair self" indicates to his libido because his bed is prepared well to receive any lady and at any time. Dramatically, his mind has been crammed with the obsession of sex that he always makes his bed ready for the new victim. This reminds us of his first reaction towards women when he hears

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Blunt talking about "Roses[1] for every month" (1.2.80), he inquires immediately: "where do these *roses* grow? I would fain plant some of 'em in a bed of mine" (1.2.83-84). Paradoxically, roses do not grow on the bed, yet he uses the term 'roses' in its figurative sense in which it really reflects his libido. Therefore, he imagines that:

> I'll be baked with thee between a pair of sheets, and that's thy proper still; so I might but strew such *roses* over me, and under me - fair one … I would go near to make some body smell of it all the year after. (1.2.86-90)

At the time when he sees a woman throwing herself into man's hands, he murmurs: "Death! Just as I was going to be damnably in love, to have her led off! I could pluck that *rose* out of his hand, and even kiss the bed the bush grew in" (1.2.95-97). As it is clear, he interprets every beautiful thing or action he sees on the side of women to be some kind of sexual symbol.

Hellena is able to win him because she does not only show him love but she also uses her intelligence, wit and spiel. She does not allow him to sleep with her; meanwhile, she pursues him and tries in many ways to attract him. So, she finally succeeds in winning him. Kreis-Schinck remarks that Hellena's "victory over the rover requires the temporary freedom to follow him, to rove like him, even to meet with her rival" (160). One of her witty tasks is her disguise as a boy to disrupt the special meeting between Willmore and Angellica, and she competently succeeds in her effort. In recognition of her skill, Willmore praises her, "… I cannot get her out of my Head she proves damnably ugly, that I may fortify myself against her tongue" (2.1.7-9). In particular, Willmore is known of his sexual desire that he looks to women from this point. Thus, he praises Hellena with such sexual words, but he never forgets her wit. He describes her: "such black eye! Such a face! Such a mouth! Such teeth! And too much wit" (3.1.268-69).

Willmore is known as a rake and a man of sexual mania, and in his rush to sex, he seems to be equal to Hellena. Hellena also thinks too much of having sex but in legitimate ways. She observes Willmore's conduct as hers; therefore, she openly tells him: "O' my conscience, that will be our destiny, because we are both of one humour; I am inconstant as you …" (3.1.169-70).

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[1] Roses mean courtesans as Belvile, Willmore's friend, defines them. He says, "They're courtesans, who here in Naples, are to be hired by the month" (1.2.81-82).

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Then she confidently assures him: "well, I see our business as well as humours are alike…" (3.1.182). Anannya Dasgupta states the correlation between Willmore and Hellena:

> Willmore can put the blame of his unruly sexual appetite on nature and carry on considering ever woman a whore till of course he meets his match in Hellena whose equal claims to sexual liberty and inconstancy effect. (147)

Indeed, they seem to be the exact image of each other. Her desire to get Willmore even if he does not love her is exposed by her when she stresses: "I don't intend every he that likes me shall have me, but he that I like" (3.1.37). Dasgupta remarks about their relationship: "What Willmore does to Angellica, Hellena does to Willmore. She arouses and frustrates his desire, leads him on with the promise of one thing and lands him in a situation quite beyond his bargain" (148). However, Hellena's pursuit surpasses Angellica's conduct towards Willmore. Willmore is being hotly pursued by Hellena while Angellica does not impose herself on him. It is he who visits her and pleads with her to sleep with him. Indeed, Hellena attends every occasion he goes to, and she has nothing to do except attracting his attention. Annette Kreis-Schinck http://www.google.co.in/search?hl=en&tbo=1&biw=1280&bih=619&tbm=bks&tbm=bks&q=in author:%22Annette+Kreis-Schinck%22&sa=X&ei=vRVvTpqOCoTnrAfHt7yWBw&ved=0CCwQ9Agconfirms that Hellena "breaks the rules of the amorous chase by envisioning herself in the position of a hunter" (158).

Meanwhile, she is intelligent enough to refuse to give her body. Surely, if she submits to his desire, he will be sexually satisfied, and then he will not marry her as it happens with Angellica. Anand Prakash discusses the contradiction between Hellena and Angellica. Prakash States:

> But there is also a notable discordance between Hellena and Angellica, that of sex as a commodity practised by the latter alone. Hellena may be amoral and sensual but she doesn't represent, as Angellica does, the crass nature of acceptance or sex as a commodity that demeans the woman in every female. (185)

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Willmore is not a man of love, but he is a slave for his sexual desire that he obeys the orders coming from the desired woman. Hellena requests him to "kneel – and swear" (3.1.251), and he is really an obedient man. Then she orders him to "kiss the book" (3.1.255) as a sign of holy religious oath. Hellena is able to entrap him in her web. When he feels that there is no way of getting sex except through marriage, he frankly tells her that he is "perilously afraid of being in love" (5.1.399). Love leads to marriage which is something he does not like. This is clear in his reply to Hellena when she once asked him, "And would you fall to, before a priest says grace? (3.1.151). He rejects the idea of marriage and tells her, "Oh, fie, fie, what an old, out of fashioned thing hast thou named? (3.1.152). Prakash beautifully explains Willmore's love:

> Willmore, the rover, is initially far from being a lover – he has also no capability of, or inclination for it. As his name suggests, he (Will-more) is to wish for more and more of gaiety and enjoyment. (177)

Sullivan also remarks to the significance of the name, "It might be recalled, for instance, that in the sixteenth and seventeenth centuries the word "will" was synonymous with sexual desire" (335). Frederick, at the beginning of the play, clarifies the reality of Willmore's love. When Willmore tries to explain his love towards women, Frederick interrupts and reminds him that his love is just like "a long voyage at sea" (1.2.98). Frederick's statement proves that Willmore does not want to distract himself in love and marriage because love is fruitless; it is sex which is really lucrative; therefore, he comes ashore to have entertainment for "a day or two." However, Willmore and Hellena do not love each other in the way that should be, but they love to have sexual activity, so their marriage is based on a kind of misunderstanding. This hypothesis is proved in their conversation at the end of the play. In reality, they know each other's names only before the celebration of their marriage. It is really unimaginable to decide to celebrate their marriage while they do not even know the names.

> WIL. But harkee - the bargain is now made; but is it not fit we should know each
> other's names, that when we have reason to curse one another hereafter (and

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> people ask me who 'tis I give to the devil) I may at least be able to tell what family you came of.
>
> HEL. Good reason, captain; and where I have cause (as I doubt not but I shall have plentiful) that I may know at whom to throw my- blessings- I beseech ye your name.
>
> WIL. I am called Robert the Constant.
>
> HEL. A very fine name; pray was it your falconer or butler that christened you? Do they not use to whistle when then call you?
>
> WIL. I hope you have a better, that a Man may name without crossing himself, you are so merry with mine.
>
> HEL. I am called Hellena the Inconstant. (5.1.458-70)

Furthermore, Willmore ends the play with three lines that reveal his desire for sex but not for marriage. In these lines, he thanks Hellena for her courage in insisting upon marrying him in spite of the many difficulties she has faced. He thanks her not because she will be his wife but because he will get "marriage bed." He concludes, "Egad thou'rt a brave girl, and I admire thy love and courage. / Lead on, no other dangers they can dread, / Who venture in the storms o'th' *marriage bed*" (5.1.551-53).

According to this, one has the right to argue that he simply marries Hellena because he cannot find a whore; and this notion has been confirmed in *The Rover II*. In *The Rover* II, Hellena does not appear. She has died in a voyage only a few months after her marriage. So, Willmore has returned to his old habit of searching for whores.

In short, Willmore's excessive desire for sex and his praise for everything that centers around it present him as really the "rampant lion of the forest."

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A Biographical Study of Emily Dickinson's Preoccupation with Death

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Emily Dickinson
http://en.wikipedia.org/wiki/Emily_Dickinson

Introduction

The anthology of a poet is often supplemented with the biographical details of the poet in order to throw a thorough insight into the philosophy of the poems. Sometimes it becomes necessary that we get to know the personal life of the author for a better understanding of that force which had provided impetus for the creation. Every individual has a unique perception

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and the poems invariably reflect the predominant thought of the author. The study of this peculiarity is inextricably bound with the study of the author's biography.

Emily Dickinson's Preoccupation

For example, Wordsworth was highly preoccupied with nature and Ted Hughes wrote about animals. Similarly, Emily Dickinson's preoccupation with death as revealed through her poems can be reasoned out by analysing her biography closely.

This paper recalls her biography and works and analyses the reasons for her preoccupation. This study maintains that there were three different factors which brought about the thought of death to the poet. They are: nature, religion and love. Each of these has been discussed in this research paper. When news of death is heard, the listeners pay head for a while, grieve, empathise and resign into indifference for such is the nature of death that can hardly be reasoned for or felt about. There are many writers like T.S. Eliot who had been preoccupied as Emily Dickinson was. This obsession was her merit and demerit.

Biography

Emily Dickinson was born in Amherst, Massachusetts on December 10, 1830. She entered the Amherst Academy and graduated in 1847. Her father, Edward Dickinson was a lawyer and Treasurer of Amherst College. It is obvious that a rich social and intellectual life was available to her but she chose something else. Her life was controlled by many factors of which the Puritan movement of New England was one, which had an adverse influence on her and kept her in austerity. Her biography is not very clear but some events of her life were approximated logically through her letters. She secluded herself to a great extent. Conrad Aiken says, "It is apparent that Miss Dickinson became a hermit by deliberate and conscious choice". (Sewall 10)

In the letter written in the year 1853, addressed to T.W. Higginson, she revealed her reluctance to go to Boston but wanted him to come to Amherst. The relationship was a tutor-student one and the only important literary connection in her life. Another important connection in her life was that with Benjamin F. Newton. Emily Dickinson found him a gentle and grave preceptor for he taught her what to read and admire. He died in the year

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1853 which should have been the strongest of all impacts that fell on her pertaining to death and immortality.

