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Students' Perceptions of English Language Instruction (EMI) at a Private University in Bangladesh: A Survey

Adiba Murtaza, M.A.

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Abstract

Private Universities of Bangladesh since its inception in 1992 have been claiming to be English medium universities as their academic system is based on English Medium Instruction (EMI). Students' textbooks are written in English and learning assessment is always carried out in English regardless of whatever major disciplines they belong to. However, to what extent EMI is maintained during the classroom teaching is a less explored area albeit it is generally expected that it is contributing to the development of academic performance immensely. On the other hand, as most of the students come from Bengali medium semi urban and rural schools, they might face a lot of problems and might be eventually excluded from gaining reasonable level of English proficiency. Southeast University (researcher's workplace) can be considered as a case of such place where many of those students study and it may be a matter of concern to investigate how this bunch of students are gradually getting out of success track or struggling to adjust with the new situation of EMI. This study, being basically a survey by nature will focus on the current state of EMI in the classroom teaching and also if there is any dilemma from students' side that is affecting students' overall performance in respect of English.

Keywords: English as a Medium of Instruction (EMI), Globalization, CLIL

Introduction

It has been more than two decades that the dynamics of classroom learning in Bangladesh appeared to be changing. From the perspective of globalization, learning a foreign language tends to ensure a better career. The knowledge of English is one way of giving oneself a better chance in life and fair access to many avenues of economic activities. English, being so demanding language everywhere and is so widely spoken, it has often been referred to as a global language.

As a developing country like Bangladesh, English, officially being a foreign language, is given high importance where a person is considered well educated if he/she can speak the language fluently. That individual can easily attract others' considerable attention and opportunities. One of the important opportunities is getting a good job in the corporate world.

It appears to be a general consensus that English has been a global language, a language that is widely used in higher education, business, technology, science, and the Internet (Crystal, 1997; Numan, 2003). In Bangladesh, EMI (English Medium Instruction) is relatively a new trend specifically in private universities. Use of English in teaching academic subjects such as geography, mathematics, medicine etc. (Dearden, 2014, p. 2) EMI is not a method it is actually a process through which students will learn not only English as a language but also, through English they will learn about the subject in which they are doing their major.

Bangladesh Context

In Bangladesh private universities which are run through EMI programs offer three fundamental English courses to the students of every discipline in the very first year of their university life. Here all textbooks, exam questions, answer scripts are written in English. Students hold both positive and negative attitude toward EMI. But teachers prefer EMI since English skill is valued. There are possibilities of EMI "EMI can improve English proficiency of students" (Ibrahim, 2001). "Learners who receive formal instructions in English may learn English more rapidly than those who do not" (Rod Ellis, 1984:16). EMI system promotes students' mastery of English. The students who are always getting English lectures and instructions in class are expected to be fluent in English.

However, there are tensions and issues concerning EMI. For instance students' perceptions of EMI, their attitude toward EMI, challenges they encounter with EMI, Students motivation to attend EMI classes, their level of proficiency to comprehend EMI classes, makes it difficult to understand the course content very often, Students cannot express or ask question smoothly in English in EMI classes, Interaction between teacher and students is less in EMI classes, Language proficiency of teacher and student might be an obstacle to EMI.

Literature Review

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Defining EMI

English Medium Instruction (EMI) refers to the use of English in teaching academic subjects such as geography, mathematics, medicine etc. (Dearden, 2014, p. 2). Kym and Kym (2014) hold that EMI is not a method; it is an education policy. In EMI, students are taught professional knowledge in English so that they can gain both subject-knowledge and English proficiency. While defining EMI, experts sometimes refer to CLIL (Content and Language Integrated Learning) in which a language is taught through content/information of a particular subject. Vu and Burns (2014) point out that EMI emerged from CLIL, Content Based Teaching (CBT) and bilingual education in native English-speaking contexts. However, the major difference between CLIL and EMI is that CLIL is a teaching approach whereas EMI is a language education policy (Kym & Kym, 2004). Vu and Burns (2014, p. 3) note the complexity in the definition of EMI:

Defining EMI from the language teaching literature is not a straightforward task. EMI is usually traced to the European Content and Language Integrated Learning (CLIL) movement, Content-Based Teaching (CBT) and bilingual education in Native English-Speaking (NES) contexts. However, the concept extends beyond methodology into policy-making and language planning.

Issues Concerning EMI

Trends of research on EMI involves students' perceptions of EMI (Kym & Kym, 2014; Islam, 2013), students' attitude toward EMI (Wu, 2006), challenges encountered by EMI (Vu & Burns, 2014), and SWOT analysis of EMI (Ibrahim, 2001). Kym and Kym (2014) investigate perceptions of EMI among students in a Korean university. On the basis of a survey on 364 students, the researchers state that the motivation among students to attend EMI classes is considerably high. All the participants are satisfied with EMI; however, in the level of understanding or comprehending EMI classes students' level of proficiency is not equal. High proficiency students are more benefitted compared to low proficiency students. Kym and Kym (2014, p. 55) suggest: "In order for EMI programs to achieve the ultimate goal of acquiring the language and content subject, it should be a prerequisite that the participants, students and instructors, have obtained a certain level of English proficiency".

Vu and Burns's (2014) study supports the observation of Kym and Kym. In their study, Vu and Burns investigated the challenges of EMI at undergraduate level in Vietnam. The authors interviewed 16 EMI teachers who teach six different subjects: Biology, Business Administration, Physics, Computer Science, Environment Science, and Linguistics. Analysis of the interview revealed the following challenges of EMI: (a) English proficiency of lecturers, (b) student diversity (i.e. students' level of English proficiency), (c) pedagogy, and (d) availability of resources. The authors conclude that teachers should be given the opportunity to improve their English skill, pedagogic skills (i.e. methods and techniques of teaching). Besides, institutions should take initiatives to produce English materials and provide necessary technological support.

Wu (2006) investigated the attitudes of students toward EMI at Chung Hua University at Taiwan. The researchers interviewed 28 graduate students and found that students hold positive attitude toward EMI. In other words, majority of the students believe that EMI improves their English and it helps them understand text and reference books. On the other hand, a large number of students identified some disadvantages of EMI in the classroom. For instance, EMI makes it difficult to understand the course content and stops students from expressing themselves smoothly in the class. EMI also discourages the interaction and discussion between students and teachers. Pointing to this contradiction in students' favorable attitude toward EMI policy and problems in the classroom, the Wu (2006, p. 78) states:

Whereas most participants admitted that their English proficiency was either fair or poor, all of them were in favor of EMI language policy and recommended that more EMI courses should be offered, which presumably indicated that they believed that EMI language policy could either help them improve their English competence or give them more opportunities to use English in a natural environment. However, the present study reflected the contradiction that most of them did not grab the chance to use written and oral English.

Ibrahim (2001) presents a SWOT analysis of EMI in Indonesia. The author points out that EMI can solve the language problems of the students. Teaching core subjects in English language will generate opportunities for 'comprehensible input' and 'comprehensible output'. However, Ibrahim (ibid)

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notes that EMI might not provide opportunities to improve four skills (reading, writing, listening, speaking). In addition, language proficiency of teachers and students might be an obstacle to EMI. Therefore, the author maintains that there might be a partial EMI program at the initial stage before implementing a complete EMI.

EMI in Bangladesh

In a report of British Council, Dearden (2014) explores the existence of EMI in 55 countries including Bangladesh by interviewing British Council Staff in the respective countries. The author shows that EMI exists at private primary, secondary, and tertiary institutions in Bangladesh. However, the national attitude toward EMI is not favorable since people in Bangladesh believe that EMI might be a threat to national identity and it might inject western value system in Bangladeshi culture. However, EMI is popular in Bangladesh for pragmatic reasons. Dearden (2014, p. 17) writes:

More and more people in Bangladesh seem to be interested in English medium education as good knowledge of English provides many opportunities. Students of English medium schools tend to learn western literature, geography, history and so on. Though these schools contribute towards the rise of English there is an impression that this education is gradually fostering western culture that undermines Bangladeshi culture and tradition.

Islam (2013) conducted a case study on EMI to explore different dimensions of EMI at a private university in Bangladesh. Interviewing 17 teachers and 37 undergraduate students, the author found that students hold both positive and negative attitude toward EMI whereas teachers are in favor of EMI. Some students opined that EMI is a good policy since it improves their English skills. Others reported that EMI is a problem for them since they do not understand course content in English; these students prefer Bangla as academic language. However, teachers prefer EMI since English skill is valued in the job market.

Methodology

Setting

Data have been collected from Southeast University, a private university located in Dhaka city.

Sampling

62 students of Southeast University were randomly selected for the survey.

Instrumentation

A closed Likert-type questionnaire (see Appendix A) with 20 items was used to generate data. The questionnaire was designed to elicit responses regarding students' perceptions, attitude, and experience of EMI.

Data Analysis Procedure

Data have been analyzed using SPSS 16.0. Distribution of frequencies has been analyzed to describe students' perception, attitude, and experiences with regard to EMI.

Findings and Analysis

Analysis of data shows that almost all the respondents (98.4%) (See Table 1) come from Bangla medium background. Besides, 24.2% come from rural areas; 25.8% come from semi urban areas; and 50% come from urban areas.

Table 1: Background of the respondents

Background		Percentage
Medium	Bangla Medium	98.4
	English Medium	0
	Madrassa	1.6
Region	Rural	24.2
	Semi-Urban	25.8
	Urban	50

Analysis of the data shows that majority of the students hold positive attitude toward EMI. Students believe that EMI increases students' English skills (agree 71% and strongly agree 24.2%); EMI policy should be implemented in the classroom (agree 53.2% and strongly agree 33.9%; and EMI increases students' overall English proficiency (agree 30.6% and strongly agree 67.7%).

A large number of students (50%) responded that their teachers do not use English in the whole class while conducting EMI classes. However, majority of the students (agree 29% and strongly agree 61.3%) reported that assessment, tests, and interviews are conducted in English.

Some items of the survey questionnaire identified students' experiences with EMI. For instance, majority of the students (agree 56.5% and strongly agree 6.5%) reported that EMI is difficult for them. However, a large number of students (agree 45.2% and strongly agree 51.6%) responded that if simple English is used in the classroom, they understand it easily.

A large number of students responded that teachers are not good at English communication (agree 37.1% and strongly agree 16.1%). In addition, teachers use Bangla in the classroom to cater to the demands of the students, (agree 33.9% and strongly agree 56.5%). Most of the students (agree 59.7% and strongly agree 40.3%) reported that teachers use both Bangla and English in the classroom.

Students' responses also reveal that they are comfortable with lectures in Bangla rather than English. For instance, majority (agree 32.3% and strongly agree 56.5%) of the students reported that they feel shy to ask questions in English; they do not feel shy while asking questions if the class is conducted in Bangla (agree 41.9% and strongly agree 58.1%).

In a nutshell, analysis reveals that students hold positive attitude toward EMI, that is, they believe that EMI can improve English proficiency. The survey data indicates that students are not comfortable with EMI. Besides, students' responses on the classroom experiences suggest that EMI is not properly implemented in the surveyed university as majority of the students reported that most of the teachers use both Bangla and English in the classroom.

Table 2: Students' responses regarding EMI

Item	Strongly Agree (Percentage)	Agree (Percentage)	Disagree (Percentage)	Strongly Disagree (Percentage)
1. EMI at the tertiary level	24.2	71.0	4.8	0

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increases student's English skills				
2. EMI is difficult for me to follow the class properly	6.5	56.5	33.9	3.2
3. While conducting the EMI classes my teachers use English in the whole class	1.6	46.8	50	1.6
4. My assessments/tests/interviews are carried out in English	61.3	29	6.5	3.2
5. Class lectures mixture of Bangla and English is helpful for developing understanding	67.7	30.6	0	1.6
6. I find no problem when my teacher explains everything in simple English	51.6	45.2	1.6	1.6
7. EMI can be maintained if students want their teachers to give lectures in English	32.3	61.3	6.5	0
8. EMI is not maintained because our teachers prefer using Bangla in the class	11.3	17.7	54.8	16.1
9. Most teachers use both Bangla and English while giving lectures	40.3	59.7	0	0
10. Because of students' demand teachers use Bangla in the class	56.5	33.9	8.1	1.6
11. Some teachers are not good at English communication	16.1	37.1	38.7	8.1
12. If lectures are given in Bangla there will not be any problem	41.9	35.5	19.4	3.2
13. Most students feel shy while	56.5	32.3	8.1	3.2

asking questions in English				
14. Students can easily ask questions if the lectures are given in Bangla	58.1	41.9	0	0
15. Being lectures in Bangla or mixture of Bangla and English, it is rather difficult to follow textbook written in English	9.7	27.4	50.0	12.9
16. EMI should be properly maintained in our classroom teaching	33.9	53.2	11.3	1.6
17. Lectures often being in Bangla students tend to remain weak in English	41.9	45.2	9.7	3.2
18. EMI system promotes students' overall English proficiency	67.7	30.6	0	1.6

Policy Implication

Based on student's responses, some policy interventions may be implemented for the development of effective EMI programs. Firstly, EMI lecturers need to be trained for the improvement of student's language abilities, especially to improve their speaking skills and building confidence. However, the EMI based should be interactive in teaching so that students feel engaged in their classes. The EMI classes need to be learner-centered and activity based. Teachers need to be well prepared for running their interactive sessions. Secondly, new teachers should be well trained and properly oriented to conduct EMI classes. From students response it is clear that students face some problems to adjust in the new system of EMI. The major adjustment problems faced by the students are lack of pervious exposure, lack of appropriate vocabulary use, fail to understand the course content, fail to ask question in class, feeling of shyness are so prominent among the students in EMI classes. So before implementing EMI effectively, these issues must be taken into consideration. Thirdly, gradual increase of EMI needs to be ensured in all levels of classroom teaching and teacher needs to play the central role to carry it out.

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University may set a policy restricting its language preference with strong monitoring to follow up so that teachers feel professionally obligated to comply with that. Finally, use of L1 may be considered to be occasional support towards student understanding of the content as well as their improvement of English language skills.

Conclusion

As pointed out by Kachru, the cultural consequences of globalization have changed the global scene. English has not only become a global language, but also “a tool of power, domination and elitist identity and of communication across continents” (Kachru 4). It is employed as a tool of power to influence the mindset of people who use English as a second language. EMI programs improve student’s English proficiency and gradually help them gain mastery of English and make them confident English speaker. Though EMI is claimed to be practiced everywhere in the surveyed university, the real scenario is different, it is not properly implemented. Teachers do not use English in the whole class rather the mixture of English and Bangla dominates. Although code switching in the classroom sometimes makes teaching and learning processes more effective, it should not be used frequently to get the full success of EMI programs. Students find it difficult to follow EMI classes, but their attitude is positive toward EMI and they want it to be implemented to overcome their fear of English. Throughout the survey findings, one point has appeared pretty clearly that student failure or less success in EMI does not lie in the lack of student willingness rather it is the lack or inefficiency of the teachers who the run the class with effective EMI. Therefore, more interventions related to EMI development need to be effectively taken by the institutions and more importantly strong monitoring system should follow it up. To sum it up, EMI should be integrated towards overall teacher development which strongly includes the central idea is that effective student learning largely hinges upon effective and efficient teaching.

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Adiba Murtaza, M.A.
adibamurtaza@gmail.com

Institutional affiliation:

Lecturer
Department of English
Southeast University
Dhaka 1213
Bangladesh

Postal Address:

House: 64/B, Road: 18, Block: B, Banani Model town, Dhaka 1213, Bangladesh

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A Study on the Popularity of Archetypal Theory: A Review

K. Abitha and Dr. X. John Paul



Courtesy: <http://www.craveonline.com/culture/772433-50-greatest-vampire-movies-ever-made#/slide/1>

Abstract

This article investigates the links between the vampire novels and the archetypal theory. The vampire novels gained popularity from nineteenth century. In early period, the figure of vampire novels mostly induced fear and desire and now there is a transition taking place in vampire novels as romance genre rather than traditional horror. In spite of fear, desire, and disgust, there is love, romance, and humor which are figured out by the researchers. Reading the vampire genre presents a new formula. This review will research the riddle of vampire literature and the situation changing over into its prevalent form now.

Keywords: Vampire, Archetypal, gothic, myth, symbol, image

Introduction - Archetypal theory

The term *Archetypal theory* was first applied by Carl Gustav Jung to literature. Jung recognized that all stories and mythologies contain universal patterns. The concept of Jung's

theory confirms the universal mythic characters, the archetypes reside within the collective unconscious of people the world over. These elements are developed as the collective unconscious and then Joseph Campbell grasps Jung's conception and applies to human mythologies. Campbell evolved the concept of hero and presents hero's journey in the work *A Hero with a Thousand Faces*. George Lucas used Campbell's writings to formulate the Star Wars Saga. He recognized Archetypal patterns in literature. We are all responding unconsciously to the similar issues at a conscious level.

Archetypes are applicable to image, symbol, motif, idea, a character and a plot. This theory can be explicit in myth, dreams, literature, religions, fantasies, and folklore. A Vampire story deals with the gothic and mythical. *The Oxford English Dictionary* defines mythical as something existing only in ancient myths. A vampire novel explores the mythical theme, beyond ancient myths.

Vampire Literature – the Old and the New



Courtesy: <http://kingdomsofterfall.wikia.com/wiki/Vampire>

The Vampire in Literature Old and New by Elisabet Erla Kristjansdottir discusses the old vampire and the new vampire. There is a dramatic change taking place in the vampire genre over many centuries. Here the old vampire talks about “the reanimated body of a dead person believed to come from the grave at night and suck the blood of persons asleep”.

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(Merriam-Webster online dictionary) This kind of definition applied to the Bram Stoker's novel *Dracula* is alright, but the new vampire has dramatically changed from the old. New vampires are radically different from the old in many aspects, like age, appearance, strength, glamour, sympathy and so on. These changes take place in Anne Rice's novel (2001) *Interview with the Vampire*.

Elisabet Erla Kristjansdottir focuses on the differences between the vampire literatures from the older monstrous period to the new sympathetic vampires in modern novels. The old vampires are presented to be living as evil devils and they are dangerous to human beings, but the new vampires are not like them; they just devil it along with the human beings and are so romantic. In Britain, the vampire novels were part of the horror genre, because that time, people may have looked at the vampires as monsters. For that reason the novel *Dracula* became the archetype of the vampire novel. "*Dracula* appearance is simply terrifying; the folkloric vampire it was horrible not so much as it was monstrous, but because of its disgusting semi-decayed nature". (Melton 22) Here Elisabet Erla Kristjansdottir says that the male vampire protagonists and villains are dominating the theme *Dracula*, and it means the tale is a male tale. The females are always helpless, terrified and insignificant creatures. The new genre changes from vampire horror to romance action and also erotica. The modern vampire does not suck the blood from human beings and/or kill innocent persons. The soul wants to go to heaven. The new vampire lives like normal human beings with extra abilities and the modern vampires live with other families or with humans. For example, *Interview with the vampire* focuses on the beginnings of the new and sympathetic vampire. The different types of vampires in literature are well described as old and new vampires.

Heroic Images

Yupi Almi Binulia's *Vampire's heroic images in Stephanie Meyer's Twilight* is an archetypal criticism. The author discusses the images in Stephanie Meyer's *Twilight* and then the writer analyzes the Carl Gustav Jung, Northrop Frye and Joseph Campbell images and symbols in the novel *Twilight* and presents those images in the character of the vampire. This article discusses the shifting images of the vampire from the old mythology to the present day in Meyer's *Twilight*. People believe that vampires are the living dead, they do not live in the sunlight because sunlight burns the vampires; and they are not dead, neither are they alive,

but they are immortal. The vampires are not staying in coffins anymore, and they are mingling in society. Vampires have deep relationships with humans now.

Archetypal heroic journeys are taking different forms, the hero of the archetypes are described as lover, warrior, transcendent, scape goat, romantic, gothic, pro-feminist, apocalyptic, anti-hero, defiant anti-hero, unbalanced hero and the denied hero. These kinds of heroic changes are seen in vampire novels. Images of vampires change from the negative to positive ones. The heroic characters are avoiding imbibing human blood; instead of that they consume the animal blood. In her review article *The Darkness of Twilight*, Sue Bohlin states that reading the novel *Twilight* is dangerous. But Meyer propagates that readers can stay long reading these kinds of supernatural but ungodly powers, since this is not real life but is only born from the author's imagination.

Dracula

Alam Nasrah Ikhlas wrote the thesis *The Human being's Belief in Vampire Myth in Dracula by Bram Stoker*. He states that the images of the vampire creatures live like legends in the dark places. Modern vampires are stronger and they have powerful supernatural powers. According to Carl Gustav Jung, the vampires are identified as having their specific activities here in person and shadow; they describe about the vegetarian vampire, meaning the good vampire, who protect themselves and their land and would not be harmful to others. Shadows protect the humans and fall in love; they are in the water, sun, colors, good mother, soul mate, wise old man, and garden. All vampire characters in the novel *Twilight* are beautiful and also the archetypal images and symbols in the novel bring the positive imagery within the vampire characters.

Karen Ruling's *Love at first bite: A study of the popularity and conventions of vampire fiction and Vampire night* talks about the vampire fiction, and comments how they become a cultural phenomenon that is accepted by the readers. Some articles review the moot points about the conventions of vampire literature and its transformation to fit into the current world. Bram Stoker's *Dracula* showed that vampires from the graveyard hunt the living beings and made the readers terrified before 1970. At the beginning of the 1970s Anne Rice, and Stephanie Meyer, changed the horror fiction into a well-liked paranormal romance and then it has become one of the most popular genres in recent years.

The most important one is the vampire idea that came to literature through John Polidori's *The Vampyre* and Sheridan's *Le Fanis Carmilla* and then the inspiration came to Bram Stoker in his *Dracula*. Ronald Foust in his essay *Rite of passage* talks about the vampire tale as a cosmogonic myth. Now vampires are presented as heroes rather than the villains.

Teen Vampires versus Adult Vampire Fiction

In vampire romance there is a difference between the teen vampire romance and adult vampire romance. Lowery describes young adult romance: "Romances are geared for readers from age twelve to fourteen with heroines of fifteen or sixteen and heroes of seventeen or eighteen. The heroines are from typical middle-class backgrounds and lead wholesome lives. The emphasis is on the first romantic relationship and usually the first kiss is uppermost in the girl's mind. The settings are those normal for a U.S teenager, and minor characters are included in the form of friends, teachers and parents. These are not the lonely girls of the traditional romances."

The true loves found in teen vampire romance contrast the physical relationship presented in adult vampire romances. A major vampire novel portrays the female as the protagonist and they were interested in the male vampire as a loving partner. These stories are like the ones told from Anne Rice's *Interview with the vampire* and Amelia Holt Atwater Rhodes' *In the Forest of the Night*.

Freud, Jung and Blood Spirits

Catriona Helen Miller's *Blood Spirits a Jungian Approach to the Vampire myth* discusses how the vampire can be regarded as a symbol in the Jungian sense. The author uses the narrative technique by the human psyche and personifies it by archetypal images through the author's conscious and unconscious levels. Here the author uses the vampire as a symbol to relate to the specific archetypal constellation as identified by Jung. He says that the vampire myth has impressive genealogy and an almost unprecedented continuity. It is a kind of method approaching the unconscious mind that interprets the dreams to myth and folklore.

Freud said the symbol was simply the translation of one image into another. For Jung, a symbol is not a sign, full of symbolic or semiotic meanings, nor is a symbol an allegory or analogy. “The living symbol formulates an essential unconscious factor, and the more widespread this factor is the more general is the effect of the symbol, for it touches a corresponding chord in every psyche. Since for a given epoch, it is the best possible expression for what is still unknown, it must be the product of the most complex and differentiated minds of that age. But in order to have such an effect at all, it must embrace what is most differentiated, the highest attainable, for only a very few attain that or understood it. The common factor must be something that is still so primitive that its ubiquity cannot be doubted. Only when the symbol embraces that and expresses it in the highest possible form is it of general efficacy. Herein lies the potency of the living, social symbol and its redeeming power”. (87)

Humour and Vampire Stories

Ana Stefanova writes on *Humour theories and the Archetype of the Trickster in Folklore*. The collective insensible is not dependent on culture; it has its own structure. Jung calls archetypes as “the organs of the soul”. The archetypes are a psychosomatic abstraction that connects the soul and the body, the instinct and the image (Samuel, et al.1995:38). There are many archetypes, as many standard situations there are in life (Jung 1999:56). “The conscious is the connection of psychic content with ego; when the ego knows about this, it supports the connection between the unconscious matters and ego”(Samuel et al.1995:171). The article talks about the hilarious theories and the archetype of the finagler in mythos.

Human Mind and Ancient Myths

Identifying archetypal symbols in movies, the theory of archetype introduces the difference between the human mind and ancient myths. It is a study to identify the archetypal symbols in movies. “Myth is a narrative resurrection of a primeval reality, it is a living reality believed to have once happened in primeval times, and continuing ever since to influence the world and human destinies” (Malinowski 1948:100). Psychologist Carl Gustav Jung said, the theory of archetypes, claiming the human beings unconsciously experience the world. The theory of archetypes as universal is a pattern derived from the collective unconscious mind from a psychic view. White in 1940 said the archetypal symbols arise only when a person starts to live in the world, the intention of symbol is ontologically subjective to the

knowledge in one's mind. Therefore, symbols can be in any kind of forms or values of anything in the physical world depending on the avenue of the physical world.

Vampires – Immortal Fixation in Our Minds

Archetypal symbols are explained by human experience through the physical world in a symbolic form. Andrea Locke said the vampires are considered to be the immortal fixation on the unconscious, because of the novel *Twilight* and *Midnight sun*. The author identified the character Edward Cullen as an immortal vampire, who never dies, who consumes blood and sleeps without peace in his mind. Stephanie Meyer's *Twilight* Edward did not live the luxury life and he also cannot sleep; it reveals the pressure in the vampire is like a psychological disorder based on Freud's theory. Symbols are more difficult to understand in vampire novels than how Jung believed they could be identified by the collective unconscious and how without any clues, the symbols or archetypes could be identified.

From Supernatural to Human

Marianne Kristensen's article *The literary vampire from supernatural monster to actual human*, is very revealing. Here the author expounds about the mythical vampire literature starting from Bram Stoker's *Dracula*, Anne Rice's *Interview with the vampire* and contemporary vampire the *Twilight*. Stephenie Meyer and Charlaine Harris' *The southern vampire mysteries* discusses about the historical development of vampire literature. It is their choice to take these works because of the supernatural vampire's relationship to the human. Nina Auerbach said in *Are vampires ourselves*: "Vampires are easy to stereotype but it is the variety that makes them survivors". (Auerbach 1995:1)

About Humans and the History of Humans

Myths are considered to be about the humans and the history of humans. The myth vampires are taken as myth metaphor and metonymy. Laurence Coupe said the word myth is used rather loosely as a synonym for ideology or fantasy. Mathias Clasen, author talks about the work *I am Legend* by Richard Matheson. It is a horror novel based on Post-apocalyptic, it means the apocalyptic hero involved in terrible violence and destruction, and it is the novel that contains the supernatural elements based on gothic theme.

Caludio Vescia Zanini wrote a thesis to investigate and to identify the predominant archetypal images in Bram Stoker's work *Dracula* and the novel is based on the historical moment and also the issue that takes its place in Victorian society. The analysis of the imaginary bloods is accepted by the readers: *Vampires don't sparkle: vampires outside the romance genre*. Anne Rice was a sensual writer, and made the vampire sexy, after that Stephanie Meyer's *Twilight* changed the vampire literature. Then the author has suggested Bram Stoker's vampires are evil, the vampires who can change into rat, rabbit, fog, hawk, wolf and so on, and also kill humans.

Ancient Myths

Brite W. Horn transcribed in his view, the functions of ancient myth and archetypal images, and also the superwomen who are exposed in the works of Xena's *Warrior princess*, *Buffy the vampire slayer* and *Witch blade*. The author castoff the Americanization archetypes in the introduction and compared the three stories of vampire theme by using the mythological view in American popular television at the beginning of the Millennium. In this thesis Horn parleys around the development of the myth theory, and comparative mythology. He recycles the narrative structure and Identity. His thesis is grounded on the desirability and popularity of the female action super-hero as a cherished television central character that fits into a predominantly effective formulary which attaches the past and present of western, especially American culture. So, it is the revision of American television indications, featuring female action heroes and integrating supernatural elements that are enormously popular with spectators in the U.S and all over the domain; the variability of allegorical texts, symbols and archetypes which they acclimate form their innovative milieus to bring on conspicuously American issues, ideas and values. So, the narrative techniques are used in ancient trials and cultures into modern American television. This thesis considers not only the study of the female action hero in Xena's stories, and instead of heroines, his objective is to show the work, that there are almost no discrepancies in the creation of contemporary male and Female action heroes in American television shows, with supernatural and mythological exemplars.

Drama Analysis

Sigmund Freud is the initiator of contemporary psychoanalysis, along with C.G. Jung who wrote on myths and myth exploration. Both scientists have used dream analysis to

approach the wide field of mythology. Horn points out in his study on the interconnectedness between a social group, a society and a myth that is plainly happening in several modern American television shows. According to Jung, he assumed myths to be a custom of reparation, myth offered clarifications and supervision for the existence of the individual and society. To discern the society or a culture usages Jung created the idea of the archetype. These archetypes can be predictable in a multitude of different situations and proxies in the everyday communication of a group of people, a society, or culture. According to Walker, his quotation marks are about the innards of the deepest respites of the human psyche in the world of the archetypes. Myths represent the unconscious archetypal, instinctive configurations of the mind. They symbolize these erections not in a historical and cultural vacuum but quite as they are artistically enlarged and expressed in expressions of the world view of a certain age and culture. So, the function of myth is adept at acting as an arbitrator amid disparate impressions such as good/evil, light/dark, divine/human, etc. The ancient myth of death and rebirth talks of the tales of God, heroes or great leaders of people, dying only to be reborn, whether in their own bodies, or their powers reassigned into another form, are as old as first societies on this earth. The idea is that of a rejuvenation of life on earth often linking it with the seasonal cycle of autumn/winter and spring.

Incessant Cycles of the Divine, Human and Vampires

Northrop Frye uses the Anatomy of criticism, to reconstruct the four different genres of literature, comedy, romance, tragedy and irony/satire with the four seasons of the year like spring, summer, autumn and winter. The incessant cycles of the divine, the human, the animal, vegetable and mineral world are the practicalities of literature, literature itself being the genuine form of the world that human life tries to imitate. The author comments upon this in his thesis changing the features and functions of the action hero in American television series in the three stories of Xena and next he comments on the classic myths and archetypes and their functions. I am what I am, the hero and the archetype of the self, the hero's nemesis and archetype of the shadow; and at last he quotes that the functions are never given up, the myth of death and rebirth never surrendered and the American optimism of mythology and archetypes lives on.

Vampires and Dreams

Caifang Zhu's article *Jung of the nature and interpretation of dreams: A Development Delineation with cognitive neuro-scientific responses* talks about researching Jung's dream theory with the perception of recompense; it is found to be his theory was based on completely open standing with entire knowledge and specialized life. This paper has its sights on the dreams and elucidation. The article points out Jung's essay symbols and the interpretation of dreams. Jung pays reverence to Freud's practice in the enquiry of dreams; he claims that Freud's process is based on empiricism alone, namely, the collective skill, and that no psychic fact is unintentional. Conversely, Jung theorizes a conflicting vision that dreams are frequently preventive and would mislay their exact connotation entirely on a decently causal view. Jung's dream compensation is seen as hostile to the propensity of the conscious mind if the conscious life situation is to a large degree one sided. Compensation as pleasure with slender amendment or is fairly near the middle, Jung's third compensation to dream theory as emphasizing or coinciding with the conscious attitude if the attitude is the best possible or correct one. This kind of compensation is also known as parallel compensation.

Vampire and Image

Image is one of the key words, used in Jung's interpretation of dreams. So, the significance of the dream was highlighted by Jung with cognitive and neuroscientific verdicts. This article gives the full view of cognitive and neuroscientific theories of dream construction both contest and approve the parts of Jungian theory that concern dreams and interpretation.

Social Identity and Expressive Symbols

Gary Schwartz and Don Merten's article discusses *social identity and expressive symbols: The meaning of an initiation ritual*. This paper inspects the association between expressive symbols and identifies alterations implied in pubescent instigation rituals. Expressive symbols have emblematic meanings on one level, the specific physical possessions of an expressive symbol containing its meaning; they carry some ethereal or immaterial status in terms of the corporeal or tangible. In instigation rituals, expressive symbols denote personal qualities linked with or affiliation with dissimilar communal groups or eminences. Authors describe the ritual cycle; the description of the fraternity initiation rites ignores minor variations in the procedures of different groups, and this ritual is divided into

named stages, as rush, blackball, pledging, hell night, turnabout, silence day, mock, induction, interpretation and so on. Thus, this article shows how expressive symbols verbalize the sense of the unique alterations implied in these and perhaps in other adolescent initiation rites. The kinds of character rational changes innate in this status, transitions, reveal the kind of person who dwell in the new status and they marshal the initiate's sincere expressive curiosity with an aura of common reality. Lynd (1961) said that only a language of symbols, of inconsistency, of plentiful significance can converse with the deeper and more subtle ranges, of human understanding.

Conclusion

The above review of articles speaks clearly about the vampire novels using the archetypal theory. Some of the authors wrote about the vampires who were terrible creatures and then in later twentieth century authors show them in the manner of romantic vampires who had love affairs with human beings. These kinds of articles make the readers get into the deeper level to overcome the fear of vampire novels. Archetypal symbols, images are well identified in the vampire novels like rat, rabbit, shadow etc. Vampire themes are the gothic novels. Myth is the major meaning that is claimed by many authors. From this study the researcher could get a new idea to write articles or thesis on vampire themes in an innovative manner.

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K. Abitha
Research Associate
abiponkannayiram@gmail.com

Dr. X. John Paul, Research Supervisor
Department of English

VIT University
Near Katpadi Road
Vellore 632014
Tamil Nadu
India
johnpaul.xavier@vit.ac.in

Acute Sporadic English in Bollywood Film Songs' Lyrics: A Textual Evidence based Analysis of Code-Mixing in Hindi

Subhash Chandra, M.Phil., Ph.D.
Bhupendra Kumar, Ph.D. Candidate
Vivek Kumar, Ph.D. Candidate
Sakshi, Ph.D. Candidate



Abstract

Bollywood (BW) movies are very rich source of songs with various features of corpora. This study focuses on the English mixing in the songs of BW movies. The song corpora have been collected from various websites that archive Bollywood song's lyrics in Devanagari and roman scripts. BW produces more than thousand Hindi movies in every year. A single movie contains at least 2-6 songs. The major goal of the study is to identify the language mixing pattern in BW movies songs and then identify the linguistics phenomena for automatic language

detection and processing. The songs from the 1008 number of movies released during 2000-2015 were selected, collected and analyze for this study.

Keywords: Code Mixing, Linguistic Pattern in Bollywood Song, Language Mixing, Bollywood songs

1. Introduction

Mixing of two or more languages is very common phenomenon in day to day informal conversation and writing especially in social networks like Facebook, google+ and Tweeter, blogs, social media and chats etc. Dominance of English language in the world everybody specially youngsters are mixing words, phrases and sentences in their languages for chat, informal writings and bloggings through sharing their ideas to making fashionable and interesting. Bollywood (BW) is Mumbai, India, Bollywood based film industry generally produces more than thousand Hindi movies in every year. Each movie may contain up to 6 songs. BW films are musicals and contain attractive music in the form of song and dance numbers woven into the script.

Film's victory often depends on the quality of such musical numbers. Indeed, a film's music is often released before the movie and helps increase the audience [1] The language of the BW The films depend on the subject matter, location and the characters involved, the code switches between sociolects, standard languages and distinct Persian or Sanskrit features, jargons with regional variants right through to other Indian national languages such as Panjabi, Marathi, Gujarati [2, 3]. English mixing of the BW films is very common.

Bollywood is the sobriquet for the Hindi language film industry, based in Mumbai, India. The term is often incorrectly used as synecdoche to refer to the whole of Indian cinema; however, it is only a part of the large Indian film industry, which includes other production centers producing films in many languages. Bollywood is one of the largest film producers in India and one of the largest centers of film production in the world [4-5].

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Dialogues are usually written in an unadorned Hindi that would be understood by the largest possible audience. Some movies, however, have used regional dialects to evoke a village setting, or old-fashioned, courtly, Persian-influenced Urdu in Mughal era historical films. Contemporary mainstream movies also make great use of English [6].

BW movies are very rich source of songs with various features of corpora. This study focuses on the English mixing in the songs of BW movies. The song corpora have been collected from various websites that archive Bollywood song's lyrics in Devanagari and roman scripts. BW produces more than thousand Hindi movies in every year [7]. A single movie contains at least 2-6 songs.

The major goal of the study is to identify the language mixing pattern in BW movies songs and then identify the linguistics phenomena for automatic language detection and processing. The songs from the 1008 number of movies released during 2000-2015 were selected, collected and analyze for this study.

2. Background

It is clear that in post-globalization India, English is an essential component of upward mobility [8]. It is also seen that the growing popularity of Indian culture around the world, including BW movies, means that Hinglish (English word, phrase mixed with Hindi language) will soon become more widely spoken outside the continent [9].

Bollywood Songs (BS) started their journey as soon as 1931 with the movie 'Alam Ara', the first Indian sound film, and Hindi music never turned back and grew into a giant industry. Within a few decades, Bollywood became the most energetic film industry in Asia. Therefore lyricists are mixing words from other language to compose songs and the songs have become very famous. Hindi is the official language of India but still very few Indians love to speak and read pure Hindi. Language mixing is taking everyone in its grip very rapidly [9-10]. Mixing of

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English makes the songs catchy and very entertaining and the audience loves them [11]. However, the trend of language mixing is not new, it has been going on for a while now. The mixing started in the late 50s, seen in the songs like ‘Mera naam chin chin chu’ from the movie (Howrah Bridge, 1958).

3. Language Resource and Corpora

The www.lyricsmasti.com website was used for corpora which archive songs’ lyrics in Roman Script only. Devanagari Script was not considered in this study. A *python* based program was developed to collect raw corpora from the website through *urllib2*. This program has been run on www.lyricsmasti.com for the collection of texts of lyrics.

Table 1 Corpora Details

Sr.	Year	No. of Movies	No. of Songs	Unique Words
1.	2000	68	216	6748
2.	2001	68	283	8415
3.	2002	104	342	10054
4.	2003	69	209	8458
5.	2004	53	225	9075
6.	2005	71	248	9075
7.	2006	107	406	12818
8.	2007	116	467	17021
9.	2008	103	441	16723
10.	2009	75	309	11287
11.	2010	53	210	8492
12.	2011	55	185	8887
13.	2012	60	232	10428
14.	2013	60	232	9200
15.	2014	50	190	8120
16.	2015	10	48	1890
Total		1062	4011	146263

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4. Methodology

A dictionary based checking method has been applied to extract English words in the collected song lyrics. 4011 songs written in Roman script were collected from the 1062 number of movies released during 2000-2015 through a *python* based program. A list of total unique words containing 1,46,263 with frequency was created. Then it was checked in English lexicon (contains 50,428 English words) and 2383 unique English words were extracted with frequency with the help of *python* based program. Sample of the English words is shown in table 2. It was also checked in songs and 217 songs were extracted which were written in pure Hindi. 3794 songs were found containing English words in lyrics. Then a manual effort was taken to verify the result.

Table 2 Sample of extracted English words with frequency

English word	Frequency
You	2584
Love	1547
My	1092
No	988
Be	615
Baby	558
Your	555
Am	540
All	449

5. Results and Discussion

The mixing of English was highly observed in very popular and hit songs. The English word 'you', 'love', 'my' and 'no' were found with 2584, 1547, 1092, and 988 frequency respectively. 734, 350 and 185 words were used once, twice and thrice frequency.

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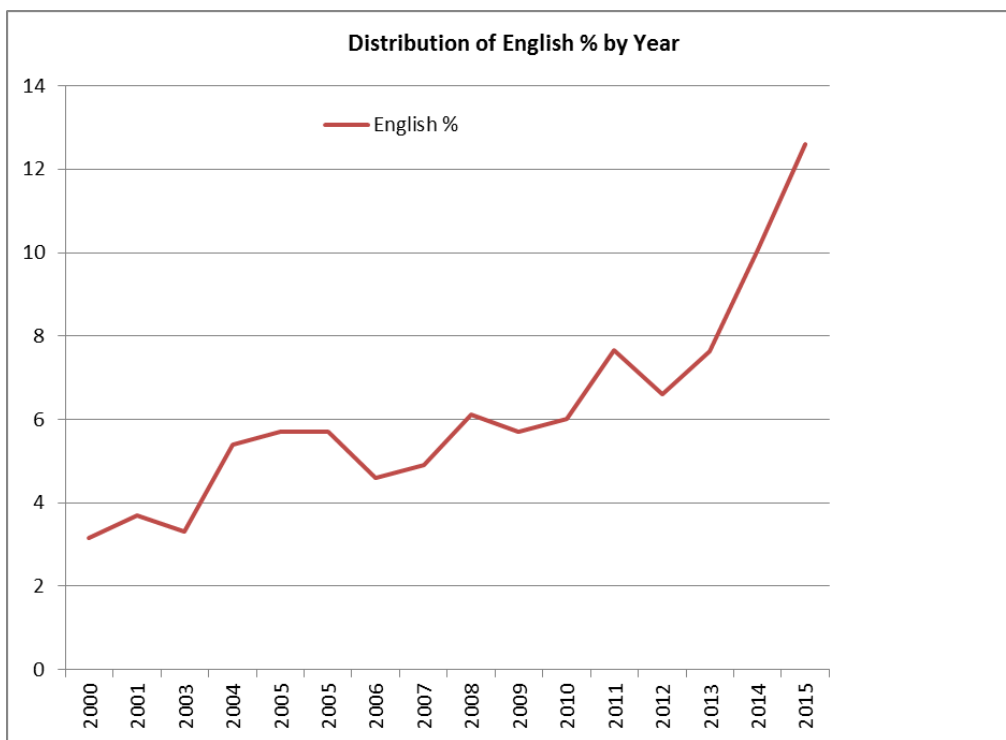


Fig. 1 Distribution of English in Songs

The mixing of English in songs is increasing day by day as shown in figure 1. It was 3.15% in songs composed in 2000 and it increased to 3.61%, 5.7%, 6%, 7.65%, 7.63%, 10.86% and 12.59% in 2001, 2005, 2010, 2011, 2012, 2013, 2014 and 2015 respectively. After observation it was found that language mixing is seen more in hit and popular songs. The manual review revealed same linguistics features discussed by Kundu et al. [9], Chandra et al. [10], Sinha et al. [12] and Chandra [13].

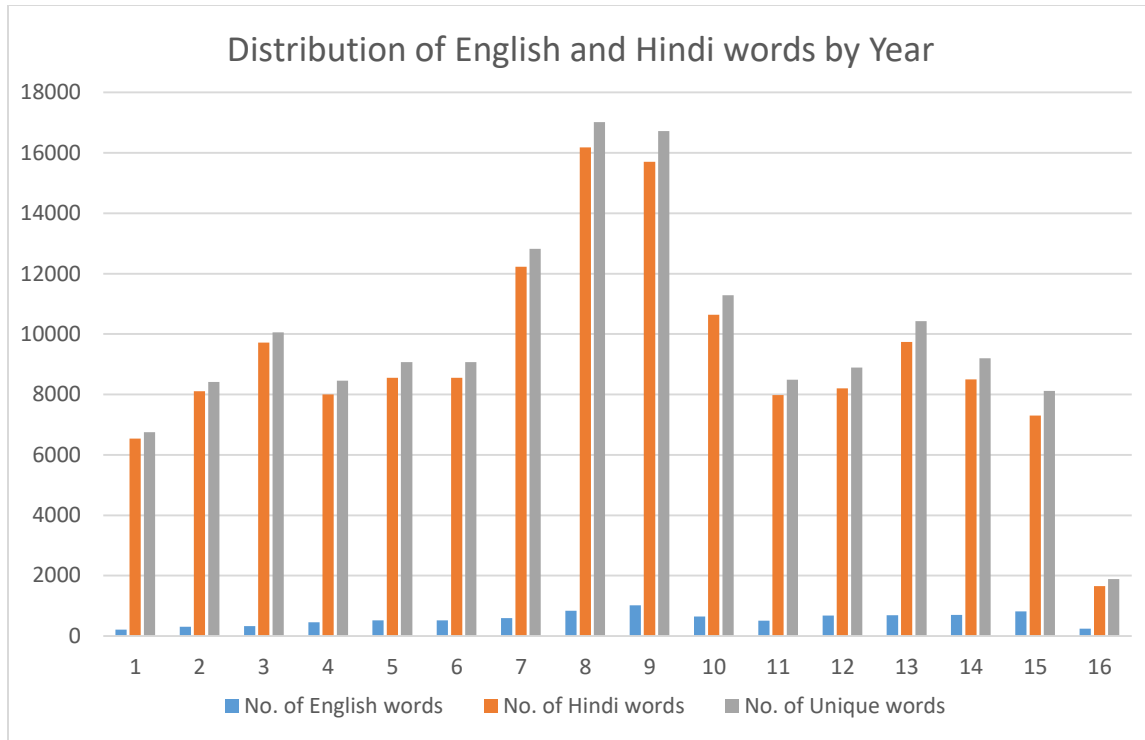


Fig. 2 Distribution of English and Hindi by Year

Distribution of the English words mixing year by year in the BW songs is shown in Table 3. A manual verification process was also applied on extracted 2384 English words to check whether these words are really used as English or transliteration of any Hindi words. It was found a few words are used as Hindi in a few songs and as English in a few songs. The frequency of English words listed in Table 2 may be decreased by those types of words. For example “so” appeared as Hindi word in maximum songs which means ‘sleep’ but in a few songs it was used as an English word. It was found that no standard transliteration was followed to spell a word of Hindi in Roman script. A widespread spelling variation was observed [14-15]. It was also found a few English words were used as fashionable form. For example, “good”, “wanna”, etc., were not extracted due to spelling differences. But these were highly seen in song lyrics [13].

Table 3 English Mixing in Songs by Year

Year	No. of English words	No. of Hindi words	No. of Unique words
2000	213	6535	6748
2001	311	8104	8415
2002	333	9721	10054
2003	456	8002	8458
2004	518	8557	9075
2005	518	8557	9075
2006	589	12229	12818
2007	836	16185	17021
2008	1021	15702	16723
2009	643	10644	11287
2010	510	7982	8492
2011	680	8207	8887
2012	688	9740	10428
2013	702	8498	9200
2014	819	7301	8120
2015	238	1652	1890

6. Conclusion

This study has demonstrated that the manner and frequency of the English word mixing in the song lyrics of Bollywood movies increased every year. The data shows a strong turnover in the language of choice among the youngsters. It is also evident that either the volume of English use has increased or a new type of language is emerging.

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Dr. Subhash Chandra, M. Phil., Ph.D.

Assistant Professor, Computational Linguistics



Department of Sanskrit, Faculty of Arts, University of Delhi
Delhi-110007, India

subhash.jnu@gmail.com

schandra@sanskrit.du.ac.in

Mr. Bhupendra Kumar

Doctoral Research Scholar, Computational Linguistics

Department of Sanskrit, University of Delhi



Delhi-110007, India

bhupendrakmr87@gmail.com

Mr. Vivek Kumar

Doctoral Research Scholar, Computational Linguistics

Department of Sanskrit, University of Delhi

Delhi-110007, India

vishnorapatyam@gmail.com



Ms. Sakshi

Doctoral Research Scholar, Computational Linguistics

Department of Sanskrit, University of Delhi

Delhi-110007, India

sakshi911003@gmail.com

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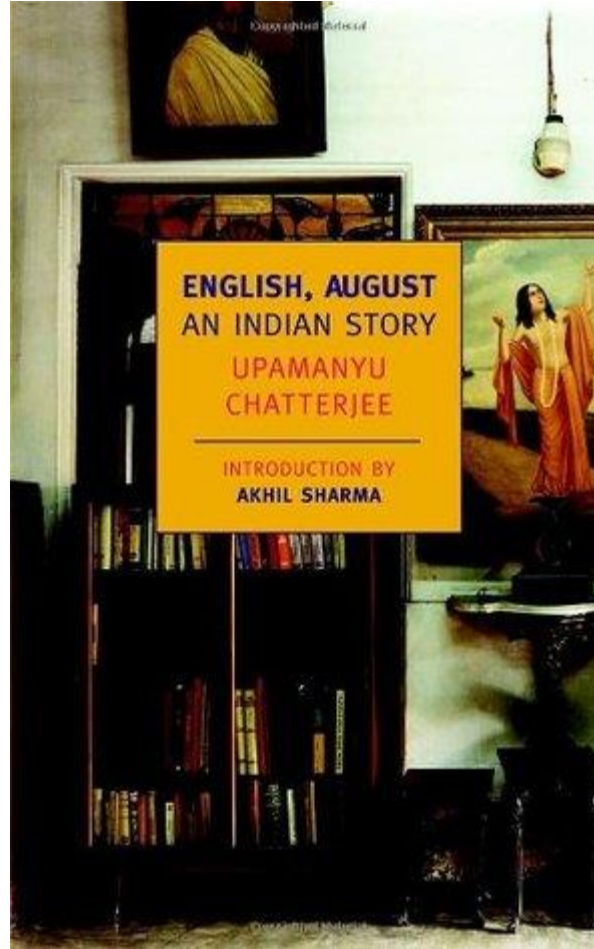
Subhash Chandra, M.Phil., Ph.D., Bhupendra Kumar, Ph.D. Candidate,

Vivek Kumar, Ph.D. Candidate and Sakshi, Ph.D. Candidate

Acute Sporadic English in Bollywood Film Songs' Lyrics: A Textual Evidence based Analysis of Code-Mixing in Hindi

Self-Realization in Upamanyu Chatterjee's
English August: An Indian Story

M. Maheswari, M.A., M.Phil.

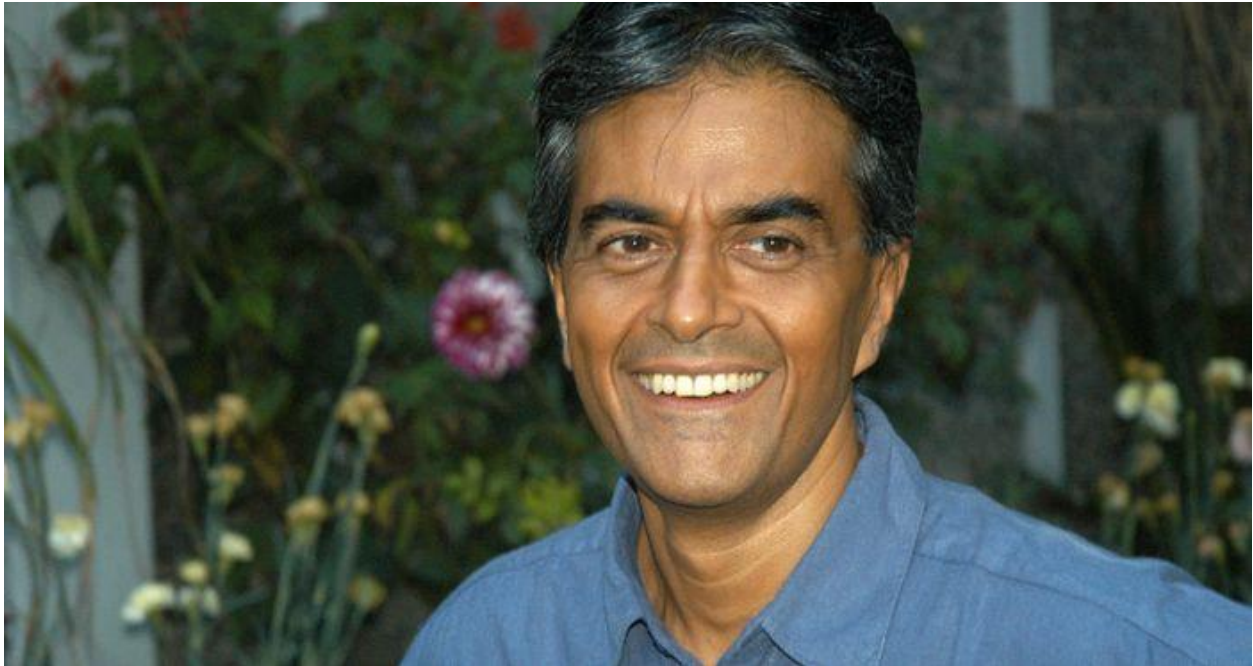


Abstract

Self-Realization is an expression used in discussions relating to spiritual matters, psychology, and in religions. Mortimer Adler as a critic defines self-realization as freedom from external coercion including cultural expectations, political and economic freedom from worldly attachments and desires, etc. Dictionaries define *self-realization* as “the realization or fulfilment of one's own potential or abilities” (<http://www.dictionary.com/browse/self-realization?s=t>)

Upamanyu Chatterjee's *English August* (1988) carries a subtitle, *An Indian Story*. It clearly underlines the protagonist Agastya's hybridized position. The novel projects the troubled consciousness of Agastya and portrays the conflict within his fractured self. The conflict finally forces him to step out of his colonial self, his western education and training and discover himself through his own cultural moorings.

Keywords:



Upamanyu Chatterjee

Courtesy: <http://alchetron.com/Upamanyu-Chatterjee-455208-W>

Agastya, the Protagonist

Upamanyu Chatterjee made his debut as a novelist with his maiden novel, *English August: An Indian Story* in 1988. The novel also presents an inclusive guised profile of Agastya Sen, the IAS Officer on probation, posted at a Mofussil town Madna. Agastya Sen is a misfit in the Indian Administrative set-up. He belongs to the new generation, 'the generation of apes' (EAIS 280), 'the Cola generation' and 'the generation that doesn't oil its hair (EAIS 47). He is 'an absurd combination, a boarding-school-English-Literature education and an obscure name from Hindu myth' (EAIS 129). He is named after the great Hindu rishi, Agastya who stopped the Vindhyas from growing up and drank up the ocean. However, his conduct, words and deeds

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stand out in contrast to his mythical counterpart. From “‘Agastya’ he becomes ‘August’, ‘Ogu’ and ‘the English type’”. His school-friends call him ‘last Englishman’, ‘hey English’, ‘hey Anglo’ and even sometimes ‘hello Mother Tongue’ (EAIS 85). Agastya Sen is an offspring of mixed parentage His Bengali father, Madhusudan Sen is the Governor of West Bengal and his mother is a Goan Christian woman. This renders him a cultural mongrel.

A Conversation between Modern Youth

The novel opens with an informal conversation between Agastya, who is about to leave for Madna for his probationary period as an IAS officer, and Dhruvo, Agastya’s friend who has been back from Yale University after his higher studies. Agastya’s journey poses many questions; Dhruvo says, “What you do for sex and marijuana in Madna? (EAIS 3) Agastya finds himself trapped in a difficult situation like “the fallen Adam” (EAIS 5) in this place burning under boiling heat aggravated by mosquito menace. He feels a strange sense of desolation, alienation and frustration, for he thinks he is simply wasting his time.

Agastya suffers from lambent dullness and boredom. He considers himself as one “with no special attitude for anything,” (EAIS 3) and thinks, “I should have been a photographer, or a maker of as films something like that, shallow and urban” (EAIS 13). He considers himself a misfit, anchorless, unbalanced and misplaced and does not seem to enjoy the role he has earned for himself by virtue of his competitive qualifications. Familiar to metropolitan life, he finds happiness in nothing and thinks of himself as misbegotten in a world which he does not seem to fit in. Agastya does not enjoy his new role and finds it difficult to get used to the working of his job and the place. He feels “emptier than usual” (EAIS 134) and thinks that he is wasting his time there. He suffers from strange loneliness whereas he had wished to be alone. He considers himself as one of the vanished in Madna. He relapses quite often into fantasy to escape from being “ravaged by mosquitoes with no electricity, with no sleep in a place he disliked, totally alone with a job that did not interest him, in murderous weather, and now feeling madly sexually aroused”(EAIS 92).

Agastya Sen’s Official Status and Training

In this novel, the young civil servant Agastya Sen is sent off for a year's training in district administration to a small and uneventful district town called Madna. Brought up in cosmopolitan cities like Calcutta and Delhi all his life, Agastya finds it difficult to adjust to the ambience in Madna. Agastya's friend Dhruvo comments, "I've a feeling, August, you're going to get hazaar... in Madna" (EAIS 123). This sets much of the tone of the novel as a marked pointer to the cultural confusion of Agastya. Agastya also recognizes the confusion: "Amazing mix, the English we speak...our accents are Indian, but we prefer August to Agastya" (EAIS 1).

Getting to Know Real World – Too Remote for Agastya

Agastya Sen who is more than a thousand kilometers away from Delhi and Calcutta does not share the social and cultural prescriptions in Madna. While in Madna, he used to think about his past life. He has been through the best education from boarding school in Darjeeling and St. Stephen's college, Delhi and now he is the IAS trainee. He is, now, disconnected from this academic tradition that made him competent enough to pass the UPSC examination. He receives informal education from his father and uncle through distant communication. But it is too inadequate to remove his disinterest in and aversion for job and place. Besides, he is cut off from any religious system so far and it causes his cultural estrangement that creates a feeling of social isolation in him. Nissim Ezekiel in his review of *English, August: An Indian Story* says, "It is Agastya's Darjeeling school that established his alienation, of which he remains conscious virtually throughout this Indian story" (qtd in Kadam.G 106).

Agastya Sen, sensitive, young, lover of music, with a public school education and Masters in English literature finds real India too remote either for his comprehension or active intervention. Delhi and Calcutta, the two metropolis are part of his past. Agastya Sen's public school education alienates him from his cultural heritage and his position as an IAS officer distances him from the masses.

Alienation

Agastya Sen is preoccupied with alienation because of his dislocation and displacement in Madna. His divided self is unable to hold communion with anything around him in the society in which he lives. Upamanyu Chatterjee problematizes Agastya Sen's alienation by making him

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an alienated hero. It is, therefore, intended to explore and explicate Agastya's psychograph in order to find out the causes of his sense of alienation.

Agastya Sen does not suffer from any financial concerns as he belongs to the well-to-do urbanized elite family. Besides, he has been selected for the most coveted job. His alienation seems to be related to his estrangement from the culture, society and his own self. He suffers from cultural alienation, social alienation and self-alienation. He suffers not only from outer but also from the inner problems caused by his dislocation and displacement to a rural town, Madna.

Complex Bureaucracy and Agastya Sen

Son of a Governor, Anglicized and megapolitan, Agastya Sen is introduced into the elite Indian Administrative Service when he is 23. Apparently Agastya Sen's is a success story. But he fails to become part of his new set up. He stands alone and detached and scans the whole bureaucratic structure with the objectivity of a man of science. India's complex bureaucracy is an unwieldy bequest of Raj and in spite of its Indianization, the bureaucracy in India continues to retain much of its imperial character. The bureaucrats exhibit the old accessories of importance like the "flashing orange light on the roof of the car" with technical attitudes like "If the country is moving it is because of us only" (E AIS 58). Self-importance is the norm rather than the exception, all in the name of maintaining the dignity of office. The reason for such self-importance "to be able play God" over thousands of kilometers (the administrative territory under one's control) is "not conducive to humility" (E AIS 39).

Extreme Points of Unreal Existence

Agastya Sen's first glimpse of Madna, a small provincial town in the South, where he is posted as a trainee, disturbs and unsettles him: "...cigarette-and-paan dhabas, disreputable food stalls, both lit by fierce kerosene lamps, cattle and clanging rickshaws on the road... he felt as if he was living someone else's life" (E AIS 5). Delhi and Madna seem to be "two extreme points of an unreal existence" (E AIS 177) and naturally real India and those who rule it do not originally connect.

The Goal is to Put up an Image

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As soon as Agastya realizes that the system of Government is all about putting up an image. The image of the officer is all-important and he finds everyone in the elite circle vying with each other in trying to put up an image. If the SDM of Rameri, Mr. Menon's arrogance is widespread among IAS officers, there is Rajan with his 'egregious pomposity.' But then the yawning gap between their human, fallible, vulnerable and erring selves and their perfect public image is by his seniors. Srivastav, the District Collector of Madna cautions him, "As an IAS officer you can't mix with everybody. It's not a job...where what you do after office is entirely your own private business..." (EAIS 80), ironically the *Dainik* reports that the same Srivastav was having an extramarital affair with a female BDO of Nurana who later committed suicide. Agastya's identity is also super imposed in Madna. "...Mr.Sen, IAS?" "...IAS was always to be attached to his name; it almost became his surname" (EAIS 5). One also has to look like a bureaucrat: "...a bureaucrat ought to be soft and clean-shaven, bespectacled ..." and Agastya's friend Dhruvo tells him, "...you don't look the role" (EAIS 3). Later, Agastya's efficiency as an officer is also attributed to his being as IAS. The residents of Jompanna where he is posted as a BDO say, "IAS after all" (EAIS 270). From dress to demeanour, style to functioning, an IAS Officer is expected to play a pre-defined role and play it to perfection.

The Urban-Rural Divide and Other Divisions

Agastya's sense of alienation deepens not finding a reasonable answer to the question that he is. He lacks a define sense of identity which comes from being rooted in one's culture. Here the notion of dislocation and identity are interconnected. Every human subject is necessarily "encultured" and an identity is constituted out of cultural experience. Agastya has no doubt that he is an Indian, a Bengali. But he is distanced from ties that bind-family, friends, history, and myths of the land. Brought up by surrogate parents in the absence of a mother, educated in a boarding school in Darjeeling when he paid occasional visits to his father, Agastya does not develop very strong family bonds. Home is not for him the place, which "is the reservoir of public myths and private memories" (qtd in Bhowmick 74). Here he does not get his education or training in the indigenous cultural texts, such as the Bhagavata, the Puranas or the Gita, English translation of the Ramayana is a mere literary curiosity for him and while at Madna when he reads a verse aloud from the Gita, "Strong men know not despair, Arjuna, for this wins neither heaven nor earth" his own voice sounds strange and unfamiliar (EAIS 195), he is unable

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to connect; does not feel connected and the words of the *Gita* do not register in his mind. He desperately feels the need for believing in something, “in anything beyond himself” (EAIS 273), but fails.

Agastya recalls that all the while Durga Puja meant “watching the women in eye blinding silk, and releasing balloons against the sky” (EAIS 163); faith for him has always been just festivity. Always desirous of being an Anglo with Keith or Allan for a name, with an ability to speak in English with their accent, Agastya fails to realize the mythical import in his name. And his name is anglicized from the name of a revered sage in the *Ramayana* to English August. Pultu kaku is anguished and angry when he hears the name August, he considers it as a “mimic” of “European Junkies”. Agastya, August, Ogu, Mr. Sen IAS, his numerous “...names seemed like aliases, for his different lives” (EAIS 259).

The Plight of the Cola Generation

The novel however does not focus on Agastya’s plight alone but on the plight of the entire “cola generation” who like Agastya suffer from a sense of inauthenticity and dislocation. Agastya’s childhood friend Dhruvo with a Ph.D from Yale is bothered about everything that doesn’t hang together: “Yale and Durga Puja”, listens to Keith Garrett Scott Joplin, sees a Herzog film or a Carlos Saura but says “it’s unreal” (EAIS 153). His other friend Mahindra Bhatia, now a Forest officer in Madna, with his fascination for western lifestyle, is ready to contact AIDS simply because it is raging in America. Mere acquaintances while in college Agastya and Mahindra find themselves coming closer together with their feelings of alienation and dislocation in Madna. They are all hybrids and although their “hybridity delights”, it rankles when it comes too close to “erasing comfortable boundaries” (qtd in Bhowmick 75).

An identity involves a continual interface and exchange of cultural performances that in turn produce a mutual and mutable recognition of cultural identity. Agastya tries to feel settled and assumes some kind of role to fit into the image of a bureaucrat. He has to act out the role of a bureaucrat. Consciously, he tries to sound arrogant, “Sir, my name is Sen, I am an IAS officer” (EAIS 85), while introducing himself to Mr. Bajai, the District Development Officer. He starts lying and says that he has done his B.A. from Cambridge, that his wife is a Norwegian Muslim while he is still unmarried. In time he learns to ‘Scowl’ like Srivastav donning what is termed as

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the official face, picks up a few official ease, learns to make “night halts”, plays personality tricks even with a care-taker cook (EAIS 178). While posted as a BDO in Jompanna he seemingly tries to establish a purposeful dialogue with the intriguing parties and fails, learns to react to most topics in the Block Panchayat meetings with “competent bureaucratic vagueness” (Yes, I’ll look into that...So make a note of that etc.) (EAIS 253) But finally he is unable to manage with the multiple roles that he is expected to play: the tentative and oppositional identities frustrate him and he makes a hasty retreat into his secret life. He longs “For privacy” “...Marijuana and nakedness, and soft, hopelessly incongruous music (Tagore or Chopin), and the thoughts that ferment in isolation” (P.26), a place where he could “fantasize without restraint” (EAIS 92).

Existential Conflict

His life at Madna can be attributed as existential conflict. In his three part model of the self, Jean Paul Sartre who is a critic describes the nature of such conflict resulting out of a disconnect between/among Being-for-itself which incorporates the self’s action, will and idea; Being-for-others where the self constructs an image of itself as an object, as it is observed by everybody; Being-in-the-world which derives from the consciousness of the world as a sum total of possibilities. All these three are in constant conflict making Agastya confused over his identity.

Agastya’s past does not integrate into his present. The dislocation between his present and past makes him restless. He thus seeks help in the psychedelic and unreal world of drugs. Time and again his mind goes back to his past and Madna, he longs for simple touches of his past. His only ambition while at Madna is to clutch the simple things associated with Pultukaku’s house in Delhi, “Simple things, good food, a lawn shaded by neem, jacaranda and gulmohar trees...” (EAIS 147) He tries to receive his sense of belonging there. His Masters in English had not prepared him for the ground realities of the country. The world of ideas and the practical world seem to be wide apart and in perpetual conflict as Srivastav, another bureaucrat remarks, “That a young man in Azamganj should find it essential to study something as unnecessary as *Hamlet* that is absurd...” (EAIS 60) Chaucer and Swift become irrelevant while dealing with problems like scarcity of water in a drought prone area or solving the problem of a petitioner whose land is intruded by someone else or tackling problems like a police patil conniving for a

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murder (EAIS 18). The mixed nature of problems exasperates Agastya. Remembrances of things of past continue to mock him with images of lost worlds and “semblances of a pattern” (EAIS 20). But he realizes that perhaps he longs for the past just to escape an uncongenial present.

The only company Agastya keeps is of bureaucrats. R.N. Srivastav, the Collector and District Magistrate of Madna, and Dhiraj Kumar, SP of Madna are reasonably competent senior bureaucrats, the mentors of Agastya who explained him the details of the corrupt bureaucracy in India and the role of political bastards in it. Other buggers in bureaucracy such as Shankar, Govind Sathe, Mahendra Bhatia, Bajaj, Menon and Mohan Gandhi are all aliens for whom Madna-posting is a punishment. They teach Agastya nothing but pour oil on his troubled mind by compelling him to perform some unusual things that do not suit to his status. All of them are uninterested, lazy and incompetent. Agastya is always out boozing with them. He does not mind the business of the Monthly Review Meeting of Revenue Officers. He avoids deliberately listening to the Collector’s ‘an alien tongue on alien topics’ (EAIS 41) and spends on hours writing letters to his father and uncle to Dhruvo and to Neera about his sense of dislocation. He leaves the meeting on the pretence of the call from SP and goes with Sathe to the Madna International and gets stunned at daytime.

Just Blame the Educational System!

Agastya’s uncle, too, blames the educational system that does not improve Agastya’s societal attitude. He is an intensely tempted by Western ideas, attitudes and English language. Agastya Sen believes in Mr. Sathe who says that each language is an entire culture and ‘hazaar fucked’ English makes him alienated from his native culture and cultural values. His existential dilemma is an outcome of his lack of societal responsibilities. He dislikes an imposed living, therefore, leads three lives in Madna: the official, the in official and secret life of jogging, boozing and masturbation in the Rest House. Often he thinks about his situation and job: “Why he wasn’t setting down, whether his sense of dislocation was only temporary, or whether it was a warning it was a warning single” (EAIS 65).

Agastya fails to relate himself to the society represented by Madna District. He does not know even the real Madna beyond its offices. He does not find any force for trial development as

for him inaction is better than action. Agastya does not think serious shrewdness of Indian Administrative Service. He cares neither for its dignity nor for its service. Even he does not believe in Kumar who says, “This is India, bhai, an independent country, and not Raj, we are servants of people (EAIS 23). Agastya does not keep his eyes and ears open to learn about the District Administration. He takes delight more in the *Bhagavadgita* and Marcus Aurelius’s Meditations than the District Gazetteer, City Survey Manual and Manual of rules and standing Orders related to land Records Establishment. His lack of determination and competence excites him to write to his daddy and uncle about his wasting of time in Madna. Discontent and dissatisfaction make him suffer from lambent dullness as his innermost desire is “to lie in the winter sun on the roof of the house in Delhi, or that decaying mansion in behala, smoke read a little, listen to a little music, have sex with someone, anyone, who would not exist before and after the act, and work only so I can do all the rest” (EAIS 136).

Problems of Development

The protagonist becomes more active administrator when he is promoted as the Block Development Officer at Jompanna. He has to face many challenges in this drought-prone area like the acute shortage of water and mass illiteracy. However, he is favored by the Gods, despite his uneasy spirit. His encounter with the life of the tribal people touches him precisely because, as an IAS, he is open to human suffering. Agastya’s friend Mohan has had both his arms cut off for sexual knowledge of a tribal woman. He sees the revenge on Mohan as “insane,” and tries to encourage a rational approach to the problems of people whose lives are governed by instinct. The irony of his position is lost on him for his life has consisted in indulging every kind of physical instinct in the privacy of his own room, while meditating on the meaning of life.

However, instead of development, Agastya retreats from the problems of the tribals. He is not interested in ‘skewed development of Jompanna’ (EAIS 241). He brings only half his mind to work and his other silent. It is a beginning of his downward journey. He visits Chipanthi which has been the heart of the Naxalites. He enjoys the dance of the tribal women. Within two months, Agastya feels as restless as ever. He feels tired of journey after journey, experiences the sense of displacement at Madna, Jompanna, Gorapak, Chipanthi and Mariagarh.

Inaction Better Than Action?

By the end of the novel, Agastya is permanently stoned with other strange bureaucrats in spite his promotion as the Assistant Collector of Koltanga. He assumes inaction better than action, avoids deploying prohibitive measures to control rural exploitation and leaves for Calcutta anticipating of a year's leave to discover his self. He reads Marcus Aurelius: "Today I have got myself out of all my perplexities; or rather, I have got perplexities out of myself-for they were not without, but within; they lay in many in my own outlook" (E AIS 288).

Agastya's story is unfinished. He reconsiders his idea of leaving coveted job for future prospects. Agastya Sen alienates from his job, society and culture, yet his alienation is not genuine. The freelance writer and critic, Geeta Doctor in her review of the novel says that Chatterjee succeeds "in making both August's alienation real and the atmosphere of Madna oppressive himself. It has such a feeling of truth that one cannot help but wonder, whether English August is not a thinly disguised autobiography after all" (qtd in Kadam.G 110).

The Novelist and the Protagonist

Agastya's wishes and environment has been fully worked out due to the emotional involvement of the novelist with his protagonist. The devastating effects of alienation are despair, boredom, disenchantment, the sense of meaninglessness of life. However, Agastya Sen's alienation does not seem convincing for how far it is deep-seated malady, a fad or a temporary posture is uncertain. It can be said that Agastya is a misplaced person who prefers the quest of personal happiness to social happiness as it has been the general tendency of his generation.

Agastya's sense of alienation is a product of his own consciousness which in part is linked to the process of his growing up, to his several weaknesses, hypocrisies and in part to his way of leading life on a superficial plane. Finally he had moved to a position of openness. He knows of himself and the world. He proposes to take a year off to discover himself.

Agastya's story is unfinished. He reconsiders his idea of leaving coveted job for future prospects. Agastya Sen alienates from his job, society and culture, yet his alienation is not genuine. Through the alienation Agastya realizes himself.

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Self-Realization in Upamanyu Chatterjee's *English August: An Indian Story*

Upamanyu Chatterjee has wonderfully portrayed the theme of self-realization in his novel *English August: An Indian Story*. In the novel, our exile-hero is not alienated from men and society. He is very much exists in the world of human beings. He wants to live life fully. He is alienated being; he is in fact seeking to conquer their selves. Returning to and going away from one's own culture or alien culture are of equal significance, though he is inconsequential in terms of a conscious realization of the self.

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M. Maheswari, M.A., M.Phil.
Assistant Professor of English Department
Sri.Krishnasamy Arts & Science College
Sattur - Sivakasi - Kalugumalai Rd.
Mettamalai 626203
Tamil Nadu, India mahesariivukutty@gmail.com

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M. Maheswari, M.A., M.Phil.

Self-Realization in Upamanyu Chatterjee's *English August: An Indian Story*

Use of *Whatsapp* to Enhance Reading and Writing Skills at Undergraduate College Level

Maria Justina, M.Phil., Ph.D. Candidate

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Abstract

Reading and writing are the two language skills on which most exams are based in order to assess the learners' command over the English language. However, it has been observed that the syllabus prescribed at college level does not provide enough scope for the learners to practise these skills in the classroom. Learners from the regional medium find it very difficult to master these skills. This raises their anxiety level them and reduces their motivation. Therefore, there is an urgent need to develop alternative teaching and learning strategies that can help the regional medium background learners work on their reading and writing skills in the target language, English. In such a scenario, social media such as WhatsApp, Instagram, Facebook, YouTube and Twitter can be used to help the learners develop their skills as these social networking sites are very popular and can further motivate these learners to improve their reading and writing skills. The present study aims at identifying whether the use of social networking sites or applications can help motivate undergraduate college level L2 learners of English to use their reading and writing skills thus enhancing them (their skills) with reduced anxiety.

Key words: *Whatsapp*, Reading and Writing Skills, Undergraduate College Level

Introduction

Reading and writing are the two language skills on which most exams are based in order to assess the learners' command over the English language. However, it has been observed that the syllabus prescribed at college level does not provide sufficient scope for the learners to practise the skills in the class. Learners who have done their 12 years of schooling from a regional medium of instruction with very little exposure to English find it almost impossible to cope with the linguistic challenges they come across in an English medium college. Moreover,

they are required to master the two skills apart from listening and speaking skills even in the job market which is the main goal behind teaching them the language at school and college levels. As a result, this difficult position leads to anxiety in the learners as they find themselves inadequately equipped and discourages them from using the skills that they possess which further reduces the chances of any improvement that the learner can achieve. Since anxiety, as Horwitz et al. (1986) state, can have a strong influence on foreign language learning, it is essential that the teacher implements suitable teaching strategies in order to eradicate the hindrance and help the learners learn and use the target language proficiently. Therefore, there is an urgent need to develop teaching and learning strategies that can help the regional medium background learners work on their reading and writing skills in the target language.

In such a scenario, the most important factor that can help these learners improve their language skills is motivation. Motivation is deemed as the key factor that decides how a language learner performs any of the (language) skills (Hohn, 1995). He states, “The motivational state of learners determines not only what is learnt, but how much effort is likely to be expended in acquiring new learning” (p 274). Motivation, as we know, can bring out the best in anybody and help them improve what they do. Hence, effective tools of motivation are required to be implemented so that learners feel the need to put into use the skills that they already possess.

Communication through Social Media

One of the most interesting pastimes for people of all ages today and more common among college students is communication through social media such as WhatsApp, Instagram, Facebook, YouTube and Twitter. It was observed that people prefer these ways of communicating to a face to face conversation due to various reasons. College students are found busy silently chatting on their phones with people not around them instead of those who are available unlike in the past when students would start talking and making noise as soon as the class time finished. Though the extensive use of social media can be seen as an activity that can affect the users’ social skills, the learners’ tendency to use social media may be utilized to strengthen their reading and writing skills.

Focus of This Study

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Use of *Whatsapp* to Enhance Reading and Writing Skills at Undergraduate College Level 48

The study aims at identifying whether the use of social networking sites or applications, WhatsApp in particular, can help motivate undergraduate college level L2 (slow) learners of English to use their reading and writing skills thus enhancing them (their skills) with reduced anxiety.

Need for the Study

The study was conducted in an undergraduate college in Oman where students come with 12 years of Arabic medium school education with minimal knowledge of English and sometimes absolutely no comprehension of English. They are given admission in English medium government colleges after a placement test where everybody is placed at some level in some class. Due to the demand for English in the job market students are forced to study in these colleges which is actually a great help from the government towards the students. However, there is very little scope for linguistic improvement in the little time that these students have at this level. As a result, there is not much difference between their written English that they produce at their Foundation levels (the entry level) and what they do in their final year of college (the fifth or sixth year). Therefore it was necessary to identify effective strategies in order to offer them a wider scope to practise and improve their reading and writing skills in the limited time.

The Study

The study was conducted using a simple questionnaire to identify the most popular social media/ application among the students, and by utilizing it to maximize reading and writing opportunities for them in a way that minimized their L2 anxiety and improved their attitude towards learning English.

Freedom to Use Mobile Phones in Class

Studies show that students learn best when they are happy. One thing that keeps all the students happy and occupied most of their free time is their mobile phones. Therefore they were permitted to use them during the class for learning purposes only, in that, they could look up the dictionary on their phones since it was easier and quicker than opening the paper dictionaries.

According to Berns (1990 cited in Savignon, 2002 p 6),

“Language teaching is based on a view of language as communication. That is, language is seen as a social tool that speakers use to make meaning; speakers communicate about something to someone for some purpose, either orally or in writing.”

It was observed that students used social media such as **Facebook, WhatsApp, Instagram, SMS**, and others, but only in Arabic. This was due to various problems they faced with English such as, in framing grammatically correct sentences; finding the right expressions quickly; inadequate vocabulary, and the fear of committing errors. They occasionally wrote emails to their teachers since it was mandatory for the students and the teachers to communicate with each other about their project work or any other important messages. These emails served as an opportunity to practise writing, but they contained very little content. It was also noticed that most students enjoyed reading Arabic, but were not very keen on writing in it because they found it difficult as well because Classical or Modern Standard Arabic (which is used for writing) is much tougher than the various regional dialects (Altoma,1969). However, when it came to English, they avoided both the skills - reading and writing - because of the reasons mentioned above.

Hence, it was essential to identify ways of motivating them to communicate in English through writing. With the help of a questionnaire it was found out that WhatsApp was the most popular application students used to chat with one another. Therefore, it was used as the tool to motivate learners to write and read English.

The Method

The teacher formed a group with the girls in the class and another with the boys to communicate with them within specific time limits. There were rules set about what could or could not be used in the group chat, such as, they could use only English, the teacher would respond only if she received a message before a certain time in the evening, they could not share the teacher’s number with anyone outside the class, etc. (Since the students are generally very well-mannered and respectful towards the teachers, they did not have to be told not use profanity.)

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WhatsApp was used to send written work assigned to them. They were excited about it and sent their paragraphs and sentences based on what was done in class each day.

WhatsApp was also used to applaud or appreciate each student's work and participation and positive attitude or good behaviour in class. This worked as a great source of motivation to those who made an attempt to do the above as well as others who wanted to be appreciated before others in the group.

Use of WhatsApp with the teacher gave the learners more opportunities to write in English paying a lot of attention to vocabulary, spelling and grammar as far as they could. They also used impressive expressions from the internet which encouraged the others to use interesting terms as well. Thus they were involved in more meaningful communication through writing. In this way group learning even outside the classroom was made possible through WhatsApp. The teacher ensured that she never used or allowed them to use any typical 'text speak' (short expressions people use on WhatsApp) or short forms of words while communicating with the students though it was sometimes inconvenient to write long messages in response to theirs. It gave them more exposure to useful vocabulary and grammatically correct sentences which they learnt through this meaningful activity.

WhatsApp also proved useful for the teacher when she needed to change the classroom or wanted to assign some language task to be done before she could start the class. At the same time, students were comfortable informing the teacher when it was not convenient for them to attend classes without having to make a call.

Students shared pictures of theirs with their friends and explained where the pictures were taken, who were in the pictures, etc. They also discussed in writing the pictures they shared of the black clouds just before it rained, of the rain, and of the wadis (canals) that overflowed due to the rain which is always an exciting topic of discussion for people in Oman.

There were instances when students who hardly spoke to the teacher in the class joked in English with the teacher on WhatsApp which showed that the strategy was successful because the students were not inhibited by the language and the learning conditions anymore. They were just communicating to have fun which is one of the most common functions of a language that

we are comfortable using (Fillmore, 1979). Accuracy was not the aim of the strategy here. The main focus was on their fluency which forms an essential part of Communicative Language Teaching. Use of WhatsApp for the above mentioned tasks proved to be useful for the learners' language development which helped achieve the aim of fluency for most students.

The Mother Tongue of the Learners in the Learning and Teaching Materials

The students were given short articles from Arabic newspapers selected at random and were asked to translate them so that the teacher would be aware of the current issues in Oman. They were asked to finish it the same evening and send it to the teacher on WhatsApp groups. This helped them to comment on each other's work through discussions on WhatsApp. It was possible to enable them to do more practice in writing because the teacher asked them questions in order to understand the translated content. This activity aroused interest in the learners because they felt that they were sharing information about their country and culture with a non-Omani teacher. Focus on meaning always helps the learner to use language without inhibitions. "By encouraging learners to ask for information, to seek information, to use circumlocution, ... to negotiate meaning, to stick to the communicative task at hand, teachers", states Savignon (2002), invariably encouraged learners to take risks and to venture beyond memorized patterns by using the target language creatively.

Involving the Culture of the Learners in the Learning and Teaching Materials

According to Taylor and Sobel (2011), an effective approach includes cultural relevance to the learners. They advocate teaching in a manner that shows the students that 'their lives matter to their teacher' (p20). Hence, it was important to involve the learners' first language, their culture, their views and opinions, their choices, their comfort and convenience in the entire process of building up the teaching strategies and designing the materials.

Therefore, pictures of various social gatherings and celebrations in Oman, Omani food, the differences among the clothing worn in different regions in Oman, differences between

clothing worn by men and women in Oman, importance given to the elders in Omani families, reasons why Omanis still go to the traditional suqs/markets though they have international hypermarkets and malls, how students can develop their country, the history of Oman, etc. were posted by the teacher on WhatsApp. The students were instructed to find information from any reliable source such as books in the library, magazines, the internet, other textbooks, and to acknowledge the sources while including information from them. This gave them practice of referencing information.

The pictures were also used to hold discussions in the class after which they would get into groups, jot down the points discussed, and write a passage of 100 to 150 words individually. This activity helped them practice writing short paragraphs in English.

In addition, the pictures were used to do some brain-storming as a class, take down the important points, make a plan together in groups of four, make an outline of the essay and write the essay as a group in which one person would do the writing, but everyone's ideas were included. They would make all possible corrections before exchanging their work with another group who would then read it together and make necessary corrections (some of which they would need to verify with the teacher). These essays were exchanged among girls and boys which made them check as thoroughly as they could before passing their work to the other group to avoid embarrassment. After they checked each other's work, the essays were handed to the teacher who would check them again and write and/or verbally give them the feedback. All these tasks helped them write essays with references.

Familiarity with the Students' Background

Familiarity with the background and personal problems of the students and an observable attempt by the teacher to know the students better can help them feel cared for. It is also essential to enable the teacher to create a good rapport with the students. Therefore, steps were taken by the teacher in order to know as much as possible about each learner. For example, the teacher had informal conversations with each student individually (not in the group) on WhatsApp in order to become familiar with each student's family background and personal problems, and problems they faced in and outside the classroom if any. Frequent inquiries regarding their family, health, food, transport, and other important things that they shared with the teacher

helped reinforce the bonding between the students and the language teacher which is highly essential for successful learning of a foreign language. If the teacher as well as the language that he/she teaches are alien to them, learning will not take place unless the students are extremely self-motivated. Hence, consistent communication and a good rapport between the learners and the teacher created a bonding which led to the elimination of any fear of committing errors before the teacher. It also allowed more and unrestricted language use and encouraged the learners to approach the teacher for any help with their writing tasks as well.

It has been observed in the study that the learners do not fear committing errors in their L2 when the teacher does not always focus on accuracy, but on the message that is being conveyed. All along the use of WhatsApp as a learning and teaching strategy, the teacher focused on the positive points of the students' work avoiding pointing out errors. Errors were dealt with in the classroom as part of the usual lessons. However, errors that were very common and frequent in some learners' written English used on WhatsApp even after a general discussion and practice in the classroom were discussed after class hours personally. But this was done sparingly and was accompanied with profuse appreciation of all the positive points in their language performance so as to prevent the learners from feeling demotivated by their weak points which could have raised their anxiety levels again.

Another factor used in the study which helps the slow learners participate in classroom activities is the use of colour and music. Therefore, the teacher sent interesting music videos followed by gap fill exercises, comprehension questions, summarizing (the songs), etc. on WhatsApp to the students. All the students watched the videos with a lot of interest and did all the tasks which they said was fun and asked for more or such songs and activities. This proved to be useful in improving the students' vocabulary, grammar, listening skills, writing skills and reading skills. It also developed in them a liking for English music which is another authentic source of exposure to the language and the culture.

Humour, as Dörnyei and Csizér (1998) rightly advocate, is a crucial element of successful language learning. There are many ways of bringing in humour in the language class through WhatsApp such as, using texts that are funny, sharing jokes that students can understand and enjoy, using funny videos to teach language, playing comical audio for listening and writing

tasks, encouraging students to complete jokes, using humorous topics in writing tasks or debates, joking about students who do not mind it, joking about one's self, sharing hilarious anecdotes and encouraging students to share theirs, etc. All of these were included in the study and proved to keep the students involved in language enhancement without any anxiety.

Appreciation of the students' efforts on WhatsApp improved their attitude towards writing in English. They kept trying to do better each time to get more appreciation as it enhanced their self-image. Acknowledgment of good work was offered by posting their pictures and writing words of praise to which all the students added. All the students were applauded for various achievements which boosted their morale and kept them motivated to improve their English. Referring to some students' work as good examples was highly encouraging not only to the students who were being appreciated, but also to the others who wanted to receive the same kind of appreciation and acknowledgement.

Students are found to be very enthusiastic when linguistic scaffolding is accompanied by creativity in teaching and learning. Creativity breaks the monotony of the language class providing the learners the impetus to try new things and new ways of using the language. This is essential because language is dynamic and can be used in unlimited ways outside the classroom and a simulation of the natural use of language inside the classroom can promote optimal use of L2 and improve all the language skills of the learners. Runco (2007) suggests that activities that are created in a game-like fashion release creativity involving learner-centered, interaction-based and open-ended elements which are ideally suited to accommodate creative learner thinking and behavior. Creative activities and games in the language classroom get the learners fully involved in language learning usually unconsciously. Therefore, language based quizzes with time limits such as, grammar and vocabulary based multiple choice questions at the end of a lesson in the class and also after class hours in order to check comprehension proved to be effective in encouraging them to pay more attention in the class and perform better. After class hours students summarized the anecdotes that had been discussed in class. They competed with each other to present the best summary by using as many target words mentioned in the textbook as well as others. Thus the activity brought out the best in each student which was applauded.

It is observed that students feel closer to the teacher when he/she communicates with them outside the classroom as well. This way the teacher gets the opportunity to know the students and the problems they face in and outside the classroom which prevent them from performing well in the class. This knowledge helps the teacher address the learner needs more effectively. Close communication between the students and the teacher is essential because many a time students are not comfortable communicating their problems to the teacher as they share a very formal relationship and fear that he/she might not understand their predicament. Besides building a good rapport with the teacher, which most students would like communication outside the classroom serves as a source of practice of the language. Learners are also exposed to a lot of language that the teacher may not be able to teach in the classroom due to time constraints. Above all, this type of communication is meaningful to the learners and, therefore, leads to more motivated language learning. As Oxford (1991) proposes, communicative competence can be developed through realistic interaction using meaningful and contextualized language.

As a result of the above strategies, while the learners are enthusiastic about participating in all the activities in the language class, the teacher in turn is motivated to come up with more stimulating ways of teaching because he/she can see that the strategies are working for the learners.

Results and Discussion

- It is identified that implementation of suitable teaching strategies and materials which involve the students' interests and capabilities help motivate the learners to improve their writing skills though it is considered the most difficult of the four language skills. Channelizing their interests and making the most out of their favourite pastime which is the use of social networking sites such as WhatsApp and the use of technology as a learning tool may help students enjoy learning writing in L2.
- Learners respond better when technology, especially the internet, is involved in their language learning. The internet which is available on the mobile phones of almost all the students is a highly motivating tool for L2 learning. Many applications on the mobile phone serve as language learning resources such as, WhatsApp, mobile dictionary, Google Translate, Google, Google Scholar, emails, bookzza.org, Facebook, etc.