Her girlhood was a normally social one and she was always high-spirited with a good sense of humour. A careful study of her letters shows that she suffered from a psychic injury that grew deeper with time, thus paving way for her mystical poems. The poet, who had been writing for herself, gave the poem, 'Success' to the anthology, 'A masque of Poets' of Helen Aunt Jackson who was a poetess. Only seven of her poems were published during her life time.

Emily Dickinson's best productive period ranges from the year 1860 to 1865. It was about then that her retirement from the public world had become marked. From the year 1860 to her death in the year1886, she had suffered from pangs of apparently death like episodes which affected her psyche. In 1882, her mother died and her journey to the immortal world was at last destined for May 15, 1886 in Amherst.

Conrad Aiken and Allen Tate were the first to take Emily Dickinson seriously as a poet. Yuor Winters came out with 'The Limits of Judgement' which analysed both the merits and demerits of her poetic skills. George F. Whicher praised the inherent humour in her. Henry wells appreciated her romantic sensibility and Donald E. Thackeray, her choice of diction.

Works – Categories of Contents

Emily's poetic subject may be subdivided into the natural description and the definition of an experience that is both moral and personal. Though she was unique among her contemporaries, she had something in common with them. Her motive for writing was entirely different from that of her contemporaries. She wrote for herself where as Walt Whitman wrote for the American mass. She existed in a vacuum, where only her ideas were with her. Some of her poems have a tinge of Emerson's transcendentalism even though she shut herself from the world where the ideas of Emerson could have or could not have reached her.

When Emily Dickinson's poems were collected and edited, many corrections were made and the informalities were corrected and hence we do not have the correct version of many of her poems. Until 1955, the world did not know of her greatness. The story of publication of her poems is also equally interesting. Mabel Loomis Todds and Higginson stood first among the people who brought her poems to the readers by publishing three volumes of poetry and a collection of letters.

'The Single Hound'(1914) was published by Maratha Dickinson Bianchi who also edited, 'The Complete Poems' (924) which contained almost all her poems. Further, there was a compensation when two books namely 'The Unpublished Poems' (1935) and 'Further Poems' (1935) appeared. The last important event was Thomas H. Johnson's publication of a three volume edition in 1955 and some letters. It was only after the publication of 'The Single Hound' that Emily Dickinson's reputation gained stability and importance which remain

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undisturbed till this moment. Her poems were thoughts watered flowered and ripened all in a moment. All the poems distinguishably stand as invaluable pearls. They were an autobiographical record which did not follow any poetical rules. She struck various notes on the piano of her poetry which deal with an uncountable number of themes of which the theme of death gains a special glance owing to its treatment.

Emily Dickinson and the Theme of Death

Emily Dickinson's attitude towards death was astonishing. She reacted to death with less horror as one can see in the poem, 'Because I could not stop for death'. She is supposed to have written to a friend whose father died on her wedding day thus: "Few daughters have the immortality of their father for a bridal gift." (qtd. in Sewall 12)

These lines justify her attachment to death. She believed that human being was mortal and had a strong faith in life after death. She commented on her father's death thus: 'I am glad there is immortality but would have tasted it myself before entrusting him' (qtd in Sewall 28)

Death was a central problem of her life which she faced throughout. She saw it all around herself. Her father died in 1874 which caused a deep impact on her; he was always supposed to have restricted her from reading her favourite writers - Long Fellow, Kavanagh, Keats, Dickens and Browning. He had asked her to read the scriptures and instructed Austin, Emily and Lavinia to grow up into good women. Lavinia was her sister and Austin, her brother.

On one occasion Emily explained why her ideas were rather dark. She said, 'I have just seen a funeral procession go by, of a Negro baby and if my ideas are rather dark you need not marvel" (qtd. in Saradhi 24). Most of these death scenes were not things that she happened to come by, she was by force of habit drawn to see the dying and experience death.

Emily had written to Higginson and testified her early awareness of death thus: "Death gave me awe for friends striking sharp and early for I held them since is a brittle love of more alarum than peace" (qtd. in Saradhi, 24). Hence we find that the death of her friends did upset her and her seclusion is a result of her preoccupation with death. One of such friends whom she lost was Sophia G. Holland. On the lady's death, the poet had felt a penetrating anguish. Emily Dickinson had not convinced herself by relying on immortality. In one of her letters to Albiah Root in 1846, she wrote thus; "I often get thinking of it and it seems so dark to me that I almost wish there was no eternity." (qtd. in Franklin 10)

Factors Which Influenced Emily's Preoccupation with Death

There were three big factors that influenced her preoccupation with death and they were:

1. Religion
2. Love
3. Nature

Love

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Among these three factors, it is love that gains more attention biographically. Her niece, Martha Dickinson Bianchi informs in the preface to 'The Single Hound' that she had several love affairs. Her brother Austin said on a similar interrogation that was not attached to anybody to a great extent.