- Providing students with opportunities to share their culture with the teacher has helped the students a lot in communicating in L2 without any inhibitions because they take pride in their culture and are so eager to make it known to people from other cultural backgrounds, especially their teachers, that they do not worry about committing errors while communicating in English. As a result, the students are engaged in meaningful, natural and anxiety-free communication in L2.
- The teacher also needs to take teaching and learning outside the classroom where real communication actually takes place. He/she may use other channels of communication such as emails and apps on the mobile phone such as WhatsApp, Instagram, etc., which the learners enjoy using. However, the teacher needs to use them with discretion.
- It has been noticed that creating humour in every class relaxes the students' minds and helps them enjoy language learning.
- Profuse encouragement and appreciation of good work or even the slightest improvement can be extremely helpful for slow learners to do better.
- Respect for the students' culture and traditions should be exhibited in as many ways as possible because it shows that we respect them for who they are and that we do not look down on them for any reason (Markus and Kitayama, 1991). In turn students tend to respect the teacher and what he/she is trying to help them achieve. It encourages them to put in maximum effort to perform better each time.
- The learners' attitude towards writing in L2 improves to a large extent when the teacher changes his/her approach according to their language needs. As Weimer (2002) rightly states, learner-centred teaching involves significant changes. For instance, the teacher needs to look at what the learner needs from the syllabus and for what purpose, and then tailor the materials accordingly. The study showed that when learners are offered content that they enjoy, they also enjoy writing about them.
- A personal rapport with each student is highly recommended in order to know them better and to cater to their language needs as well as any personal issues that the teacher can help with. Students develop a positive attitude towards language learning when they share a healthy relationship with the language teacher. It helps them realize that they are important to the teacher who they consider as the most important person in the classroom.

This makes it possible for the students to develop a positive self- image which helps them

combat their inhibitions. It can also encourage them to approach the teacher for any help with the target language (Harmer, 1991).

Implications for Language Teachers

The study has shown that it is highly essential for language teachers to identify what their learners enjoy doing and utilize it to engage them in language development, especially reading and writing which slow learners find difficult when done in the conventional way. This requires quite a bit of change in the teaching style and strategies as well as a huge paradigm shift. The teacher needs to think in a different way, a way in which they may not be comfortable because change is not an easy thing to cope with and it is all the more difficult when there is a lot of age/generation gap between the learners and the teacher. However, this change can go a long way in enabling the learners to develop interest in reading and writing in the target language without any anxiety. WhatsApp has proved to be useful in achieving this goal. It helped stimulating the learners' writing fluency, strengthened their reading skills, improved their vocabulary, grammar and confidence in their language. A very important aspect besides any teaching learning tools that teachers create is a good rapport with the learners. Similarly, teachers may try out other applications using modern technology which learners enjoy in order to motivate them to practise and improve their language skills which they would otherwise find challenging.

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Maria Justina, M.Phil., Ph.D. Candidate
Department of English

Osmania University
Hyderabad - 500007
Telangana
India
mariajustina76@yahoo.co.in

A Study of Social Symbolism in the Poetry of Hamid Mosaddegh

Mansour Nikpanah, Ph.D., Faculty Member, Higher Educational Complex of Saravan, Iran

Sima Gharibey, M.A. English Literature, Bushehr, Iran

Kazem Hasanzadeh, M.A. in Literature and Secretary of Education

Nasrin Mozaffari, Ph.D. Bushehr University of Medical Sciences, Bushehr, Iran



Hamid Mosaddegh (1940-1998)

Courtesy: http://en.wikichavoshi.org/artist/Hamid_Mosadegh

Abstract

Hamid Mosaddegh is one of Iran's well-known contemporary poets who went along with a fresh look and a new style in composing poems. One of the features of Hamid Mosaddegh's poetry is the acquaintance with contemporary European poets and applying the poetic atmosphere, taking benefit from the literary schools' indicators.

With regard to the overall changes that occur in contemporary Iranian literature and the social issues which are highlighted in the poems, Mosaddegh as a poet hopes the new ethos would stay unaffected by the change. One of the most influential literary schools of Europe is symbolism, especially its social branch. In order to identify the traces of this school in Mosaddegh's poetry, it is necessary to study the prominent elements and parameters of this school in his poetry. These elements encompass both the appearance and structure of the poem and its internal and inner parts. Issues like rhyme and rhythm, the reflection of modern language, symbolic language, epic speech, and so on are related to the appearance of poetry, and themes like commitment to the people, manifestation of mythology and ancient culture, are indicative of the inner aspects of poetry which are studied in this article.

Keywords: Hamid Mossadegh, Social Symbolism, Symbolic Language, Epic Language, Commitment to the People.

Introduction

Symbolism, as the term suggests, is one of the European schools that was formed in Europe in the second half of the nineteenth century after the schools of classicism, realism, romanticism and naturalism. The beginning of one of the literary movements in France in the nineteenth century which was set against realism and naturalism, was symbolism. Symbolism is taken from of the word as a noun and is used in the sense of a mystery, an evidence or indication of something that represents something else. The representative of this new thought that thinks of all of world and its phenomena as a forest full of references and codes is Charles Baudelaire who has supposed and embodied this perspective in "Flowers of Evil". (Zare 36)

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The other founders and eminent giants of this school to be named are Stéphane Mallarmé, Paul Verlaine and Arthur Rimbaud (all from France). Finally, in 1886, Jean Maurer formulated the manifesto of symbolism in France's poetry by inserting an article in the newspaper "Le Figaro" and formalized it. Since then, this school in European and American countries is well founded by other celebrated followers such as T.S. Eliot, Maurice Maeterlinck, Alexander Block, and also William Butler Yeats". (Shamisa 30)

Like all European literary schools it has left its influence upon trends and developments in other nations' literatures.

Persian Poetry and Symbolism

In the meantime, Persian poetry and literature were not left unaffected by the influence and penetration of these schools, one of which was symbolism. Thirties and forties of the present century can be considered as the decades of development, confirmation and consolidation of contemporary Persian poetry. In these two decades various factions and tendencies stepped in to contemporary poetry and in each of these trends several poets published many works and poems. The works some of which are among the most read and most memorable works are in Persian literature and poetry.

Social Symbolism

One of the most important and most famous of these trends is the one which is referred to as "the social symbolism" (social and code-oriented poetry) or "the modern epic and social poetry". In this process, we are faced with poets like Gilani, Fereidoun Tavaloli, Fereydoun Moshiri, Fereidoun kar and Hasan Honarmandi, who, against the romantic and individualistic poetry movement of the twenties and thirties, focus on socio-political issues, problems and aspirations of the people. This issue distinguishes the poetry of the poets of this trend from "community-oriented romantic and revolutionary poets" who by keeping their identity, their lyrical and romantic personality take a look at the social and political issues. Similarly, the belief of these poets in commitment and obligation to society and humanitarian principles, separates the

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poetry of these poets from the non-committed and individualistic poetry, the poetry of the “new wave poetry”.

The followers of Ahmad Reza Ahmadi are followers of "volume-oriented poetry " and the fans of Yadollah Royaie, who had claims for the theory of "art for art's sake" or "pure poetry”.

“After September twenty ... three types of sound can be heard: first, the sound of workers’ literature...the second voice is the continuation of romanticism, but it has become purer... third, the most progressive sound is again the sound of Nima which does not have that romantic aspect and is completely social and political and the movement is more toward social symbolism. The other sound which had begun with “The Night” or “The King of Victory” is in fact the sound of social symbolism that at least can be heard in two or three branches and I can show one of them in “The Winter” by Mehdi Akhavan Saales and the other one is the sound of Shamloo”. (Shafiee Kadkani 36)

Modern Epic and Social Poetry

Hamid Zarrinkoub, in the book *The Modern Persian Poetry’s Perspective*, refers to this trend and its poets. The title and the term that he chooses for naming it is the term “the modern epic and social poetry”; he does it in a way that he first puts the poets like Golchin Gilani, Khanlari, Tavalloli, Naderpour, Moshiri and others in the trend “modern lyrical poetry” and on the other hand calls the poetry of poets like Nima, Akhavan, Shamloo, Kasraie, Shahroudi, Khouie, and others as “modern epic and social poetry”. He writes about the process through which the new epic poem is come to be a kind of poem like that of “Nima modern poetry with social, philosophical and enlightened content: a poem which aims at enhancing the understanding of social and artistic insight and often a social and humanitarian message is restated in it. New epic poetry which is here placed as an opposite to lyrical poetry does not share his personal enjoyment and fake sorrows with the reader in contrast with lyrical poetry. Just as in traditionalistic poetry, we see such types that encourage the reader to enjoy the worldly pleasures, while, it aims to make the reader get familiar with the events of his time...the modern

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epic poetry deals with both the feelings of the reader and his perception and thought and wants the reader to open his eyes and ears to see and feel everything. In this way, the person disappears and whatever is, is the community. In this poem even love which is an individual inclination finds social aspect". (Hossein Pour Chaffee 195-194)

It appears that the term "social symbolism" that Chaffee has applied to that specific trend is more expressive and more comprehensive than the term "modern epic and social poetry". The term "epic" is used in order to distinguish the socialism of the poets like Nima, Akhavan and Shamloo from the socialism of "social romantic and revolutionary poets" like Houshang Ebtehanj, Fereidoun Kar, Mohamed Kalantar and other social revolutionary romantic poets of the thirties. "Nima and his followers' inclination to symbolism is not unaffected by their acquaintance with European symbolism. In particular, Nima as a leader in this movement knew the French well and thus had a close acquaintance with French literature and its literary schools. Aside from that, we know that poetry of famous poets of European symbolism was translated into Farsi during those years. As Dr. Zarrinkoub writes about this "this language and new form that Nima manages to create is not apparently irrelevant to his knowledge of French language, culture, literature, and his familiarity with the ways of romanticism and symbolism, and especially the poetry of Rimbaud, Verlaine and Stéphane Mallarmé and apparently Nima is familiar with the revolution that occurred in French poetry and gives new life to the Persian poetry which tradition and repetition have made withered and barren". (Zarrinkoub 124).

In any case, the term "social symbolism" bespeaks of two central features of content and literary element in the poetry of Nima and his true followers: 1- socialist-oriented; 2- codified-oriented.

The Reflection of the Features of Social Symbolism in Mosaddegh's Poetry

1. Language and Literary Characteristics

. Changes in the use of form, rhythm and rhyme:

The poems of the poets of this movement differ in a tangible way with other traditional formats such as odes and sonnets and quatrains and have their own structure. Poems in this

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movement are composed with different lengths and sizes without prosodic and rhythmic requirements of classical poetry. The poet uses rhyme whenever he wants and delays the rhyme's feedback as he wishes". (See Chaffee 209)

Social symbolist poets are either pioneers in deconstructing the poem or maintaining it. Iranian symbolist poets have tried changing the rhyme of poems even more than Nima and have also tried more to free themselves from the restrictions of rhyme. Of course this point should not be overlooked that "any speech that appeals to the audience as imaginary and wonderful and changes his state of mind for the better is poetry by itself". (Kaboli 36)

As for rhythm we encounter two types of poetry in this movement: either deconstruction refers to the inequality of verses, or by totally deviating from tradition prosody and dealing with music of the consonants and euphony of sounds create a modern kind of poetry. (See Hosseinpour Chaffee 209)

Mosaddegh was not different from this issue. His development is, however, of the first type and he is committed to rhythm and rhyme. In rhythm an incomplete rhyme is at times completed in the next line and consequently the structure of the poem is formed.

The rhythm of the poem in a tangible form is conversational and this feature to some extent keeps the relationship between this kind of poem and the type of epic.

Even though Kaveh's story is of epic type, the poet in order to excite the reader makes use of a merry rhythm which is usually used for songs and merry notes and this has added attractiveness to it. The poet in **Kaveh's Spear** has applied poetic license in order to avoid deviation in rhythm from one syllable to another. The poet because of the opposition of long and short syllables in one part, has followed his will and has changed short syllables into lone syllables. In the poetry, in one instance he has changed the third syllable of a word which is made up of a long syllable and a short one as equal to the second Syllable, because of its confrontation with long syllable and has made use of poetic license. In Mosaddegh's poems in

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which this principle is followed the extent of a poem should be under the control of prosodic rules, it has been performed well even though at times the poet has applied poetic license in order to keep the commitment.

The poet's escape from the traditional molds in the second system lets him soar high. The poet in his second book of poems which is called **Blue, Green and Black** inserts more of intellectual issues. This fact unconsciously affects the poem being emotional and because of that, the rhythm of the poem that is apparent from the tone of the first book of poems appears to be milder and softer.

When the poet complains about the time in the second book of poems, he plays with the rhythm and the syllables and shortens or lengthens them whenever he aims to change and through this he changes the mold of the poem. The best way to escape from the traditional is through this fact that the poet shortens or lengthens his lines of poetry, changes the prosodic bases and this issue is formed mostly under the influence of the poet's expression. It is not that the poet first puts the prosodic bases together and forms his sentences on that basis. This rhyme becomes heavier in **In the Wind's Passage**. The reader should be careful about his emphasis in order to be able to take the rhythm which is hidden there in the core of the work. The basic rhythm of a poem taken from this collection of poems is not that frequently applied and the lines of the poem are set free from the restrictions of prosodic moulds through adding or reducing prosodic bases. The freshness of the mold and its newness is clear and obvious in the whole work. Mosaddegh in the whole collection in **In the Wind's Passage** has dealt well with changing the elements of the basic rhythm. But its being melodic attracts fewer readers in comparison with the previous collection. The poet was also up to the rhyme and whenever he felt the need to avoid damage to the rhyme and meter, it was brought in and it was not done by compulsion. ...!

In some poems Mosaddegh uses a rhyme when as a matter of fact some other words must have been chosen to form a complete rhyme. Mosaddegh goes on and in his two other collection of poems, he inserts rhyme in an almost flawless manner which is also done more beautifully

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than in his first collection of poems. Paying attention to the special form of rhyme has given a particular delicacy to Mosaddegh's poetry.

2. Mosaddegh's Use of Today's Language and Its Modernity

The language of the poetry of the poets whose works have been analyzed in this study is much closer to the language of today. This happening in their poetry is not unaffected by the use of words of modernism of the pioneers of social symbolism. Using the modern terminology, the name of cities, streets, local and climate words (Shafiee Kadkani, and Akhavan) are instances of this.

Modernity of the language is not only about new and Modern words, but the kind of wording that can also be fresh and modern, adding freshness and modernity to the poetry.

In some of Mosaddegh's poems the use of redundant words can also be noticed; their redundancy is due to their adding nothing to the meaning and without them no damage is done to the structure of the sentence. The poet in a way aims to put more importance upon the point he is making and draw the reader's attention toward it. When the reader reads the poem and becomes aware of the redundant words in the poem, he re-reads or might even read it for several times to know the reason why these words are there in the poem. When no answer can be found for this, then this questioning itself becomes the device by which the poet draws the reader's attention to his point.

3. Language and Symbolic Expression in the Words of Mossadegh

Modern readers in order to comprehend what is written in the field of social symbolism, based upon their awareness of the surrounding conditions have re-read these works for several times. There are works in which difficult and somehow least applied symbolic themes have been used and without some knowledge about the poet and the poem's background understanding them would not be possible. Symbolic poetry is based upon symbols and signs. Mosaddegh, like many others who had a complaint at heart and could not speak them out freely and easily, would resort to symbol and sign to write down his thought in the form of symbols. The longest and

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most continuous story that Mosaddegh talks about is the story of Kaveh. This poem is full of symbols about which he talks in a comparative way suggestive of his time. The prolog of this poem also contains symbols that have been used in many other places before this poem with this theme. The themes of these symbols are all related to the oppression governing the time during which the poet lived:

Quiet night like an immobile sea/ Silent stillness solemn cold night/Gets me into the poem of this endless vortex/And sleep get my tired eyed/but I dislike any sort of sleep/Sleep and rest and happiness be forbidden for me/ Comfort be forbidden for me/I am again awake tonight (19)

Night: Symbol of strangulation and suffocation. Immobile Sea emphasizes oppression, repression and the silence of people.

Endless vortex: ignorance.

Sleep and comfort: Slumber. Coldness: monotony, stagnation and oppression.

And the cold wind / like an arrant gypsy / to every home, every shack would step in/ And with a roaring rage /Would kill (the flame of an enlightened thought) (24)

4. Other Symbols

Into the palace that surrounding it fort and rampart/was to the heartt of this pitch-black was the upside down sea/Sitting there the evil-spirited Azhedhak on his throne alert (24)

But he will never satisfy his wish/Arad Visour Anahita/ Good is she/Pure is she/Disgusted with Azhedhak's temper is she. (25)

After this the poet makes use of the words "youths" and "chivalrous men" as symbols for those who are wise and aware of the conditions of their time but not as a symbol for fighters. But the poem "Kaveh's Spear" is based upon a symbol that is at war with resistant to impurity and

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repression; a mythological figure by the name of Kaveh who is referred to commonly in the first collection of poems:

The forge fire was blazing/ And upon Kaveh's face flame's shadows were dancing. (26)

The sunflower would bloom/the sun's ray of light from the east/Would promise of early dawn/The dark night would be traveling away/The world would awake from sleep. (48)

In the piece above, "the east" is a symbol with brevity for people of Iran, "early dawn" is also a symbol for solving problems and victory in a work which has been problematic, and the poet aiming at that, asks for being set free from the situation he is in. The dark night is also a symbol of oppression dominant in the society at the poet's time which is eliminated through people's waking up from slumbering in ignorance. In Blue, Gray, Black also Mosaddegh asks for waking up from slumbering in ignorance and being alert to dogmatic rulers when he states:

Should be a mountain and stay/Should be a river and go/Should be a plain and read (86)

This time this window/With what daring/Do I open to the dawn star?

5. Action and Epic Expression in Mosaddegh's Poetry

Unlike individualistic romanticism and the social romanticism movement and also the contemporary traditional poetry in which the calm, soft and comforting language is used to express emotions, in this movement the sharp, vibrant, exciting and epic language is used in order to express political and social issues and concepts. It is to that extent that some critics of contemporary literature deny the place due to this epic and its social language, while applying the title of "modern epic and social poetry" in naming this movement. At times this movement is referred to as "new epic poetry" in brief. (Hoseinpour Chaffee 219-218) Forough's protesting statement:

I do not know what I want God/ What I am looking for day and night /What is my tired look looking for/ Why is this full of burning heart depressed... /Am running away from this people who with me/Are whole-hearted and honest in appearance. (Siahpoush 1356)

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"It is possible that the epic poet of the most important moments in the history of a people even from civilization, religious, historical, dramatic and revolutionary events have occurred to them, and the events and revolutions big for him to make the same status in the national life begins faced with". (Safa 27)

"New epic poetry" as it differs from lyric in content, also differs in language and expression. It is a very active and exciting language, for the poet wants to take lethargy and drowsiness away from the reader and make him get familiar with social and global realities. In addition to that create a kind of movement and excitement in the reader". (Zarrinkoub 125)

Mixing the language of poetry with an epic tone in order to motivate the audience into an interested reader is an art in itself that Mosaddegh has successfully accomplished. This feature which is one of the features of social symbolism characteristics, gives such passion and excitement to the reader, that his intellectual and mental aspects impel him forward to put himself on the same level and degree with the poet and feel more intimacy with him. For instance when Kaveh turns to his troops and asks them about their commitment to him, his army replies in a vehement and epic tone:

A group their determination resolute: /That this time one should fight/The sword should take the color of a red flower by the devil's blood/Honor's lap must be cleared of any disgrace. (35)

When Kaveh takes an oath for taking Azhydehak's life, he states it in a vehement and epic way:

To the owner of wisdom/Who is unmatched and unparalleled/ To light, the light of heart, soul and the world. It is an oath/That we take with our blood under our commitment/That steps out of the horizon like the blazing sun/To set the world free from tyranny's bondage/From the filth of the old Azhydehak/To cleanse the earth (44)

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This text is filled with epic tone.

In the collection of poems, *Blue, Gray, Black*, though it is devoid of epic tone, action in Mosaddegh's expression is quite obvious throughout the whole collection. The tone is romantic but also rhythmic, but its being rhythmic is not the only feature that has given it credit. Plenty of action in the language and the poet's expression in the poetry gives it a special charm when in short sentences he describes his imaginary beloved as such:

Your tresses more restless than my thoughts/Your tresses the endless night/The fragrant forest/ the twist in the moist tresses/A wave in the sea of fancy... (58)

In a piece of poem the poet has managed in the most excellent manner to give action and vivacity to it by the use of sounds used for pushing the birds away. This can be regarded one of the poet's special capabilities:

We would push the swallows/From the tips of the branches/Out to the embrace of space with a sound of hey, hey/We would release the canaries/From the cold cage (70)

This should be regarded as Mosaddegh's wit and scrutiny that can thus refer to the child inside him; he has the ability at an adult age to convey his childhood sense and emotion to the audience and induce the sense of action, vivacity and vitality upon them. Anzabinezhad and Servat think of "hey, hey" as synonymous with expressions of astonishment, regret, pity. (Anzabinezhad and Servat 962)

At times action can be found in the concepts about which the poet speaks and takes in hand; the concepts whose basis has been based upon love and life. Now a poet must write down these two concepts beautifully and thus energetically:

You have the ability to bestow/Your hand have that ability/To bestow life/On me/Your eyes bestow on me/Vivacity, love and intoxication/And you like a line from a beautiful poem/Are a prominent line of my life .. .! (73)

At times the epic and stirring expression cooperate together to induce a beautiful vivacity on the audience from the poet's expression. This affinity between these two issues are depicted well in the lines of poetry by Mosaddegh:

In me there is now a mountain/Raising head of faith/I at the time of blooming of flowers in the plain/Come back and call out; / "Ay" / Open the window. / Open the window / Open the door! / That spring came ... (81-82)

But the culmination of Mosaddegh's epic tone occurs in the second collection of poems, in **Blue, Gray, Black** when he states:

Don't think that my silence/Is a proof of my forgetfulness/If I stand up/If you stand up/All will stand up (88)

6. Content and Intellectual Characteristics

6.1 Mossadegh's commitment to the people and the community (community orientation)

The issue of commitment in art in which social commitment is often perceived, is from among the discussed issues of the history of art especially in the contemporary period. Since beauty is one of the characteristics of art, at all times, the belief in beauty for beauty or art for art's sake has been regarded as a belief in opposition with commitment to art. For those who think that the issue of commitment in art is a matter of fact, the beauty and art in which no violation in the enhancement of people and improvement of political and social situations is aimed at, and is not applied as a weapon against the oppressors, is a worthless and useless beauty and art". (Poor Namdarian 28)

Shamloo in an answer to the question whether in his opinion poetry is the committed art or a free one states: “Basically, art is not committed and it is the artist who should feel committed. This commitment must be humanitarian and social, a commitment free from the restraint and limitation of sectarianism and partisanship: a commitment regardless of politics and committed to the culture of the society”. (Hosseinpur Chaffee 221)

Mosaddegh has brought with himself traces of his commitment to the society in which he lives. If his poems are viewed with an overview, it would be understood that his collections of poems have been composed for the same commitment that he feels for the people of his day. With a sharp look we come across writings which directly indicate this commitment and sense of responsibility. When he clearly states:

Where you and I / Do not reveal the ignominious’ plot / If I stand up / You will stand up / All will stand up / If I sit down / you will sit down / Who would stand up? (58)

Or in another place where he encourages his fellowmen to talk about their pain and their words:

The word must be said/The pain must be said/It is not about my affection and your cruelty/It is about splintering the friendship/And the futility of the joyful illusion of affection (87)

He states the pain of hypocrisy, the pain of schism between him and those around him as such:

In whom can one trust then?/The wall of confidence collapsed/The long robe of yearning/Looked shorter on your tall stature/The ending of acquaintance /And the beginning of the pain of a hard and painful separation (110_109)

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These poetic samples and several others prove this fact that Mosaddegh did not want freedom and all the good things for himself only; whenever he feels that he can be the tongue of the people of his time, he starts singing on the spot and reveals his conformity with them.

6.2 Thinking and Awareness in Mosaddegh's Poetry

A symbolic poetry is a poetry which is a thoughtful poetry and is taken from the intellectual and philosophical thoughts of the poet, the origin of poetry in this movement is not just affection and imagination, but thought also plays a decisive role in it. For this reason, community-oriented lyrical poetry of this movement are accompanied with some sort of enlightenment and sophistication. (Hosseinpur Chaffee 223) He should be a complete and comprehensive representative of the true effects of the literature of his time, both in form, content and in theme. We call this the literary mission of the poet (Baraheni 211 - 213).

When the poet thought about these four missions (In which period he is living, which land, what social perception, which literary period) and found appropriate answers for them, his poetry would be wise, enlightened and away from any superficiality, restlessness and too much slogans. Thus, in this movement "the intellectual aspect of poetry is one of the most important aspects of poetry". (Atashi, 27)

In Effort Poetry, the poet at first puts a kind of obstacle or dam in front of the process of composing poems and the words must go through this and then be put upon the paper. Due to this the task of the poet has become more difficult to some extent. The extensiveness of vocabulary, the confinement of the poet's thought on a specific subject, puts the composer of the poem in a restrained position. All of Mosaddegh's collections of poems represent the thought which is hidden behind the words and indicate the poetry of this poet's conscious being.

Sometimes this thinking is very deep and comprehending it is very difficult and at times it is an intellectually simple concept which is put in verse. Mosaddegh knows in which period he is living and what the features of this age and his time are. He knows what intellectual gaps the

people of his time are experiencing. So, he tries to fill in the vacant spaces in the thought when he states:

Stand up! / Your palms must take over) the (sword / Your archers must have arrows in their arches / You must now be resolute and consistent ... (33)

Mosaddegh with awareness of the circumstances surrounding him talks to people of his time about their words in a symbolic language. In fact, his aim is not to give sword and arrow to his audience, but to give them awareness and motivate them with symbols which symbolize fighting and defense. This trend of fighting with oppression, tyranny and ruin also proceeds in **Blue, Gray, Black**. The poet with the awareness of the oppression of his times, depicts this and the restraint with the symbol of canaries in bondage and swallows with broken wings:

My heart aches/That they put canaries in bondage/That they broke the pure feather of swallows/And pigeons/Oh pigeons... (72)

He with the awareness of relationships between humans around, writes about the epic content in the form of a mutual love which was between him and another person that has now turned cold and then talks about his thoughts and feelings.

Mosaddegh knows that he lives in a certain period and is in communication with those for whom trust has no place and rage and hatred has replaced affection. The poet attempts to return the audience to that splendid way, that is, a return to affection and friendly communication:

Believe that trust/Has flown away/ From the raw hearts/And affection/ Has forgotten us/We, filled with rage and hatred (183)

6. 3 Effects of Past Literary and Cultural Heritage in Mosaddegh's Poetry

Any poet or composer usually writes some of his poetry under the influence of what he studied before and has formed in his mind. These studies can at times be done on the classical

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works that have been the result of the ancestors' efforts to create a work. But mostly those works influence the works of the future generations that have been known to all. Mosaddegh's poem **Kaveh's Spear** has certainly been composed under the influence of the story of **Kaveh the Blacksmith** and each part of that story has been put in verse by Mosaddegh. In this collection of poems we see the influence of Hafez's poem upon Mosaddegh's words. He makes use of a word of one of Hafez's sonnet with a little change:

You and I/If be made we/They will overthrow its foundation/With the hand of friends from the enemy's body/We will take the head off/And create a new design (Mossadegh, 24)

This part alludes to this well-known sonnet by Hafez:

If sorrow incites a troop to spill the blood of lovers.....The beloved and I will get together and overthrow its foundation

Let us scatter flowers and pour wine in the cup.....let us shatter the firmaments and design a new design (Khatib Rahbar, 510)

Aye, from its simplicity/Like the moon's spilling into the night/ Love comes falling from it (Mossadegh, 65)

Nima has used this "the moon spilling into the night" before Mosaddegh:

The moon beams/the glowworm glows ... (Youshij, 240)

He pays attention to this one:

Sohrab is all dead, heavy sorrow / but / it is not / a grief that hangs one down / Stand up / Saddle/ the unruly Rakhsh / hope panacea for you / Comes from whom ...?

Or when the poet likens himself to a fire bird: "A bird in the ancient stories which is referred to as the Phoenix". (Yahaghi, 651) Nima's first poem is called "The Phoenix" which is his first ground breaking poem and was written in 1922.

I am the bird of fire / Burning from the flare of this restless love / Fire burned my body ...
(Mosaddegh, 103)

Then, in the same collection of poems he talks about the oldest story in human history, which is, the creation of Adam and Eve and how they were deceived.

Nezami's poetry also contributed to Mosaddegh's poetry and his characterization helped the latter.

The time is not Majnoun's time anymore/Farhad/Is not looking for the satisfaction of his desire in Bistoun ... (196)

Likening the sun to the grail of wine and morning wine can be seen in the traditional works. One of the most beautiful ones can be found in Khaghani's poem:

The sun's gold showering wine, the heaven is its pellucid grail.....fancy The east the hand of its bearer, the west the beloved's lips

Mosaddegh is also influenced by these similes:

When on the Mountain / The sun / Like a grail filled with wine / collapses down (Mossaddegh 229)

6.4 The Audience of Mosaddegh's Poetry being from among the Enlightened and the Educated

Any work is inevitably created for a specific age group or a particular class. There are categories of works whose audience includes a large number of people, big and small, young and old, in every level of their knowledge and awareness that could be among the audience of these works. Also, sometimes authors and editors create works whose audience could be merely those who have academic training, or at least are familiar with specific terms and vocabulary. In a work there might enter themes and terms from different sciences and understanding them would

be difficult for a common group of people; that is the reason why this type of work demands its own particular audience.

Mossadegh is a modernist poet with new ideas and thoughts which have been derived from the issues around him. His audience should also have the minimum of the extent of his awareness and understanding; otherwise, ascertaining the concepts intended by the poet would be difficult and even incomprehensible for them.

The gray cloud is depressing without rain / And your silence behind/ the cold gray curtain, alas /
Is far more depressing (599)

Certainly a well-informed audience is required to visualize and know how the supposition of a gray cloud which is similar to raining clouds, but doesn't bring about rain feels like. Also he should be able to understand this issue that offence is like a lifeless gray curtain behind which the beloved or the imaginary audience has been silent. The poet thinks of this state as more depressing than the visualization of that rainless gray cloud. Although this collection is a romantic collection, hidden epic and political themes lie beyond it. The audience must have been able to reach a level of understanding and awareness of the content and not as the poet's poems before him, but take a much broader look upon the context.

Sleep is the forgetfulness' dream / I find sleep / in which there is the government of silences /
With you in sleep /I have the pure pleasure of embracing (61)

If the audience be common, they understand merely the words put before him and do not think about anything beyond that concept. The aware and educated reader knows that the poet's intention is something beyond and ordinary sleep and embracing in his view is more than mere fleeting embracing. The poet bears freedom in his mind and always has the yearning for embracing it in his heart and for once even in a dream, achieving it. Elsewhere he says:

We would release the canaries/From the cold cage (70)

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Is there really such thing as a cold cage? Or the poet's intention is something else? An ordinary reader may simply pass along these interpretations and without any discrimination continue reading the poem, but an educated audience knows that a cold cage brings stagnation and neglect to the mind. From Mosaddegh's point of view, coldness is miff, neglect, ignorance, to let yourself in forgetfulness, and the audience must know these in order to understand Mosaddegh and his words. Again in the same collection of poems, **Blue, Gray, Black** hints at breaking the pure feathers of swallows and once more his intention is something beyond swallows.

My heart aches/That they put canaries in bondage/That they broke the pure feather of swallows
(72)

Only the well-informed audience knows that breaking the swallow's feathers, in a poem by a contemporary poet and of course aware of his time, could be an allegorical expression of strangulation and oppression. Otherwise, in the viewpoint of a simple and unaware audience it might appear to be just breaking the feather of the swallow and the purity of the feather be just about its being clean and not the innocence of the swallow...!

In the last parts of the collection **Blue, Gray, Black**, Mosaddegh by playing with words, , has written sentences which are considered as some of the most epic in constitutional terms.

In **In the Wind's Passage**, Mosaddegh in two periods complaints of knowledge and awareness.

Curse on the demon of the temptation / curse to the consciousness (16)

By temptation he means temptation of awareness and knowledge that the poet is disgusted with.

Or where he states: "My knowledge added to my disability" (151)

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6.5 Changing the General and Intellectual Worldview to the Narrow and Objective Worldview

Expressing the abstract and intellectual concepts in the contemporary poet's poetry is about to decline and general expression in expressing the poet's intellectual intention is decreased. Descriptions tend to be more precise and objective and there are no longer descriptions of good and evil, naturalism, confrontations of good and evil in the poetry of the poets. Poets describe what they see in detail so that the audience can visualize themselves in the scene and identify with the poet. For instance, in **Kaveh's Spear**, Mosaddegh depicts Kaveh's determination to overthrow Azhedahak as such:

Kaveh's look that like an eagle passed the infinite far/
His heart and soul were with Ahoura at that moment/
raised his hands to the heavens above/
His companions did the same/
Pledged allegiance to Mitra (151)

Mosaddegh's specific look and Kaveh's behavior indicate this change in worldview from general to particular. He continues to describe Kaveh's army:
And strength in their arms/ And fire in their eyes /
All impatient and restless /Went their way (46)

The audience can concretely and tangibly know about the appearance of Kaveh's troops through the poet's descriptions; this is a concrete and tangible description of the poet's intentions.

The contemporary poets mostly avoided the repeated traditional expression of the past poets' stereotyped themes and turn toward modernity. Mosaddegh also, like other poets of his time has been no exception to this rule. In the collection of poems **Blue, Gray, Black** this change in viewpoint can be noticed when the poet states:

Oh my rain / My rain / Washed the window glasses /
But your breath / Who will wash that off my heart? (60)

The poet describes the scene of rain falling on the window glass in-detail and in an implicit simile likens his heart to the glass of the window. This exact and specific simile is scarcely seen in the works of the past poets. In the following lines where the poet likens his description of the freedom of his heart with a beautiful simile in which the poet's heart dreams of being a butterfly, it creates an unmatched vision and after that he sees the sun as a farmer who has got a sickle in his hand cuts the poet's sleep which is like a harvest:

My heart, in the heart of the night / Dreams of being a butterfly / Affection in the morning sickle
in hand / Cuts the harvest of my sleep (62)

In the same collection of poems, the objective and in-detail description comes to culmination when the poet invites the dolls to the wedding of his sister's child, or that depicts hope for life in an specific allegory of life:

One can / On the tree devoid of crop, make a graft/ On can in this dry and empty field sow seed
(68)

Mosaddegh attributes his derangement and his not settling down to himself and expresses his destitution in this way:

I laughed in an adorned way / I the scruffy laughed in an adorned way / A child's stone though
/Would disturb the pigeons' sweet sleep in the nest... (74)

Several lines ahead, he states his wandering thus:
Without you, am more a wanderer, from my reflection / in the mountain (76)

Where the poet describes in detail the coming of spring (Spring Hope and Freedom), a change in the traditional general worldview to a specific world view is noticed:

Open the windows / Open the door / That Spring came / The red rose is blooming / came to orchard / Open the window / That the swallow washes its feathers in the stream of light... (82)

Conclusion

With a look at Mosaddegh's poetry we realize that the poet's desire to use a measure of social symbolism in poetry is clearly visible. These features can be cited in terms of both structure and appearance and the theme and content. The deconstruction in Nima who is himself one of the social symbolist poets proceeds in Mosaddegh's poetry as well. Yet, the application of modern vocabulary and the use of symbolic language, which is one of the most prominent factors of symbolic poetry, can be seen easily in the works of Mosaddegh as well. Also by controlling the epic and passionate language of Mosaddegh and the stirring hints that we read in every part of his poetry, this feature of social symbolist poetry is confirmed.

From the perspective of content as well, the parameters of this literary school of poetry exist in Mosaddegh's poetry. Mosaddegh's poetry is dedicated poetry and is committed to people and is not looked upon as poetry from the angle of art for art's sake. Yet, he presents his poetry with thought and awareness. One of the prominent features of the poetry of this poet is the reflection of Iran's cultural and literary heritage in his works. This heritage includes both the national, ancient and epic aspects and also considers the religious aspect as well. With regard to the type of the poets and the way they are composed and are read, it becomes clear that the poet's audience is an educated one which is aware of the poetic secret and mysteries. At the same time the type of this poet's poetry shows that he turns from the general viewpoint to the specific viewpoint and from the abstract to the concrete. These are all the issues which are emphasized in his social symbolist poetry.

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Mansour Nikpanah, Ph.D.
Faculty Member, Higher Educational Complex of Saravan
Iran
m.nikpanah@yahoo.com

Sima Gharibey, M.A. English Literature, Bushehr, Iran

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A Study of Social Symbolism in the Poetry of Hamid Mosaddegh

Simagrb@gmail.com

Kazem Hasanzadeh, M.A. in Literature and Secretary of Education

kazemh155@gmail.com

Nasrin Mozaffari, Ph.D. Bushehr University of Medical Sciences, Bushehr, Iran (Corresponding Author)

mozafare@yahoo.com

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English-Hindi TAM Divergence in Relation to *Anusaaraka*

Neha Maurya, M.A., Ph.D. Scholar
Shubhra Apurve, M.A., Ph.D. Scholar
Manish Singh, M.A., Ph.D. Scholar
Madhavi, M.A., Ph.D. Scholar
Saurabh Srivastav, M.A., Ph.D. Scholar
Ruchi Singh, M.A., Ph.D. Scholar

Abstract

Tense aspect and modality (TAM) play a crucial role in defining syntactic, semantics and discourse structure in a sentence. The paper looks at TAM-related issues and attempts to formulate rules of their disambiguation in the context of English-Hindi machine translation (MT) system *Anusaaraka*. It is impossible to find out exact one-to-one mapping of each English TAM into Hindi TAM. The present work is in the initial stage. We have worked on total 318 English TAMs, which are introduced with their Hindi TAM. In this paper we have collected the example sentences for each English TAM and translate them into Hindi. Then, we have found tam divergence issues and classify the main issues linguistically. We first check these TAM and found the examples and counter examples from COCA (The Corpus of Contemporary American English). Then, we run these sentences in *Anusaaraka* MT. We have got eight issues like, Perfect continuous markers, Passive to Active, hypothetical mood in English cannot captured in Hindi, would and could do not have any past equivalent in Hindi, modality based divergence, one-to-one and many-to-one mapping in English-Hindi, and rest of the issues which are not covered any specific area, could projected in others group. Thus, the main claim of this paper is to focus on these eight issues and gives the way for solution.

Keywords: Tense, Aspect, Modality, English-Hindi MT, *Anusaaraka*, TAM divergence

1 Introduction

All natural languages are rich in marking Tense, Aspect and modality. These Tense aspect and modality play a crucial role in defining not only syntactic position in a sentence but on semantics and discourse level too. These function together, so these are knowns as TAM. It is a well-known for linguist and computational linguist. They are needed for specifying the information about the world

which is temporal in nature, or tell us something about the status of an action, or about the ability to perform an action. In some languages, they also govern the realization of a particular case marker. Different languages have different systems for marking such temporal including aspectual and modal information. In other words, TAM markers used by different languages don't have a one-to-one correspondence, So this has become a crucial problem in Machine translation. There are number of errors come through TAM markers.

This paper is an attempt to sort out a big issue in Machine translation system through disambiguating TAM issues. It is impossible to find out exact one-to-one mapping of each English TAM into Hindi TAM.

Tense Aspect Modality (TAM)

(1) Ram is going home. => raama ghara jaa rahaa hai.

English TAM : is_ing

Hindi TAM : 0_ rahaa_hai

The present work is in the initial stage. We have worked on total 318 English TAMs, which are introduced with their Hindi TAM. What we did in this paper is we have collected the example sentences for each English TAM and translate them into Hindi. Then, we have found tam divergence issues and classify the main issues linguistically. We first check these TAMs and found the examples and counter examples from COCA (The Corpus of Contemporary American English). Then, we run these sentences in Anusaaraka MT. We have got eight issues like, Perfect continuous markers, Passive to Active, hypothetical mood in English cannot captured in Hindi, would and could do not have any past equivalent in Hindi, modality based divergence, one-to-one and many-to-one mapping in English-Hindi, and rest of the issues which are not covered any specific area, could projected in others group.

The paper has been organized into five sections excluding acknowledgment and references. The first section is the introduction of the work and it has been divided into two sub parts. The first subpart is the brief introduction of Anusaaraka and the second subpart is about Local word grouping, a crucial issue in free word order languages like Hindi. The second section describes the previous works related TAM. The third section is about English-Hindi TAM. This section is divided into three subsections: Tense, Aspect and Mood. The fourth section is the core part of the paper. It describes TAM Divergence

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Neha Maurya, M.A., Ph.D. Scholar, Shubhra Apurve, M.A., Ph.D. Scholar, Manish Singh, M.A., Ph.D. Scholar, Madhavi, M.A., Ph.D. Scholar, Saurabh Srivastav, M.A., Ph.D. and Ruchi Singh, M.A., Ph.D.
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from English to Hindi translation. The fifth section concludes the paper.

1.1. Anusaaraka

Anusaaraka is an English – Hindi language accessing software. With insights from Panini's *Ashtadhyayi* (Grammar rules), Anusaaraka is a machine translation tool being developed by the Chinmaya International Foundation (CIF), International Institute of Information Technology, Hyderabad (IIIT-H) and University of Hyderabad (Department of Sanskrit Studies). Fusion of traditional Indian shastras and advanced modern technologies is what Anusaaraka is all about. It is a machine translation system with a difference, as it commits to providing the users an output which gives them access to the original text with 100% faithfulness. This is achieved by giving a layered output of how the given English text is translated to Hindi, on line help and user-training. Anusaaraka shall allow users to access text in any Indian language, after translation from the source language (i.e., English or any other regional Indian language). In today's Information Age large volumes of information is available in English – whether it be information for competitive exams or even general reading. However, a lot of the educated masses whose primary language is Hindi or a regional Indian language are unable to access information in English. Anusaaraka aims to bridge this language barrier by allowing a user to enter an English text into Anusaaraka and get the translation of the same in an Indian language. The Anusaaraka being referred to here has English as the source language and Hindi as the target language.

Anusaaraka derives its name from the Sanskrit word '*Anusaran*' which means '*to follow*'. It is so called, as the translated Anusaaraka output appears in layers. The description of these layers is given below. Layer A describes the English words. Layer B describes about those words which are confusing and Machine is unable to decide. The layer C describes Hindi *padasutras*. Layer D describes the root word without any inflectional markers. Layer E describes available Hindi words for corresponding English word in dictionary. Layer F explains the correct part of speech for the English words. Layer G describes chunker marking. Layer H describes all possible word grouping. After word grouping, Layer I describes the exact sense mapping in group. Layer J describes preposition movement while translating English to Hindi. Layer k describes the Hindi generation part for each English word. And the Layer L describes the suggestions from user point of view.

marry.txt - Mozilla Firefox

file:///home/neh/anu_output/marry.txt_frame.html

I am going to see the fair. Are you going to attend the party? They were not going to welcome me into the investigation. They were not going to say. Ram is going to study those chapters. The decisions were based on recommendations. The stories were based on two cases. The twins were tested for mental skills. No rent were required, you do not feel you were treated unfairly. Blood and water samples were collected. You were born in Rome. Are you married? When did you get married? They were married after a year.

2.1.A	I	am	going	to	see	the	fair.	
2.1.B	-	-	-	-	-	-	-	
2.1.C	मैं	हूँ	जा रहा हूँ	को	देखना	के	मेले	
2.1.D	I	be	go	to	see	the	fair.	
2.1.E	हूँ	आप	जा रहे हैं	में	होना	के	मेले	
2.1.F	pronoun	verb	verb	preposition	verb	determiner	noun	
2.1.G	NP	VP	VP	U	U	U	U	
2.1.H	मैं	-->	0 रहा है {जाना^रखा~जाना~{@ing}[-]}	@to{->को[की~ओर]ना}	देखना^से~मिलना{0}	-	स्वच्छ^निष्पक्ष/मेला{0}	
2.1.I	मैं	-->	जा{0 रहा है}	-	देखना	-	मेला	
2.1.J	मैं	-->	जा{0 रहा है}	-	देखना	-	मेला	
2.1.K	मैं	-->	जा रहा हूँ	-	देखना	-	मेले को	
	मैं	--	जा रहा हूँ	-	देखना	-	मेले को	
2.2.A	Are	you	going	to	attend	the	party?	2.3.A They
2.2.B	-	-	-	-	-	-	-	2.3.B -
2.2.C	होना	तुम[आप]	जाना^रखा~जाना~{@ing}[-]}	@to{->को[की~ओर]ना}	उपस्थित~होना[>सेवा~करना]{0}	-	दल^भोज[-]?	2.3.C वे
2.2.D	be	you	go	to	attend	the	party?	2.3.D they
2.2.E	हो ...	आप ...	उत्साह ...	होना में ...	हिल्सा ले ...	वही ...	रह-बिरह ...	2.3.E वह ...
2.2.F	verb	pronoun	verb	preposition	verb	determiner	noun	2.3.F pronoun
2.2.G	VP	NP	VP	U	U	U	U	2.3.G NP
2.2.H	-->	तुम[आप]	0 रहा है {जाना^रखा~जाना~{@ing}[-]}	@to{->को[की~ओर]ना}	उपस्थित~होना[>सेवा~करना]{0}	-	दल^भोज[-]	2.3.H वे
2.2.I	-->	आप	जा{0 रहा है}	-	उपस्थित होना	-	भोज?	2.3.I वह

1.1 जाँच कीजिए .
 2.1 मैं मेले को देखना जा रहा हूँ .
 2.2 क्या आप भोज में उपस्थित होना जा रहे हैं?
 2.3 वे परीक्षण के अन्दर मेरा स्वागत करना नहीं जा रहे थे .
 2.4 वे कहना नहीं जा रहे थे .