The identification of Emily Dickinson's lover, if only she had any, still remains an open question. Several young men have been suggested as the possible object of her affections. Chief of them are Benkamin F. Newton, Henry Vaugham Emmons, Samuel Bowles and Reverd Charles Wadsworth. Her tutor Benjamin F. Newton was the first young man in her life. Henry Vaugham Emmons, a bright student of Amherst College, was supposed to be Emily Dickinson's friend and it is said that their friendship had blossomed into love and the failure had led her to a complete seclusion.

Emily Dickinson next met Samuel Bowles who was the editor of 'Springfield Republican' for more than two decades. She praised his vivacious personality and greatly admired him. When Bowles was recuperating from an illness, she sent a note saying that although she cared for him, something bothered her and she could not meet him. The real cause for this withdrawal is not known. But she concluded the letter by comparing herself to the Marchioness in Charles Dicken's novel, 'The Old Curiosity Shop' and Bowles to Dick Swiveller who later married the marchioness. That it had not only been love that had paved way for her preoccupation can be accentuated by reasoning widely on her attitude. Conrad Aiken says, "She enjoyed being a mystery ad she sometimes deliberately and awkwardly exaggerates it" (Sewall 12). Thus it can also be said that she suffered from an unhealthy vanity in her life which made her poetic theme deliberately weird.

Though it is not important to know whom she loved, it becomes important to analyse to what extent her love contributed to the preoccupation. Her love was unconsummated and that is too obvious from these lines:

> Sufficient troth, that we shall rise
> Deposed, at length, The Grave -
> To that new Marriage, justified
> Through Calvary's of Love'- (There Came a Day at Summer's Full- lines 25-28)

Emily longed for a union with her lover in the heaven which could have been impossible on earth. That whether it was a love for a human being or for god is a very important question. If Emily Dickinson's love had been purely spiritual she would not have referred to her lover's death as a severe loss in the poem, 'I never lost as much but twice'. That she had surely suffered from the pangs of physical separation cannot be substantiated and it might have also been the moral and intellectual company those great men provided. But Emily Dickinson looked at death as a mystery and cruelty which made her think more on it and she had

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eventually fallen in love with death itself. She portrays death as a gentleman in her famous poem.

> We slowly drove, He knew no haste,
> And I had put away
> My Labor, and Leisure too,
> For his Civility.(Because I could not stop for Death- lines 5-8)

Emily's poem, 'The Way I read a letter is thus', explains her unmistakable femininity and the search for a lover occupied her mind to such an extent that she was obsessed with nature and often adored the harshness of nature and found a masculinity in it. The following lines suggest this idea:

> And made as he would eat me up
> As wholly as a Dew
> Upon a Dandelion's Sleeve-
> And then I started too (I started early took my dog- lines 13-16)

Similar attraction to the stronger power had influenced her thoroughly. In this regard, Sylvia Plath's words, 'Every Woman Adores a Fascist' in her poem 'Daddy' can be remembered. Her preoccupation with death started as she recognised her vulnerability.

It would also be more appropriate to infer that though Emily Dickinson did not have any companion in her life, she had fancied love within her chambers. The poem 'Going to her' depicts an inexperienced love which is too complicated to be understood. But quite contradicting she says:

> 'For I have but the power to kill,
> Without the power to die-
> My Life had stood a loaded gun-lines(23-24)

Religion

In the period during which Emily Dickinson lived, the old religious values were fast disintegrating and were replaced by new values. Up to this time Puritanism had a strong hold on the minds of the people of America in general and New England in particular. The poet was forced to accept the Puritan beliefs. The more the ideology was thrust on her the more she changed mystic. The consciousness of the background and culture of her age remained very much in her which she questioned.

That she accepted the ideologies of her religion can be substantiated as follows: She respected and loved God which is evident from her casual address to God as 'The Burglar,

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Banker and the Father'. She was religious enough to say that she was waiting for death when her spirit would be intermingled with that of Jesus.

> It will be ample time for me -
> Patient- Upon the steps- Until then-
> Heart! I am knocking - low at thee (Just so Jesus raps- lines 9-11)

Two perceptions arise from this aspect of religion and its influence on her poetic theme. The first one is that Emily Dickinson was preoccupied with death as a consequence of her religious knowledge. It is more relevant to support this point of view as the influences of the religion are the earliest in human beings.

We also gain a second perception that Emily seemed to have her own perception of religion or spiritual experience, apart from the established Calvinistic approach to religion in her surroundings. A freedom from established religion, while hanging on to the Biblical foundations is strong and significant in her poems through metaphors, potent theological expressions, etc. seems to be the undercurrent in her poems.

Nature

Since Emily Dickinson was secluded from the society, she had been admiring nature through her windows. While she kept her indoors, away from the human companionship, she was drawn close towards nature.

Her preoccupation with death was intensified through the apprehensions by nature. She communicated with nature which indicated the impending death in her life.