How the Anusaaraka Gives the Layer Output in Browser

1.2. Local Word Grouping

Indian languages are highly in free word order. Still some units are fixed. The most important examples of these are the main verb followed by auxiliary verb sequences and nouns followed by postpositions. We term such units as verb groups and noun groups respectively. It may be noted that verb groups and noun groups will be sub parts of what are called verb phrases and noun phrases respectively. Local word grouping is used to form the word groups on the basis of 'local information' (i.e information based on adjacent words). This LWG has been introduced to reduce the load on the core parser resulting in increased efficiency and simplicity of the overall system.

On the other hand noun groups and verb groups can be formed using only local/surface information and more importantly they provide sufficient information (viz. 'prayoga' and 'vibhakti transformation rules') for further processing of the sentence according to Paninian *kaaraka* theory. So the local word grouping provides all the necessary information with minimum computational effort. The following example illustrates the job done by the LWG. In the following sentence in Hindi:

am+go+ing

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Helping Verb + Main Verb+Aspect marker

0_रहा_है{जाना^रखा~जाना~{@ing}[-]}

जा{0 रहा है}

WSD_root_mng,rule_name::go47

जा रहा हूँ

(2) Ram eats food. => raama khaanaa khaataa hai.

Root verb + Aspect + GNP + Tense + GNP

khaa + t + aa + hai

2 Previous Works

Tense, aspect and modality have been studied extensively by linguists, both separately and as part of the study of temporal information encoded in natural languages. One of the most well known works in the first category is by Bybee, et al. Their book discusses how tense, aspect and modality have evolved in different language. Tense, aspect and modality in Indian languages have also been studied from a linguistic point of view. The book *Tense and Aspect in Indian Languages* edited by Lakshmi Bai and Mukherji contains a collection of a few such papers.

Syntax and semantics of temporal adverbials and TAM information had been widely discussed in the literature (Smith 2007, Demirdache, et al. 2007). Stowell (2007) presents an approach to tense construal that assumes that Times are arguments of TP, and proposes an account of how Times are represented in the syntax without there being lexical items that refer to them. It is argued that VP material is copied into positions that are construed as temporal argument positions. The ‘copy’ approach to Reference time and Speech time is argued to account for the influences of VP and DP features on temporal ordering. The ‘copy’ approach also makes available a new analysis of the relationship between Event time (E) and Reference time (R). That relationship has most often been characterized as either a finite tense-ordering relation or an aspectual relation. It is argued here that when R and E are not co-referential the relation between them is one of temporal partitivity. Vieu, et al. discussed that the compositionality of temporal locating adverbial modification in French. Vijayanarayana (1993) discussed the location of time adverbial in Telugu in the context of Indian Languages.

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TAM has not been widely discussed for Machine Translation. We have got some relevant work on it. One of them, Anil Singh, et. al. (2007) has discussed on Disambiguating Tense, Aspect and Modality Markers for Correcting Machine Translation Errors. They discussed that, all languages mark tense, aspect and modality (TAM) in some way, but the markers don't have a one-to-one mapping across languages. Many errors in machine translation (MT) are due to wrong translation of TAM markers. Reducing them can improve the performance of an MT system. They used about 9000 sentence pairs from an English-Hindi parallel corpus. These were manually annotated with TAM markers and their mappings. Based on this corpus, they identify the factors responsible for ambiguity in translation. They present the results for learning TAM marker translation using CRF.

This work is different for Machine Translation. But these papers help a lot to understand the MT problem and resolving TAM issues in English-Hindi MT.

3. Basic Difference/Issues between English-Hindi TAM

3.1. Aspect in English and Hindi

Aspect shows the habit, continuity and perfection of the work. There are three main aspects in English and Hindi.

1. Habitual Aspect (-taa_hai / (-s/-es))
2. Continuous or progressive Aspect ((rahaa_hai /(-ing))
3. Perfective Aspect ((-yaa/-aa (-ed))

Habitual aspect shows habit and continuity in work and also shows the generalization and universality in the statement or utterance. Example-

- (3) I go to the library every week. => maiN hara haphte pustakaalaya jaataa huN.

In translation, the use of Habitual aspect markers in English and Hindi some times, they are similar and sometimes different. Examples-

- (4) Look, how the boll **turns** into red. => dekho, kaise genda laala ranga me badala jaataa hai
- (5) The purse **contains** a gold ring and a few dollars. => parsa meN ek sone ki anguthi aur kucha daalarsa haiN

- (6) The university **reopens** on 16th October. => Vishwavidyalay solaha akTubara ko khulegaa.
- (7) I **hate** such people. => mujhe aise logoN se ghrinaa hai.
- (8) I **beg** your pardon. => mujhe kshamaa kareN

Thus, we can observe here that when these habitual aspect markers in English, are being translated into Hindi, so their meaning are changing.

Continuous Aspect shows that the work is going on. For Example,

- (9) It is raining. => baarisha ho rahi hai.

Sometimes, continuous aspect markers are used to present future tense in English and Hindi both. Specially with time adverbials showing future tense.

- (10) I am going to Varanasi tomorrow. => maiN varanasi jaa rahaa huN/ jaungaa.
- (11) I am marrying this summer. => mai isa garmii meN shaadii kara rahaa huN/ karungaa.

Perfective Aspect shows the completion of the work. In Hindi, perfective aspect shows a definite state. In English, -ed verb form also shows past habitual action. which is not found in Hindi. In Hindi, we have to use special suffix -taa_ thaa for showing habitual past. For example,

- (12) I **lived (used to live)** in Calcutta those days.
=> maiN una dinoN kalakatte meN rahataa **thaa/ rahaa karataa thaa.**

3.2. Tense in English and Hindi

The grammatical forms known as tenses establish the time talked about in a sentence, in conjunction with other temporal expressions. Time is highly controversial on philosophical point of view. Time is related with history. Tense is one of several linguistic expressions that contribute to temporal location. I'll discuss tense from an information-based point of view, focusing on how interpretation depends on sentence. Tense expresses a relation between Speech Time and Reference Time; the relation between Situation Time and Reference Time is under-specified for most tenses. Time is a single unbounded dimension, analogous to space though simpler. Like space, time requires an orientation point or landmark for location. The speaker is the canonical center of linguistic communication: the basic temporal orientation point in language is the speaker's time, Speech Time

(now). The grammatical domain of tense is the clause. I take ‘tense’ to be a morpheme, either an inflection or auxiliary, that appears in the main verb phrase of a sentence and has a temporal meaning. In English and many other languages, tense is obligatory in main clauses. Each tense assigns a temporal location to the situation talked about in its clause (Smith 2007). The tense specifies all the times like this: There are three major divisions of the time axis.

1. Before the time of utterance. PAST
2. At the time of utterance. PRESENT
3. After the time of utterance. FUTURE

Speech Time (SpT) is the center of the system and is the basic default orientation point for temporal expressions. Reference Time (RT) represents the temporal perspective of a sentence; it is simultaneous with, before or after orientation time. (Reichenbach’s Event Time) Situation Time (SitT) is the time of occurrence of a situation; it is simultaneous with, before or after RT.

3.3. Mood in English and Hindi

According to English grammarians, verbs used some style or way to represent any work, that is called mood. There are three moods in English: Indicative, Imperative and Subjunctive. But the concept of mood is quite different in Hindi. Because, In English can, may, might, shall, should, ought, would, must are comes under modal auxiliaries. While in Hindi, saka, cuka, paa, caahiye, are comes under modal verbs. Mood suffixes or markers are used to show the specific mood. For Examples-

(13) I cannot sleep on the ground.

=> mujhase jamina para nahiN **soyaa jaataa**.

=> mujhase jamina para nahiN **so sakataa**.

(14) Reply to the letter.

=> ciTThi kaa javaaba de do (immediately)

=> ciTThi kaa javaaba de denaa (after sometime, Non-honorific)

=> ciTThi kaa javaaba de dijiyegaa (after sometime, Honorific)

4. TAM Divergence

I. Active-Passive Constructions

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A. should_not_be_en → 0_jaanaa_caahiye-ko-nahi (suggestion) yaa_(jaanaa)_caahiye-(ko)-nahi.
(0_jaanaa_caahiye-ko-nahi Here, 0 is free. jaanaa_caahiye is Verb phrase, -ko- is Vibhakti marker and -nahi is negation.)

(15) This truth should not be forgotten.

=> yaha saca nahiN bhulaayaa jaanaa caahiye

(16) A woman should not be forced to choose between her job and her family.

→ kisi orata ko usakii naukarii aura usake parivaara ke bica cunaava karne ke liye majbura nahiN karanaa caahiye.

This TAM has passive voice and this follows with most of the cases except for the cases where there is a human subject which makes the translation in Hindi. In active voice while with the non human this TAM's translation is affected differently.

B. were_not_to_be_en → yaa_jaanaa_thaa-0-nahi

(17) You were not to be found.

→ tumhe nahiN paayaa jaanaa thaa.

→tum nahiN mila rahe the (Passive to active)

C. would_have_to_be_en →naa_hogaa-0-0

(18) I think it would have to be changed substantially.

→ mai socataa hun ise kaaphii hada taka badalanaa hogaa/padegaa.

ii. Would and Could Constructions

A. would_have_to_0 => naa_hogaa-ko-0

(19) I knew we would have to wait and see.

→ mai jaanataa thaa hame intajaara karanaa hogaa aura dekhanaa hogaa.

iii. Modality based Divergence

A. were_to_0 => ne_vaalaa_thaa-0-0

(20) If Christians were to start working with prisoners in significant numbers, it might be the beginning of new era.

→ yadii krishciiyana adhika sankhya men kaidiyon ke saatha kaama karanaa shuru karen vaale the to yaha eka naye yuga kii shuruata ho sakatii thii. (kareN possesses subjunctive mood)

B. will_have_been_en → yaa_huaa_hogaa-0-0

(21) The decision will have been made for me.

⇒ mere liye nirnaya liyaa gayaa hogaa.

C. will_have_en → 0_liyaa_hogaa-0-0

(22) We will have seen everything.

→ hama saba kucha dekha liye honge.

(23) Then I will have done a really great job. (with done,made,lost,spent, 0-yaa_hogaa-0-0)

→ taba main vaastava mem bahuta acchaa kaama kara liyaa hungaa.

D. will_need_to_0 → naa_kii_jarurata_hogi-0-0

(24) I will need to start my investigation after the funeral tomorrow.

→ mujhe meraa khoja kala antyeshatii ke baada shuru karane kii jarurata hogii.

E. will_need_to_0 → naa_padegaa-0-0

(25) Some schools will need to buy new editions.

→ kucha skulon ko nayaa prakaashana khariidanaa padegaa.

F. may_have_en → yaa_hogaa-ne-0

(26) You may have seen the video.

→ tumane vidio dekhaa hogaa.

G. may_not_0 → 0_sakataa-0-nahi

(27) You may not use it all.

→ shayada tuma ise bilkula hii istemaala naa karo.

H. may_not_be_en → yA_jA_sakawA_hE-0-nahIM

(28) But one question may not be answered.

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→ lekina ho sakataa hai eka prashna kaa uttara nahin diyaa jaa sake.

iv. Hypothetical (Irrealis Mood)

A. without_ing → yaa_binaa-0-0

(29) You wouldn't buy a boat without looking at it.

→ tuma naava binaa dekhe nahiin khariidoge.(Imperative)/aisaa nahiin hai ki tuma naava binaa dekhe kharida loge.

B. would_never_0 → gaa-0-kabhi_nahi

(30) You would never kill me.

→ tuma mujhe kabhii nahiin maaroge.

C. would_not_be_en → yaa_jaayegaa-0-nahi

(31) Again, I would not be surprised to see some triple-digit heat.

→ phira se, mai koi tiivra garmii dekha se aashcaryacakita nahiin hongaa.

D. would_not_be_ing → 0_rahaa_hogaa-0-nahi

(32) She would not be coming with me.

→ vo mere saatha nahiin aayegii.

v. Perfect Continuous

In Hindi we don't have equivalents for the cases with both perfect and continuous aspects. There's no word to word semantical mapping of perfect continuous in Hindi as can be found in English.

A. should_not_have_been_ing → taa_rahanaa_caahiye_thaa-ko-nahi : naa_caahiye_thaa-ko-nahi

(33) A 7-year-old should not have been flying the plane.

→ eka saata saala ke bacce ko havaai jahaaja nahiin udaanaa caahiye thaa.

B. could_have_been_ing => taa_ho-0 ho_sakataa_hai.. suggestion= taa rahaa hogaa/0_rahaa_hogaa

(34) I have no idea what they could have been thinking.

→ mujhe koi andaajaa nahiin hai kii ve kyaa soca rahe honge.

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C. should_have_been_ing → taa_rahanaa_caahiye_thaa-ko-0

(35) You should have been paying attention to where we were going.

→ tumhe dhyaana dete rahanaa caahiye thaa ki hama kahaa jaa rahe the.

(36) He should have been watching the hills.

→ use pahaadiyaan dekhatii rahanii caahiye thii/use pahaadiyaan dekhanii caahiye thii.

D. will_not_be_ing → 0_rahaa_hogaa-0-nahi

(37) They will not be going free at least for another eight days.

→ ve kama se kama agale aatha dina aajaada nahiin ghumenge.

(38) So next month he will not be taking part in the N.C.A.A. tournament.

→ isliye vaha agale mahiine N C A A khela pratiyogitaa men hissaa nahiin legaa.

(39) I will not be coming back.

→ mai vaapasa nahiin aa rahaa hungaa. [Suggestion: aaungaa]

E. have_not_been_ing → taa_rahaa_hai-0-nahi (rahaa_hai-0-nahi)

(40) You have not been talking.

→ tuma baata nahiin kara rahe ho.

(41) you have not been telling the truth.

→ tuma saca nahiin bola rahe ho.

F. may_have_been_ing taa_rahaa_ho-0-ho_sakataa_hai Here, ho_sakataa_hai can be add in this Hindi TAM.

(41) He may have been watching her house from the darkness of the trees.

→ ho sakataa hai vaha uskaa ghara pedon ke andhere se dekhata rahaa ho.

G. must_be_ing → taa_rahaa_hogaa-0-0 0_rahaa-hogaa-0-0 (Suggestion)

(42) He must be thinking how pathetic I am.

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→ vaha socataa hogaa ki mai kitanaa dayaniya/diina huN!

vi. Case based Divergences

The following cases are of those TAMs where their Hindi translation changes either due to the main verb or the subject.

A. was_not_to_0 → ne_vaalaa_thaa-0-nahii : ne_kaa/ke liye_thaa-0-nahii [to be solved in WSD]

(43) She was not to blame for the death of her husband.

→ vaha apane pati kii mrityu ke liye jimmedaara nahiin thii.

(44) The goodwill was not to last.

→ vaha sunaama (jyaadaa dinon taka) chalane vaalaa nahiin thaa.

(45) The intention definitely was not to create fear in our patients.

→ iradaa nishcaya hii hamaare rogiyon men bhaya paidaa karne kaa nahiin thaa.

(46) The only thing I could tell them was not to go skiing.

→ main unhen basa skinga para nahiin jaane ke liye kaha sakataa thaa.

B. were_unable_to_0 → 0_paataa_thaa-0-nahii

(47) They were looking to leave but were unable to get out.

→ ve jaane ke liye soca rahe the lekina baahara nahiin nikala paa rahe the.

(48) Police were unable to locate any of Neil's relatives.

→ pulisa niia ke kisii bhii sambandhii ko khojane meN asamartha thii.

C. will_not_be_en → gaa-0-nahii

(49) Pam will not be allowed inside.

→ paima ko andara (aane kii) anumatii nahiin hogii[Suggestion. dii jaayegii].

(50) This information will not be understood by the consumer.

→ yaha sucanaa upabhoktaa nahiin samajha paayenge.

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(Passive to Active but not all the cases.)

D. will_not_have_en → 0_liyaa_hogaa-0-nahii (with achieved, taken, eat)

0-kara_paaungaa-0-nahii (only with first person)

(51) I feel I will not have completed my job by tomorrow.

→ mai mahasusa karataa hu kii main apanaa kaama kala taka nahiin khatama kara paaunga.

(52) My son will not have died in vain.

→ meraa betaa vyartha men nahiin maraa_hogaa.

E. have_to_0 → naa_hai-ko-0

(53) Sometimes you just have to make a better mousetrap.

→ kabhii kabhii tumhen basa eka behatara kuhedaaanii banaanii hotii hai.

All the cases have different translations; these cases have to be solved in WSD and those for which we cannot give WSD have to be fed to the machine for learning.

(54) You have to put creativity in the workshops.

→ tumhe kaaryashaalaaon men srijanatamaktaa daalanii hai.

(55) I Have to Go!

→ mujhe jaanaa hai.

F. have_to_be_en → naa_hii_hai-0-0

(56) I have to be prepared for camp.

→ mujhe kaimpa ke liye taiyaara honaa hai.

(57) And these things have to be taken seriously.

→ aura ina cijon ko gambhiraataa se lenaa hai.

(58) Moreover, devices have to be replaced while in operation.

→ isake alaavaa, yantron ko caalu avasthaa men hii badalanaa hotaa hai.

vii. One to many or Many to one mapping from English to Hindi Translation

A. had_to_0 → naa_padaa-ko-0

(59) The child had to make a guess before the red screen appeared.

→ laala skriina ke aane se pahale baccon ko eka anumaana lagaanaa hotaa thaa.

B. can_not_help_ing → raha_sakataa-ko-yaa_bina_nahii

(60) He can not help thinking for a moment that she is right.

→ vaha ek kshaNa ke liye soce binaa nahiin raha sakaa ki vaha sahee hai.

C. could_not_have_been_ing → taa_ho-0-ho_sakataa_hai_nahii

(suggestion= rahaa_ho-0-ho_sakataa_hai_nahii) (rare use only 15)

(61) The car could not have been going very fast.

→ gaadii bahuta teja nahiin cala rahii hogii.

D. could_not_help_ing → raha_sakaa-ko-yaa_binaa+nahii

(62) But he could not help worrying about Little Yang.

→ lekina vaha chote yanga ke baare men soce binaa nahiin raha sakaa.

viii. Others

A. can_never_have_en → 0_sakataa-0-kabhii_nahiin

(63) He can never have seen the animal.

→ vaha jaanavara kabhii nahii dekhaa hogaa.

This sentence has a sense of impossibility that it is impossible for the person to have seen the animal which cannot be covered by any mapping in Hindi.

B. can_not_have_en → yaa_hogaa-0-nahiin

(64) These boys can not have seen the memorable image of Cathy.

→ ye ladake kaithii kii yaadagaara tasviira nahii dekha sake hongee.

C. did_have_to_0 → naa_padaa-ko-0

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(65) I did have to stop and think.
→ mujhe ruka kara socanaa (hii) padaa.

This case involves an emphatic sense which is captured by *hii* in Hindi which however is not extractable from the syntactic structure of the sentence.

5. Conclusion

This paper is an attempt to solve a large problem of divergence in English-Hindi TAM mapping. We have categorized these TAM issues, and have tried to solve them linguistically. There are some TAMs where we need to apply WSD rule. In some cases, some senses are rare occurrences so we have left those cases for now. There is no word to word semantic mapping of perfect continuous in Hindi like in English. Some TAMs have passive voice and follow with most of the cases except for the cases where there is a human subject which makes the translation in Hindi difficult. In active voice, with the non-human, these TAM's translation is determined differently. The Irrealis mood in English cannot be captured in Hindi in same mood. The same mood translation requires to have extra phrase. In Hindi, we do not have equivalents for the cases with both perfect and continuous aspects. These cases are of those TAMs where their Hindi translation changes either due to the main verb or the subject. We have not concluded this paper at this stage. This is only a categorization and a first step to resolve the divergence issues.

The solutions of these TAMs have been uploaded in the Anusaaraka system with some WSD rules. Now, the result is better than before and TAM related problems have been resolved while translation (from English to Hindi), still some more WSD rules require to make a better translation system.

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Neha Maurya, M.A., Ph.D. Scholar(Thesis Submitted)

neha.mourya08@gmail.com

Shubhra Apurve, M.A., Ph.D. Scholar

shubhraapurve@gmail.com

Manish Singh, M.A., Ph.D. Scholar

maneeshsingh100@gmail.com

Madhavi, M.A., Ph.D. Scholar(Thesis Submitted)

madhavimanya.kush@gmail.com

Saurabh Srivastav, M.A., Ph.D.. Scholar

saurabh0780@gmail.com

Ruchi Singh, M.A., Ph.D. Scholar

ruchisingh.linguistics@gmail.com

**Department of Linguistics
Banaras Hindu University
Varanasi 221005
Uttar Pradesh
India**

Politics of Body in Margaret Atwood's
The Edible Woman and Lady Oracle

S. Padmaja, M.A., M.Phil.



Margaret Atwood

Courtesy: https://en.wikipedia.org/wiki/Margaret_Atwood

Abstract

The present paper attempts to focus upon female consciousness in the novels of Margaret Atwood. It presents you with an introduction that includes the background of the Canadian novel and female consciousness in the novels of Margaret Atwood. Like many of Atwood's other works, *The Edible Woman* (1969) and *Lady Oracle* (1976) are explicitly concerned with the complexities of body image. Feminist novel *The Edible Woman* speculates upon the predominant feminist issues such as loss of identity, subordination of woman in the male-dominated, male-chauvinistic society, woman striving to establish an identity of her own, and her being exploited in the consumer society where woman's body is treated as a toy, as a consumable item - a symbolic representation of consumerism and consumer problems prevalent in modern society.

Lady Oracle is Margaret Atwood's third novel, a comic masterpiece in its parodies of literary forms and subversion of literary expectations. Atwood's fiction might dismantle culturally-encoded concepts of femininity and propose a useful corrective to traditional readings of the female body in which the re-embodiment of the self is equated to a re-embodiment of culture. Margaret Atwood's novels depict the internal consciousness of women who break all the conventional identities in order to live with freedom.

Key words: eating disorder, female consciousness, consumable item, feminism

Commonwealth Literature

Commonwealth is an international organization with colonized countries' of different social, political and economic backgrounds. These include the promotion of democracy, human rights, good governance, free trade, multiculturalism and world peace. Commonwealth Literature is commonly called New English Literature, Literature in English, Third World Literature and Post-colonial Literature. Many versatile writers explored the Canadian life and its inheritance in different genres like fiction, poetry, short stories and literary criticism. It often reflects the Canadian perspective on Nature, Frontier life and Canada's position in the world.

Canadian Women Novels

Canadian women novels focus on the inner world of women's feelings and sensibilities. In Canadian women's fiction, Canadian feminists' attempt to focus on the 'New Woman', who is self-aware, independent, seeking to evolve an identity of her own. They want gender equality in Canadian society. Margaret Atwood, Alice Munro, Margaret Laurence, Margaret Gibson, Susan Musgrave, Marian Engel and Beverley Simon are some of the notable figures in Canadian Literature. Besides expressing a peculiar Canadian sensibility, these writers have projected a broad spectrum of women's experiences from the feminine point of view.

Margaret Atwood and Her Feminist Themes

Margaret Atwood is a prolific and honoured Canadian writer who is widely recognized as a poet, novelist, literary critic, essayist, feminist, social activist and has motivated developing

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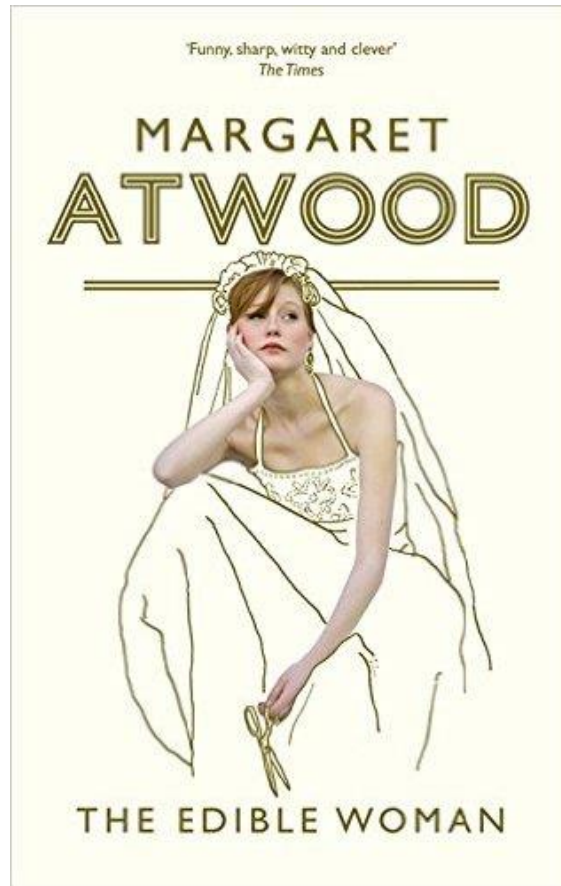
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writers. Margaret Atwood has written over thirty five books- novels, short stories, poetry, literary criticism, social history, and books for children. Her books have been published around the world in more than twenty two languages. Margaret Atwood's writing seem to have a remarkable position in Canadian Literature.

Margaret Atwood voices strong feminist themes through her writing. In several of her books, the female protagonist is a representation of "every women" who is victimized and minimized by gender and politics. Her novels that illustrated her strong feminist views are *The Edible Women* (1969), *Lady Oracle* (1976), *The Handmaid's Tale* (1985), *Cat's Eye* (1988), and her recent novel *Alias Grace* (1996). These novels portray the strength and proactive nature of women as they struggle with inequality. At the thematic level, Atwood novels examine themes related to the politics of gender.

In *The Edible Woman* and *Lady Oracle* Margaret Atwood shows the correlation between eating disorder and social pressure on an individual. The most significant point is that it reveals the importance of food and the body of women and she describes how they are used by women for the purpose of self-expression.

Woman's Body and Consumer Society in *The Edible Woman*



The Edible Woman is structured to look like the journey of a woman called Marian, who is a researcher. During her journey in life through her association with several male and female acquaintances, role models and friends, she realizes and assesses different male strategies of exploitation and the causes of women's oppression. Her interaction with them brings a series of experiences, mostly unpleasant. Eventually, she picks up enough courage to turn against men like Peter and Duncan, who are out to exploit and humiliate her. Thus, she refuses to be the "edible woman" trapped in domesticity.

Images of female bodies are used to sell everything from food to cars. Media portrayal of men and woman can have a tremendous impact on cultural and gender ideals in society. Women are exploited by media in order to promote the sale of goods and services. Throughout history, women's bodies have been viewed as a commodity for sexual pleasure. In the past three decades, body image distress and eating disorders have become major social issue. The emphasis on sexualization and objectification of women and their bodies contribute to body image distress.

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The internalization of feminine ideals with regards to body, femininity, and sexuality must be disregarded because it only focuses on objectifying oneself, and thus perpetuating the problem. Similarly Marian in *The Edible Woman* has been trapped in consumer society in the names of love, marriage, and body exploitation.

The Edible Woman is the first Canadian novel by Margaret Atwood that anticipates the trends of feminism found in the later women novelists such as Doris Lessing, Margaret Drabble and Toni Morrison. It's true that women's physical beauty and the sexual component make them particularly desirable in a commercial economy dominated by male relationship.

The Edible Woman gives the hope that women like Marian would eventually succeed in knowing life and how to deal with men around, irrespective of family or social castigation. In *The Edible Woman* Atwood explores the theme of sexual identity and consumerism.

Part and parcel of a "consumer society", Marian is faced with a choice of being "edible" to her husband and remains single as an individual and asserts herself. Marian's identification with food is closely linked to the general theme of consumerism. Marian's relationship with food and her struggle towards self-determination, relation with her fiancé Peter are played out against a determinedly Canadian backdrop, the survival of the country's cultural autonomy.

Marian MacAlpin, the Main Protagonist

Marian MacAlpin, the main protagonist of the novel, interprets the world in terms of food and negotiates her way through life using it. She is a young, successful woman, working in market research for Seymour Surveys Company. Her career, private life, and social relationships seem to be idealistic, but once she discovers her boyfriend's consuming nature during a conversation in the restaurant, she loses the ability to eat. Non-eating and eating disorders in *The Edible Woman*, are also a metaphor of Marian's rejection of capitalism.

Marian's initial lack of appetite finally leads to an eating disorder, very similar to anorexia nervosa, which is her body's response to the society's attempt at imposing its rules on the heroine. Atwood explicitly illustrates consumerism, stereotyping and rebellion in Canadian

society through Marian MacAlpin. The protagonist truly identifies herself with the consumable goods. Women treated as commodities reflect the intense exploitation of women.

Status as a Commodity

The stereotypical role set by the society for women reduce them to the status of a commodity. The moment, in which the heroine finds out that she is expected by society to adjust to the role of a wife and mother, she loses the ability to eat. Surprisingly, Marian is actually losing her ability to influence her own life. It may be even claimed that the heroine is uncertain about who she is and who she might become. The other female characters such as Ainsley, Clara and three office virgins: Emily, Millie, and Lucy, represent Marian's possible fates and versions of herself.

In the 1960s being organized meant meeting social expectations. Women, who like Marian, were torn apart and struggling with their dual nature could not find their place in such a system. They wanted to live among society but on their own conditions. Ainsley, Clara, and the three office virgins are created so as to embody social and gender roles offered to Marian by the twentieth-century reality.

Male Domination

Margaret Atwood assertively presents the aspect of male domination through her protagonist's relationship with her fiancé, Peter. Peter is a person, who wants everything from Marian according to his own desires. Every action of Marian is instructed by him and Marian falls a prey to Peter's dictatorship. He finds her important only for her physical appearance, while he ignores her emotional and psychological requirements completely. Marian is strictly expected by Peter to fulfill his desires and needs. She does not want to annoy him because she is scared of him. Peter intends to give Marian an identity which would conform to his norms. She feels robbed of her identity as a woman which is unbearable to her. She is expected to be different from other women in her behaviour, thoughts and attitudes.

Marian wants to lead a healthy relationship with Peter, but he does not understand her desire. She is forced to follow Peter's actions without any argument. She is always neglected by

Peter and expected to accede to him in every way. Marian's submissive nature makes him more domineering. She knows that her relation with Peter is not compatible and comfortable, nevertheless she tries to make it fruitful. Atwood explores the predicament of women's dependency on men through her novel *The Edible Woman*. Through Marian, she portrays that burden of femininity makes woman an oppressed character and turns Marian's personality into a submissive follower of her fiancé, Peter. Her submissiveness gives him the realization of supremacy.

Status of Consumable Goods

Atwood presents women who are reduced to the status of consumable goods in Canada during the 1960s. Women are not only celebrated for their beauty, but are also available for sale. Marian also tries to beautify herself by putting on a flashy red dress and wearing heavy makeup. She presents herself as a commodity to suit the wants of her consumer, Peter. Marian is aware of her feminist power in the consumer society and the politics of man's power over woman's body in the consumer society. It is the consciousness of the power of male superiority, male domination over the female body that motivates Peter to subdue Marian, which finally brings about the break between her and her fiancé. Further Peter with his camera episode in the novel serves as a turning point in the private life of Marian for it gives a clear picture of Peter, a "homicidal maniac with a lethal weapon in his hands". (EW246) Marian feels that a woman's primary market value in the marriage depends upon her charming image.

At Marian's engagement party, she feels uneasy because she thinks that Peter manipulated her cleverly and made her a puppet in his hands. She takes off from her own engagement party, escaping from Peter the hunter, and joins up with Duncan. Duncan, an important person whom Marian encounters during her survey in Seymour Surveys, aptly points out that her physical restlessness and refusal to take food are due to her eating disorder, called anorexia and it is nothing but her revolt against domineering patriarchal society. Hence, Marian chances to see her true self in her meeting with Duncan. Duncan relates her inability to eat as an inner rebelliousness: "you're probably representative of modern youth, rebelling against the system". (EW 192)

Duncan is Another Alternative?

Marian believes that Duncan is another alternative, but when she finds out that Duncan wants to seduce and sexually exploit her, she realizes that he is not the alternative. Marian meets Duncan, but it is like jumping into the fire from the pan. Duncan's role in the novel is ambiguous as he seems to be more of a symbolic than a real character. Marian is not angry with Duncan's behavior, instead she is faintly relieved because her relationship with Peter is filled with confusion about his personality and his motives. She sees both Peter and Duncan in their true colours and understands how she has allowed both these men in her life to use and consume her in the process of victimization.

Cake-baking Symbolism

The famous cake-baking episode at the end of the novel is developed with symbolic possibilities. The cake baked by Marian is shaped like a woman, looks like a pink and white doll, and symbolizes the conventional, suppressed image of women in society. The cake which she bakes is at once a remedy, a solution, a self-discovery, a potential symbol of freedom and a leading progressive step ahead. Sharon Wilson concedes that Marian "returns to the society" that has oppressed her, but maintains that there is a symbolic agency in Marian's return: "By baking, decorating, serving, and consuming the cake – the woman image she has been conditioned to project, Marian announces, to herself and others, that she is not food". (EW 96) The cake, which Marian bakes and eats, shows the development of her vision and her refusal to be a victim. Marian claims that she cannot be manipulated by people like Peter and Duncan. Marian is able to destroy the society's stereotypes of femininity through the ingenuous mirroring device of the cake and free herself to realize her own true identity.

When Marian serves Peter the cake, she consciously and verbally rejects the roles of a mother oppressed by her reproductive function, of a wife, of an over submissive female, of an underpaid worker, and of an ideal manipulated woman. Her body does not have to express her inner conflict and rebellion anymore. As Peter runs off, her appetite returns and she regains independence by eating the cake. By using the food imagery, Atwood underlines Marian's regaining control over her own life. Throughout the novel *Marian* tries to search for her identity and finally she is able to find herself.

About Woman and Her Relationships to Men

Thus, Margaret Atwood's *The Edible Woman* is about woman and her relationships to men, to society and to food and eating. It is through food and eating that Margaret Atwood discusses a young woman's rebellion against a modern male dominated society. It seems that Marian has problems not only with food, but with her social relations and with her love life too. Marian refuses to be The Edible Woman.

The Body's Response to Social Pressure in *Lady Oracle*



Body image is a complicated aspect of the self-concept that concerns an individual's perceptions and feelings about their body and physical appearance. Socio-cultural standards of feminine beauty are presented in almost all forms of popular media. In the media, women are presented as having images considered to be the "ideal body." Such standards of beauty are almost completely unattainable for most women.

Females have been found to experience dissatisfaction with their physical appearance at a much higher rate than males and women of all ages and sizes display body image disturbance. It appears that body dissatisfaction is more closely linked to appearance-related cognitions than

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physical reality. In fact body was considered as a sign to fight against cultural, moral, and political burden. Body image can have a wide range of psychological effects and physical effects.

Healthy and Balanced Man-Woman Relationship

Atwood's third novel *Lady Oracle* advocates the healthy and balanced man-woman relationship. It is a feminist writer's frontal attack on the dominant pattern of gender relations in contemporary society. Joan Foster wishes to transform society through her writing and thus she deconstructs male discouragement in which the victimization and trapping of women are glorified. It also articulates the differences encountered by female writers to attain an equal place with men in the realm of literary production.

An Autobiography

Lady Oracle is an autobiography of Joan Foster in which she records her growth from a girl to a matured writer. It is structured like a journey of the protagonist in which she realizes and assesses different male strategies of the exploitation and oppression of women in the mask of costumes. She attacks male egos mercilessly without any compromise. She deconstructs the roles assigned to women by means of the "power of her pen". Thus, her writing is an instrument for the changes, the space that can serve as a springboard for subversive thought. In *Lady Oracle* she symbolizes not only the moral and psychological limitations of the female protagonist, but also the crippling emphasis the society places on the female image as a consumer item.

Body - A Slimy Interpretative Problem

Body is considered as a slimy interpretative problem is demonstrated in Joan's life. Misreading of the female body by a cultural outsider is one of Atwood's most effective means of demonstrating how sex-citation works. In order to establish herself as a writer Joan changes her looks; she dyes her hair, puts on dark glasses and flees to Rome. Her search for a new identity is met with a stiff resistance from the patriarchal order.

The conflict between the person, the artist and the social environment is after all particularly acute for the woman for whom the quest for selfhood itself is problematic. The

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transformation from fat child to a stunning young woman represents the magical transformation. Joan's mother is a victim of the soul-damaging stereotype created by patriarchy. She feels so oppressed by her joyless life that she commits suicide by throwing herself down the cellar stairs. Her husband and the female roles expected of her by the male dominated society are responsible for her death.

Obesity

Joan's obesity as a young girl is a matter of much concern to her mother, she advises strategies to make her daughter slim and thin, but Joan fails her mother's plans and secretly enjoys her rebellion. Joan's mother accuses Joan of going to extremist attitudes. She makes her starve to death and tries to frustrate her by baking goodies and leaving them around in the kitchen to tempt her. As a young girl Joan accepts her mother's control over her life. The control which her mother has at home, school, neighbourhood and the dancing school are acceptable. Her mother tries to mould her physically and psychologically according to her own ideas of beauty and personality. She declares, "I was not her puppet", and continues to do everything to disentangle herself from the strange hold of authority.

Aunt Lou as a Saviour

Aunt Lou is an important character in Joan's life. After her unhappy life with her mother Joan comes into contact with Aunt Lou, whom she regards as her saviour. She is practically brought up by Aunt Lou. She gives Joan all the warmth, affection and attention, which she needs as a child and a teenager. The sad tale of victimization of Aunt Lou further influences Joan's thinking on the man-woman relationships and she begins to assess social relations from a fresh perspective. Joan benefits much from her association with Aunt Lou. She learns a great deal about the oppressive nature of the patriarchal world and the helplessness of women in playing out the roles prescribed by men in the contemporary society from the life of Aunt Lou.

At the age of seven Joan was pretty fat and so she was stuffed into a mothball suit and forced to dance. She shed tears when she had to put on the white teddy bear costume and hung around her neck a large sign that said "mothball". Therefore, she withdraws from the dancing school thinking that overweight should not be a criterion to judge women. She feels that good

looking women are as horribly exploited and oppressed as ugly fat women by men. Atwood deliberately portrays Joan as a fat girl in the novel to question male attitudes to women's body thereby presenting her as a victim of sexist social pressures.

Joan Meets Paul in London

Joan begins her adult life in England as a versatile writer. Joan meets Paul in London. Even though she doesn't love the count, she tries to convince herself she does and lives as his mistress for a few months. The Polish Count is a banker as well as a writer of nursery fantasy novels. He is a compulsive and romantic liar. Paul's attitude towards Joan indicates that he has got the ideas of womanhood from fairy tales and romances. He compliments her "You have the body of a goddess". (LO142) Later Joan realizes that he is a manipulator. He regards women as dependent and inexperienced. He considers woman as an empty vessel and prescribes her the roles such as childbearing and sewing. Paul categorizes women as mistresses.

Joan and Arthur

Joan's husband is Arthur, who she gets involved with, in a romance within a few months. Arthur wants Joan to be a domestic servant to serve him for years. He does not want Joan to wear fashionable dresses in public because it may attract the exploiters. He becomes sadistic in the bedroom. Just as with Paul, Joan's first act of doing something for herself creates a change in her relationship with Arthur. Joan goes even further and has an affair, further asserting her own needs and identity, instead of Arthur's. It is no surprise that she fakes her own death and runs away from married life, soon thereafter.

Joan and Chuck Brewer

Joan gets involved with the Royal porcupine alias Chuck Brewer. Joan meets him after a T.V. interview. He is not a creative poet. Later he wants to marry Joan and drags her into sexual immortality. When Joan refuses to marry him, he frightens her. He wants to occupy Arthur place. Towards the end of their relationship, when he suggests a double suicide, Joan sees him as a homicidal maniac. Physically slim and beautiful, she remains, emotionally, a bitter, self-conscious adolescent.

Transgressive Space

With topic on top of topic, body on top of body, Atwood RE - cites the body at the intersection, where women's physical bodies and the topical citations of the female body come together. Thus she points to a transgressive space that the "normally" heterosexual body might occupy. Similarly, in *Lady Oracle*, Joan Foster testifies to the slippage of a single essential body attached to a single essential life.

Life is Full of Changes – Social Expectations Towards Women

From obese teenager to sexy mistress, from the author of cheap romances to avant garde poet, from the lover of a polish count to the wife of a left wing radical, Joan's life is full of changes. The story of her quest for happiness through self change is told by Margaret Atwood in *Lady Oracle*. The story is told in first person, with commentary of the present juxtaposed with flashbacks from Joan's life. These techniques allow an intimate view of Joan's life from her perspective. Joan Foster discovers a new aspect of her personality, one neither she nor the men in her life had previously seen. She has accepted herself and with that her own potential to do harm, to affect her world.

Lady Oracle raises the issue of social expectations toward women, which are viewed as destructive to female identity and self-confidence. This novel also deals with the capitalist reality and preoccupation with consumption, influencing the heroine's condition and her negative and strange attitude toward food.

Narrative Techniques of Margaret Atwood

Narrative techniques are the methods that authors use to tell their stories. When analyzing a novel, it is important to identify these techniques in order to shed light on the ways in which they function in the story. Atwood has used a number of narrative techniques in *The Edible Woman* and *Lady Oracle*. *The Edible Woman* illustrates Atwood's metaphoric technique. The central metaphor of *The Edible woman*, reinforced by the title, is that woman as food, as object and the theme is a woman's endeavour to attain humanity and a human identity. Atwood has used a number of imageries in *The Edible Woman* and *Lady Oracle*.

Margaret Atwood has attempted to convey the theme of woman as an edible commodity for man through her image sequences. Atwood has used dream imagery, the zoological images, animal images, atmospheric images, as well as the image of the hunter and the hunted, the image of the salable commodity in *The Edible Woman*. In *Lady Oracle* Atwood uses the sequence of the images. John invokes the dual images of the Fat lady and the Lady of Shallot.

Another important narrative technique in *The Edible Woman* which Atwood uses is symbolism. The eating as well as the refusal of food described in the novel have a symbolic meaning. The leading metaphor of the novel, an edible-woman in the symbolic shape of a cake which Marian bakes and ices for Peter, is both the ultimate image of bodily dismemberment and also the sign of Marian's recovery.

Throughout *Lady Oracle*, Atwood uses ellipsis to make apparent silenced, hidden voices. In *Lady Oracle*, Atwood uses Parody. Parody is a vehicle for social satire directed outside the literary institution, at the limitations of being a woman and a Canadian and about the inexperience of much feminism and nationalism, even as it creates bonds with other women and among fellow nationals who are readers. In *Lady Oracle*, parody is the mode of a well-read and mature artist. Atwood uses these techniques to make the novels more effective. Through the narrative technique Atwood portrays life of the protagonists.

Summation

As a novelist Margaret Atwood discovers the anomalies of Canadian civilization in which women are not allowed to make any strategy to grab the male spaces. Her novels represent and reflect an important development in the post-sixties Canadian writing. The quest for identity, traditionally and by implication was with reference to the male in terms of the night out male-questers. The woman's quests were perceived in terms of marriage and socialization. In her fiction she attempts to fictionalize the progress of the women protagonists' quest for feminine identity.

In the *Edible Woman* Marian's progress as a strong individualist is evident from the fact that she rejects the conventional role that her society offers her as a woman and it is no more aware of her inner self, other than at the novel's outset. By creating her false image in the forms of the cake woman and consuming it, Marian seems to have started out on the path of mythic heroes. She chooses her own freedom and refuses to be the edible woman. At the end, she is aware of her own resilience, openness and her capacity to love and care for others. Joan in *Lady Oracle*, as a wife takes recourse to extra marital affairs. The novel shows how this dramatic choice affects her life. The consequences of her affairs are painful and she realizes that she has made a mistake in taking a short route to pleasure. Joan fails in her relationships with men and she regards all men as killers. Later she realizes that like all men she too is capable of living her life as she likes. She catches a few glimpses of her authentic self. Ultimately she emerges as a serious writer and offers an equal and better relationship between man and woman.