She associated nature with death and poetised this association in a unique way. According to her, human life gained significance only after death by blending with nature. She describes it thus:

> Safe in their Alabaster chambers,
> Untouched by morning
> And untouched by noon
> Sleep the meek members of the resurrection
> Rafter of satin and roof of stone. (safe in their alabaster chambers - lines 1-5)

Conclusion

'It is finished can never be said of us", said Emily Dickinson (qtd in Sewall, 5). Though the poet's life had come to an end, the analyses of many of her poems have not been started yet. She had written on various themes but with a morbidity that was inherent in her nature.

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Since her poems were posthumously published, it can also be understood that she wrote for herself and these poems can be taken as autobiographical details, which had led to different speculations about her preoccupation with death. Emily has a unique place among other great writers of English Literature.

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Innovations in English Language Teaching: Voices from Indian Classroom.
Ed. Z N Patil. Hyderabad: Orient BlackSwan, 2012. 156 pp.

A Review by T. Anantha Vijayah, Ph.D.

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Scope of the Book

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With the introduction of English in the mainstream of Indian curriculum, emphasis is now focused on skill based learning. These days job requirements also include competence in English language skills.

Considering the limitations of traditional pedagogical practices, the editor of the book has compiled articles presenting innovative experiments execute by teachers from various parts of the country.

"The Contents" in the book shows that the Editor has collected essays on the core subject **English Language and Literature Teaching** from teachers, trainers as well as from research scholars in order to make the book realistic and meaningful for the learners. Also the book is expected to be of immense value to all practicing teachers of English at the primary, secondary, higher secondary and tertiary levels.

A Bottom Up Approach

The book demands serious attention for serious teachers as well as researchers in ELT as it foregrounds a bottom up approach that could be replicated and tailored to meet local needs. The suggestions for the use of simple techniques and locally available materials for imparting skills provides space for teachers of rural areas also to experiment and to raise the standard of English in their region. The suggestive samples in the book provide space to sincere teachers - who have first-hand knowledge about their students - to choose their materials for language skill development.

Emphasis on Unified Teaching of Skills

For the teachers of English language, the articles suggest unified teaching of skills rather than compartmentalising skills-learning process. The book attempts to influence teachers to bring life and participatory teaching methods into the otherwise drab language teaching. It also provides them with methodology and material preparation in detail which could be applied to various situations.

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Task-based Learning – Theory and Practice

For innovative teachers, a sample task-based learning helps them to understand how they can further innovate, experiment and explore possibility of furthering the students' English skills using the local materials.

The book furthers both theory and practice in English Language Teaching on the lines of critical thinking and critical actions that fine-tune the skills that are required in consonance with the emerging demands of the country.

Researchers in ELT will find it useful to check the references provided at the end of each article to read further and sharpen their specialization. Addition of sample worksheets will make the book more useful and will help teachers sample materials for immediate use.

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Madness among Women in the Novels of Bessie Head and Buchi Emecheta

Anu Baisel, M.A., B.Ed., M.Phil., Ph.D. Candidate
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Turning Inwards

The novels of Bessie Head and Buchi Emecheta make it clear that madness is a common problem among black women. Their problems are made, worse because of the patriarchy social institution which functions on the principal that "male shall dominate female".

Purpose of This Study

In a globalized world, with much talk about highly developed and knowledgeable societies, the leading edge of everything good and desirable, it is ironic that not much is heard of mad people, particularly mad woman. It is possible that the society deliberately ignores the plight of this set of people or that the society is so busy that no one really remembers these people either in real life or in literary texts. So, the purpose of this study is to focus on the plight of mad people in society, particularly the plight of mad women. The study in this light concerns itself with insanity among women both in life and in texts.

Madness

Madness always has been with us in African literary studies, particularly in women's writing. Sometimes it has been presented simply as a literal quality of mind, interesting for its own sake, but more commonly it functions as a trope for various kinds of social dysfunction.

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In the novels of Bessie Head and Buchi Emecheta, the narrative voice is able or willing to articulate the speaking subject's relationship to madness. The narrative voice reveals also the influence of the slave narrative in shaping that relationship. Rather than beginning from a state of wellness, descending into behavior and ideation which are abnormal, and then returning to a state of wellness, the narrative voice in these texts blurs the lines between the mental-emotional states of wellness and madness. This blurring between wellness and madness is reminiscent of the blurring in slave narratives between the mental-emotional states of slavery and freedom.

Madness – A Recurring Theme

Madness is a recurring theme in African women writing. It has also been addressed in a number of African American women's writings. Bessie Head, Ama Ata Aidoo, Buchi Emecheta and Alice Walker are among the African and African American women writers who have addressed the theme of madness in some of their writings. Due to historical and cultural differences, the theme of madness has been addressed differently depending on where the author is originally from.

Prescription and Proscription – An Overview

The term *prescription* is used in a psycho medical, therapeutic, curative sense to mean a wholesome alternative remedy for illness. Elizabeth's madness *A Question of Power* opens up a world of paradox which becomes a rite of passage, an initiation into wisdom that was hitherto unknown. Prescription for Elizabeth is a process of self-meaning friends such as Eugene. As a sequel to prescription, proscription is a process of healing, of learning to belong, especially where the prescription of conventional medicine fails. Through proscription, Elizabeth regains her sanity, begins to see things in a different and informed light, and is thus able to start living her life anew.