Through her protagonists, Margaret Atwood has revealed not only the stereotyped perception of women and the traditional society's expectations from them, but she has also shown the changing man-woman relationships. She has tried to show how women are trying to redefine themselves.

Thus, the present paper shows that through the protagonist and other characters in *The Edible Woman* and *Lady Oracle* Atwood provides us with a map of the spiritual condition of modern Canadian fiction with specific reference to the physical and cultural setting. The most interesting aspect of her novels is that her characters' dilemmas and sufferings, desires and errors and their ability to consciously or unconsciously wound others make her readers react to them not as fictional characters but as live human beings.

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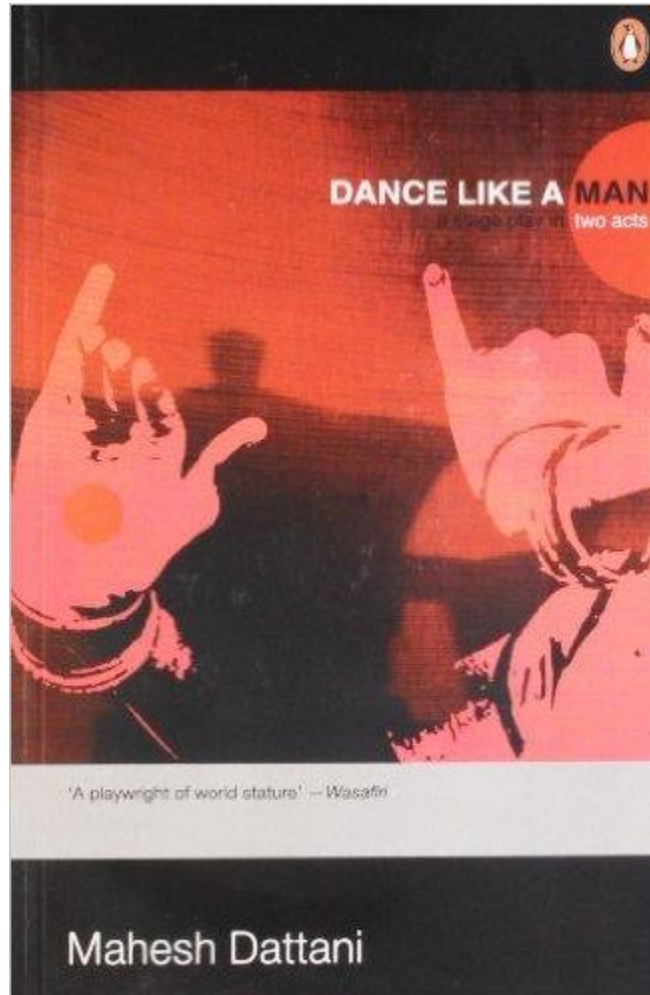
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S. Padmaja, M.A., M.Phil.
Assistant Professor
PSR Engineering College
Sevalpatti
Sivakasi - 626140
Tamilnadu
India
spadmaja805@gmail.com

Cultural Fissures in Wole Soyinka's *The Lion And The Jewel* and Mahesh Dattani's *Dance Like A Man*

M. Pandiselvi, M.A., M.Phil.



Abstract

Wole Soyinka is a renowned Nigerian dramatist, who was awarded the Nobel Prize for Literature in 1986. The traditions and customs of Yoruba are typically presented in *The Lion and The Jewel*. Some of the customs like, bride-price, polygamy, wife wooing girls for her husband,

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are highlighted and the writer challenged these outdated customs and traditions. The final triumph of African culture over modernity recognizes the postcolonial need for a discovery of the past glory and grandeur. Dattani's *Dance like a Man* shows noticeable cultural change and is passing through a transitional phase. The play forms a link among three generations. It focuses on the lives of Jairaj and Ratna, Lata and Viswas and Amritlal Parekh. The father represents Indian tradition and culture whereas the son adapts the western ways. He also highlights how the social restrictions and the consequential conflicts affect the familial relationship of father-son and husband-wife. Amritlal imposed his beliefs on the next generation. He gives priority to the culture. Indian culture is strongly rooted in its tradition and values, while the modernism is attempting to consolidate itself in Indian space.

Keywords: Wole Soyinka, *The Lion and The Jewel*, Yoruba, African culture, Indian traditions, Mahesh Dattani, *Dance like a Man*

Introduction

Commonwealth Literature is the store house of different cultures and perspectives. It is characterized by the principle of diversity in union. Whereas the relationship between the colonizer and the colonized happens to be the common denomination of this literature, it is marked by a great variety in its details. For example the love-hate relationship, east-west encounter, sympathy and antipathy, acculturation and enculturation, rejection of British mode of language and impregnation of it by the native vitality. The diversity of Commonwealth Literature is further developed by Contemporary African Literature. One of the predominant themes of Commonwealth Literature is the interaction between the forces of tradition and modernity. It is due to the intermingling of cultures and the effect of Colonization.

Soyinka

Akinwande Oluwole Soyinka, the second child of Samuel Ayodele Soyinka and Grace Eniola Soyinka, was born on 13 July 1934 in IjebuIsara. Soyinka's father is an 'Ijebu' and his mother is an 'Egba', both sub-divisions of the Yoruba Ethnic group, traditionally, not allowed to

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inter-marry. The parental defiance of tradition seems to foreshadow Soyinka's future activities as a rebel. He is a Nigerian playwright and poet. He got the Noble Award for literature in 1986.

The Lion and The Jewel

The play *The Lion and The Jewel* (1963) is a joyous comedy with the touch of serious social comment. It speaks of progress and the bride-price, the conflict between Western concepts of progress and traditional African custom. This play presents the clash between the Bale Baroka and The young school master Lakunle for the village belle, Sidi. Intrigue and fine speeches are combined with the dance, song and mime. The heroine is ready to accept some fangled ideas of the comic school teacher Lakunle. Sadiku the head wife of Baroka propounds on Baroka's love for Sidi. Sidi is completely trapped by the Bale at the end of the play.

Mahesh Dattani

Mahesh Dattani, born in Bangalore on 7 August 1958, studied in Baldwin's High School and St. Joseph's College of Arts and Science, Bangalore. He has worked as a copywriter in an advertising firm and subsequently with his father in his family business. His theatre group Playpen was formed in 1984, and he has directed several plays for them, ranging from classical Greek to contemporary works. In 1986, he wrote his first full-length play, *Where There's a Will*, and from 1995, he has been working full-time in the theatre. In 1998, he set-up his own theatre studio dedicated to training and showcasing new talents in acting, directing and stage writing, the first in the country to focus on new works specifically.

Mahesh Dattani has written many plays. They are *Where There's a Will* (1988), *Dance like a Man* (1989), *Tara* (1990), *Bravely Fought the Queen* (1991), *Final Solution* (1993), *On the Muggy Night in Mumbai* (1998), *Seven Circles Round the Fire* (1998), *The Murder that Never was* (2000), *30 Days in September* (2001), *Brief Candle* (2009), *Where did I Leave my Purda* (2012), and *The Big Fat City* (2012).

Dance like a Man

Dattani's *Dance like a Man* (1989) is a powerful drama of post- independence society involving the aspirations of a middle class south Indian couple, who by their choice of profession

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as Bharatnatyam dances reflect the past and the present. This play focuses on the journey of one such man, Jairaj, who dreams of entering the world of dance as a dancer. His passion dancing is mainly considered to be a feminine art. It deals with the agony of the male protagonist who has to bear the burnt for being labeled 'different' - simply for choosing not to be stereotypical. This play is a brilliant study of human relations and weakness framed by the age old battle between tradition and youthful rebellion. *Dance Like a Man* has been hailed as one of the best works of the dramatic imagination in recent times.

Cultural Conflict

Soyinka's *The Lion and the Jewel* is a comical play based on African society, written in 1959. It was presented in the Royal Court in 1996, it has been broadcast by the BBC, and it has been produced often by schools, colleges and university groups in the United States and English speaking Africa. The play portrays the conflict between modern European culture and African culture.

I do not hate progress, only its nature
Which makes all the roofs and faces look the same (LJ47)

Soyinka's *The Lion and the Jewel* is viewed as a study in colonial conflict, more specifically, the conflict between modern European culture and African culture as well as the conflict between two value systems - European and African. The play has its setting in the village of Ilujinle in Yoruba West Africa. The play is divided into three episodes: morning, noon and night and is characterized by the cultural conflict, ribald comedy and love. A deft comedy which provides excellent theatre to the audience, it draws heavily on the theme of cultural clash. The main characters of this comedy can be classified into two groups: Baroka, Sadiku, and Sidi represent the traditional African values, whereas Lakunle stands for modern European, especially the British values of life.

The conflict of the two value- systems is triggered off by the germination of the amorous love between Sidi, a beautiful young girl of about sixteen years and Lakunle, a young schoolteacher in Ilujinle. Lakunle is infatuated with Sidi as the latter happens to be a pretty

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young girl in the African village. Lakunle watches Sidi from the window as his pupils continue chanting the arithmetic tables. He is twenty three and dressed in an old style English suit which is amusing:

Threadbare but not ragged, clean but not ironed, obviously a size or two too small. His tie is done in a very small knot, disappearing beneath a shiny black waistcoat. He wears twenty- three- inch- bottom trousers, and blanco- white tennis shoes. (LJ 1)

The comic description projects Lakunle as a buffoon whereas the village girl, Sidi wraps the familiar broad cloth that is folded just above her breasts, leaving the shoulders bare and has a pail of water on her head. He sees her outside the window and finds a chance to express his appreciation of her beauty and a special concern for her well-being. Lakunle uses the western way of wooing a girl. He uses the language that is not appreciated and understood by Sidi. For Sidi, his thoughts of progress, is turning the world outside.

Sidi is very much irritated at his proposal. When an exasperated Sidi wants to pulp his brain, Lakunle comes out with another of his theories about a woman's brain being smaller than a man's and tells her that it has been proved by scientists. It is all there in the books that he reads. However Sidi is not convinced. She retorts,

The weaker sex, is it?
Is it a weaker breed who pounds the yam?
Or bends all day to plant the millet
With a child strapped to her back? (LJ6)

Lakunle tells her that they will soon have machines to do their pounding, which will grind their peppers without getting in their eyes. Lakunle has little knowledge or understanding about the labour of women that is expressed by Sidi. Lakunle's knowledge of culture is based on the literal, confused, and even uncritical adoption of ideas he has merely picked up from his

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reading. He believes whatever has been said in the books. Without interpreting the text, he involves in all sorts of arguments:

The scientists have proved it. It's in my books,
Women have a smaller brain than men
That's why they are called the weaker sex. (LJ 6)

Lakunle also explains why he wants to marry her. He tells her about Lagos, the city of magic in which he wants to live with her. But Sidi feels that Lakunle oppresses her by imposing his thoughts on her. He thinks of her as an intelligent girl who can understand him and therefore can help in his struggle for life:

(Takes her hand, instantly soulful)
Sidi, a man must prepare to fight alone.
But it keeps if he has a woman
To stand by him, a woman who. . .
Can understand . . . like you. (LJ7)

Lakunle believes in the western idea of love finally resulting in marriage. The core of the problem lies in this belief. Though he is an African by birth, he has Semi-Europeanized himself by his modern education and connection with the alien culture. He has absorbed the values of European culture but Sidi is a typical traditional girl to the crux. She strongly believes in the African values of life she is accustomed to, including the conventions of marriage. So, she does not believe in the European concept of love marriage. Lakunle starts spreading his modern European ways of life upon Sidi. He asks her not to be an "illiterate goat" or "ignorant" but asks her to be a chaste leaf which shines in the first touch of the sun:

Sidi, my love will open your mind
Like the chaste leaf in the morning, when
The sun first touches it. (LJ7)

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Lakunle compares the chaste leaf with Sidi and the Sun with progress. Lakunle wants her as a life companion and not as a wife to bring forth children. He refuses to pay the traditional bride-price but she demands her bride price. One custom prevalent in the primitive society which persists in the present is fixing the “bride- price”. In Yoruba, the marriage is usually an arranged one, decided by the family elders. The suitor is expected to pay the bride- price commensurate with the bride’s quality. The bride and her parents consider it as a matter of right to receive it. If a girl is married without bride-price, it is assumed that she is not a virgin and she is a cheap material thrown away by her parents without any price. Sidi demonstrate her worth by citing the tribal custom. Sidi is very stubborn in her demand for the bride- price:

I shall marry you today, next week
Or any day you name.
But my bride- price must first be paid
Aha, now you turn away.
But I tell you Lakunle, I must have
The full bride-price. Will you make me
A laughing stock? (LJ8)

Lakunle does not subscribe to the traditional African customs of marriage. Sidi calls Lakunle’s approach as a “cheating way, mean and miserly”. (LJ10) As a village school master he cannot afford to pay the traditional bride-pride. So he denounces it as a savage custom, barbaric, out-dated, rejected, denounced, accursed, excommunicated, archaic, degrading, humiliating, unspeakable, redundant, retrogressive, remarkable and unpalatable. He produces all the words from the “Shorter Companion Dictionary”. (LJ 8) He is waiting to receive a longer dictionary to show his shallow knowledge.

Lakunle refuses to pay the traditional bride- price. So, Sidi does not care for his love. She does not want to marry him for his objection to the traditional bride-price. Sidi feels if she marries him without the bride-price then, people in the Ilujinle village will scorn at her and say

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that she is not a virgin and fears that the traditional society will cast aspersion on her chastity. But, Lakunle feels that the traditional bride-price brings shame to their heritage before the world and thinks that it is a barbaric, outrageous custom.

Lakunle alleges how he will treat Sidi after marriage and professes that they will live like the Lagos couples. He kisses her as all educated men, particularly, Christians and western men kiss their wives. He thinks it is the way of civilized romance. Though he is a village school master he has a superficial knowledge of progress. As opposed to the traditional treatment of women, Lakunle wants her as an equal partner, life-companion, soul mate and friend in need. Being a strong rooted woman in the traditional values of life, Sidi believes that child-bearing is a sacred part of matrimony. Lakunle here contrasts himself by trying whole-heartedly to uphold modernity but ironically he expresses his native identity and demands. At the end of the play, he eagerly embraces the thought that he would not be asked the traditional bride-price, because she is no longer a virgin:

But I obey my books.
'Man takes the fallen woman by the hand'
And ever after they live happily.
Moreover, I will admit,
It solves the problem of her bride-price too. (LJ55)

African Polygamous Society

Soyinka portrays the African polygamous society. He structures the play *The Lion and the Jewel* on two tribal traditions. One of the customs is that of bride-price and the second is that the last wife of the ruler, known as Bale, will be respected as the senior wife of his successor, habitually his senior-most son, no matter, whether the successor is her son or somebody else. How astonishing it is to notice that if the successor is the dead Bale's son, as happened in the case of the present Bale, Baroka then the stepmother becomes his first wife. It is an unusual custom, which for Sadiku, the senior wife of Baroka's harem, is a matter of honour. Her traditional stubbornness hardly lets her realize the strange fact of becoming a wife to both the

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father and his son. The old father might possess no potency to indulge in sex with his youngest wife, as Sadiku reveals,

. . .Your place will always be in the Place; first as the latest bride, and afterwards, as the head of the new harem. It is a rich life, Sidi. I know. I have been in that position for forty-one years. (LJ20)

The surrender of Sidi to Baroka is the sign of the triumph of cultural African values over the western values. Sidi and Sadiku have great respect for procreation. Lakunle is not heart-broken for a long time. He also starts dancing with a girl at the wedding celebration. He is comic, but he is admirable. When he is supposed to take part in the dance, mime and song, he forgets the principles of Modern civilization and does so with great enthusiasm. Sidi gets the blessings of Sadiku for procreation. The conflict between African values and modern European values is eventually resolved in the favour of the former, Baroka. Despite his European ways of life, Lakunle is finally rejected by Sidi. She conforms to the laws of traditional values by marrying Baroka. Compared to the tricky ways to draw a woman to the nuptial bed, Lakunle's way of persuading a girl to marry him is not accepted by the village people. There is no one to appreciate it. Compared to Baroka's tricky ways to get Sidi's love for the Bale, Lakunle's concept of love lacks significance in the tradition-ridden society.

The final triumph of African culture over westernization is obviously an objective correlative of Wole Soyinka's philosophy, which recognizes the postcolonial need for a discovery of the past Glory and grandeur.

Cultural Ruptures

Post-colonialism has at its roots the falling apart of Western imperial authority, the questioning of assumptions respected in former times. However, at the same time, postcolonial texts are also a manifestation of local culture and history in their own right. In *Dance Like a Man*, Mahesh Dattani leads his audience to see the complications and contradictions of people's

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values and assumptions. The play is built upon its inherent sense of nostalgia and of the passing of an era in the lives of two dancers along with the issues of gender equations, involving changes in a world that is defined by tacit rules, particularly those of a man in a woman's world; of men who choose a line of study that is discordant with conventional expectations and of fathers who wish to make the best of a disappointing situation. There is also a woman who will not stop at anything to make her dream come true.

Mahesh Dattani frequently takes his subject from within the complicated dynamics of the modern urban family. His characters struggle for some kind of freedom and happiness under the weight of tradition, cultural constructions of gender and repressed desire. His dramas are played out on multi-level layers where interior and exterior identities of human subjects, sometimes blend to defy and challenge specific cultural locations of India, typically seen through the collapse of families.

Ratna and Jairaj through the Eyes of Lata

The lives of the dancers Ratna and Jairaj unravel through the eyes of their daughter, Lata who is on the verge of an arangetram (formal dance performance after training). There are only a few days left when the mridangist (instrumentalist) breaks an arm. Ratna is stressed; Jairaj has resigned. He loves his daughter and is sure something can be worked out, but then Ratna cannot rest till an alternative is found. She visits another artist and requests her to send her mridangist. As this problem is being dealt with, the skeletons in the cupboard start falling out. All is not well in the big mansion where they live. The house had belonged to an authoritarian father, Amritlal Parekh, a man who ostensibly believed in social reform. Now at this time many strange things begin to happen there.

Lata goes through her own angst. She loves dance, but she wants to do that on her own terms. But at the same time she is aware of her parents' dreams, particularly her mother's aspirations for her. She cannot let them down. Then, she has her own plans for the future. There is also Viswas who loves her so much that he won't stop her from doing what she wants to do. But Viswas is a man of the commercial world. It's a puzzle as to how everything is going to fit.

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On the whole, the story and the time zones lend themselves to visual poetry, at times, even though the dialogue is painfully studied. The director uses the past and present in alternating sequences to tell the story and the visual imagery contrasts and merges with the narration.

Exhortation to Dance

The crux of the title is an exhortation to measure up to dance, the artistic vocation, and the ambiguities that flow from life's multiple directions, both in a complementary and supplementary way. In the traditional as well as the modern sense, their intrusion is spectral. The longing to realize all human potential through dance, is the thread that runs from beginning to end, and the intricate web that the ambiguities weave, and snap at it each moment, at so many places.

Dattani's writing should be seen as a "literary process" that indicates a metonymy of presence which places his plays amidst power relations of tradition within cultural frameworks. His plays can demonstrate through the text and the plot, a hybridized state that emerges by either domination or subversion of tradition. Thus *Dance Like a Man* should be seen as having elements of subversive energies within the text and plot structure.

Insightful Use of English

Dattani chooses to write in English, the language of the British colonizer, and is fully aware of the implications that it carries. The language of Viswas is below-standard English. He uses the local language when he attends calls. He uses the language of the illiterate Indian servant who speaks something like pidgin English that is really pathetic. Dattani clearly expresses the impact of post colonialism through the accent of the illiterate maid/butler English through Viswas:

“ I'm butler, saar. Saar and amma going out. I taking message

LATA: Viswas, who is that?

VISWAS: When they coming? They not telling. . . one nimit. I asking missy amma”. (DM 13)

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Viswas immediately stops talking in that accent while conversing about some serious matter over the phone. “you want to buy property...(suddenly dropping the accent). Wait a minute!” (DM 13) The word ‘nimit’ changes into ‘minute’. Viswas also mimics others well. He speaks with the voice of Amritlal Parekh to mock at the position of Jairaj who is a dancer:

VISWAS: ...So, you want to be a dancer.

Hah! Hah! Hah! Son, you will never amount to anything in life. (Dm 14)

Journey from the Familiar to the Alien

Postcolonial conditions not only represent hybridity but also involve a journey from the familiar to the alien. *Dance Like a Man* describes the colonial and nationalist biases against traditional dance forms that make the postcolonial patriarch Amritlal insist that his daughter-in-law Ratna stop taking dance lessons from a seventy-five-year-old dying devadasi who is the only living exponent of the Mysore school of dance. Consequently, Amritlal becomes responsible for the death of this tradition and for Ratna’s mediocrity as a dancer. Deprived of the best tutor she could have had, Ratna is never able to achieve the aesthetic blending of spirituality and eroticism characteristic of the tradition and becomes little more than an audience pleaser. Amritlal also rejects the Indian tradition of male dancers that Jairaj seeks to model after.

However Amritlal completely ignores this part of Indian history and bribes Ratna into helping destroy her husband’s dance career by promising her that she can perform certain censored dance productions for “respectable” middle-class audiences. Their pact results in tragic consequences for all and years later, when Jairaj and Ratna’s daughter Lata becomes a dancer, her parents relieve their lives through her. It is particularly significant that the characters double up in the play, with old Jairaj playing his father, Amritlal; young Jairaj also playing Vishwas, his daughter Lata’s fiancé; and young Ratna playing Lata. This doubling up suggests that although one half of the play takes place in Bangalore in the forties and the other half in Bangalore in the eighties, there are continuing obstacles that face those who would embrace the alternative world

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of dance. However, it also suggests that everyone, including a Gujarati businessman has the potential to achieve the alternative vision embedded in the dance form.

Use of Indian Classical Dance

Dance Like a Man focuses on Indian classical dance and embodies the significance given to other classical art forms found in much of Dattani's work. The focus on Bharatanatyam in *Dance Like a Man*, is in many ways inspired by "a few young dancers from 'respectable' families shocked the public by learning the dance from the devadasi. In those days dance is an art practiced by women and men are restricted to learn that art form. Jairaj's passion towards dance is highly focused. Dattani attempts at validating and giving voice to art forms through drama, is significant for several reasons. It reinforces the connection between the aesthetic, the sensuous, and the spiritual, which is typical of several indigenous art forms and it has been elided in post-colonial India. Throughout the play, Dattani shows how Bharatanatyam functions as an alternative space for Jairaj and Ratna, providing them the opportunity to embrace more emancipatory gender and sexual roles.

Focus on Religion

There are numerous references to the god Shiva who transcends prescribed gender roles. Bharatanatyam dancers are aware of the myth of Shiva as Ardhanarishwara who is half man - half woman, combines the dance of the eternal man and woman - the unity of Purush and Prakriti. Shiva has both the strength and compassion of the masculine and feminine principle. Ratna begins to learn the divine dance of Shiva and Parvati from Chennaiamma and so she and Jairaj name their son Shankar, one of the synonyms of Shiva. Further, Jairaj wants to teach Shankar that and a vanritya or Shiva's dance of destruction.

Ratna neither achieves the greatness she desires nor achieves happiness in her marriage. Ratna's deliberate ploys to overshadow Jairaj when they dance together turn him into drunkard and kill their son, thereby undermining patriarchal institutions of marriage and lineage. Their son Shankar is Amritlal's pride and joy since he represents the possibility of turning into a man that his father never became. However Jairaj has his own dreams for his son and says that he looks

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forward for the time when he will teach him the dance of Shiva and when he is ready, Jairaj makes him dance on his grandfather's head.

Shankar's death destroys the sanctity of the marriage and the possibility of a patriarchal lineage. Ratna is however, less a criminal than a victim of a patriarchal system she seeks to manipulate. Because of the restrictions placed on women in India, marriage is the only means by which Ratna can secure the freedom to practice the dance. Even her marriage does not protect her from his uncle who sees her as a woman of easy virtue as she is an entertainer. Lata's marriage to Viswas, the son of a multimillionaire "mithai-walla" who owns half the buildings on Commercial Street and who keeps himself prosperous with the black-market money, suggests the direction urban, middle-class India is going to follow. Lata-Viswas alliance suggests that the temporary aberration presented by Jairaj and Ratna is over and that the heteronormative status quo is being adopted once again.

Ready to Dance Together

At the end of the play, Jairaj's house is demolished and he and Ratna move to a posh flat to lead their remaining years. Lata calls her parents to say that her baby's first word sounds like "jalebi", suggesting that unlike her parents she has gracefully given in to the values of her husband's commercial world. Despite her promise, there is no indication at the end of the play that Lata will continue to practice the dance.

Jairaj and Ratna are ready to dance together. They have both moved beyond their earthly lives. Jairaj and Ratna come together in perfect harmony as they dance the dance of the divine God. Realization comes upon them, "We were only human. We lacked the grace. We lacked the brilliance. We lacked the magic to dance like God". (DM 74) As they embrace and dance together they achieve the complete harmony of body and spirit, dancer and dance that is so much a part of the traditional dance form.

Focus on the Problems Faced by Indian Dancers

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It is a powerful vision, and yet the fact that it can only be achieved in death is perhaps an indication of how Dattani feels about the obstacles that continue to plague Indian dancers today. Jairaj and Ratna's final performance holds out the promise of the spiritual element (devadasi tradition unfortunately also embodied the abuse of those women by carnal men in authority, as easy prey while they danced in the temples of India) embodied in the devadasi tradition of Bharatanatyam, but does not neutralize or elide the challenges and problems of abuse endemic to this tradition. *Dance Like a Man* points the enterprising critic towards new ways of being postcolonial in the twenty-first century. Instead of discarding the past or presenting it as an artifact, they reinvent its different aspects to make meaning for our present and future.

Tradition and Modernity

Tradition refers to the customs, beliefs and cultural practices that are passed down from one generation to the next generation. It has its origin in the past. Modernity refers to the contemporary behaviour or new way of doing things. It is fresh and new. The rich tradition and culture of India's past can provide a bridge for the masses between the present and the future. In *Dance Like a Man* the cultural crevices occur when Amritlal Parekh tries to bring his son under the roof of culture and dislikes the modern ways of Jairaj. The society has its own norms and traditions. Amritlal is a social reformer, but he cannot allow his daughter-in-law learning the art from Chennaiamma's house. He allows his son to marry Ratna from a different caste, but he restricts him from becoming a dancer. Like Amritlal, Ratna too insists upon imposing her suppressed desires on Lata. Amritlal is very cautious to preserve his family name. He is very careful to keep his prestige in the traditional society. He plots against his son willfully and finally achieves his goal. His triumph shows modernity is defeated. Lata's child utters 'jilabi' at last. It indicates that she will rear him like her father and follows his heritage. She wishes to bring him up in the traditional way and not like her mother.

In both plays, *The Lion and Jewel* and *Dance Like a Man*, modernity is totally defeated. The two main characters Amritlal and Baroka are very careful in keeping their tradition alive and they try to preserve it. They cleverly plan and plot against their children and others exhibiting their plans only at the right moment. They preserve the nature, tradition, culture and their name

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in society. Though modernity tries to penetrate into the lives of people, their culture is their identity and it is unique, and that makes them feel proud.

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M. Pandiselvi, M.A., M.Phil.
English Teacher
Y.R.T.V. Mat. Hr. Sec. School
1-A, Chairman A.R. Arunachalam Road
Post Box No. 340
Poothayammal Nagar
Sivakasi - 626 123
Tamilnadu
India
pandiselvi025@gmail.com

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**Second Language Identity of
Sri Lankan University Undergraduates:
A Study Based on Tamil Medium Students of
University of Jaffna, Sri Lanka**

K. L. Ramanan

Abstract

Students who secure admission to the universities in Sri Lanka do not pay attention on learning English as a Second Language (L2) when they sit for their qualifying examination for the universities. Once they enter the university they get different perceptions of the world including that of the importance of English. This study investigates the perceptions on the motivation levels and the bicultural identity of the freshmen at the Faculty of Arts of the University of Jaffna, Sri Lanka. The perceptions of the learners are investigated under three different categories; Ideal L2 Self, Ought L2 Self, and L2 Learning Experience. This endeavour studies the learners' L2 selves and the factors that impact the L2 selves. A questionnaire has been administered to gather data from the informants and the results reveal the factors contributing to the L2 identity construct of the particular Tamil medium learners. The collected data has been analyzed based on the factors for the motivating capacity of the Ideal and Ought Selves which would to hinder or enhance the motivational impacts.

Key words: L2 Identity, L2 self, Ideal L2 self, Ought L2 self, Feared-self, Tamil medium, Sri Lankan Universities

1. Introduction

Discourses on identity prove that a person does not have a single identity but multiple faceted identities. This includes the identity related to the languages one speaks or wants to use. In this manner, most of the Sri Lankans have at least a bicultural identity; one is related to their mother tongue mainly Sinhala or Tamil or Malay, the other is related to English; the L2 Sri

Lankans want to acquire. Though there are integrative motives in having these two identities, there are instrumental and executive motivations that drive the learners further in acquiring the L2.

As the presence of globalization is felt in every corner of Sri Lanka, we could assume that it provides sufficient motivation, if not enough opportunities, for the Sri Lankan learners to become fluent users of English as a second language. As adults, the learners gaining admission to the universities seem to be enthusiastic in learning English for their future. It would be useful to recognize how the students, who get admission to the universities, perceive or imagine themselves as users of English. The motivation of the students could be studied by shedding light on what makes up the L2 ‘ideal self’ and ‘ought self’. The undergraduates who enter the Faculty of Arts, University of Jaffna are from several districts of the country. As the course is in Tamil medium, students come from districts where Tamil speaking people are the majority; Jaffna, Kilinochchi, Mullaithivu, Mannar, Vavuniya, Trinco, Batticaloa, Ampara, Puttalam, Nuwaraeliya and other Tamil speaking areas of other districts. When they come to the university they are mostly taught by the experienced teachers of English Language Teaching Centre of the university. The learning experiences the teachers give the learners also play an important role in defining the motivation of a student towards learning the L2. Even though the desire of a student to become a fluent speaker of English (ideal L2 self) is at a very high level, poor impact that the learning experience creates may hinder the process of acquiring English as an L2.

Fernando (2005) reported a declining trend in the attendance to the English classes at Sri Lankan universities. All the students know that a better knowledge of English would guarantee them a better professional life. This instrumental motivation does not seem to make them attend all the English classes regularly. This does not mean that all the students lack motivation. The students might sustain their instrumental motives since these are the driving forces of the students’ learning, but the real learning experience (executive motives) may make them lose their interest in attending the classes.

2. Informants of the Study

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An elaborate study is required to have a clear perception of the motivation of the students who get admission to the Faculty of Arts, University of Jaffna. The first year students' in the first semester who gained admission to the Arts Faculty in the academic year 2015 were the informants of this study. There were thirty-three students; 19 females and 14 males in a particular mixed ability learning group. All of them are Sri Lankan Tamils except one who is an Indian Descendant Tamil. They belong to the age group of 20 - 23 years, and they are from Jaffna, Mullaithivu, Trinco, Puttalam and Nuwaraeliya. According to an information from the class teacher, all of them are first generation university students and English seems to be a foreign language for them as they never had opportunities to use it outside their school English class and some did not even have English teachers in their schools. Data for the study were collected by employing a questionnaire using questions adapted from Brander (2013) and Wijeratne (2015).

3. Literature Review on the L2 Motivational Self system

Dornyei's (2009) contribution to the L2 Motivational Research evolved from two main sources of L2 Motivation Research: Theoretical advances in Psychology and Developments within L2 Motivations research. This was due to his dissatisfaction with the concept of integrativeness or integrative motivation as proposed by Gardner (1972) (Dornyei's 2009, p.22). As the integrative model of motivation grew more problematic and since globalization started dominating the world, World English evolved as an International Language. Dornyei perceived this global context where the schools taught English as a foreign language without any direct contact with its "native/ fluent" speakers, the 'integrative' model did not have an obvious meaning. Due to this reason and other empirical findings, Gardner's integrativeness model was challenged by many scholars. In the present study at the Jaffna University also, we find that the learners show less interest in integrative motives of ideal L2 self than the instrumental motives, as there is a lack of opportunities for associating with the L2 community.

Arnett (2002) argued that people have the desire to have a bicultural identity in the new globalized world order. The bicultural identity of a person is associated with his /her local culture

as well as with the international mainstream where English is the dominant language which the learners would like to learn.

As there were demands to re-conceptualize L2 motivation due to empirical findings and theoretical considerations (Ushioda & Dornyei (2009)) re-conceptualized L2 motivation as part of the learner's self-system (p.10). Based on the empirical data they proposed that we could recognize the future self-guides, namely the ideal and ought selves, are the central concerns of the system (Ushioda & Dornyei, 2009, p.26).

Ushioda & Dornyei (2009) proposed that there should be a third dimension of the L2 self namely the 'impact of the classroom learning environment', other than the two future self-guides, Based on this stance, he proposed that the L2 Motivational self-system was made up of the following

1. Ideal L2 Self (Integrative and internalized instrumental motives)

Ideal L2 Self is an L2 specific identity of one's bicultural identity of one's ideal self. L2 ideal self is a powerful motivating factor for a person, who desires to use an L2, and to learn that L2. Traditional integrative and instrumental motives will help in reducing the discrepancy between the actual self and the ideal self of the learner. Ushioda & Dornyei (2009) refer to the representation of the attributes that someone would ideally like to possess (i.e. a representation of personal hopes, aspirations or wishes)(p.4).

2. Ought L2 Self (Extrinsic types of instrumental motives)

Ought L2 self denotes the attributes one thinks one should possess in order to meet his/her expectations or to avoid the negative outcomes. Ushioda & Dornyei (2009) reported

“ought self refers to the representation of attributes that one believes one ought to possess (i.e. representation of someone else's sense of duties, obligations or moral responsibilities) and which therefore may bear little resemblance to one's own desires or wishes.”(p.13)

3. L2 Learning Experience (executive motives of learning environment)

L2 Learning experience is concerned with the ‘executive motives’ related to the immediate learning environment and experience which include the impact of the teacher, the curriculum, the peer group, and etc.

In the first part of the same article Ushioda & Dornyei (2009) have identified the conditions for the motivating capacity of the ideal and ought selves which are considered to hinder or enhance the motivational impact: 1. Availability of an elaborate future image, 2. Perceived plausibility, 3. Harmony between the ideal and ought selves, 4. Necessary activation or priming, 5. Accompanying procedural strategies and 6. The offspring impact of a feared self (pp. 18-22). The current study covers only the availability of an elaborate future image, harmony between the ideal and ought selves and the offspring impact of a feared self.

04. Analysis of Data

4.1. Level of Motivation

The Line chart below (figure 1) shows the levels and different types of L2 self of each of the learners.

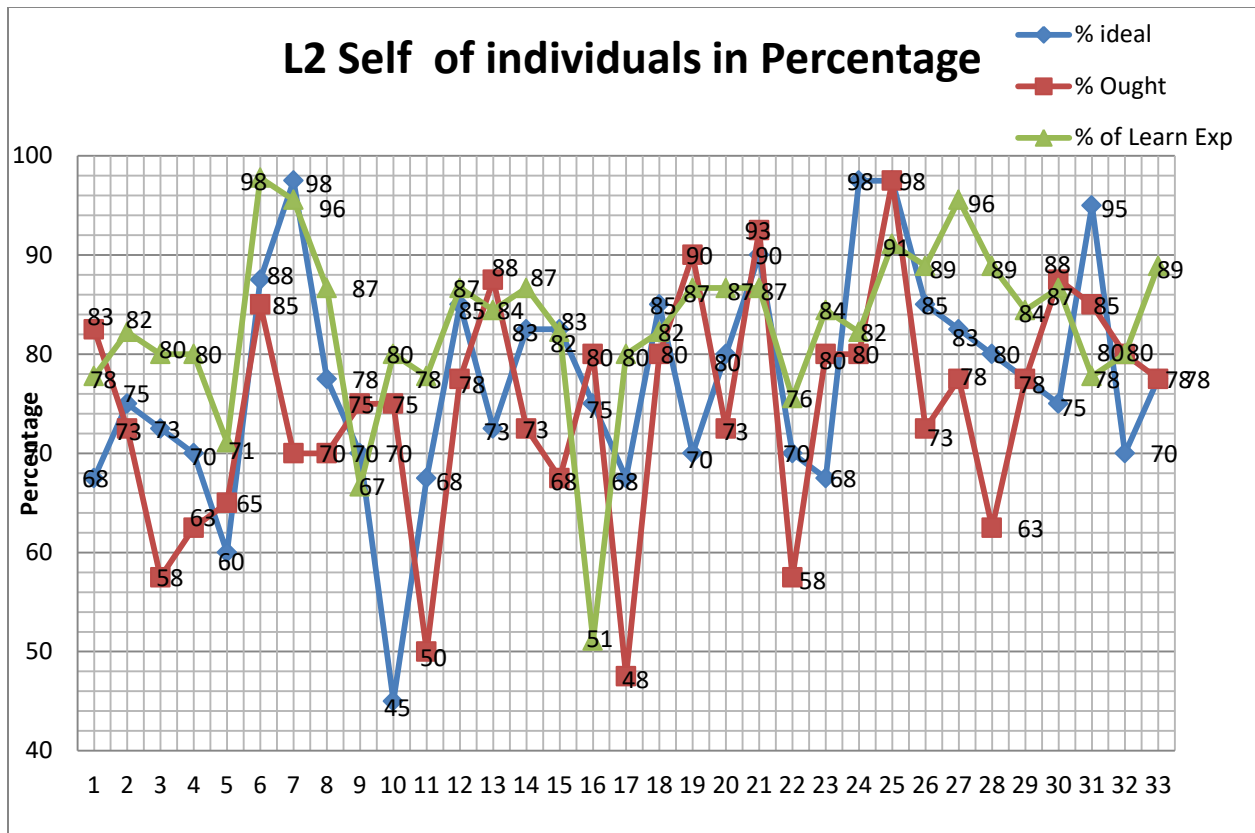


Figure 1: Types of L2 Self of Informants in Percentage

Minimum levels of motivation in the class were just below 51.1 %, with 45 % for the Ideal self, 47.5 % percent for Ought Self and the Learning Experience at 51.1 %. Similarly the maximum levels of motivation were at appreciably high levels at 97.5 % for all the three types of the L2 selves.

The average overall level of the L2 selves, which includes the Ideal, Ought Selves and Learning Experience, is shown by the below-given bar graph (figure 2). All the students displayed a satisfactory average level of above 65%. The graph shown below illustrates how each student expressed his or her L2 selves; their scores have been transformed to a value of percentage of the overall-average level made up by all three types of the L2 self.

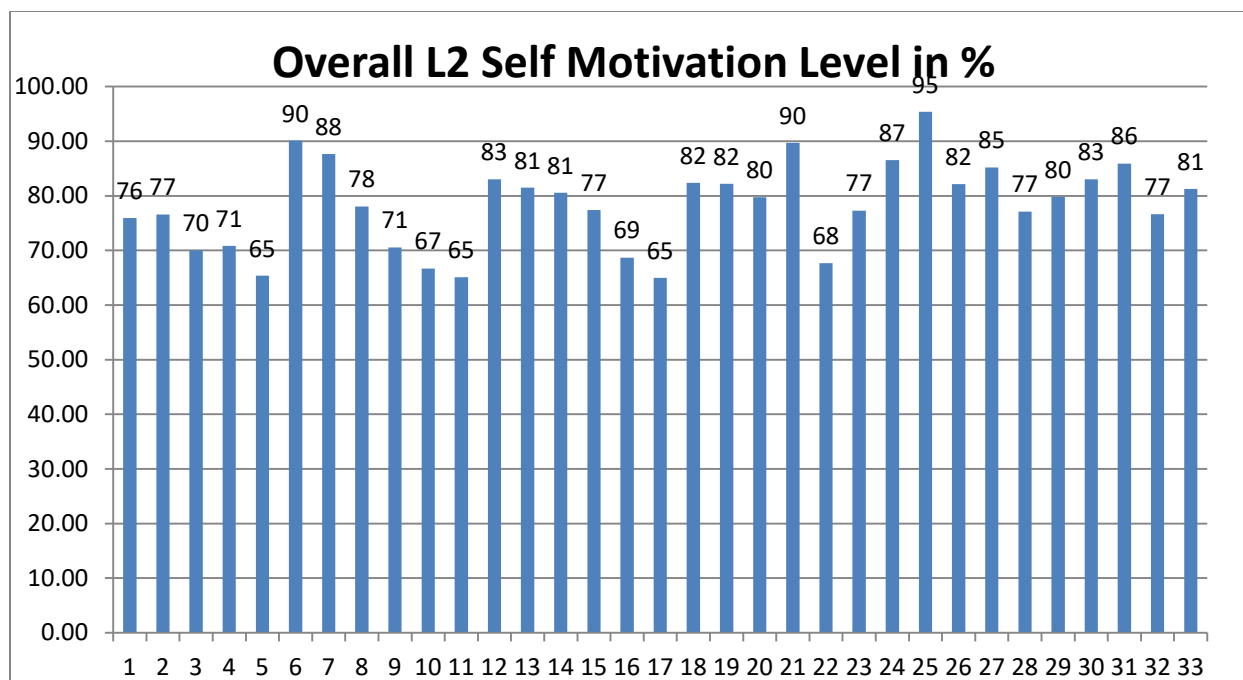


Figure 2 Overall L2 Motivation Level of each Individual in Percentage

4.2. Strength of Each Type of L2 Self

The ideal selves can be seen as the majority of the individuals' score in percentage is ranging from 45%-97.5% and the average was 77.42%. Majority of the students had an ideal-self strength ranging from 70% to 97.5%.

The strength of Ought Self of teach learner spanned from 47.5% to 97.5% and had an average of 74.73%. Majority of the students (25 persons) had the 'Ought Self' strength ranging from 70% - 97.5%

The strength of Learning Experience is much higher than the other two selves; it ranged from 51.1% to 97.78%.

Therefore, the learning experience of the students is the strongest contributor to the overall L2 self of this set of learners.

4.3. Overall Motivation Level of the Class

As shown in the bar chart below (figure 3), the majority of the students' overall motivation level ranged mainly from 71% to 91%.

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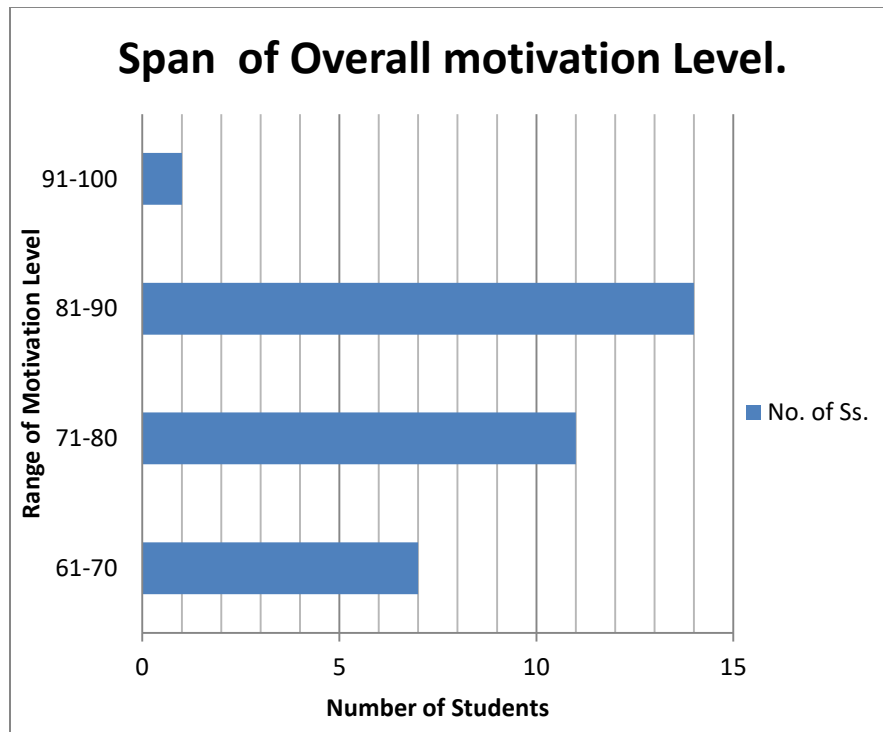


Figure 3. Span of Overall Motivation Levels

4.4. Availability of the Elaborate Future Image

The ideal self of the students is measured by three different types of questions; their imagined future association with an L2 society (integrative motive), their imagined future career's demands for L2 usage (instrumental motives) and pressure from the peers and parents.

The integrative motives seem to be at a comparatively lower level ranging from 70.9% to 72.1%. Bars numbered 1-3 in the bar chart below (Figure 4) corresponding to the questions no 6-8 of the questionnaire, represent the vividness of the mental imagery of their future (ideal self) where they could associate themselves with the L2 community. This seems comparatively less vivid than their instrumental motives which are represented by the bars numbered 4-6 in the chart corresponding to the questions numbered 9 to 11 in the questionnaire. These instrumental motives, including the students' imagination on using English for their entertainment purpose and for social requirements, are just above 80%.

Another interesting point to note is that the peer and parent- pressure is the highest influencing factor in the ideal self with 89.7%. Yet the learners are less confident to imagine that they could use English only for their Higher Education in English medium. This fear may be due to their failure or bad performance in English language learning environments in their schools days.

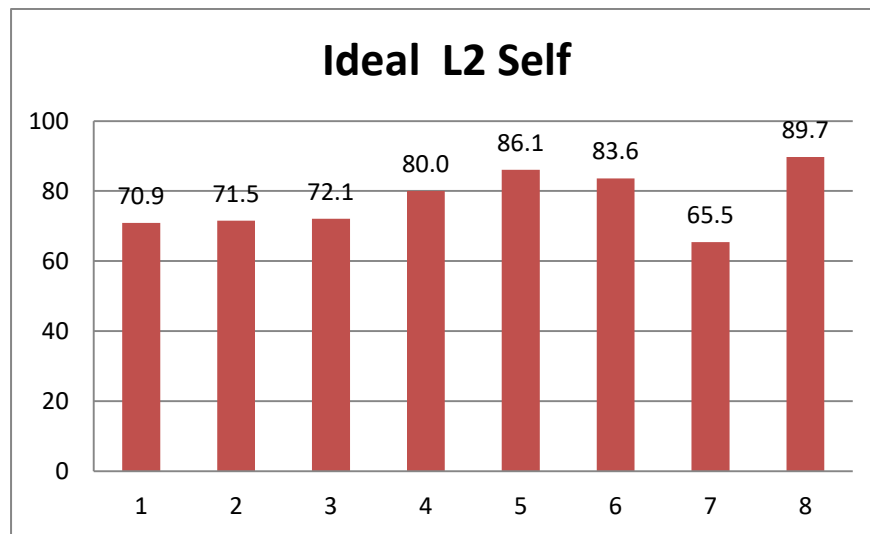


Figure 4: Ideal L2 Self

4.5. Harmony between the Ideal and Ought Selves

There are different types of pressures for a learner to learn an L2. They may have been created by peer group norms, family expectations and other normative pressures. The overall score of the whole group is given in the column chart (figure 5). Each column represents a factor of the Ought L2 Self.

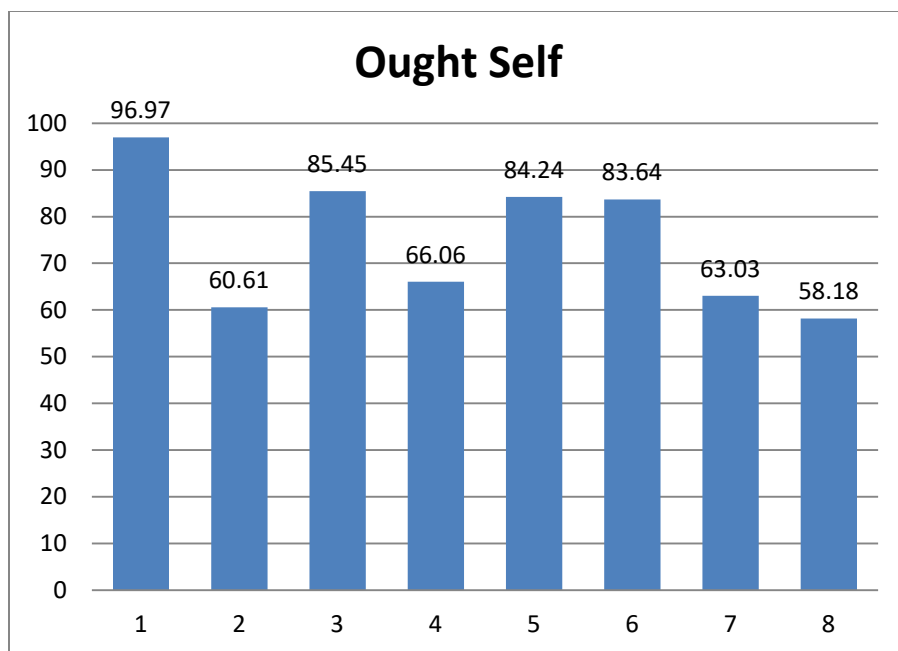


Figure 5 Ought Self

Each column in the above chart represents the eight questions asked in the sub section titled as Ought Self in the questionnaire. They relate to the themes of importance for life, people’s expectation, parents’ belief, socially respected people expecting the student to know English, approval of peers/teachers/family / boss, fear of negative impact on one’s life if he or she doesn’t learn English, respect from others, and fear of letting other people down by not knowing English respectively.

The personal stance of ideal L2 self of the particular group of students is shown by column number 1 in the above column chart. At the personal level, the students recognize that the usage of English is important. This was at the maximum level with 96.97%. But at the social level, it seems to be less.

Social pressure, depicted by columns numbered 2, 5 and 7 in the above column-chart, corresponding to the questions numbered 15, 17 and 20, reflect that these particular set of students do think that the compulsion given by certain members of the society is slightly lesser than the parents’ pressure (85.45 %) as indicated by column number 3 or the workplace pressure (at 84.24%) (as shown by column number 5).

4.6 The Offspring Impact of the Feared Self

There are two factors of the feared selves, which this particular set of learners might try to avoid. There is a significant difference shown by the students; when it comes to personal negative effects of not learning English, the students showed that they were aware of the fact (the score is 83.64%; column 6 of figure 5), and when it comes to the same feared self with regard to social aspect of letting others down, they scored just 63.03% (column number 7). From this, we could understand that the learners' ought self is more characterized by personal identity than the social identity. This set of students depicts a clash between the personal identity and the social identity.

As described in 4.4, the students show less interest in having integrative motives of associating with the society in their ideal L2 views. Similarly, they depict that their personal concerns are more powerful than the social norms in creating their Ought Self. Therefore, we could conclude that there is a harmony between the Ideal and Ought L2 selves of the learners.

5. Conclusion

Though the overall average level of motivation of the whole student group was very high, they displayed a slightly higher learning experience than their imagination for the Ideal L2 Selves and the Ought Selves; this may be due to the better English learning experiences given at the university level when compared to their learning experience at the school. This set of Tamil medium students shows a small level of resistance to the integrative motives, but shows more concerns about their instrumental and executive motives of the L2 selves. The ideal L2 integrative motives were hindered by their place of origin (all of them are from Jaffna except four) where they have had no chance of seeing or speaking to the L2 community, outside their classes.

Though the students show a very high average of overall motivation level for the whole group (78.34%), every component of the L2 self was different. The Ideal L2 Self had three types of motives: 1. the integrative motive, with the view of associating with an English speaking community, had a comparatively lower level, 2. the instrumental motives like using English for

their professional career was better among these students and 3. the personal level feared-self was the most influential factor. Therefore, we could conclude that the students have an elaborate ideal of their future self and are aware of the factors that demand their usage of English. Most importantly, there is a harmony between the Ideal and Ought L2 selves of the learners. The strongest type of the L2 self was there in relation to their executive motives as seen in their learning experiences.

The availability of elaborate imaging of the self, the harmony between the Ideal and Ought Selves and the offspring impact of a feared- self have contributed very much for the L2 selves of this set of students from the Faculty of Arts, University of Jaffna.

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Appendix

Questionnaire

Dear Students,

This is a survey conducted to find out English language learner beliefs and motivation. Please fill the questionnaire given below.

Remember there is no right or wrong answer, the information you give will only be used for research purposes and strict confidentiality will be maintained. Therefore please be honest in your answers and try to answer as accurately as possible.

This questionnaire is not related in any way to your grade in the class.

Thank you for very much for your help

.....

K.L.Ramanan.

The questions have been created based on Brander (2013) and Wijeratne (2015).

INSTRUCTIONS: Write your answers or underline the given options that best describes you.

Part I

- 1. Faculty:
- 2. Age:
- 3. Gender:
- 4. Hometown/ District:

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5. Ethnicity:

Part II

Ideal L2 self

Use the scale below to answer the questions. If you think the statement is very true of you, use the following scales

1. Strongly disagree. 2. Disagree 3. Not sure. 4. Agree. 5. Strongly agree.

- | | |
|---|-----------|
| 6. I can imagine myself living abroad/ visiting a foreign country and having a discussion in English * | 1 2 3 4 5 |
| 7. I can imagine a situation where I speak English with foreigners | 1 2 3 4 5 |
| 8. I imagine myself as someone who is able to communicate well in English for my day to day activities. | 1 2 3 4 5 |
| 9. I can imagine that I would enjoy English movies, TV channels and other entertainment programmes. | 1 2 3 4 5 |
| 10. Whenever I think of my future career, I imagine myself using English | 1 2 3 4 5 |
| 11. The things I want to do in my society in the future require me to use English . | 1 2 3 4 5 |
| 12. I can imagine myself studying in a university where all my courses are taught in English | 1 2 3 4 5 |
| 13. I can imagine that my parents, and friends would be proud of me for my English. | 1 2 3 4 5 |

'Ought L2 self'

- | | |
|---|-----------|
| 14. I study English because I think it's important for my life. | 1 2 3 4 5 |
| 15 Learning English is necessary because people surrounding me expect me to do so. | 1 2 3 4 5 |
| 16. My parents believe that I must study English to become an educated person. | 1 2 3 4 5 |
| 17. I consider learning English to be important because the people I respect require me to know it. | 1 2 3 4 5 |
| 18. Studying English is important to me in order to gain the approval of my peers/teachers/family / boss. | 1 2 3 4 5 |

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19. It will have a negative impact on my life if I don't learn English 1 2 3 4 5
20. Studying English is important to me because other people will respect me
if I have a knowledge of English. 1 2 3 4 5
21. If I fail to learn English I will be letting other people down 1 2 3 4 5

L2 Learning Experience

22. Getting a good grade in the English class is the most satisfying thing for me. 1 2 3 4 5
23. I am very much attracted by the contents of the English course 1 2 3 4 5
24. I like the manner of teaching of the English Teacher 1 2 3 4 5
25. My English teacher gives encouraging remarks to my works in the class 1 2 3 4 5
26. I will be able to use what I learn in the English class in other courses 1 2 3 4 5
27. If I try hard enough, then I will understand the contents of the
other course materials in English 1 2 3 4 5
28. I want to do well in this class because it is important to show my ability to
my family, friends, employer or others 1 2 3 4 5
29. My friends in the class would like to collaborate with me and
we enjoy learning together 1 2 3 4 5
30. I feel happy and proud whenever I perform better in the class 1 2 3 4 5

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K. L. Ramanan
Lecturer, ELTC
University of Jaffna
Jaffna 40000
Sri Lanka
lakshmananramanan@gmail.com

Evaluating the Distinct Use of Meaning Relationship At Semantic Level

Md. Rizwan, Ph.D. (JNU), MADE, CTE

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Abstract

Semantics is a branch of linguistics which studies about the relationships between words and how the meanings are constructed and how we understand each other. It means the meaning and interpretation of words, signs, and sentence structure. In a broader term, the semantics study the meaning in a language as well as anything created with language, and often make a distinction between meaning and concept. Meaning is a category of language and concept is the totality of real world knowledge about an item. It is possible to know the meaning of the word without knowing everything about the concept referred to by that meaning.

Further, the meaning relationships are relations between concepts and meanings. The concept 'school' may, for example, be expressed by the terms or expressions '*school*', '*schoolhouse*' and '*place for teaching*'. The relation between 'school' and 'schoolhouse' is a (synonym) relation between two words, while the relation between 'school' and 'place for teaching' is a relation between a word and an expression or phrase. These relations between words are termed lexical relations.

'School' also means '*a group of people who share common characteristics of outlook*', '*a school of thought*'. This is a homonym relation where two senses share the same word or expression as 'school'. Synonyms and homonyms are not only relations between concepts, but are about concepts expressed with identical or with different signs. In this article some of the important dimensions of meaning relationships have been discussed and the examples have been drawn from English and also from Urdu, Hindi or Persian, in order to clear the distinctive use among the languages.

Key Words: Collocation, Selectional Choice, Selectional Restriction, Compatibility, Antonymy, Homonymy, Polysemy, Hyponymy, Part-Whole Relationship, Metonymy, Metaphor, Aronyms, Simile, etc.

Introduction

The word *semantics* means ‘of or relating to meaning’. Semantics is one of the branches of linguistics which studies about the relationships between words and how the meanings are constructed, sheds light on how we experience the world and how we understand each other. It means the meaning and interpretation of words, signs, and sentence structure. It largely determines our reading comprehension, how we understand others, and even what decisions we make as a result of our interpretations.

In a broader term, the semantics is a study of the meaning in a language as well as anything created with language, and often makes a distinction between **Meaning** and **concept**. Concept is the totality of real world knowledge about an item, while meaning is a category of language. It is possible to know the meaning of the word without knowing everything about the concept referred to by that meaning. For example, one can know the meaning of a word like *diamond* without knowing the chemical composition of the stone or that carbon and pencil lead are, chemically speaking, composed of the same substance. In other words, one can know the word *diamond* means a type of gemstone without understanding the full concept associated with that gemstone in the real world.(Culicover: 2009).

Further, the meaning relationships are relations between concepts or meanings. The concept ‘school’ is distinguished from the word *school*. School is a kind of educational institution. This indicates a generic or hierarchical relationship between two concepts or meanings, which is one kind among a long range of kinds of semantic relations.

The concept ‘school’ may, for example, be expressed by the terms or expressions ‘*school*’, ‘*schoolhouse*’ and ‘*place for teaching*’. The relation between ‘school’ and ‘schoolhouse’ is a (**synonym**) relation between two words, while the relation between ‘school’ and ‘place for teaching’ is a relation between a word and an expression or phrase. These relations between words are termed **lexical relations**. ‘School’ also means ‘*a group of people who share common characteristics of outlook*’, ‘*a school of thought*’. This is a **homonym** relation where two senses share the same word or expression as ‘school’. Synonyms and homonyms are not relations between concepts, but are about concepts expressed with identical or with different signs.

The relations between concepts, senses or meanings should not be confused with relations between the terms, words, expressions or signs that are used to express the concepts. In the General Aspects of Language, several kinds of meaning relationships have been earmarked by Rizwan (2015) in the chapter ‘Semantic Level’. The objective of this paper is to explain the most important dimensions of meaning relationships, with examples drawn from English and also from Urdu, Hindi or Persian, in order to clear the distinctive use among the languages.

Kinds of Meaning Relationship

(Terms with Urdu parallel)

1. Collocation ترتیب

Collocation refers to the tendency for certain words to occur together. It is one another distinct aspect of our knowledge of words which has nothing to do with any of the factors considered so far. We know which words tend to occur with other words. If we ask a thousand people what they think of when we say *bread*, more than half will say *butter*. If we say *table*, they will mostly say *chair* and likewise for *hammer- nail*, for *needle- thread*, and for *salt- pepper* respectively.

Types of Collocation

There are several different types of collocation in different languages made from combinations of noun, adjective, verb etc. Some of the most common types are:

- noun + noun: a surge of anger (NOT a ~~rush~~ of anger)
- noun + verb: lions roar (NOT lions ~~shout~~)
- adjective + noun: excruciating pain (NOT excruciating ~~joy~~)
- verb + noun: commit suicide (NOT ~~undertake~~ suicide)
- verb + expression with preposition: burst into tears (NOT ~~blow-up in~~ tears)
- verb + adverb: wave frantically (NOT wave ~~feverishly~~)
- adverb + adjective: completely satisfied (NOT ~~downright~~ satisfied)

اردو و زبان میں ترتیب کی مثال: بحوالہ آوان (2014)

- (الف) خوش فہم: معصوم (د) خوش خوراک: زیادہ کھانے والا
 (ب) خوش حال: جس کا حال اچھا ہو (ہ) خوش بو: اچھی بو والا
 (ج) خوش بخت: اچھی قسمت والا (و) خوش گفتار: شائستگی سے بات کرنے والا

2. Selectional Choice انتخابی پسند

It is the choice of one semantic or syntactic class of words in a construction. Selectional Choices or Selectional Preferences are useful and versatile resource for a number of

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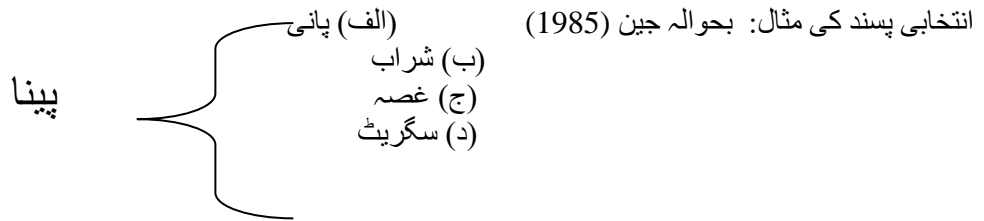
Evaluating the Distinct Use of Meaning Relationship At Semantic Level

applications, such as syntactic disambiguation, semantic role labeling and word sense disambiguation. The selectional choice of a verb can be defined as the semantic restrictions, the verb imposes on its arguments and thus the choice it has for particular semantic classes. A verb like ‘drink’, for example, typically prefers animate subjects and drinkable objects. A selectional choice model keeps track of these semantic classes that verbs prefer for their argument slots. For instance:

- (1) The skyscraper is playing coffee.
- (2) The turntable is playing the piano.

Here, we may only consider the selectional choice of verbs, although the notion extends to other word classes as well (e.g. the selectional choice of nouns for certain adjectives). The first sentence is a clear violation of the selectional choices of ‘play’, both for its subject and object slot: a skyscraper does not play, nor is coffee something that can be played.

The second sentence, however, is more complicated. The sentence still constitutes a violation of the selectional choices (turntable is not able to play piano), but the violation is due to the ambiguity of the verb play, and the individual preferences (play, subject, turntable) and (play, object, piano) are partially possible. Therefore, the second sentence may not be able to capture this violation completely.



3. Selectional Restriction انتخابی پابندی

We do not have complete freedom in combining words together in utterances. Virtually all words combine normally with some words and less normally with others. Indeed, this is a condition of their having meaning. For instance, the verb ‘pour’ forms a normal combination with wine as a direct object (Sam poured the wine), but not with glasses, as in ‘Sam poured the glasses’. The conditions for normal combinations are commonly called selectional restrictions.

In some cases, the task of specifying selectional restrictions seems relatively straight forward. For instance, we can say that for the combination a pregnant ‘X’ to be normal (at least on a literal reading), ‘X’ must possess the features (**mature**) (**female**) (**animal**), or at least must not possess features belonging to the same set of mutually incompatible features as any of these.(Finch: 2000). This predicts that a pregnant cow and my pregnant neighbor are normal, and the pregnant baby, pregnant driver, and pregnant chokidar are all odd because of feature in compatibility.

انتخابی پابندی کی مثال:
 (الف) شیرکا دہاڑنا
 (ب) گدھے کا رینکنا
 (ج) ہاتھی کاچنگھارنا
 (د) کتے کاہونکنا

4. Compatibility ہم آہنگی

The compatibility means how well two things work or go together. The semantic compatibility between constructions and lexical items that occur in them in relation with language use, and the related concept, based on a usage based approach to language, in which linguistic knowledge or grammar is grounded.

Further, the compatibility refers to the capacity of two systems to work together without having to be altered to do so. Therefore, the compatibility is a state in which two things are able to exist or occur together without problems or conflict. For example, ‘dark and night’. The relationships can be established between words with partly overlapping meaning. (Yoon: 2013). Thus, the words ‘dark and night’ are compatible in collocation such as ‘it was a dark and rainy night’. Sometimes it also refers to the interoperability between two words of the same or different meanings.

ہم آہنگی کی مثال:

متضاد	متجانس
(الف) آمدو رفت	(الف) خوش و خرم
(ب) خواتین و حضرات	(ب) غور و خوض
(ج) ہجرو وصال	(ج) عشق و محبت
(د) ‘شب و روز’ اور ‘روز و شب’	

5. Synonymy مترادفیت

A synonym is a word or phrase that means nearly the same as another word or phrase in the same language. Words that are synonyms are said to be **synonymous**, and the state of being a **synonym** is called synonymy. Synonyms are words that are similar or have a related

meaning to another word. They can be life savers, especially when we want to avoid repeating the same words over and over. The examples of synonyms are the words: *begin*, *start*, *commence*, and *initiate*. Words can be synonymous when meant in certain senses, even if they are not synonymous in all of their senses. For example, if we talk about a *long time* or an *extended time*, *long* and *extended* are synonymous within that context.

Synonyms can be any part of speech (such as nouns, verbs, adjectives, adverbs or prepositions), as long as both words are the same part of speech. Here are more examples of English synonyms:

- adjective “big” and “large”
- verb “buy” and “purchase”
- adverb “quickly” and “speedily”
- preposition “on” and “upon”

Types of Synonyms

There are three types of synonyms as classified by Chulanova (2013) as:

- i. ideographic synonyms** are words conveying the same concept but differing in shades of meaning, e.g. *fast* – *rapid* – *swift* – *quick*, etc.
- ii. stylistic synonyms** differ in stylistic characteristics, e.g. *to begin* (neutral) – *to commence* (bookish) – *to start* (neutral) – *to initiate* (bookish).
- iii. absolute synonyms** coincide in all their shades of meaning and in all their stylistic characteristics and, therefore, are interchangeable in all contexts, e.g. *compounding* – composition; *word-building* – word-formation.

समानार्थी शब्द का उदाहरण :

مثال:

- (क) लक्ष्य , उद्देश्य , प्रयोजन
- (ख) आरम्भ-प्रारम्भ
- (ग) वाक्य निर्माण-वाक्य गठन

مترادفیت کی

- (الف) ظلمت: تاریک
- (ب) ابتدا: آغاز
- (ج) حسین: خوبصورت

6. Antonymy متضادیت

An antonymy (also complementarity) is a word that is the opposite meaning of another. Antonymy is oppositeness of meaning between a word and the other word or among words in the same part of speech, such as good-bad (*adjective-adjective*) and fast-slowly (*adverb-adverb*). According to Lyons (1977) who states that antonymy covers the relation between

lexical items whose meanings stand in opposition to each other and it is often thought as the opposite of synonymy. There are four kinds of antonymy and problem in differentiating the type of antonymy.

i. Complementary Antonyms

This is one of the types of antonyms, in which two words with opposite meanings that must complement one another. If something is A, then it is not B. If something is X, then it is Y. This is the example of complementary antonym. If something is on, then it is not off. The examples of complementary antonyms are shown below:

live \longleftrightarrow die valid \longleftrightarrow invalid sink \longleftrightarrow float

ii. Gradable Antonyms

Two words with meanings that may have overlapping areas. This type of antonym describes something which can be measured and compared with something else. For instance, if a truck can run 240 km/hour and the other one can run 200 km/hour, the first truck is *fast* and the other one is *slow*. This type is the commonest type of antonym. Gradable antonym deals with the level of words, it means that there is something/anything *between*. For instance, the one can say today is not hot, it may mean today is not cold. There is scale or space exists between hot and cold, it is warm. The other examples of gradable antonyms are shown as:-

fat \longleftrightarrow skinny (*skinny-fat*) cheap \longleftrightarrow pricey (*reasonable*)

iii. Reverse Antonyms

It is usually associated with movement or direction as in '*reverse your car*'. According to Maienborn (2013), there are relations between that two words. For instance, '*parent and child*'. Someone can not be called parent if she/he does not have child, and vice-versa. To summarize, one exists only because the other does. This is a special type of antonym in which the members of a pair do not constitute a positive-negative opposition. They show the reversal of a relationship between two entities. X buys something from Y means the same as Y sells something to X. X is the parent of Y means the same as Y is the child of X. It is the same relationship seen from two different angles.

pull \longleftrightarrow push parent \longleftrightarrow child

iv. Converse Antonyms

It involves a relationship of mutual entailment to form a complete pair.

predator ←→ prey confine ←→ release buy ←→ sell

विपरीतार्थक शब्द का उदाहरण : (बहरी:1985)

متضادیت کی مثال:

(क) जीवन-मृत्यु

(الف) زندگی - موت

(ख) उत्तम-मध्यम

(ب) گران- ارزان

(ग) प्रवेश-निकास

(ج) داخل- خارج

(घ) बन्धन-मुक्ति

(د) خر یدفروخت

7. Homonymy ہم معنی متجانس

The relationship between two or more words which are identical in form but not in meaning. The two concepts, A and B, are expressed by the same symbol. For example, 'a financial institution' and 'an edge of a river' are being expressed by the word bank (the word has two senses).

Further, the identity can be in pronunciation ('**homo-phones**' e.g. fair, 'right' and fare 'money paid or obtained for sth'), in spelling ('**homo-graphs**', e.g. minute, 'division of time' and minute 'tiny') or both ('**homologues**', e.g. band, 'ribbon' and band 'group of musicians'). Dictionaries tend to treat homonyms in separate entries on various grounds in compare to polysemy. According to Yule (1997) the criteria include in addition to spelling, pronunciation and meaning, the etymology of the words, their grammatical status, and the scope and the user convenience intended.

ہم معنی متجانس کی مثال:

(ج) دام- جال (ب) عالم - دنیا (الف) فضا- کھلا میدان
دام- قیمت (not in use) عالم جاننے والا فزا بیڑھانا

8. Polysemy کثیر معنویت

Polysemy is the association of one word with two or more distinct meanings. A polysemy is word or phrase with multiple meanings. Adjective is polysemous or polysemic. In contrast, a one-to-one match between a word and a meaning is called **monosemy**. Polysemy is thus, usually regarded as distinct from homonymy, in which the multiple meanings of a word may be unconnected or unrelated.

According to Yule (1997), polysemy refers to the situation where the same word has two or more different meanings. For instance, the noun **board** is said to be polysemous because it may mean:

1. a long thin piece of cut wood,
2. a flat piece of hard material used for putting food on,
3. a flat piece of hard material fastened to the wall in a public place to pin notices on,
4. the cost of meals,
5. a committee or association, as of company directors or government officials.

Similarly, the word *flight* is defined in at least the following ways:

1. the act of flying,
2. a group of birds or aircrafts flying together,
3. the distance covered or course followed by a flying object,
4. a trip by plane,
5. the aircraft making the journey.

کثیر معنویت کی مثال:
 'بار' ایک کثیر معنی لفظ ہے، جس کے مختلف معنی ہوتے ہیں۔ مثلاً ذمہ داری، بوجھ، دفعہ، قرض وغیرہ۔

9. Hyponymy شمولیتِ معنی

The sense relation obtaining between the members of a set of words or phrases and their hypernym. The sense of the **hyponym** or *specific term* can be said to be 'included' in that of the **hypernym** or *Generic term*, e.g. flower or vegetable covered by plant.

In other words, *lotus* and *rose* are hyponyms of *flower*. It is also called a *subtype* or a *subordinate term*. The words that are hyponyms of the same broader term is a hypernym (also called *co-hyponyms*). Thus, the semantic relationship between each of the more specific words (*lotus* and *rose*) and the broader term (*flower*) is called hyponymy. (Finch: 2000).

شمولیتِ معنی کی مثال:
 لفظ "گل" شمولیتِ معنی میں استعمال ہوتا ہے اور اس کے کئی ارکان ہیں: مثلاً گلاب، یاسمین، نرگس، داؤدی، احمری وغیرہ۔

10. Part-Whole Relationship جز-کل

The part-whole relationship, is known to the lexical semanticists as meronymy/holonymy. It is the relationship between the whole and its parts. It is assumed that the concept of a part of a whole can be a part of a concept of the whole.

The part-whole relation between nouns is generally considered to be a semantic relation, called meronymy (from the Greek meros , part; Cruse: 1986), comparable to

synonymy, antonymy, and hyponymy. Miller (1993) opines the relation has an inverse effect: if *Wm* is a meronymy of *Wh*, then *Wh* is said to be a holonymy of *Wm*. For example, A *finger* is a part of a *hand*, thus *hand* is the **holonymy** of *finger*; and *finger* is a **meronymy** of *hand*. Similarly, *family* is the holonymy of *child, mother or father*.

جز۔ کل کی مثال: مدراسی کہہ کر جنوبی ہندستان کے سبھی ریاست کے باشندے مراد لینا۔

11. Metonymy مجاز مرسل

The relatedness of meaning found in **polysemy** is essentially based on similarity. The head of a company is similar to the head of a person on top of (and controlling) the body. There is another type of relationship between words, based simply on a close connection in everyday experience. That close connection can be based on a container – contents relation (*bottle-coke : can-juice*), a whole–part relation (*car-wheels : house-roof*) or a representative-symbol relationship (*king-crown : the president-the White House*). These are examples of metonymy.

Similarly, use of word to mean something is existing in close physical proximity. Saying London is to mean the people who govern England. ‘*The White House said*’ meaning ‘*The president said*’.

مجاز مرسل کی مثال: بحوالہ بیگم (2014)
انسان کو ‘مشتِ خاک’ کہا جائے تو یہ مجاز مرسل کی مثال ہے کیونکہ بابا آدم کی تخلیق ایک مٹھی بھر مٹی سے ہوئی ہے۔

12. Metaphor استعارہ

Metaphor is the extended meanings as part of the meaning of the word. It is a figure of speech in which a term is transferred from the object. It is ordinarily designated to an object only by implicit comparison or analogy. For instance, if we speak of "*the evening of her life*", we are making an analogy between the time span of a day and the time span of a life, and naming part of life by reference to a part of the day. In calling someone *a leech*, we are making an implicit analogy between interpersonal relationships and a particular kind of parasite or host relationship. This kind of naming and thinking by analogy is ubiquitous.

Sometimes the metaphoric relationship is a completely new and creative or hackneyed (the *eye of night* for *moon*). Further, a **metaphor** is an implied comparison using a word to mean something similar to its literal meaning. A contradiction arises between the literal

meaning and the referent. Similarly, most compliments or insults also contain metaphors such as calling someone 'a monster' or 'an angel'.

استعارہ کی مثال:
جین کے مطابق (1985) 'اگر کسی نہایت بہادر انسان کی تعریف کے لیے یہ کہا جائے کہ وہ شیر ہے تو یہ استعارہ ہوا'۔

13. Simile تشبیہ

A simile is a figure of speech that directly compares two things. It makes a comparison, showing similarities between two different things. Unlike a metaphor, a *simile* draws resemblance with the help of the words such as, *like*, *as*, *so*, *than*, or various verbs such as *resemble*, though these specific words are not always necessary. Most often similes are used in forms of poetry that compare the inanimate and the living, there are also terms in which similes and personifications are used for humorous purposes and comparison. We can find simile examples in our daily speech as:

He is as cunning as fox.

My love is like a red, red rose.

Our soldiers are as brave as lions.

تشبیہ کی مثال: بحوالہ بیگم (2014)
'اسلم کے دانت موتیوں کی مانند ہیں'۔ اس جملے کا مطلب یہ ہوا کہ اسلم کے دانت موتی کی طرح سفید اور چمکدار ہیں۔

14. Idiom محاورہ

Idiom is a group of words or phrase which differs from its literal meaning. Idioms are common phrases or terms whose meaning is not real, but can be understood by their popular use. Some idioms are only used by some groups of people or at certain times. The idiom 'shape up or ship out', which is like saying 'improve your behavior or leave if you don't', might be said by an employer or supervisor to an employee, but not to other people. Idioms are made of normal words that have a special meaning known by almost everyone. To learn a language a person needs to learn the words in that language, and how and when to use them. But people also need to learn idioms separately because certain words together or at certain times can have different meanings. In order to understand an idiom, one sometimes needs to know the culture the idiom comes from.

For a better understanding of an idiom here some common examples has been given as:-

• *To shed crocodile tears* (To cry about something but without actually caring).

• *To pay through the nose* (To pay a lot of money, more than is normal).

محاورہ کی مثال:

بقول محمدحسن (2007) محاورہ دو یا دو سے زیادہ لفظوں کا مجموعہ ہوتا ہے جس کا اختتام ہمیشہ فعل پر ہوتا ہے اور جو مصدر کے ساتھ مل کر اپنے حقیقی (لغوی) معنی سے ہٹ کر مجازی معنی دیتا ہے۔ مثلاً، 'کمرکسنا' یعنی پکا ارادہ کرنا۔

Minor Semantic Relationships

1. Aronyms

An aronym is the process of forming new words by joining the initial letters of names of social and political organizations or special phrases and technical terms. An acronym is an abbreviation of a title created by taking the first letter of each name. For example, IPA is an aronym that is used for The International Phonetic Alphabet.

2. Capitonyms

A capitonym is a word whose meaning changes based on whether or not it is capitalized. The capitalization usually applies due to one form being a proper noun. Capitonyms are a variation on multiple meaning words, or homonyms. They have the same spelling, but different meanings. Capitonyms can be nouns, verbs, or adjectives. Examples of pairs of capitonyms are:

- *Turkey* (the country) and *turkey* (the bird).
- *China* (the country) and *china* (as in porcelain).

Such as, Verbs can also be capitonyms. For instance:

- *March* (the month) and *march* (to walk).

3. Heteronyms

A heteronym is a word that is written identically but has a different pronunciation and meaning. In other words, they are **homographs** that are not **homophones**. Thus, *row* (propel with oars) and *row* (argument) are heteronyms, but *mean* (intend) and *mean* (average) are not (since they are pronounced the same). Heteronym pronunciation may vary in vowel realisation, in stress pattern or in other ways. For example: *Lead*, pronounced LEED, means 'to guide'. However, *lead*, pronounced LED, means 'a metallic element'. In another example, as *minute* (MIN-it) 'sixty seconds'; (my-NOOT) 'tiny'.

4. Paronyms

The words which are different in meaning or use but are similar in form or derivations are called paronyms. A paronym is just a word that is derived from the same root as another word. There are many examples, because this is a very broad concept, as “*adult*” and “*adulthood*”. A word that comes from another word. Both words have the same root and have similar meanings. An “*adult*” is a person who has reached the legal age of maturity, and “*adulthood*” is actually the condition of being an adult.

5. Oronyms

A pair of words or phrases that is pronounced similarly due to phonological juncture. Generally, the word **homophone** is used to describe one of a pair or group of words that have the same sound (like *allowed* and *aloud*), whilst oronyms are normally strings of words (phrases) such as a sequence of words, “*ice cream*” that sounds the same as a different sequence of words “*I scream*”.

According to the Johnson, oronym contains words and phrases with similar pronunciations but different spellings and meanings process.

For example, oronym is used in the following sentence as:-

‘*outstanding*’ The farmer was outstanding in his field.

‘*out standing*’ The farmer was out standing in his field.

Conclusion

There are many more minor semantic relationships that pertain between words, like in the distinction between *a category* vs. *a particular type or example of that category*. For example, a *tiger* is a type of *feline*, so *feline* is a category containing *lion*, *tiger*, *leopard*, etc, colour is a category containing *red*, *green*, *blue*, etc, *red*, *green*, *blue* are types of colour. Thus, *feline* and *colours* are **hyponyms**, or cover words, and *red*, *green*, *blue*, *lion*, *tiger*, *leopard* are their **taxonyms**.

The semantic relationships in different languages can be described based on similarity or contiguity. People who contact many languages usually experience their similarity, relations or their contiguity relations affecting their understanding of language and its relations. The article tried to mention various relations, which expose similar semantic ideas in a different formal framework. The areas of semantics are having a number of relations, with different applicability. This work has attempted to study only the meaning relationships, a new challenge for dimensional knowledge arises among the learners. The objective of this

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Md. Rizwan, Ph.D. (JNU), MADE, CTE

Evaluating the Distinct Use of Meaning Relationship At Semantic Level

work has been to analyze the popular meaning relationships in terms of their design, structure and the ways they are being used by the learners in different languages. It is hoped that the semantic relationship or its knowledge base structure in various languages could also be examined other semantic relationships by a thorough analysis.

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Md. Rizwan, Ph.D. (JNU), MADE, CTE
Resource Person
NTS-India (CT&E)
Central Institute of Indian Languages

Language in India www.languageinindia.com ISSN 1930-2940 16:11 November 2016

Md. Rizwan, Ph.D. (JNU), MADE, CTE

Evaluating the Distinct Use of Meaning Relationship At Semantic Level

Mysore – 570006
Karnataka
India
mdrizwan01@yahoo.com

Teaching Compulsory English Course to Large Classes: Some Observations

Prof. Sandip J. Nikam, M.A., B.Ed., SET., Ph.D. Candidate

Abstract

Teaching English to large classes is one of the most common practices in India. A large class consisting of more than 100 students needs a lot of preparation and planning on the part of the teacher. Teaching English to large classes can be challenging even for experienced teachers. Every teacher of a large class ought to give more individual attention to the students. He/she must know that the learning of English depends on having plenty of opportunities for practicing the correct and enough exposure to target language. Most teachers of English and ELT experts may agree with the view that teaching a small group of students is quite simpler, more enjoyable and less time consuming than teaching a large group. The present paper is an attempt to explore various techniques /pedagogical devices to use group activities to cope up with limited resources in dealing with large classes to teach English.

Key Words: Large classes, Compulsory English Course, Challenges, Strategies, Pedagogical Planning, Classroom Management, Students' behavior, Techniques /Activities, Language Games, Describing picture/place, Narrating a story, etc.

Introduction

Most of the colleges affiliated to Indian Universities have the common observable fact that the number of students of compulsory English class is more than hundred. So teaching English to large classes is a regular feature of teachers teaching at UG level even in colleges affiliated to the University of Pune. Being a teacher, the researcher that the teaching of English in India needs a lot of innovations. The experiences and observations shared in this paper are based on the compulsory English classroom practices at the undergraduate level. It is very usual routine

to teach large classes like Compulsory English at the undergraduate level. So what to do as teachers face a class of more than hundred students?

There are certain challenges while dealing with a large class. It requires proper handling of those challenges and issues so as to facilitate the teaching and learning of English in the classroom. The following are some of the challenges and issues in regard to handling of large classes:

- To get familiar with as many students as possible
- To take utmost participation of students in the classroom
- To keep up discipline ongoing throughout the lecture
- To involve all the students of different abilities i.e. slow learners and advanced learners etc
- To manage with limited teaching - learning resources
- To create friendly atmosphere for language learning in the class

Advantages of Teaching Large Classes

As there are some difficulties in dealing with large classes, there are some advantages too. The large classes may be noisy, but they are full of energy and excitement. Moreover, when there are a large number of students in class, it helps the teacher to get answers easily from the class, but the teacher should make sure that answers from a variety of students involve students' participation. Another advantage of a large class is that students can share many different ideas and exciting life experiences. Moreover, during a group activity, students can learn to share responsibilities and help each other.

Strategies for Dealing with Large Classes

The teacher needs to identify some specific strategies for dealing with large classes. The following strategies may be used for dealing with the large classes.

- Motivation

- Warm-ups
- Encouraging Competition
- Students' Participations
- Group formation
- Use of group works and collaborative learning

Some of the researchers and ELT practitioners have been stated the three essential factors to implement an approach /method/technique. They are:

- Pedagogical design
- Classroom management
- Deployment of appropriate materials

As far as the pedagogical planning is concerned, the teacher needs to have a diagnostic test at the beginning before applying any method /technique. The teacher should also help students to set their learning goals, and he /she should individualize interactions as much as possible. He/she must be aware of the fact that the students have a vast range of ability. The teacher must also create a pedagogical plan that allows teachers to give individual attention and encourage students' responsibility and independence.

In classroom management the teacher must move skillfully and easily from one activity to another, he/she should also create interactive and interdependent classroom activities to facilitate the learning of English in the class. He/she should be well acquainted with assessment skills of students' assignment or group work. The teacher must set up routine for the classroom so that the students are habituated of classroom code of conduct and write everyday activity on the board. He must also create purposeful activities that keep learners on task, must give learners responsibilities and display the students' work and project.

While dealing with students' behavior, the teacher must be proactive, must make the class rules and practice. To create live atmosphere, the teacher should use reward and reinforcement system.

Techniques /Activities for Large Classes

First, the teacher must establish a proper rapport with the students to provide individual attention so that learning can be effective. Use of time is also very crucial to monitor individual student's work.

A good teacher can deal with differences in proficiency and ability level and proper opportunity for actual language production and practice. He/she should also maintain control and provide discipline in a way that puts the focus on learning. The following are some the activities that as a teacher one shall use:

- Warm-ups
- Group Activities
- Greetings
- Choral Drilling
- Language Games
- Vocabulary Games
- Spelling Contests
- Questioning
- Describing picture/place
- Narrating a story

To begin with, some initial lectures a teacher can use **warm-up activities** and then he/she can lead to the topic from the content of the Compulsory English syllabus and then some language oriented **group activities** can work quite well to facilitate the teaching and learning of

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English. To create interest in learning English, a teacher can use some phrases of **greetings and respond** and get them practice and once the interest is created he/she can shift to the prescribed content. As a researcher and teacher of English let me point out that the techniques/activities suggested in this paper can be accompanied with the content of the Compulsory English syllabus to facilitate the learning of English because the ultimate goal of language teaching even at compulsory level is to enable students to communicate in English.

Choral Drilling

Choral drilling is very helpful especially to large classes as it gives exposures to most of the students of the class. Choral drilling involves giving an oral model of a word or phrase or utterance and whole class repeating it. The choral drilling helps the large class in the following ways:

- i) In a large class, it is very difficult to have everyone recite individually. So, choral drilling involves more students in the classroom by way of loud reading and it also develops a sense of responsibility. Choral drilling gives opportunities to participate to most of the students of the large class.
- ii) The students who hesitate to speak or read and would otherwise not recite, but with the help of choral drilling, they can gain confidence before they can recite individually.

Choral drilling involves reading together and answering together. While reading together the noticeable disadvantages of having the whole class read aloud may disturb adjoining classes, and that with so many students reading at the same time the teacher cannot detect individual mistakes. However, these disadvantages can be monitored and drawn out by simply moving among the students while they are reading. The errors of pronunciation can be detected and drawn out. If the students are to be trained in reading with the right stress and rhythm, they must have small units to imitate. The teacher must read a sentence, or even a part of a sentence and the students must follow him.

As a teacher of English, I used **Choral drill** as a pedagogical device. I found that this method of reading after the teacher had developed rhythmic reading among the students, so that

when individual students were asked to read a paragraph they were able to do so in a pleasing manner. The reading after teacher can be done by the whole class together quietly, or by reading with tone groups/utterances by the entire class. This activity requires division of the class into groups /pairs/rows. This imitative reading helps in almost all the classes at times for practice in stress and rhythm at the initial stage.

It is rarely advisable for the whole class to answer at once, but if the sections are used it is possible for the teacher to hear if a mistake is made. Sentences can be read from substitution tables, section by section. However, a little organization is necessary. The teacher must indicate in which column of the table the substitutions are to be made first. For instance:

I am		see a movie	this evening
She is	going to	play baseball	tomorrow
We are		buy some vegetables	on Sunday

The teacher says, “Exercise 1 Substitution table. Group A begin Line 1 of the table, change column 1”.

The group A will read, “I am going to see a movie this evening. She is going to see a movie this evening. We are going to see a movie this evening”.

Further, the teacher can instruct group B to change the column 3.

The group B will read, “I am going to see a movie this evening. I am going to play cricket this evening. I am going to buy some vegetables this evening”.

The same table can be used for a variety of sentences and get them practiced by your students. Even same sentences can be turned to questions and chorus answers can be taken from

the students. In a way as a teacher you can give exposure to different sentence patterns as well as questions.

Being the researcher, I am aware that this kind of activity belongs to structural approach. However, an improvising on such activity, can certain bring some innovations in it and that could be used in the classroom effectively. Along with these activities, the teacher should also use conversation, storytelling, dramatization, discussion and description to facilitate the learning of English.

Language Games

The language games are very useful in teaching and learning of English. The language games aim at enhancing students' communication skills. The present game/activity is based upon the railway timetable. This activity is useful regarding language use. Students can communicate with each other fluently. This activity needs to be conducted on both the levels: group and pair level. The following game based on railway timetable proves effectively if deployed properly in the classroom. (This idea of railway timetable activity is taken from British Council Module- A train timetable – exercises).

Time: 40 minutes

Level: First Year B A Class

Age of the students: 18-20 years

The Process

The teacher divides the class into two groups and one group will be assigned the role of inquiry officers, and another group will play the character of the passengers. The passenger's' group will ask one by one question involving all the members of the group. The inquiry officers' group will answer the questions. Before applying this game, students should be given a railway timetable and ticket at least five minutes before so that they go through it and prepare some question before hand and another group also study it as they have to answer the questions.