Points of Divergence: *A Question of Power*

As for points of divergence, some interesting issues are raised about the nature, substance, progress and detail of mental illness, and about the process of healing or prescription. It is possible to assert that the clinical details of Bessie Head's mental illness and breakdown, resulting in hospitalization in Lobates, Botswana, are subordinated in the novel to her artistic purpose of deconstruction, the prime impulse of *A Question of Power*. In other words, it would seem fairly safe to assert that the madness of Elizabeth and that of Bessie Head are fundamentally divergent. Elizabeth's mental anguish, protracted hallucinatory agonies and recurrent, nightmarish pains are the very means by which the many demons of patriarchy are exorcised. This wide ranging deconstructive attack on establishment hierarchies, really, transcends the real life details of Bessie Head's illness. Thus Bessie Head has formulated the character of Elizabeth and fictionalized her demons in order to forge an ontological vision of the world, the nature of meaning, thereby serving her artistic purposes of deconstructing oppressive hierarchies, and this process brings about a form of therapy.

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What is also clear is that Elizabeth's healing leads to the adoption of utopian socialist farming cooperative ideals which, sadly, offered no lasting solution or prescription for either Bessie Head or for any postcolonial African state. Beyond the publication of *A Question of Power* Bessie Head's self-destructive behavior seemed to have continued, probably leading to her early death. Likewise, the failures of socialism in Africa and beyond, culminating in the dramatic collapse of the Soviet Union, point to the naivety of the Motabeng agricultural experiments as a deconstruction of capitalist economic power.

A Question of Power is not an autobiography in terms of psychological verisimilitude; the text instead fulfills the need to deconstruct various essentialisms, therapeutically as life-giving prescription. In other words, *A Question of Power* is a huge, cosmic act of deconstruction which liberates Elizabeth's soul. After this liberation, Elizabeth knows that she is no longer on the margins of society. She is at liberty either to come to terms with those identities that have been imposed on her or merely reject them, seeing them as mere tool and strategies of hegemonic social structures used to subjugate those without power.

When Rain Clouds Gather

When Rain Clouds Gather, Bessie Head's first novel, is about a young South African Zulu by the name Makhaya who arrives in Botswana, running away from the injustices of apartheid in South Africa. Makhaya leaves South Africa, she also because of his active involvement in South African politics and he is therefore running away from victimization. As an exile in Botswana, Makhaya settles in Golema Mmidi, a small village with an agricultural cooperative which is run by the local people and a sizeable number of refugees. It is in this village where Makhaya and Gilbert, a British agricultural worker, strike up such a good friendship that everybody admires it, seeing it as a typical example of how human relationships can rise above parochial boundaries of race and color. Inspired by this relationship the people of the village of Golema Mmidi decide to unite against Matenge, their oppressive chief, to root out evil from their society. They besiege the chief in his house but he takes his life before anybody can lay a hand on him. This brings happiness to the people who are now able to forge a peaceful harmonious community. Thus oppression and racism of any kind have no place in the village of Golema Mmidi.

Maru

Maru, Bessie Head's second novel has been described as her most direct attach on the practice of racism, especially in terms of its fearless and honest treatment of the apartheid practiced by blacks on blacks. In *Maru*, a whole village is plunged into agitation following the revelation that Margaret, the new school teacher, is a Masarwa, a Bushman. Only Maru, Moleka, and Dikeledi warm to Margaret, much to the outrage of the villagers who were fuming with anger, not surprisingly. Anger arises from the fact that Basawa or Bushmen are treated as second-class citizens. Maru makes the bold step of marrying Margaret, even though this forces him to relinquish his kingdom for the sake of the woman. A feeling of euphoria and genuine jubilation grips the entire Basarwa tribe, an euphoria generated by the apparent obliteration of their

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stigmatized parish status in society, now that they have achieved a humanity that has been earlier denied them. This is their reaction to Maru's marriage to Margaret:

Details of Proscription

Proscription refers to various manifestations of marginality experienced by Elizabeth, the main character in <u>A Question of Power</u>, who finds herself on the fringes of society. The forms of marginality that Elizabeth identifies, caused by different domains of power over which she agonizes, include the fact that she is a woman, a product of mixed race, an exile of apartheid, and a foreigner in Botswana. Besides these, Elizabeth discovers that Sello and Dan, the phantom figures in the novel, are causes of further conditions of marginality for her. Proscription here constricts Elizabeth's power and has a limitless ability to control her thought, deny her freedom, and even stifle her speech, at times. She is hopelessly sick in her room in which she is often cloistered, colonized, as she battles with hallucinatory Sello and Dan, who are tropes for all the power behind her oppression. The proscription, which brings about her nervous breakdown, causes Elizabeth to confront and deconstruct the core metaphysical issues, as the only way of achieving self-therapy.