The passengers are going to travel, and they will refer to the timetable to ask few questions. Moreover, there are some general questions based on requesting information

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regarding the railway timetable. This game/activity is consist of the questions, gaps filling exercise, true or false exercise and chooses the following

The following are some the activities in this game:

- I) Material: Railway Timetable
- II) Railway Ticket
- III) Satge-1: Check your understanding: true or false
- IV) Stage-2: Questions/Answers
- V) Satge-3: Fill in the Blanks with multiple choice options

RAILWAY TIMETABLE

Departs	From	To	Arrives	Duration	Changes	
10:43	Mumbai Platform 1	Thane Platform 11	11:54	1h 11m	1	
11:01	Mumbai Platform 1	Thane Platform 2	11:59	58m	0	
11.07	Mumbai Platform 1	Thane Platform	12:14	1h 07m	1	
11.16	Mumbai Platform 1	Thane Platform 4	12:23	1h 07m	1	

TRAIN TICKET

Satge-1: Check your understanding: true or false

MUMBAI TRAINS		
CLASS	TICKET TYPE	PASSENGER TYPE
STD	RETURN	ADULT
DATE VALID		TICKET NO
5 AUGUST 2016	254625 8956251	
FROM	PRICE	
MUMBAI	₹ 100	
TO		
THANE (All Stations)		

(The first group will ask the question based on the information they need confirmation from the inquiry office group regarding the train schedule, and the timings of the trains, ticket price, platform no, etc. and inquiry office group will answer the questions in the form of True/False)

THE INQUIRY OFFICERS' GROUP

THE PASSENGERS' GROUP

- The ticket is for trains to Mumbai.
- All trains leave from platform 1.
- The first train leaves Mumbai at 10:43.
- The 10:43 train from Mumbai takes 58 minutes to get to Thane.
- One need not to change trains if he takes the 11:01 train.

- The 11:16 train from Mumbai arrives in Thane 3.

- This ticket is for one side journey only

Stage-2: Questions/Answers

(The passenger group asks the questions, and the inquiry group answers the questions)

THE PASSENGERS' GROUP

THE INQUIRY OFFICERS' GROUP

1. How long this train ticket valid for?
2. What is the cost of a return train ticket from Mumbai to Thane?
3. When does the 11:07 train from Mumbai arrive at Thane Station?
4. How much time does the 11:01 train take from Mumbai to Thane?
5. From which platform do all trains leave from Mumbai?
6. When did the train at Thane platform 4 leave Mumbai?

The probable answers are given in the box below.

5th 100 12:14 58 Platform1 11:16

Satge-3: Fill in the Blanks with multiple choice options

(This handout is circulated to both groups anyone from the first group reads the sentence, and the members of the other group try to answer the gaps)

1. The 10:43 train from Mumbai takes_____

(58 min. // 1 hour 11 minutes/1 hour 7 minutes)
2. The 10:43 train from Mumbai is the-----

(slowest / fastest train)
3. The 11:01 train from Mumbai arrives-----

(before midday / after midday)

4. The 11:07 train from Mumbai arrives at-----
(platform 11 / platform 2 / platform 3 / platform 4)
5. The 11:01 train from Mumbai is the-----
(slowest / fastest)
6. The 11:16 train from Mumbai takes-----
(under 1 hour // over 1 hour/ exactly 1 hour)

The present task is time bound. The entire question- answer session needs to be completed within specific time. This activity helps to enhance the speaking skill of students. It includes the skill of questioning and responding to a particular type of statement or question. This game can be excellent even for practicing pronunciation with the help of drilling and role plays. Thus, game functions well if deployed properly with preparation.

FYBA Compulsory English Course Syllabus:

The FYBA Syllabus is revised in the year 2012-13, and the prescribed text is 'Visionary Gleam.' This book consists of three main sections on prose, poetry and grammar and communication skills. It includes short stories, prose lessons, newspaper articles, success stories of newly emerged entrepreneurs and poems. Every unit consists of pre-reading activity, new words, a vocabulary exercise, study skills, speaking activity along with the text.

Now as a researcher my concern is how to make use of techniques and activities suggested in this paper for the dealing with the large class. Fortunately, the book is designed with the most expected objective that the students should make use of language in the day to day life. To fulfill this goal one can make the best use of the techniques and activities suggested in this paper for the dealing with the large classes so as to facilitate the teaching and learning of English.

Some Observations

The strategies mentioned above have been used at the compulsory level, accompanied with the content of the Compulsory English syllabus to promote the learning of English because the ultimate goal of language teaching even at compulsory level is to enable students to communicate in English. The following are some of the observation after deploying these particular pedagogical devices in the class for compulsory English level.

- i) Students were motivated a lot for further language learning
- ii) Students were ready to participate in the classroom activities
- iii) Students competence level has substantially increased
- iv) Students were very much interested in new words and excited to use them for their daily usage
- v) The activities like games, warm-ups, short dialogues, vocabulary games, questioning proved very useful techniques and students enjoyed them a lot.
- vi) The railway timetable games with three sections were a very new activity for them; they see railway time table many times, but they have not ever thought this could be used for communication among them.
- vii) Students became more friendly to their fellow mates regarding the use of language, informal communication, etc. after the deploying the materials.
- viii) It also helped them motivated for their general study of the other subjects
- ix) It was noticed that initially, students were hesitating for participation in the class but then after some sessions, they were quite friendly, became free in the use of language, though with some mistakes.
- x) Students found this technique interesting, and so they develop likeness to English language learning
- xi) They appreciated various teaching aids provided to them, and they become motivated a lot,
- xii) They now started initiating the small utterance, framing questions and responding to spoken discourses
- xiii) Overall they developed a perspective of a real life use of language in their day to day use.

Conclusion

Thus, it can be said that the large classes are often challenging. However, pedagogical planning, preparation, proper classroom management and handling and monitoring of students behavior will probably make your students learn numerous usage of language. The selection of material and deploying it skillfully in the classroom will enhance students communication skills. Moreover, students attitudinal issues toward English can also be resolved by proer use of material with numerous pedagogical devices, especially of a large classes.

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Sandip J. Nikam
M.A., B.Ed., SLET., Ph.D. Candidate
Assistant Professor in English &
Research Scholar
S. P. Pune University
Ganeshkhind
Pune 411007
Maharashtra
India
sandipnikam59@rediffmail.com

The Role of IQAC in Sustaining Quality of Institutes of Higher Education

Prof. Sandip J. Nikam, M.A., B.Ed., SET., Ph.D. Candidate

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Abstract

The establishment of IQAC in the institutes of higher education by the National Assessment and Accreditation Council (NAAC) has been brought many substantial changes in the colleges, universities and institutes of higher education. IQAC is being very instrumental in bringing about so many positive changes in the institutes of higher educations. The NAAC has led down some guiding principles to establish IQAC and how should it function in the premises of the universities/ institutions. Now every university/institute of higher education is having IQAC actively functioning in its premises for last ten years or so. The role of IQAC has proven as quite significant in all these years to create a kind of positive change in the overall functioning of the colleges/universities. This paper is an attempt to take look into the matter as to how and in what ways IQAC functions and brings quality in the overall development of institutes of higher education and to find out the role of IQAC in terms of quality assurance, sustaining in regard with all the core elements. This paper will also state some of the observations of functioning of the IQAC in the colleges.

Key Words:: IQAC, NAAC, Quality sustaining, revised guidelines of IQAC, Function of IQAC, Academic activities, administration of college/institute, Conducive atmosphere, Role of IQAC etc.

Introduction

The quality requires constant efforts so that it is maintained and sustained thoroughly. As Foster rightly says ‘Quality is never an accident’ rather it requires ‘high intention, sincere effort, intelligent direction and skilful execution’ so quality is not come to us accidentally rather it requires a constant efforts for an individual or an institute. Therefore in terms of enhancing and

sustaining quality in higher education, National Assessment and Accreditation Council (NAAC) has been making constant efforts by introducing new concepts, guiding principles and some measures of developing quality in the institutes of higher learning.

Indian Higher Education and Establishment of NAAC

The Indian system of higher education has always been undergone so many changes and tackled with challenges since independence. There were so many challenges to which our educational system has responded positively during all these years. One of such substantial changes came in the form of National Assessment and Accreditation Council (NAAC) which was established by the UGC at Bangalore in 1994 in India to ensure and enhance the quality of Indian higher education. As suggested in guiding principles that the functions of NAAC incorporate -performance evaluation, assessment and accreditation and quality up gradation of institutions of higher education. And the prime objective of the accreditation process is to develop a quality conscious system in higher education institutions where excellence, relevance to market needs and participation by all stake holders are ensured

NAAC and Introduction of IQAC in Colleges/Institutes of Higher Education

National Assessment and Accreditation Council (NAAC), Bangalore has introduced Internal Quality Assurance Cell (IQAC) to all the college and institutions as a post-accreditation quality sustenance measure. As quality enhancement is a continuous process, the IQAC has to become an integral part of the institution's system and needs to work towards fulfilment of the goals i.e. quality enhancement and sustenance in almost all the core elements. The major concern of the IQAC is to develop a system for conscious and consistent improvement in the overall performance of institution. This is expected from IQAC in any university or an institution.

The Revised Guidelines of IQAC

The revised guidelines of IQAC are devised by the NAAC and aims, strategies and functions which are expected from the IQAC to be followed in the university/institute are as follow:

Aims

- To develop a system for conscious, consistent and catalytic action to improve the academic and administrative performance of the institution.
- To promote measures for institutional functioning towards quality enhancement through internalization of quality culture and institutionalization of best practices.

Strategies

IQAC shall evolve mechanisms and procedures for

- a) Ensuring timely, efficient and progressive performance of academic, administrative and financial tasks;
- b) The relevance and quality of academic and research programmes;
- c) Equitable access to and affordability of academic programmes for various sections of society;
- d) Optimization and integration of modern methods of teaching and learning;
- e) The credibility of evaluation procedures;
- f) Ensuring the adequacy, maintenance and proper allocation of support structure and services;
- g) Sharing of research findings and networking with other institutions in India and abroad.

Some of the Functions Expected of the IQAC

- a) Development and application of quality benchmarks/parameters for various academic and administrative activities of the institution;
- b) Facilitating the creation of a learner-centric environment conducive to quality education and faculty maturation to adopt the required knowledge and technology for participatory teaching and learning process;
- c) Arrangement for feedback response from students, parents and other stakeholders on quality-related institutional processes;
- d) Dissemination of information on various quality parameters of higher education;

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- e) Organization of inter and intra institutional workshops, seminars on quality related themes and promotion of quality circles;
- f) Documentation of the various programmes/activities leading to quality improvement;
- g) Acting as a nodal agency of the Institution for coordinating quality-related activities, including adoption and dissemination of best practices;
- h) Development and maintenance of institutional database through MIS for the purpose of maintaining /enhancing the institutional quality;
- i) Development of Quality Culture in the institution;
- j) Preparation of the Annual Quality Assurance Report (AQAR) as per guidelines and parameters of NAAC, to be submitted to NAAC.

(Revised Guidelines of NAAC, 2013, p.3-4)

Are the Guidelines of IQAC Followed?

Are the guidelines of IQAC followed? Is the quality sustained and ensured? What are the measures taken? What are the difficulties in deploying all these? How to maintain quality in higher education institutes with help of IQAC? These are some of the questions we need to discuss in the light of this paper.

Since there is a good awareness in regard to quality enhancement in higher education institutes, the guidelines are followed and IQAC is quite functioning in almost all the institutes. However, there is a lot of scope for improvement. Though the guidelines followed, IQAC is functioning, but there are hardly few institutions where quality has become a habit and efforts are taken continuously.

How SIQAC Work Effectively?

The role of IQAC can be very instrumental in the overall development of the college/institute. The Principal, being the chairman of IQAC, the co-ordinator of IQAC and its members should be able to create a conducive atmosphere in terms of core elements stated by NAAC like –teaching and learning, co-curricular and extra-curricular activities, teachers’

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academic and professional development, research and consultancy, students' supportive services etc. The principal / Head of the institute and the co-ordinator of IQAC should chalk out a plan at the beginning of academic year and try to implement as effectively as possible. The IQAC should see to it that how maximum number of teachers shall participate in National and International conferences and other research activities and trainings. The IQAC should also make constant efforts in terms of providing students supportive services properly to the students of the college and also see to it that how maximum number of students takes part in all these students' supportive services.

The IQAC should play a key role in planning, monitoring and evaluating the academic activities of the college/institution. The IQAC should devise an academic calendar at the beginning of academic year by considering the academic plan of the affiliating university. Generally the academic calendar should incorporate teaching and practical schedule, examination slots, guest lectures, tours and excursion, day celebration and observations, local programmes and institutional programme, industrial visit, co-curricular and extra-curricular and cultural activities/programmes and research activities. Moreover, IQAC shall also conduct regular meetings of the faculty members and the staff to evaluate and monitor the academic plan time to time during the year. If this is followed with serious thought and change and modify certain things whenever and wherever needed. Then the IQAC of that particular college/institute can able to create a very good atmosphere in the college premises.

The role of IQAC can also be instrumental in bringing about some positive change in the administration of the college/institute. The IQAC should also arrange some orientation sessions for administrative staff and other supportive staff of the college so that a sense of responsibility can be created among the administrative staff and other supportive staff. The IQAC should also see to it that the administrative work is decentralize and students and staff friendly sop that a very good atmosphere can be created and a good will can be established about the college among the students and naturally it will lead to the society. Another crucial thing is that IQAC shall also involve other stake-holders like management, alumni and parent teacher association members and industrial officials.

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Conclusion

Thus, the role of IQAC is very instrumental in bringing about so many positive changes in and around the college premises. Moreover, IQAC can create a very good academic atmosphere in the premises so that the quality is maintained and enhanced time to time.

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Sandip J. Nikam, M.A., B.Ed., SLET., Ph.D. Candidate
Assistant Professor in English &
Research Scholar
S. P. Pune University
Ganeshkhind
Pune 411007
Maharashtra
India
sandipnikam59@rediffmail.com

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Prof. Sandip J. Nikam, M.A., B.Ed., SET., Ph.D. Candidate
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Semantic Intention and Relations in Kannada Speaking Intellectual Disabled Children

Satish.K and Dr. T. A. SubbaRao

Abstract

This study aimed to identify the semantic relation and intention in Kannada speaking intellectual disabled children through language sample obtained on Conversation of Kannada speaking children with intellectual disability and compare type and presence of semantic relation and intention. The present study included 30 children chronological age 11-18 years and mental age of 4-6 years as per the school records, diagnosed with intellectual disability according to DSM-IV and ICD-10 as participants of the study. The participants belonged to different age ranges with mental age between 4-6 years.

All the participants had a verbal repertoire of two-word phrases and were monolingual speakers of Kannada. The clinical group children were receiving speech, language and psychological intervention at the time of testing. Statistical analysis was carried out further, using wilcoxon signed rank test.

Result showed presence of all semantic intention and relations in general conversation. Comparing the performance of the typically developing children with subjects with intellectual disability, subjects with intellectual disability performance were poor than typically developing children. The phrases expressing the intention by clinical group were similar to reference group. Typically developing children appear to be using word suffixes with more ease.

Key words: Semantic Intention and Relations, Kannada Speaking Intellectual Disabled Children

Introduction

Language is a complex and dynamic system of conventional symbols that is used in various modes for thought and communication.

Contemporary views of human language:

- Language evolves within specific historical, social and cultural and cultural contexts.
- Language as rules governed behavior is described by at least five parameters: phonology, morphology, syntax, semantic and pragmatic.
- Language learning and use are determined by the interaction of biological, cognitive, psychosocial and environmental factors.
- Effective use of language for communication requires a broad understanding of human interaction including such associated factors as nonverbal cues, motivation and sociocultural roles.

(American Speech and Hearing Association, 1982).

Language is the methodical and predictable use of sound for the intention of communication and self expression, language is complex and multifaceted. Semantics, one component for language is a “system of rules governing the meaning or content of words and words combination’ (Crystal, 1995).

Semantics is a sub order of linguistics which focuses on the study of meaning. Semantics tries to understand that meaning is as an element of language and how it is constructed by language as well as interpreted, masked and negotiated by speakers and listeners of language. Development of semantic information in children consists of buildup of lexicons until their words match that of an adult. The child is using words in a constrained setting, finally use it in a larger semantic network and ultimately learn to separate it from the situation in which they gained the knowledge. Semantic development studies the relationship between language and an individual’s perceptions of the world, including the things and actions within it that is Semantic Intentions and Semantic Relation. (Robert, 2008)

Semantic intention is defined for the present purposes as being constituted by an independent attempt as renowned from simple spontaneous behavior to represent through some cognitively detained material a different object then the material itself. In this sense the concept of a material is used to include both concrete and abstract means that allow for the facility of

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symbolization.

<http://www.lingforum.com/forum/viewtopic.php?t>

Several researchers have noted that at the first word level words are conceptualized as semantic intentions. When children combine these semantic intentions at phrase level, they are referred to as semantic relations. These utterances emphasize the continuances of meaning as basis for syntactic expansion.

Leonard, Bolder and Miller (1976) examined of the semantic relation reflected in the languages. usages of the normal language disordered children in that language samples were obtained from 40 children in order to examine semantic relation reflected in language usage as a function of chronological age (three and five year) the linguistic (normal and language disordered). Normal – disordered comparisons were made under both utterance length and age condition. Results are interpretation supporting the notion that the disordered language uses reflected semantic relation consistent with that earlier level of development.

Freedman and Carpenter (2005) studied semantic relations used by normal and language impaired children at stage I and found that at stage I level of linguistic development, the language impaired children demonstrated a linguistic system no different than the system of normal stage I children.

Bailoor and Rao (2013) studied semantic intention and relation in children intellectual disabilities of 4 to 7 mental age and found no significant difference in performance with normal children in the frequency of use.

Haritha and Kumaraswamy (2013) studied semantic relation in 4- 5 years old Malayalam speaking children and found significantly in conversation, monologue and story narration in relatively decreasing order respectively. The study concludes that all the parameters of semantic relation are already acquired in 4- 5 year old Malayalam speaking children.

Understanding semantic intention and relation development in children is important for screening, diagnosis and intervention of language. Description of semantic intention and relation has been attempted in Indian languages such as Kannada Rao (1995), (Bailoor and Rao, 2013), and in Tamil (Krupa, 2009), and Malayalam (Haritha & Kumaraswamy 2013). The present study will help in identifying the semantic relation and intention in Kannada speaking intellectual disabled children and the data base can be used for appropriate and effective screening, diagnosis and intervention.

Review of Literature

Language is main vehicle for communication; language is a set of arbitrary symbols used by a group of people for the purpose of communication understanding of language require the explanation of term symbol and arbitrary (Owens, 2008).

Semantic is the study of meaning, within modern linguistics, the most important area has been lexical (structural) semantics which has concerned its self with structural relationship in the vocabulary, e.g.: autonymy, hyponymy, and truth conditional semantics. This is an approach to sentence meaning which hold that (at least part of) sentence meaning is characterized in term of the condition (in the real or possible world) under which a sentence can be hold to express a statement that is true. <https://en.wikipedia.org/wiki/Semantics>

The intentions were selected from discussions by Coupe, Barton and Walker (1988) and Carrow- Woolfolk and Lynch (1982). Brief descriptions of each intention with examples are provided below.

Existence: Children expressed the presence of an object by naming in response to a question stimuli.

C. /idu e:nu?/ 'What is this?'

P. /bassu/ 'Bus'

Non-existence: expressing that an object or a person is not present, when queried.

C. (while pointing to a picture of a person walking)

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/ivn sku:ter elli?/ 'Where is his scooter'
P. /illa/ 'not present'

Recurrence: Child requests reappearance of an object.

C. (keeps the toy away)
P. /inna:be:ku/ 'I need still'

Negation: Child negates the statement of others.

C. /ninge hasivu a:gutte/ 'you feel hungry'
P. /a:gtila/ 'no'

Location: indication of place of action or object, in response to a stimuli.

T. /ni:nu ellidde?/ 'where were you?'
P. /mane:li/ 'at home'

Notice: Child indicates the sudden appearance of an object, by naming or commenting.

P. (notices that a boy has appeared at the door) /frendu/ 'friend'

Cessation: child indicates stoppage of an activity,

P. (recites few lines of a rhyme and says) /aste/ 'That's all'

Possession: Child indicates the relationship between an object or a person with the action or another object.

C. /i: sartu ya:rdu?/ 'Whose shirt is this?'
P. /nandu/ 'mine'

Question: Child enquires some information from others or wants clarification of an issue.

C. (is naming certain toys)
P. (intruding) /e: nu? / 'What is it (again)?'

Action: Child informs about the action in a context.

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C. (is building a toy house) /na:n e:n ma:dde?/ ‘What did I do?’
P. /kattiddu/ ‘built’

Attribution: Child indicates some characteristic of an object, person or action.

C. /i:mane he:gide?/ ‘How is this house’
P. /cikkadu/ ‘Small one’

Object: Here in an action, the affected or the object is named.

C. /illi enide he:lu/ (While pointing to a picture of boy kicking a ball) ‘What is happening here’
P. /ba:lu/ ‘ball’

Agent: Here the person/object doing the action is named.

C. (while pointing to the toy house built by the child)
/idu ya:ru kattiddu?/ ‘Who built this one?’
P. /na:nu/ ‘I’

The presence or absence of these intentions was noted from the transcription, keeping in view the context of its use.

Semantic Relations

Semantic relations are verbal representations of what the child perceived and related to (Schlesinger, 1971, Brown, 1973; Carrow-Woolfolk and Lynch, 1982). Here the two word constructions of the subject in the transcription are looked into, taking the context into consideration, to decide on the presence or absence of the relations. The semantic relations and examples are given below:

Existence (nomination + x):

/idu mane/ ‘This is a house’ /adu hasu/ ‘That is a cow’

Recurrence (more + x):

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/ade:be:ku/ 'That only (I) want' /innu: a:ta/ 'More play'

Non-existence (no more + x):

/illiya:ru: illa/ 'nobody here'
/Pennu illa/ 'pen is not present'

Agent + Action:

/appa tinta:re/ 'father (will)eat'
/na:nu katde/ 'I built'

Action + object:

/mane bi:latte/ 'House falls'
/na:yi kaccutte/ 'dog bites'

Agent + object:

/adge amma/ 'Mother (makes) cooks'
/anna capa:ti/ 'brother (eats) chapati'

Action + Locative:

/u:rali ma:diddu/ 'done in town'
/bassalli kalkonde/ '(I) lost in the bus'

Entity + Locative:

/Kaialli ga:ya/ 'wound in the hand'
/na:yi mane:li/ 'dog at house'

Possessor + Possession:

/nanna pustaka/	‘my book’
/amman si:re/	‘mother’s saree’

Attribute + Entity:

/bili: batte/	‘white cloth’
/dodda mara/	‘big tree’

Western Studies

Patricia and Robert (1976) did study on semantic relation used by normal and language impaired children at brown’s stage 1 levels of linguistic development to determine any difference between the two groups in the use of a set of 10 basic semantic relations. The results showed significant difference between the two groups demonstrating greater diversity in the use of introducer+ entity relation in language impaired group than the normal group. Otherwise, at the Stage I level of linguistic development, the language-impaired children demonstrated a linguistic system no different than the system of normal Stage I children. It also suggested that some language-impaired children rather than being deficient in their ability to understand and code the basic semantic relations demonstrate a deficit in the higher, more complex aspects of the linguistic coding system.

Duchan (1976) compared semantic relations in different verbal contexts on Normal and retarded children and found that no significant difference found between the performance of mentally retarded language disordered and normal children on the verbal comprehension task. both groups of children performed best on the possessive , next on the agent+ object then actor-action, and poorest on the locative relation, finally, nonsense, telegraphic, and explained contexts did make a difference in the children’s understandings with expanded being the best, telephonic next, and nonsense contexts poorest, theoretical and clinical implication are discussed.

Layton and baker (1981) Described semantic- syntactic relation in an autistic child. This study investigated the language acquisition strategies employed by an autistic child learning sing language. The child's core vocabulary and developing semantic- synthetic relationship were compared with language acquisition in normal children. There were specific deviations in language development noted in spite of providing the child with appropriate sing language training.

Potter and Whittaker (1997) did study on teaching the spontaneous use of semantic relations through multi pointing to a child with autism and severe learning disabilities and teaching model in the area of spontaneous communication, undertaken through practitioner research, with Nick, a nonverbal 5 years old boy with autism and severe learning disabilities, is examined and use of sequences of points, to convey a single complex message during the same communicative act, High rates of spontaneous use of multi pointing to indicate 'location' agent' and ' object were seen. Results were discussed in terms of symbolization and motor en coding difficulties.

Stockman (2002) analyzed "another look at semantic relation categories and language impairment" in language impaired and normal children. In this study locative action utterance were differentiated by the types of locative words used singly and in combination. The results suggested that differences in the semantic properties of language impaired and normal children's utterance may go undetected unless a fine grained analysis is performed on the types of expressions used within a global relational category.

Fokes and Konefal (2002) did a study on "children's use of four semantic cases in two conditions "where the production of agent + action + object+ locative relations by 3.6 and 5.6 years old normal children and language disordered children was investigated. The result indicated a developmental trend in the use of case relations. The manipulation task enhanced the use of case relation by the language disordered group, whereas the observation task was more effective for the normal groups.

Alt, Plante and Creusere (2004) analyzed ‘semantic features in Fast- mapping’ this study examined the receptive language skills of young children (4—6 years old) with specific language impairment, looked at their ability to fast-map semantic features of objects and action and compared it to the performance with age – matched peers with normally developing language, and they performed poorly relative to their peers on a lexical label recognition task. These results lend support to the idea that children with SLI have broader difficulties with receptive vocabulary that simply reduced ability to acquire labels.

Brackenbury and Pye (2005) did a study on “semantic deficit children with language impairments issues for clinical assessment” the result revealed that children with language impairments demonstrate a wide range of semantic difficulties, including problems with new word acquisition, storage and organization of known word and lexical retrieval.

Kamio, Robins, Kelley, Swainson and Fein (2007) examined whether the automatic lexical/semantic aspect of language was impaired or intact in high-functioning pervasive developmental disorders (HFPDD). Eleven individuals with Asperger Disorder (AS) or HFPDD – Not Otherwise Specified (NOS) with age, IQ and gender matched typically developing (TD) children performed a semantic decision task in four conditions using an indirect priming paradigm. The results showed that semantic priming effects were found for near-semantically related word pairs in the typically developing group and was not found in the AS or HFPDDNOS group.

Henderson, Clarke, and Snowling (2011) studied individuals with autism spectrum disorder (ASD) on their ability to access and select word meaning. The study tested four hypotheses regarding the nature of their comprehension difficulties: semantic deficit, weak central coherence, reduced top-down control and inhibition deficit. The results showed that children with ASD showed intact access to semantic information early in the time course of processing but they showed impairments in the selection of semantic representations later in processing.

Indian Studies

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Pradyumn (2006) did a study on semantic and phonologic priming in children with “learning disability” and results obtained as no prime condition for normal children indicated a significant difference between semantic no prime condition and phonological no prime condition and also indicate that learning disability showed no significant difference between semantic and phonological priming tasks

Chitra (2008) investigated lexical semantic organization in “Kannada” “English” bilingual children using repeated word association paradigm tasks. This study supports the theory that in young children as young 6 years associated syntagmatically and children of 8 years associated words paradigmatically, also indicated that the spurt in growth of the organization occurs maximally at age of 7 years where the children are transiting from the pre operation stage to concrete stage in Piaget’s cognitive theory.

Mahesh, Merlin and Rao (2008) investigated semantic intention of severely mentally retarded children in play contexts, 12 children divided into two groups, first group consisted of eight subjects of chronological age range 5- 9 years. Second group consisted of subjects with chronological age range 10-17 years 13 semantic intentions were selected and subject response for each intention were assessed and rated as present, absent and not accurate in play context, result revealed that semantic of both the first group and second group were affected, as when compared to the normal. Younger mentally retarded children have shown significant deficits in certain semantic intentions compared to normal’s, younger mentally retarded children have shown significant deficits in certain semantic intentions predominantly recurrence,

Krupa (2009) studied on ‘compared the semantic intention across the age group in normally developing children’ chronological age matched and mental age matched children with mental retardation and reports the semantic intentions up to 2 years: children with mental retardation(MA and CA matched)continued to have similar performance by 3- 4 years age, MA matched children showed the performance then CA matched children due to their super cognitive skill, by 4 years of age MA matched children with mental retardation showed similar response normally developing children which was in contrast to the CA matched children with mental retardation, thus , cognitive developing influences language development to the greater

extent. However, cognitive development and language development do not have linear relationship.

Mohan (2011) investigated semantic intention in 8-13 years Malayalam speaking children, samples were collected include task of: a) conversation, b) monologue: 1) topic-description 2) picture story description. The study concluded that 8-13 years old typically developing children displayed a variety of semantic intention, children may see to direct and others intention for different reasons to express interest in a object or simply to provide information. Frequency of usage found more on conversation and less intention noted during elicited speech.

Haritha and Kumaraswamy (2013) aimed to understand the usage of semantic relations in 4-5 years old Malayalam speaking children, and found significantly in conversation, monologue and story narration in relatively decreasing order respectively. The study concludes that all the parameters of semantic relations are already acquired in 4-5 year old Malayalam speaking children.

Prathamesh, Kuruvilla and Subba Rao (2013) obtained extensive language data in Kannada speaking children with Intellectual disability and compared with mental age matched normal children and results showed no significant difference in performance with normal children in their frequency of use.

D'souza and Kumaraswamy (2014) studied on semantic relation in 3.1 to 5 years old typically developing Konkani speaking children and result found that significant difference of the semantic relation in 3.1 to 4 years and 4.1 to 5 years group of normal typically developing Konkani children. This study concluded understanding developing semantic relation in Konkani is important for screening, diagnosis and intervention of language disorder children across Konkani population in west coastal area.

Shetty, Hariharan and Rao (2014) reported Performance of Verbal Autistic Children Relating to Semantic Intentions and Relations; this study supports the view that meaning

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intentions both at word and phrase level are present in the conversational samples of 4-5 year mental aged verbal autistic children. The challenge for SLP's is to provide aspects of morphology and syntax, to use the semantic aspects and also to expand the nature of social communication of pragmatic skills.

Need for the Study

Understanding semantic intention and relation development in children is important for screening, diagnosis and intervention of language. Description of semantic intention and relation has been attempted in Indian languages such as Kannada Rao (1995), (Bailoor and Rao, 2013), and in Tamil (Krupa, 2009), and Malayalam (Haritha & Kumaraswamy 2013). The present study will help in identifying the semantic relation and intention in Kannada speaking intellectual disabled children and data can be used for appropriate and effective screening, diagnosis and intervention.

Aim of the Study

The present study aimed to identify the semantic relation and intention in Kannada speaking intellectual disabled children with the mental age of 4-6 yrs compared with typically developing Children

Methodology

Subject Selection

The present study included 30 children, chronological age 11-18 years and mental age of 4-6 years as per the school records, diagnosed with intellectual disability according to DSM-IV and ICD-10, participants belonged to different age ranges with mental age between 4-6 years and 30 typical school going children as participants of the study.

All the participants had a verbal repertoire of two-word phrases and were monolingual speakers of Kannada. The clinical group children were receiving speech, language and psychological intervention at the time of testing.

Inclusion Criteria

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- Mental Age range 4-6 years as per school records
- Children with Intellectual disability
- kannada as first language

Exclusion Criteria

- No significant hearing impairment.

Procedure

Conversational samples were video recorded in informal and naturally occurring play situations and subjected to analysis. Data collection was done in quiet situation with one to one interaction between subject and listener. The recording environment was a quiet room in the school building.

Results and Discussion

The aim of the present was to identify the semantic relation and intention in Kannada speaking intellectual disabled children through language sample obtained on Conversation of Kannada speaking children with intellectual disability and compare type and presence of semantic relation and intention, the obtained data was statically analyzed and results are discussed below.

Semantic Intention

S.NO	PARAMETERS	Typically developing Children N=30 (4-6 yrs)		Subjects with intellectual Disability N=30 (MA= 4-6yrs)	
			%		%
1	Existence	30	100	30	97
2	Non existence	30	60	30	57
3	Recurrence	30	23	30	33
4	Negation	30	100	30	60
5	Location	30	100	30	87

6	Notice	30	100	30	80
7	Cessation	30	100	30	73
8	Possessions	30	100	30	87
9	Question	30	47	30	13
10	Action	30	97	30	57
11	Attribution	30	100	30	50
12	Object	30	100	30	90
13	Agent	30	100	30	90

TABLE 1: Showing percentage value of Semantic Intention in typically developing Children and subjects with Intellectual Disability

Typically Developing Children

As can be observed from the above table, Existence (100%), Negation (100%), Location (100%), Notice (100%), Cessation (100%), Possession (100%), Attribution (100%), Objects (100%), Agent (100%), were frequently used by all subjects. Non existences (60%), and Action (97%), were used more than 50% of the subjects. Questions (47%), and Recurrence (23%), were least used intentions.

Subjects with Intellectual Disability

It can be seen that none of the intentions were used to full extent. However Existence (97%), Location (87%), Notice (80%), Cessation (73%), possession (87%), Objects (90%), Agent (90%), were used by maximum number of subjects, i.e., more than 70% of the subjects used these intentions. Non existence (57%), Negation (60%), action (57%), Attribution (50%), were used by more than 50% of the subjects but less than 70% of subjects questions (13%) and Recurrence (33%), were used by three subjects.

Result on comparison indicated no significant difference between typically developing children v/s subjects with intellectual disability in the usage of semantic intention. Existence, Negation, Possession, Cessation, Notice, Agent, Objects, etc. Recurrence and Question were difficult for both groups. However reference group yielded better performance than clinical group.

Semantic Relation

S.NO	PARAMETERS	Typically developing Children N=30 (4-6 yrs)		Subjects with intellectual Disability N=30 (MA= 4-6yrs)	
			%		%
1	Existence	30	100	30	77
2	Recurrence	30	23	30	0
3	Non existence	30	37	30	23
4	Agent+Action	30	100	30	67
5	Action+object	30	100	30	37
6	Agent+object	30	80	30	47
7	Action +locative	30	93	30	43
8	Entity+locative	30	13	30	13
9	Possessor+Possession	30	37	30	47
10	Attribute+Entity	30	93	30	40

TABLE 2: Showing percentage value of Semantic Relation in typically developing Children and subjects with Intellectual Disability

Typically Developing Children

As can be seen from the table it is very evident that Existence (100%), Agent + Action (100%), Action + Object (100%), were used frequently by more subjects. Agent + Locative (93%), Attribute + Entity (93%), were used by more than 80% of the subjects. Recurrence (23%), Non existence (37%), Entity + Locative (13%), Possessor + Possession (37%) were used by one to three subjects.

Subjects with Intellectual Disability

It can be seen from the table that Existence (77%), and Agent + Action (67%), were the only relation used by more subjects (more than 60-70%). Non existence (23%), Action + Object (37%), Agent + Object (47%), Action + Locative (43%), Entity + Locative (13%), Possessor + Possession (47%), and Attribute + entity (40%) were used less than 50% of the subjects.

Comparing the performance of the typically developing children with subjects with intellectual disability, subjects with intellectual disability performance were poor than typically developing children. The phases expressing the intention by clinical group were similar to reference group. typically developing children appear to be using word suffixes with more ease

Discussion

Semantic intention and relation is a critical feature of communicative behavior. The absence of semantic intention and relation control distinguishes reflexive behavior from true communication. In the present study, 4-6 years old typical developing children displayed semantic intention and relation which is in correlation with the study done by Rao (1995). Did linguistic analysis, on language samples obtained from 30 subjects with intellectual deficit semantic levels. Analysis of semantic intention at word-level and semantic relation at phrase levels were carried out,. In Semantic Intention on conversation: Cessation, Negation, Nonexistence, denial, disappearance, whereas in Semantic relation on conversation non existence, recurrence, attribute +entity, entity+ locative were noted to be less on the present study also. Children's early sentences are purely combinations of lexical-categories in meaning-based structures. The study is in contradictory observations on the study done by Bailoor, Mathew and Alexander (2010) in which decreased presence of denial and conjunctive were found at word levels.

Summary and Conclusion

Humans use language to express inner thoughts and emotions, make sense of complex and abstract thought, to learn to communicate with others, to fulfill wants and needs, as well as to establish rules and maintain our culture. In the early language development, as the vocabulary increases, children move from word to phrase level where they make use of semantic intention and relations to formulate the phrase.

Understanding semantic intention and relation development in children is important for screening, diagnosis and intervention of language. Description of semantic intention and relation has been attempted in Indian languages such as Kannada Rao (1995), (Bailoor and Rao, 2013), and in Tamil (Krupa, 2009), and Malayalam (Haritha & Kumaraswamy 2013). The present study

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will help in identifying the semantic relation and intention in Kannada speaking intellectual disabled children and it can be also used for appropriate and effective screening, diagnosis and intervention.

This study aimed to identify the semantic relation and intention in Kannada speaking intellectual disabled children through language sample obtained on Conversation of Kannada speaking children with intellectual disability and compare type and presence of semantic relation and intention. The present study included 30 children chronological age 11-18 years and mental age of 4-6 years as per the school records, diagnosed with intellectual disability according to DSM-IV and ICD-10 as participants of the study. The participants belonged to different age ranges with mental age between 4-6 years.

All the participants had a verbal repertoire of two-word phrases and were monolingual speakers of Kannada. The clinical group children were receiving speech, language and psychological intervention at the time of testing. Statistical analysis was carried out further, using Wilcoxon signed rank test.

Result showed presence of all semantic intention and relations in general conversation. Comparing the performance of the typically developing children with subjects with intellectual disability, subjects with intellectual disability performance were poor than typically developing children. The phrases expressing the intention by clinical group were similar to reference group. Typically developing children appear to be using word suffixes with more ease.

Limitation

- Sample size were inadequate
- Age range restricted
- Present study was limited to two word level.

Future Suggestion

- The study can be replicated on more number of subjects across various age groups and across various languages.

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- The analysis should be carried out in three world level.

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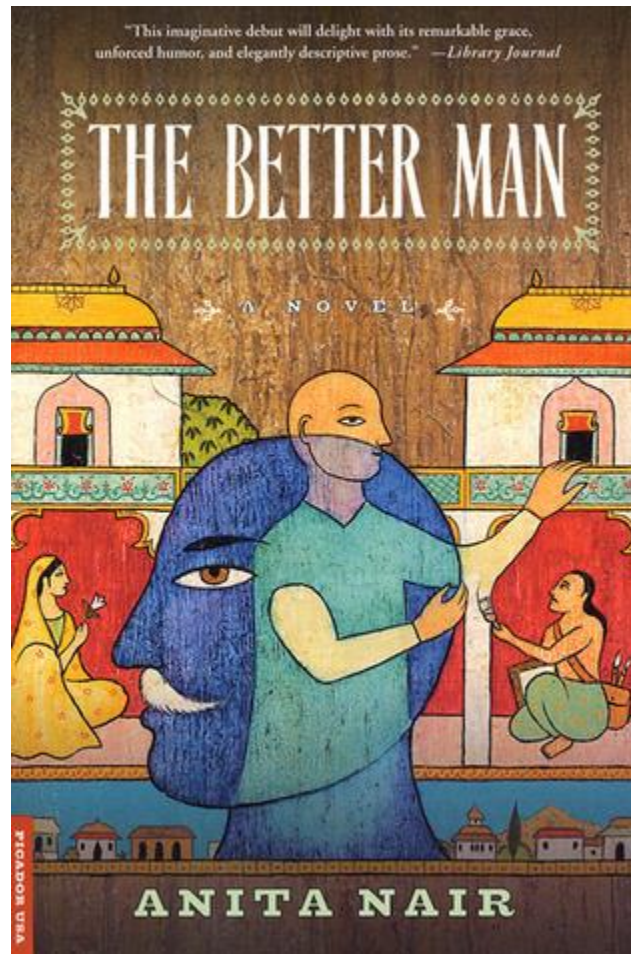
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Satish. K.
Asst. Professor and Research Scholar
Dr. M. V. Shetty College of Speech and Hearing
Malady Court, Kavoor
Mangalore-575015
Karnataka
India
sat8378@yahoo.com

Dr. T. A. SubbaRao
Professor
Dr. M. V. Shetty College of Speech and Hearing
Malady Court, Kavoor
Mangalore-575015
Karnataka
India
subbaraota@yahoo.com

Bhasi as a Transformer in Anita Nair's *The Better Man*

A. Sharmila, Ph.D. Research Scholar



Abstract

Anita Nair's novels depict the real life of her characters without hiding anything from her readers. The other point that her novels reveals is the effect of social conditioning on women. *The Better Man* is Nair's debut novel which is an excellent effort. It is a novel written by a woman with a man's sensibility, a man's perspective. It is a realistic description of the violence and conflict lying underneath the deceptively calm surface of village life. It is a straight forward tale set in Kerala. It is a psychological novel which discusses the emotional strains and traumas

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undergone by the characters. Nair's fiction conveys her vision of life: change is always possible; hope never dies; and happiness can be found. *The Better Man* describes every individual's attempt to better himself.

Key words: Anita Nair, *The Better Man*, psychological novel, Kerala

Anita Nair

Anita Nair is the most promising writer to reckon with. She places major emphasis on examining women's lives and their psyche within the context of South Indian family, representing women in their traditional roles as mothers, wives and daughters. She has an intense emotional understanding of human motivations and a sharp flexible intelligence. Nair's novels depict the real life of her characters without hiding anything from her readers. The other point that her novels reveals is the effect of social conditioning on women. Society uses many different means to propagate beliefs. Literature is one of the means to carry these ideas further surrounded by such messages.

Nair delineates roles men and women play, and at the same time sends out the message that they can rise above their roles (like an artist can rise above himself and be a character) and be their natural self instead of toeing the line that society has drawn for them. Though her novels seem to lean towards women's role in society, she writes with both male and female perspective and transcends the boundaries of what is supposed as female fiction.

The Better Man

The Better Man is Nair's debut novel which is an excellent effort. It is a novel written by a woman with a man's sensibility, a man's perspective. It is a realistic description of the violence and conflict lying underneath the deceptively calm surface of village life. It is a straight forward tale set in Kerala. It is perhaps the only novel written by a woman which is not about an Indian woman (Naik, 2001). Nigam writing for *India Today* declares, *The Better Man* is the journey of soul, the story of a retired Government officer Mukundan Nair, who returns to his Kerala village. But this means coming face to face with his dead past, millions of grey shadows and ghosts of his dead mother and ancestors haunting and tormenting him (Nigam 2000). Anita Nair has

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proved her mettle by fathoming the deepest recesses of man's psyche and depicting it realistically. It is a psychological novel which discusses the emotional strains and traumas undergone by the characters. Nair's fiction conveys her vision of life: change is always possible; hope never dies; and happiness can be found. *The Better Man* describes every individual's attempt to better himself.

The Narrator-Character Bhasi

The narrator-character is Bhasi and not the protagonist of the novel Mukundan. Bhasi left his village and came to Kaikurussi to create for himself a new persona. He had buried his past and started a new life in Kaikurussi while Mukundan had stayed away from the village and had now returned to know and experience his being, as an integral part of his home village. He returns to his native village but remains a reluctant native for quite sometime. It is a meandering tale where the protagonist Mukundan Nair who was traumatized in his childhood by the tyranny of his brutal father, is now traumatized by his very own way of life.

Bhasi, *the one-screw-loose Bhasi*, as he is known in the village Kaikurussi, is an eccentric genius and a painter. Bhasi was once a college lecturer. His goal was to impart knowledge to the students than merely guiding them in getting a degree. But he was deceived by a girl student Omana who impressed him with her artistic essays but not of her own. In order to punish her, he kissed her without thinking of the consequences.

He was ashamed of his misbehavior and he left his home town and moved to Kochi. He worked as an apprentice for several months under a painter. His father often insisted that he learn a trade and he remembered his father's words that a man who knew a trade would never starve. At that time he ignored his father's words but then he realized that his father had faced the world without any title and constantly worked for the upbringing of the family. He finally understood his father's wisdom and decided to learn a trade and become a painter.

I thought of my father... He had done it effortlessly. He had done it because he knew a trade that told the world who he was and what he was capable of, without having to constantly prove himself. I finally understood the wisdom

of his words, I decided I too would learn a trade (103).

The realization of Bhasi helped him to come out of his fear and transformed him into an eminent person.