Until she is thirteen, Elizabeth's story is shrouded in secrecy. Born in a mental hospital in South Africa to a mentally unstable mother, Elizabeth is sent to a nursing home by the child welfare committee. Upon discovering that she is colored, the authorities return her. For a week, Elizabeth is fostered by a Boer family, which also later returns her. Apart from her grandmother, who very much wants to see her, none of Elizabeth's family members will have her. In the meantime, another woman, who is part African and part White, like Elizabeth, is paid to bring her up. Later, Elizabeth is moved to a mission where she learns snippets of the true story of her life from the principal of the mission school. At the mission, the principal breaks the news to Elizabeth of her insane white mother who was locked up when she was having the child of a stable boy, an African, a black, a native. Further, the principal tells Elizabeth that her mother was a good woman who had set aside some money for her education, and that she must be careful not to become insane like her mother.

Prescription

In madness, Elizabeth mediates on the absolute emptiness and vanity of all mundane knowledge and values as projected to her by Sello and Dan. Like Lear raving made on the heath, Elizabeth is afflicted by myriad demons which make her isolated, desperate, lonely and mad but it is this madness which later helps her gain profound insights into the reality of life.

Prescription for Elizabeth causes her to reject her proscriptive current of life, helps her regain her sanity and fires her with a crusading zeal to join the Motabeng community. Elizabeth refuses to yield to the proscriptive demands of Sello and Dan who are really tropes for hegemonic domination. The condition of prescription is partly self-inducted and partly brought about by good-natured personalities such as Eugene, Kenosi, Tom, Birgette, Mrs. Jones, the white doctor who treats Elizabeth in the mental hospital, and finally Shorty, her son. Like Foucault who,

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'highly suspicious of claims to universal truths', rejects nature as the foundation of truth, Elizabeth sees that Sello and Dan's projections of their realities is mere trickery.

It must be made clear that both proscription and prescription are not systematically linear experiences, with one methodically following the other. Rather, they are on-and-off occurrences. Sometimes, moments of proscription are preceded or followed by prescription, and vice-versa. At other times the two conditions are juxtaposed. It is only after one has read through *A Question of Power* that one becomes aware of Elizabeth's total recuperation which, interestingly enough, is followed by intriguing episodes, including the disempowerment of Sello, and Dan's realization that he no longer wields any power over Elizabeth.

In prescription Elizabeth is fascinated by her friend Eugene's 'practical genius' (61) or his pragmatic outlook on life which makes him refuse slavishly to know-tow to a Western academic mode of education to the detriment of vocational training. The Motabeng farm project is Eugene's brainchild, and his commitment to a practical, broad-based model of education that develops intellects, skills, personality, and individual empowerment beyond hegemonic domination, elitism and patriarchal influence manifested in Western forms of education becomes useful to Elizabeth. Joining the project helps Elizabeth immensely to recover from her nightmares. As Townsend succinctly suggests that it is only by entering into his world of practical commitment, and by developing a garden with fellow human beings who become profoundly meaningful to her life, that Elizabeth is gradually restored to sanity. Following Elizabeth dismissal from her teaching from her teaching post at Motabeng Secondary School after an early mental breakdown, Eugene offers her a job at the Motabeng farm project. It is on this farm that Elizabeth not only finds joy and fulfillment in gardening and other practical ventures, but also begins to see wisdom in human goodness and humanity. Most of the work on this project is voluntary but it still empowers the workers who form a communistic idyll.

Relationship between the Inner and the Outer

In *A Question of Power* the relationship between inner and outer is at its most tenuous. There is virtually no causal connection between reality and Elizabeth's nightmares. Elizabeth's struggle is entirely internal. One can argue persuasively that she undergoes what she conceptualizes as an experience of evil at its roots and emerges with an affirmation of good. In certain respect Elizabeth recovers herself, her mental peace and social being, through her participation in the collective project of the vegetable garden in which people of different races and different places are involved. Despite being a difficult task, Head has successfully portrayed a character with an extremely insane, mental unstable condition.

The Art of Emecheta

Emecheta is fiercely feminist. As a women, a mother, and a sociologist, she advances insightful perspectives on social and political realities, their origin and change that are different from those of most male African writers who write in English and of the literary and cultural critics who ignore her and the subjectivity as well as historicity of most women of Africa. Although she is

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an outspoken critic of imperialism, Emecheta refuses to sentimentalize tribal culture, to depict pre-colonial Africa, simplistically, as an Eden ransacked by Western imperialism; for the significant part of the old and untold history and the story of tribal Africa is the oppression of women.

The Joys of Motherhood has been called Buchi Emecheta's most outstanding novel. Beyond exhibiting the power of characterization, manipulation of point of view and narrative method, the novel offers a sustained exploration of the African woman's experience, a much-needed theme in current African literary discourse. The paramount issue that still needs to be considered, however, is whether the academy today has a clearer picture of the conditions of African women than it had more than two decades ago when Maryse Conde spoke out against the heap of myths rapid generalizations, and patent untruths that have clouded the personality and the inner reality of African women and called on African women to speak for themselves. I find it troubling that even as African women are beginning to speak for themselves and to write about their lives, the popular misconception of African Women as slaves, brutalized and abused by a patriarchal society, still overwhelmingly defines Western critical attitudes.

The Predominance of the Theme of Madness - *The Joys of Motherhood*

The theme of madness plays a major and predominant role in Emecheta's writings. Emecheta portrays a woman character Nnu Ego breaking into madness in her novel *The Joys of Motherhood*. The novel opens with a powerful but disturbing description of its heroine, Nnu Ego. The reader is presented with the image of a woman in despair, suffering both mental and physical agony at the death of her first child but a second marriage. Convinced of her failure as a mother, she decides to kill herself:

Nnu Ego backed out of the room, her eyes unfocused and glazed, looking into vacancy. (…) She ran as if she would never stop. Her baby (….) her baby! Nnu Ego's arms involuntarily went to hold her aching breasts, more for assurance of her motherhood than to ease their weight. She felt the milk trickling out, wetting her buba blouse; and the other choking pain got heavier, nearing her throat, as if determined to squeeze the very life out of her there and then. But, unlike the milk, this pain could not come out, though it urged her on, and she was running, running away from it. Yet it was inside of her. There was only one way to rid herself of it. For how would she be able to face the world after what had happened? No, it was better not to try. It was best to end it all this way, the only good way. (7-8).

With such a portrait of Nnu Ego, her vulnerability and emotional instability clearly evident through her physical demeanor and her mental process, Emecheta both foregrounds her narrative and initiates the reader into interrogating the principles that motivate her protagonist's action.

Why does Nnu Ego think that killing herself is a better option than meeting life's challenges? Are her actions governed by certain cultural codes of conduct, or do they imply a type of character defect?

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Although there is enough sympathy for Nun Ego's loss, the narrative clearly points out that within her world, Nnu Ego's behavior is considered not only inappropriate, but irrational. The woman who helps overpower and save Nun Ego from drowning herself empathizes with her loss but quickly tells her that out of six pregnancies she only had two children alive, yet she was still living. This declarative statement of survival against all odds is reinforced when, three months after the failed suicide attempt, Nnu Ego's childhood friend, Ato, visits her. Contemplating Nnu Ego's surroundings, untidy and disorderly, and Nnu Ego still in a daze, Ato asks Nnu Ego, the daughter of Agbadi, what has gone wrong with you? All because you lost a child? (74). It must be noted that infant mortality was an ever-present reality of life for Nigerian women in the 1930s, the time in which Emecheta sets her novel. The ideal response, as the women in the novel demonstrate, is to contain the experience and continue with life. But for reasons that the novel consistently interrogates, Nnu Ego cannot move on.

Thus, *The Joys of Motherhood* becomes an elaborate exploration of what went wrong with Nnu Ego. And the response that the novel presents has little to do with cultural expectations.

Two Worlds in Conflict

It has been said that Nnu Ego's sense of disequilibrium is the result of the contrasts between two worlds in conflict. The old world, represented by the village life in Ibuza, was one in which men romanced their wives, women supported their families through farming, family ties were strong and emotional, and financial support was abundant. The new world represented by life in Lagos in bewildering and tiring. There is no room for extended family support, no land to be owned or cultivated, and women have to enter the world of trade to find money.

However, as Christina Davis has suggested, to read Nnu Ego's inability to cope with her experiences as a consequence of the rift between Village and City life avoids the major issues of the novel. It is apparent that Nnu Ego's problem did not start in Lagos. Actually, the novel states that she is sent to Lagos to find peace, as a last act of redemption. At Ibuza with all the emotional and financial support given to her, it was obvious to the villagers that Nun Ego was emotionally weak. She had a singleness of purpose: Emecheta writes that wanting one thing at a time and wanting it badly. And the one thing Nun Ego wanted "badly" was motherhood.

Conclusion

In the wake of perennial loneliness, mental turmoil, adversity and suffering, Bessie Head and Buchi Emecheta turn inwards, in order to demonstrate how the human soul is able to rise above the parochial boundaries of its individuality and fixed identity, and accept humanity. The spirit is exiled from the physical body so that spirit is able to understand the workings of human society. The society the spirit investigates in and beyond the boundaries is clearly diseased. Buchi and Head proceed from an acute awareness of the condition of multiple marginality and colonization occasioned by such social totalities as race, culture, patriarchy, class, God and religion. As they investigate and make an informed appraisal of these positions, they find them

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problematic and provisional. In fact, none of the notions they examined in the spiritual journey is a categorical imperative or a transcendental paradigm for defining and understanding identity.

The novels of Bessie Head and Buchi Emecheta, make it clear that madness is a common problem among black women. Their problems are made worse because of the patriarchy social institution which functions on the principle that male shall dominate female. Madness is a condition that can strike even the most unsuspecting person in the world. It has not been adequately explained to be hereditary; it is not restricted to any particular economic class or cadre. Stigmatization should give way to understanding and consequently help for those inflicted with insanity whether as a result of witchcraft or heredity or whatever may have been responsible for this condition. It is by doing this that the society will attain the needed development and it is by so doing that the society can begin to utilize the different potentials of this set of people for economic development, after all, they too are the earth.

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