Mukundan

Bhasi came to Mukundan's house for painting. The situation of the house and brief talk with Mukundan made him realize the unrest and distress in the heart of Mukundan. Bhasi enthusiastically came forward to solve the problem faced by Mukundan."Tell me, Mukundan. Tell me what it is that haunts you so.... Tell me how it is that you have chained yourself to a clock. Tell me why you have about you the smell of a haunted animal" (12). Bhasi recounted his view point that Mukundan was suffering like a snail, which could not come out of its own shell of solitude. He said Mukundan's problem was in his mind and his anxieties were deep rooted and buried under him. It indicates the bruises and dismay in Mukundan. Bhasi articulated the difference of Mukundan as:

I tried to read the workings of your mind. Your fears
Your likes, your dislikes. But you were like a snail
Refusing to be coaxed out of your shell of solitude.
You ignored all the overtures I made, resisted every
attempt of mine to make you reveal the hoard of
deep rooted anxieties that lie buried in you (106).

Bhasi tried to change the mind of Mukundan and advised him to come out of his shell of fear, so that he could behold the world with courage.

Mukundan's Confession

When Bhasi came to Mukundan's house, he observed that he was in dire straits. Bhasi interpreted Mukundan's grim as how beneath the thin layer of skin, there exists another face and during the day Mukundan's demeanour appeared different, but the anatomy of inner soul was totally different and it was under depression. Anita Nair stated the universal human condition through Mukundan, that many human being became the victim of the situation and act pleasantly

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where their inner soul were doleful and cheerless. They become mere pretentious in the world of uncertainty and suffer inwardly confining their feeling in depth.

Mukundan openly confessed his trepidation and expressed his desire to go back to Bangalore. He felt that he was happy with that orderly and systematic life but in Kaikurussi he was filled with strange confusion and queer dread.

Have you ever known what it is too afraid?
Mukundan whispered. 'over andover again, I
Find myself wishing I were back in Bangalore,
Living my orderly life. This place fills with a
Strange bewilderment; a queer dread' (172).

Guilt Tormenting

Mukundan's condition was very pathetic and his guilt torments him though he was not responsible for his mother's death. Bhasi's entry into the life of Mukundan rejuvenates him. He decides to help Mukundan to realize his worth. He promotes in Mukundan the desire to live a life of quest. Bhasi seemed to have stepped in and decided to take control of Mukundan's life. He was determined to weave the past experience of Mukundan Nair and give it a pattern and help him to live to live life at least in the future.

Mukundan often expressed his wish to settle in Bangalore. He had no place to have a happy life in his own village. He had no belief in his father too. His diatribe made him a coward and he was totally in a state of depression. Whatever his father did should be accepted by him whether he likes or not. In anticipation that his son would smoke, Achuthan Nair whipped him. But Mukundan started to smoke later whenever he felt the sting of the cane on his calves. He feared about his mother's ghost in his ancestral home and *odiyans*. He said that everyone in the village drew a veil over the *odiyans*.

Bhasi's Teaching and Comforting: Making a Better Man

Bhasi understood the pusillanimous condition of Mukundan and swore that he would teach him how to escape from his past and how to bury his guilt, sorrow and fear. Bhasi promised:

‘Mukundan’, he whispered fiercely, listen to me,
I am going to teach you how to escape your past;
I am going to help you bury the guilt, the sorrow
the fear that has feasted on you like a leech for years.
Mukundan, are you listening? I am going to heal you (175).

Mukundan felt Bhasi as a blazing star and started to believe him which gave him a ray of hope. He felt that Bhasi would guide him through the maze of life and he is the only lifeline that Mukundan could trust to escape from the morass of his past. Bhasi was well versed in the healing process, by cultivating medicinal herbs and then by addressing the distress of others. He recognized Mukundan’s despair and started to help him to lay his demons to rest. Unable to bear the lonely haunting nights, he accepts the treatment of Bhasi who knows that more than medicines, something else has to be done to cure Mukundan and to make him a ‘Better Man’.

Bhasi’s Wife - Overwhelming Emotional Attachment

Bhasi had several patients with strange ailments when compared to Mukundan. But he felt something different for Bhasi. An overwhelming emotional attachment is fabricated in Bhasi’s heart out of pity. Damayanti, the wife of Bhasi was once a patient to him. Her husband and her six month old child died in an accident. After hearing the news, she became lifeless and a body of suffering was trapped in a skin of stillness. Milk from her bosom tainted the fabric of her blouse. She refused to take medicinal aids and also to manually squeeze the milk from her breasts. The pain she underwent had reflected in her eyes in the form of fear and stillness.

Bhasi was requested by his family members to cure her. He observed the same kind of stillness in Damayanti like him when he first landed in Kaikurrusi. Beyond his unorthodox methods of healing, Bhasi determined to cure her and talked to her in private. He explained to her that she should not let herself drift into a state of nothingness and into an intentional indifference. Bhasi talked for an hour and changed her into a state of liveliness and he attained

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self-content when he married her after two years. She got a life of prominence by the spiritfoul soul of Bhasi.

Are you frightened when you think of how you are
going to endure every moment without your husband
and child? You understand, don't you, that it was written
in their destiny that they leave the world so early, so abruptly
But you are here. And you can't let yourself drift into a state
Of nothingness, into an intentional indifference (185).

Bhasi consoled Damayanti that she should not feel guilty and come out of her qualm and try to lead her life without her husband and child.

Bhasi moved closely towards Mukundan. He expected camaraderie from Mukundan. Bhasi decided to teach Mukundan like a child about everything and to make him understand the techniques of overcoming the vagaries of the world. Bhasi took it as challenge to prove Mukundan as a man who could enjoy and as one capable of having love and happiness in his life.

As if you are a child who has to be taught to walk, to walk,
to talk, to understand the vagaries of this world, I will
take it up on myself to show you who you can be.....
Mukundan, you will be the man you are meant to be.
A man capable of love and happiness (187).

Mukundan's Healing

Bhasi requested Mukundan to give six weeks to heal him. The trip to Kodakkad in the early morning was the first treatment for Mukundan. The villagers often threatened their young ones with the story of Yakshi, who was an ill omen and liked to feast only on the blood of virile men. The weather condition, dense foliage, darkness gave a thrilling and daring experience to Mukundan. His heart beat rose by the very description of Bhasi about the forest. Bhasi strode Mukundan to the meadow in the middle of the forest. He requested Mukundan to think of the dark gloomy forest as his past and asked him to leave his fear and guilt. He also asked him to

clear his eyes and to wide open them to look into the purity of light. Mukundan followed the words of Bhasi and felt a great peace which filled his heart.

Think of that dark gloomy forest as your past....
But with me at your side, you found way to this
clearing, toward escape, this purity of light (193).

Bhasi gave an effective treatment to Mukundan. He started to feel the process of transgression in his heart. Bhasi wanted to perform the ritual for the transgression, because he felt that the mind would be receptive until the body was ready to participate in the treatment. So he took Mukundan to Kodakkad to have a walk from darkness to light. As a next phase of treatment Bhasi took Mukundan to the attic of the house. He made Mukundan to sit in an earthen jar and to imagine himself to be inside his mother's womb. Bhasi believed that everything will be perfect only if it was effective from the mere existence. So, Bhasi's voice flowed over him and mesmerized him to revert himself to his original form – a single cell. Mukundan feels that he was transforming himself from an embryo into a new man. He no longer was afraid of anything and he became a new man that he ever dreamed of. Bhasi asked him to erase the thought of his guilt about his mother's death and by doing so his mind was completely relaxed.

He reverted to his original form – a single cell. Bit
by bit the embryo of this new man developed.....
A new man, a new life. Afraid no longer.... capable
Of so much more than he had ever dreamed of (199).

Mukundan became very normal without any fear and torment. He feels happy in the companionship of Bhasi. Their evening get together discovered a new strength in Mukundan. He felt that he renewed a life once again and felt the village as a familiar one.

I don't know if it is the rum or your company, but
I feel like I am back in Bangalore again. With my
friends and a familiar world (209).

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A. Sharmila, Ph.D. Research Scholar
LRG Arts College for Women
Tirupur 641604
Tamil Nadu
India
asharmi123@gmail.com

Pragmatic Skills in Language Age Matched Children with Autism and Typically Developing Children

H. N. Shilpashri & Shyamala K. C.

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Abstract

The pragmatic aspect of language is concerned with social nature of language. Over the past decades, research on autism spectrum disorders (ASDs) has shown that pragmatic impairments are widespread in both children and adults with autistic disorder. The present study assessed performance of six Kannada speaking children with autism (language age of 1 to 2 years) in comparison with 1 to 2 year old six typically developing Kannada speaking children on five pragmatic skills: Communicative intent, Refusal, Response for negation, Request for object and / or action and Response to request of object and / or action. One hour audio-video sample of mother-child interaction was recorded. The findings of this study are discussed in terms of frequency of pragmatic skills used during the course of interaction with his/her communicative partner (i.e., mother).

Key words: Pragmatic skills, Autism, typically developing children, Kannada speakers.

Introduction

Autism spectrum disorders (ASD's) refer to a wide spectrum of developmental disorders characterized by three core features: difficulties in social interaction, impairments in communication and language, and restricted and repetitive patterns of behaviour (American Psychiatric Association, 2000). Autism spectrum disorders (ASDs) have been identified as a group of language disorders that, at their core, involve pragmatic impairments (Baltaxe, 1977; Tager-Flusberg, 1981; Lord & Paul, 1997). Landa, Volkmar, & Klin (2000) reported that both nonlinguistic and linguistic pragmatic impairments are marked and pervasive in individuals with Autistic spectrum disorders, including the most gifted children.

Anjana (1999) studied the pragmatic abilities of children with Autism spectrum disorders (ASDs) in comparison with typically developing children matched for mental age range between 3-6 years. Each group consisted of 5 participants. Pragmatic skills of all the

participants were assessed on parameters adapted from the test developed by Roth and Spekman (1984). The results indicated quantitative and qualitative difference between the two groups. Children with ASDs had used language predominantly for non-social or quasi social purpose in comparison to typically developing children who had utilized language for a social function.

Chiang, Soong, Lin, & Rogers (2008) studied the nonverbal communication abilities in young children with autism. Nonverbal communication was measured using abbreviated version of the Early social communication scales (ESCS) (Mundy, Hogan, & Doehring, 1996). The subjects were 104 children and infants. 28 children with autism, 24 with Developmental delay (DD). DD included speech and language delay (n = 10, 42%), Down's syndrome (n = 3, 12%), and unspecified mental retardation (n = 11, 46%), 27 (13–15-month old) typically developing infants (TD1), and 25 (18–20-month old) typically developing children (TD2). The results revealed that there was a significant difference in the average number of nonverbal communicative acts in four groups in ESCS. Children with autism had significantly fewer nonverbal communications than the children in other three groups, while the latter three groups did not differ. Social interaction data revealed that children with DD group displayed more initiating social interaction than children with autism group and both of typically developing groups.

Need

The communication impairment which partially defines Autism is closely related to the impairment of social interaction, and includes impaired use of language even when language is present (Boucher, 2003). In some cases, it may be the only parameter of language that is deficient (Young, Diehl, Morris, Hyman, & Bennetto, 2005). The results of the study on early social-communicative difficulties in autism highlight the need for both diagnosis and intervention. Hence, the present was carried out with the following objectives:

Objectives

1. To study the pragmatic skills in 1-2 year old typically developing Kannada speaking children in the context of mother-child interactions.
2. To study the pragmatic skills in language age matched Kannada speaking children with Autism in the context of mother-child interactions.

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3. To compare the pragmatic skills between the two groups in the context of mother-child interactions.

Method

The present study evaluated the performance of typically developing children and children with Autism on five pragmatic skills.

1. Communicative intent: Child's utterances that indicate a range of communicative intentions either by gesture, vocalization and / or by words.
2. Refusal: Child protests by saying "no", shaking head, moving away or pushing objects away.
3. Response for negation: Gestures and / or utterances that indicate absences of object / item.
4. Request for object and / or action: Gestures and / or utterances that direct the listener to provide an object and / or to perform an action.
5. Response to request of object and / or action: Child uses gestures and / or utterances that acknowledge the communicative partner's request for an object and / or action.

Participants

Group I: Reference Group: Six (male) typically developing children in the age range of 1 to 2 years and their mothers participated in this study. All participants were from native Kannada speaking families. Participants were screened for normal Speech and Language skills, Motor development and Hearing ability.

Group II: Clinical Group: Six (male) children with Autism in the chronological age 2.6 – 3.6 years (mean chronological age 2.9 years) and language age of 1 to 2 years with their mothers participated in this study. All participants were from native Kannada speaking families. Children with Autism met the DSM-IV criteria for Autistic disorder (American Psychiatric Association, 1994) as per diagnosis by Psychologists. All participants had also received a diagnosis of Autistic disorder from qualified Speech-language pathologists based on routine screening tests / diagnostic tests / and on clinical observation and profiling. Demographic details of children with Autism are presented in table: 1.

Table-1: Demographic details of children with Autism and language age

Participants	Gender	Chronological age (years)	Current Language age (years)		Therapy duration
			Receptive	Expressive	
A1	M	2.6	1.4	1	6months
A2	M	2.10	1.8	1	6months
A3	M	3	1.8	1	8months
A4	M	3	1.4	1	8months
A5	M	3.6	1.4	1.4	6months
A6	M	3.6	1.8	1.4	12months

Materials: Toys and activities suitable for children in the selected age range were included based on guidelines from ‘Toy kit for children with developmental disabilities’ (Venkatesan, 2003). The toys included were flash cards, picture books, building blocks, noise makers, toy vehicles / animals / fruits / common objects, ball, and doll. The same sets of toys were provided for both the groups.

Procedure: An informed consent in writing was obtained from all the mothers of children of the study. A semi instructed mother-child interactions procedure was used. Before the recording participants were familiarized with the clinical settings. Mothers and children were instructed to play and interact with each other as they would normally do at home using as many of the toys and materials provided to them. The audio-video recording was done using a Sony (DCR-DVD703E) digital video camera recorder. The video camera was handled by the investigator. Recording was done at home environment. An hour’s audio-video recording of mother-child interaction was collected in 3 – 4 sittings for 20-15 minute duration within a week. Based on the temperament of the child, adequate rest periods were given between the recordings. At the end of each session, children were provided with tangible reinforcement. During the time of recording except the investigator and mother-child pair, no other person was entertained

Coding Procedure: The recoded video samples of mothers-child interaction were subjected to frequency calculation. Frequency referred to the number of instances of initiation from mother and responses given by each child and self-initiation by each child for each pragmatic

skill. The responses obtained from each child to mother’s initiation of pragmatic skills was grouped into two categories namely, response and no response.

1. Response: Contextually appropriate response (gestures and / or utterances) from the child that occurred to mother’s initiation of pragmatic skills
2. No response: Ignoring the question without answering. Responses out of topic were also grouped in “no response” category.

Judges: Three Speech-Language Pathologists (postgraduates) served as judges for this study. Audio-video recorded samples were given to the judges along with the operational definitions / explanatory note and score sheets for analyzing frequency of response. The samples were judged independently by these three judges.

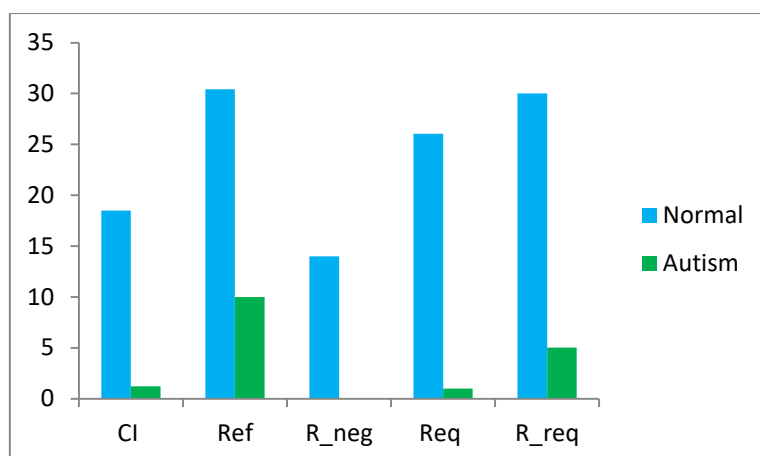
Inter-judge Reliability: Reliability co-efficient alpha was calculated for each pragmatic skill and it was found to be 0.8 indicating high reliability between the judges.

Results and Discussion

Table: 1- Mean, SD values and Mann-Whitney U test of significance between typically developing children and children with Autism for pragmatic skills

Sl. No	Pragmatic skills	Typically developing children		Children with Autism		Z value
		Mean	SD	Mean	SD	
1	Communicative intent	18.50	4.01	1.20	2.80	3.02
2	Refusal	30.41	8.02	10.00	5.02	2.01
3	Response for negation	14	6.20	.00	.00	3.23
4	Request for object and / or action	26.05	5.00	1.00	2.80	3.40
5	Response to request of object and / or action	30	12.10	5.02	3.20	4.10

Fig: 1- Mean value between typically developing children and children with Autism for pragmatic skills



CI: Communicative intent, Ref: Refusal, R_Ng: response for negation, Req: Request for object and / or action, R_Rq: response for request of object and / or action.

Table and Fig-1: show mean and SD values for pragmatic skills by typically developing children and children with Autism. The mean values were calculated for raw scores. Raw scores in the study referred to the number of times each pragmatic skill was initiated and responded. Frequency of use of all the pragmatic skills studied was very less in children with Autism compared to typically developing children. Negation skill was not seen in children with autism. Mann-Whitney U test results of pragmatic skills between the two groups indicated significant differences at 0.05 level of significance. Pragmatic achievement is reported to be both innate and socially conditioned. Autism is one such language disorder characterized by very prominent pragmatic deficits. The results of this study are in support and add information to the existing literature on the pragmatic skills in children with Autism.

Conclusion

The study highlights the need to understand the pattern of pragmatic skills used in different social contexts and need for such assessment in children with Autism for planning therapeutic activities to train on various pragmatic skills.

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Dr. H. N. Shilpashri
Lecturer
JSS Institute of Speech and Hearing
Mysore 570025

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H. N. Shilpashri & Shyamala K. C.

Pragmatic Skills in Language Age Matched Children with Autism and Typically Developing Children

Karnataka State
India
shilpashrihn@gmail.com

Dr. Shyamala K. Chengappa
Professor in Language Pathology
Department of Speech Pathology
All India Institute of Speech and Hearing
Manasagangothri
Mysore – 570 006
Karnataka State
India
shyamalakc@yahoo.com

Authoritarianism of Caste and Class System in Mulk Raj Anand's Novels *Untouchable* and *Coolie*

Ms. V. StellaMeri., M.A., B.Ed., M.Phil.

Abstract

Anand's determination to rid Indian society of the evils of caste and class conflict led him to write *Untouchable* and *Coolie*. The central theme of *Untouchable* is the age old injustice met out by the traditional Hindu society upon certain people with its denomination on the pretext of some incongruous ideologies. In *Untouchable*, Anand is on sure ground as he is denouncing an aspect of traditional Hindu society which deserve absolute condemnation.

The central theme of the novel *Coolie* is the tragic denial to a simple, landless peasant of the fundamental right to happiness. Munoo, the character introduced by Mulk Raj Anand in *Coolie* is an effective instance of being a victim of exploitation. *Coolie* has epical sweep if not epical significance. The four tragic episodes which make up Munoo's tragic life as servant in a Bank clerk's household, as a worker in a pickle factory in a feudal city, as a factory worker in an industry in Bombay and lastly as a servant of a woman in Simla presents a sequence of events suggestive of the abject condition of a helpless, illiterate Indian. His very journey across the country affording of a vivid panoramic view of the variegated facets of India is not a journey a self-discovery or self-definition but towards a kind of tragic death.

Key words: Mulk Raj Anand, *Untouchable*, *Coolie*, caste system

Mulk Raj Anand

Mulk Raj Anand is one of the founding fathers of the Indian English novel. He is among the first writers to render Punjabi and Hindustani idioms into English. His determination to rid Indian society of the evils of caste and class conflict led him to write *Untouchable* and *Coolie*.

The central theme of *untouchable* is the age old injustice met out by the traditional Hindu society upon certain people with its denomination on the pretext of some incongruous ideologies.

Novels of Reality

In *Untouchable*, Anand is on sure ground as he is denouncing an aspect of traditional Hindu society which deserve absolute condemnation. This shameful practice prevalent in India since time immemorial, has been seriously viewed by Anand in this novel. E.M. Forster in his preface to *Untouchable* comments that the Indians,

[...] have evolved a hideous nightmare unknown to the west; the belief that the products are ritually unclean as well as physically unpleasant, and those who carry them away or otherwise help to dispose of them are outcastes from society. Really it takes the human mind to evolve anything so devilish. No animal could have hit on it. (9)

Anniah Gowda in his article Mulk Raj Anandsays:

Earlier novelists, writing in English as well as the Indian languages, have wrung our bosoms with the sufferings of child widows, unmarried mothers and so forth, but none before Anand have tried to take us down to the lower depths as Gorki called them, of society. (65)

Anand strongly believed that literature is the best vehicle for his journey towards the destruction of the evils. *Untouchable* is one of the greatest evils of our country. The people who belong to the so-called untouchable communities have been bearing the burden of social persecution from the time immemorial. Amarnath Prasad describes that in the Manusmriti,

the law book of Hindu social code and domestic life, the pathetic plight of the untouchables have no right to go to the temples and no liberty even to listen to the incantations of the Vedas or some other holy scriptures. They were not allowed to study the language Sanskrit which is supposed to be the riches of language. (32)

Mulk Raj Anand condemned untouchability derives its effectiveness from a total control of all the aspects of his problem. He shows a sure grasp of the psychology of both caste Hindu and the Untouchable. The caste Hindus are armed with the feeling of class superiority for a long tenure and this feeling deters them to accept the untouchables are also human beings like themselves instead they treat the untouchables as subhuman creatures to be exploited.

The Novel *Untouchable*

Untouchable is a powerful novel devoted to the exposition of the problem of untouchability. Gandhi was very well aware of this social evil of untouchability in India. He asked Anand to write a tract on untouchability. But instead of writing a tract, Anand chose to write a novel on the evil of untouchability. It was regarded as a revolutionary novel when it came out. It championed the cause of the underdog.

Untouchability is a social evil. It is such a vital burning sociological issue which fills the literary canvas of Mulk Raj Anand, a pioneer in the field of Indian fiction, who has made “deliberate attempts to expose the distress of the low caste and classes of India” (Williams : 39).

Gandhi was more than any other social reformer in the history of modern India, who waged the first effective crusade against the evil of untouchability, practiced in India, stating that it is a sin against God and Man. To quote his words:

There is an ineffective blot that Hinduism today carries with it. I have decided to believe that it has been handed down to us immemorial times. I think that, this miserable, wretched, enslaving spirit of untouchables must have come to us when we are at our lowest ebb. This evil has stanch to us and still remains with us [...]
(Rao : 91)

The Story of a Sweeper Boy, Bakha

The novel is the story of a sweeper boy, Bakha, a symbol of the poor plight of the outcastes. Bakha the sweeper boy, who is fascinated by the European style in dress, receives

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humiliation and insult wherever he goes. At home he is abused by his old father Lakha and outside he is let down by the caste Hindus who are always conscious of their superiority and have the pollution complex. The sweepers were ill-treated, abused and beaten. Their women were molested by the Hindus. They were given thrown away to eat. They were denied the opportunities of education and worshipping in the temples.

In the first stage of the novel, Anand describes to us how a shopkeeper throws towards Bakha a packet of 'Red Lamp' cigarettes although he pays its full price and how a Hindu creates a terrible scene in the market place when he gets accidentally touched by Bakha. Then in the second stage close at its heels comes the episode of an attempt by pundit Kali Nath to molest Bakha's sister. A little later, he carries in his lap a body wounded child to his house, but instead of any praise for this kind act, he gets curses and abuses from the child's mother who thinks that he has polluted both her son and her house by his touch. The two stages of the novel chiefly aim at projecting in bold relief the problem of caste snobbery and untouchability in our country.

Types of a Variety of Characters

Anand has created in his work, types of characters like planters, land-lords, money lenders and priests who are all exploiters in their view utterly lacking in human and social concern. He believes that for the betterment of society, one must dare to defy the principle of determinism, and one must always go seeking one's problems, as all problems are man-made. For instance, no section of human society will be condemned with the perennial task of scavenging from generation to generation, if machines and modern technology can be put to rightful use.

Focus on Social Problems

Several novels denote social problems like caste system, class-conflict or the status of women in the modern structure of the society. Most of the novelists have attempted a fiction projecting what is relevant to the understanding of the predicament of contemporary man. This chapter also gives a brief introduction about the life and works of Mulk Raj Anand and his two novels *Untouchable* and *Coolie*. These novels depict the evil impact of caste and class based

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discrimination in Hindu society. The theme of social protest and reform emerges conspicuously in Anand's two major novels, *Untouchable* and *Coolie, Untouchable* coaches for the caste struggle and exposes the rigidity of caste system in the Indian society and *Coolie* deals with the class struggle and centers on the miserable and piteous condition of the poor and exploited labourers and coolies.

Truthful Portrayal of the Plight of the Downtrodden

Truthful portrayal of the plight of the untouchable who have been the victims of social injustice, oppression and exploitation is presented in the two novels. The novels depict realistically the so-called outcastes' colony. The filthy surroundings have had a great impact on the souls of the "outcastes". Anand has shown them as they are in all their filth and degradation. Anand has exposed the rigidity of casteism through pathetic and heart-rending scenes in the novel. The touching scene, where Bakha gets a slap for accidentally touching a caste Hindu shows the inhumanity of the caste-system.

The Miserable Plight, Suffering, Poverty and Economic Deprivation: Life of Munoo

These novels focus on the miserable plight, suffering, poverty and economic deprivation of a larger section of Indian society. The central theme of the novel *Coolie* is the tragic denial to a simple, landless peasant of the fundamental right to happiness. Munoo, the character introduced by Mulk Raj Anand in *Coolie* is an effective instance of being a victim of exploitation. *Coolie* has epical sweep if not epical significance. The four tragic episodes which make up Munoo's tragic life as servant in a Bank clerk's household, as a worker in a pickle factory in a feudal city, as a factory worker in an industry in Bombay and lastly as a servant of a woman in Simla presents a sequence of events suggestive of the abject condition of a helpless, illiterate Indian. His very journey across the country affording of a vivid panoramic view of the variegated facets of India is not a journey a self-discovery or self-definition but towards a kind of tragic death.

Munoo a passive character never has a chance to act but he acted upon by the society in which he is also a member. Munoo's expectations are extremely modest he is forced by poverty

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to be pulverized at the age of fourteenth itself. His only prayer is, “I want to live, I want to know, I want to work” (*Coolie*: 183). Coolie is a true manifestation of misery of the poor in the society. Professor Khan observes:

It is not fate or almighty who is responsible for the tragedy of Munoo, the hero of the novel, but the society in which he is brought up. He is a victim of social forces in his life like the tragic heroes of the great novelist, Galsworthy. Munoo, the hero of the novel is a universal figure who represents the miseries of the poor and downtrodden. Social forces of exploitation and poverty determine the life of Munoo in the novel. (*Coolie*: 183)

Anand’s Crusade

Mulk Raj Anand is a crusader against social distinctions and man-made barriers. He is intolerant of injustice of every type. He is a novelist with an inherent social purpose. His aim is to expose the follies and effectuations of the privileged classes-priests, money-lenders, businessman, tea-planters and British rulers. Each of his novels deals with social problems. Anand is not merely content to state the problems. He also suggests their solution. There is a faith that man is by nature lovely and that all his errors and sins are dust and mud sticking on the outside. They may be shaken off in a moment and men reinstated in his native glory.

Mulk Raj Anand has combined human and sympathy for the poor and afflicted in his novels. His novel focuses on the basic conditions in which man is living and deals with a social problem. Balarama Gupta says to Anand, “Man is the measure of all things his works are nothing if not humanistic in their vision” (49). Anand does not write about be jeweled Maharajas and their countless court mistresses but about the short simple annals of the sons of the soil. According to him, all his heroes, who had emerged in his novels, were dear to him, because they were the reflections of the real people he had known during his childhood and youth.

Thus Anand has revealed his social concerns by exposing the authority and hypocrisy of the caste Hindus in his novel *Untouchable*. The main aim of the novelist is to expose the

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hypocrisy of the caste Hindus and to arouse the reader sympathy for the underdog. Anand was able to portray the unpleasant experiences of the protagonist in a pictorial manner. The main issues of downtrodden Indian who are traditionally oppressed by the evils of religion, caste and social divisions are brought out in such a way that it arouses pity in the minds of the readers.

The central focus of Anand in *Coolie* is on the exploitation of the underdogs of the society. Poverty, greed, selfishness, hypocrisy, corruptions, industrialism, capitalism and communalism are the several elements in this novel. Anand suggests that a little more tenderness on the part of the society could have turned Munoo into a happy individual and also averted his tragic end. It reveals the social critic, angry protester and tender humanist in Mulk Raj Anand with a passionate plea for social change. He tries to create an awareness to establish human rights to every Indian, to rich and poor, high caste or low caste. Authoritarianism of caste and class system in Mulk Raj Anand's novels *Untouchable* and *Coolie* is an unbeatable description.

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Ms. V. StellaMeri., M.A., B.Ed., M. Phil.

Assistant Professor of English

Sri Kaliswari College (Autonomous)

Virudhunagar Main Road

Sivakasi 626123

Tamil Nadu

India

stellameri87@yahoo.com

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Ms. V. StellaMeri., M.A., B.Ed., M.Phil.

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In Memoriam: The Hope of the Victorian Age

P. A. Steward and Dr. H. Shimreingam



Courtesy: <http://www.online-literature.com/tennyson/>

Abstract

The nineteenth century England was a time of scientific discoveries and the beginning of democracy. It was an age where scientific advancement came into conflict with the religious theories and this issue has been reflected in the poem *In Memoriam*. With the death of Arthur Hallam it reinforced Tennyson's religious doubt which was already shaken by science. Later he could assure himself that science and religion walked hand in hand. He underwent a spiritual transformation that strengthens his faith in God and he believed that life will come to some ultimate good no matter how filled with sin and doubt. He could assure himself that death is not the end but the beginning of the immortal life of the soul. *In Memoriam* became a hope for the doubt-filled people of the Victorian Age where they could cling on to their faith and accept even the new scientific discoveries.

Key Words: Alfred Tennyson, In Memoriam, Victorian, Scientific discoveries, Doubt, Faith, Hope.

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P. A. Steward and Dr. H. Shimreingam

In Memoriam: The Hope of the Victorian Age

Alfred Tennyson

Born on August 6, 1809, Alfred Tennyson was the fourth son of Dr. George Tennyson. He won the Chancellor's medal for his English poem 'Timbuctoo' at Cambridge in 1829. The poem *In Memoriam* was published in 1850 and he was made the Poet Laureate in the same year until his death in 1892. He was even raised to a peerage in 1883 and died on September 23, 1892. He wrote the poem *In Memoriam* after the death of his Cambridge friend Hallam, who was also engaged to his sister Emily, at Vienna in 1833. The elegy became a satisfactory answer to the problems of existence, especially those raised by the struggle between religion and science. The Victorians embraced the elegy as a complement to the consolation offered by the Bible.

Representing Christian Faith

In Memoriam represents the Christian faith of the nineteenth century which Alfred Tennyson experienced after the death of his friend, Arthur Henry Hallam. Stopford A. Brooke suggests that "It is a song of victory and life arising out of defeat and death; of peace which has forgotten doubt; of joy whose mother was sorrow but who has turned his mother's heart into delight. The conquest of love...the moral triumph of the soul over the worst blows of fate, over the outward forces of Nature, even over its own ill – that is the motive of the poems which endure, which, like the great lighthouses, stand and shine through the storms of time to save and lead into a heaven of peace the navies of humanity" (Brook, 1895, p.185).

At the beginning of the nineteenth century the religious faith of the people were firm and strong when they had a complete faith in the Bible. Even science and religion walked hand in hand and were considered as the two faces of a coin. The Christian sense of sin and belief in judgement, the Christian assumption of personal morality, man's immortality, with its accompanying appreciation of the world as a moral order, a true cosmos, and life, were still terribly real in early Victorian England (Burow, 1979).

The Prologue

In the Prologue Tennyson expounds upon the religious faith of the Age where they lived by absolute faith in God even if they cannot see nor prove his existence and their faith was not by sight. For Tennyson, the ultimate futility of the world follows primarily from the futility of science to comprehend spiritual reality. He knows that human intellect has a

limitation of its own. Here, he advocated the people of the age to trust in the Lord who is greater than the systems that seek to control and bring order to society (Hahn, 2007). He writes:

Our little systems have their day;
They have their day and cease to be:
They are but broken lights of thee,
And thou, O Lord, art more than they. (Prologue 17-20)

Science, Religion and Democracy

The nineteenth century was the age of rapid scientific development which kept pace with the progress of democracy. The rapid progress and acquisition of knowledge caused an upheaval in thought; new theories came into conflict with old faiths; the ancient intellectual order was shaken at its foundation. It was marked by the spirit of inquiry and criticism, by skepticism and religious uncertainty and by spiritual struggle; it was an age of faith and doubt. The conflict between science and religion became intense and wide spread. Tennyson refused to neither abandon his faith in God, nor reject the science, but tried to maintain a balance between the two by acknowledging the scientific discoveries and at the same time maintain his religious faith. The spreading scientific spirit, searching investigations, and skeptical groupings, dug up the foundations of Christianity and questioned the authenticity of the Bible.

Alan Sinfield observes, “In Tennyson’s time religious debate became general, with the spread of education, the growth of scientific knowledge and publishing, and the inability of the Anglican church to cope with the rate of social and demographic change. Engagement with matters of ‘faith and doubt’ seemed a responsible move for a poet” (Sinfield, 1986). The religious issues which shook the mid-Victorian Age are reflected through the sensibility of Alfred Tennyson in *In Memoriam*. The Anglican Church was no more the bedrock establishment who had the sole authority on religious issues within English society during the Victorian Age. They were being challenged by other denominations and sects with different viewpoints and the church as a whole was unable to unite and address the cultural, technological and scientific shifts taking place within society (Settle, 2007). K.W. Gransden points out the conflict that took place between religion and science on the origin of mankind: “The bitterest intellectual battles of Mid-Victorian England were fought not over political

issues but over religious ones. It seemed to some that the biological and geological discoveries of the evolutionists shed a new and doubtful light on man's origin, his role in the universe and his future (Gransden, 1964).

Facing the Hostile World

In addition to Tennyson's faith being already shaken by science, Hallam's death reinforced his doubts and made the world more hostile. He is preoccupied chiefly by his grief at the death of his friend Hallam in the first 27 sections; and in Sections 31-49, he philosophizes about immortality. In section 34 and those following, one arrives at a clear statement of the central dilemma forced upon Alfred Tennyson by the fact of Hallam's death. If there is no eternal life after death, then his life is devoid of any ultimate purpose or significance and he would wish only to die.

Seeking Ideals in Human Life

Tennyson seeks ideals in human life that will substantiate its reality. He tries to reason whether death is really death. If someone he trusted could affirm that there was nothing beyond death, he would then strive to keep his ideal of love alive for even a short time. Without immortality, love would be just a mere sensuality. In section 35, he insists, for he hopes that love is "immortal"

...if Death were seen

At first as Death, Love had not been

Or been in narrowest working shut. (Section 35, Lines 18-20)

Immortality Is Reasonable

In section 40 through 47, Tennyson appears to be reaching a point where immortality seems reasonable. He says that Hallam is living a new kind of life in heaven which will yield immortal fruit. He believes that Hallam is moving somewhere in an unknown place like he is moving here on this earth. He is confident that he will meet Hallam again on the Judgement day when every soul will rise again and stand before God for the Judgement, and those chosen will live an eternal life of harmony and peace in heaven. The basis of his faith arises out of the purpose of life which is to establish an individual consciousness or identity. Surely, then, the dead must retain some memory of their earthly life; otherwise man would have turned himself anew after death, thus rendering the purpose of living a mere waste of blood

and breath. He believed that personalities must differ for some specific reason. He thought that we must develop these varied personalities only to carry them with us into death:

So round he to a separate mind
From whence clear memory may begin
As thro the frame that binds him in
His isolation grows defined.

This use may lie in blood and breath,
Which else were fruitless of their due,
Had man to learn himself anew
Beyond the second birth of death. (Section 45, Lines 9-16)

Ultimate Good in Every Life

Alfred Tennyson believed that each life, no matter how filled with sin and doubt, must come to some ultimate good. He believed that in some unknown way good will come out of evil and not even a single life will perish in vain or thrown away as something utterly useless and unwanted. He believed that God has made everything with a divine purpose and so not even a single life will vanish without fulfilling its purpose. God has made the universe according to his plan and has kept everything exactly in its place. He believed that life at the end will ultimately yield place to love, hope, peace and spiritual joy. In section 54 we find that:

Oh yet we trust that somehow good
Will be the final goal of all,
To pangs of nature, sins of will,
Defects of doubt, and taints of blood;

That nothing walks with aimless feet;
That not one life shall be destroy'd,
Or cast as rubbish to the void,
When God hath made the pile complete,
.....
Behold, we know not anything;
I can but trust that good shall fall

At last-far-off-at last, to all,
And every winter change to spring. (Section 54, Lines 1-16)

Questioning Immortality

Although he grew up with pious parents the evidence of Nature makes Alfred Tennyson doubt the existence of immortality and contradict the concept that love is the ultimate law of creation. He believed that not one life shall be destroyed without the hope and expectation of eternal life springing from God. But he questioned himself why Nature which seems so careful of each species should seem so careless of the individual:

So careful of the type she seems,
So careless of the single life;
.....
And faintly trust the larger hope. (Section 55, Lines 7-20)

Tennyson and Darwin

Charles Darwin had published his *The Origin of Species* in the year 1859 but long before its publication, Alfred Tennyson had suggested the principles of natural selection. According to his son, Hallam Tennyson, he ‘was occasionally much troubled with the intellectual problem of the apparent profusion and waste of life and by the vast amount of sin and suffering throughout the world, for these seemed to militate against the idea of the omnipotent and All-loving Father (Memoir I). Hallam Tennyson further says that his father meant by “the larger hope, that the whole human race would, through perhaps ages of suffering, be at length purified and saved (Ibid). In section 55, Alfred Tennyson comments that nature seems to care only for the continuation of species - the biological “types” – as opposed to the preservation of the individual life. He believed that ‘no life may fail beyond the grave’ for God unlike Nature, considers each life so precious that it survives forever in the afterlife. God and nature, given the opposite perceptions of each regarding individual life’s worth are effectively ‘at strife’ with one another. Alfred Tennyson still doubts God’s supremacy and His assurance of life after death which remains of particular importance; he yearns for an eventual reunion with his departed friend, Arthur Hallam.

From Doubts Back to Faith

As we reach section 82, there is a gradual change in the poet's philosophy of life from doubts back to his faith in the immortality of the spirit. His lack of faith disappears and he has come to the realization that the spirit does survive – that immortality is a fact. He says that Hallam will be fruitful and useful at the place where he is now. He says, "I know":

I wage not any feud with Death

.....

Will bloom to profit, elsewhere. (Section 82, Lines 1-12)

Alfred Tennyson said that he has now been roused to activity although grief at first benumbed him. He suggests that it is better to have the experience of love even if the love was a frustrated one, than never to have experienced love:

'Tis better to have loved and lost,

Than never to have loved at all. (Section 85, Lines 3-4)

In section 106 there is a complete transition from doubt to faith in which Alfred Tennyson calls upon the bells to ring out the old epoch of enervating grief, strife, disease and sin and to ring in the new era of truth, benevolence, peace and Christ-like humanity. He had the faith and hope which is mentioned in the bible, Revelation chapter 20 that the devil and Satan will be bound and cast into a bottomless pit, and shut up for a thousand years, and at the same time those souls who have not worshipped the beast, neither his image, nor had received his mark upon their foreheads or in their hands will live and reign with Christ for a thousand years. (Revelation 20) Alfred Tennyson's regret over Hallam's death has changed to a mood of cheer which is like a spring of violets with buds and blossoms like other flowers; like the birds which had migrated to other regions and have returned happily to build their nests, lay eggs and hatch them. Alfred Tennyson looks forward to his reunion with his friend in the next life instead of looking back mournfully to their early friendship.

In the Midst of Problematic Faith of Victorian Age

In section 118, Alfred Tennyson attempts to present some reassuring words on the relation of the development of a man's beliefs and hopes, in spite of probably the most disturbing religious problems of the 1840's, of the Victorian Age. Although Alfred Tennyson grieves for Hallam's death and disconnects from the community, thinking about how he could possibly live a better life, become a better person. He says that death is not the end but we must work hard for the beauty of our inner self, thoughts and consciousness in order to

rise above Darwin's theory of natural selection. Alfred Tennyson says that his parting with Hallam is not forever, for he is sure to meet him again in Heaven. His love for Hallam and the hope that they will someday meet again in Heaven is the bond which holds Alfred Tennyson to his faith. In Section 120 Tennyson has the faith that death is not the end of life, but believes strongly in the immortality of the soul. He accepts that the end of earthly life is just the beginning of an eternal life.

Let science prove we are, and then
What matters Science unto men,
At least to me? I would not stay.
Let him, the wiser man who springs
Hereafter, up from childhood shape
His action like the greater ape,
But I was born to other things. (Section 120, Lines 6-12)

Not Just Moulds of Clay

Here Alfred Tennyson clearly states that human beings are not just moulds of clay and not merely a product of skill. Life is of no use to Tennyson if science is able to prove that humans are strictly mind and body that perish at death. Tennyson does not subscribe to this theory because he has faith and confidence that his life consists of much more than the short time he has been allotted on earth. He was 'born to other things' to look ahead to a life that transcends the mental and physical realms (op. cit. Settle).

Connect between Prologue and Epilogue

The last verse of the Epilogue brings *In Memoriam* to a close with a reflection of the thought of the Prologue. "... the soul after grappling with anguish and darkness, doubt and death, emerges with the inspiration of strong and steadfast faith in the Love of God for man, and in the oneness of man with God, and of man with man in Him."

That God, which ever lives and loves,
One God, one law, one element,
And one far-off divine event,
To which the whole creation moves. (Epilogue)

Ever Lasting Life

The people of the nineteenth century now reaffirm their belief in the biblical idea of the kingdom of God. They now have the faith that their lives do not end with death but whosoever believes in Christ the Lord shall not perish but will have everlasting life and those who do not believe will be thrown into hell forever. Tennyson now believes that he will meet his friend Hallam once again where he is with God at present. He could assure himself and his age that science walks hand in hand with religion after all, bearing witness to a God of eternal process and to the glorious destiny. He proposes for humanity that the findings of anthropology, instead of mocking men's aspirations and sufferings, showed them to be indispensable conditions for the progress of mankind (Rose, 1973, p.137). According to Philip Davis, "... the chastening achievement of *In Memoriam* is not that it discovers something newer or better than the Judeo-Christian faith – but that it renews trust in that faith by finding it again – irreducibly primal and pristine, within a strangely different perspective" (op. cit. Settle). The 'strangely different perspective' Davis is referring to is the inherent and intuitive link Tennyson discovers he has with God on an emotional and spiritual level within the heart.

Overcoming Doubt

Tennyson experienced a period of doubt but ultimately attained a position of belief, he did not ignore the scientific developments but also remained a firm believer in the immortality of the soul. He underwent a spiritual transformation that strengthened his faith in God, in Christ as Lord and Saviour and the hope of a life after death, where he will meet Hallam once again. Thus, at the end he reaffirms his faith even stronger though Nature and the spreading scientific spirit had made him doubt the divine Creation and its purpose. He could now assure himself that the pain and suffering are only a test to elevate his faith. Tennyson's wavering of faith and doubt because of the scientific discoveries symbolizes the faith of the Victorian people in general. Thus, *In Memoriam* became a hope for the people of the nineteenth century where their religious faith had been shaken by the scientific discoveries and Darwin.

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P.A. Steward, M.A.
Research Scholar
English Department
Himalayan University,
Takar Complex, Itanagar, Papumpare, Naharlagun
Arunachal Pradesh 791110
India
stewardpharung@yahoo.co.in

Dr. H. Shimreingam
Assistant Professor
English Department
Pettigrew College
Ukhrul 795142
Manipur
India
hungyoshimreingam@gmail.com

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Using English Literature in Higher Secondary EFL Classrooms in Rural Bangladesh: Bridging the Cultures to Facilitate EFL Learning M.A. Dissertation

Mossa. Sohana Khatun, M.A.
Lecturer, Department of English,
Bangladesh University of Business and Technology (BUBT)

Abstract

The present research explores the use of literature in language teaching from a different dimension. It experiments with the use of literature to eliminate cultural alienation from the EFL

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classrooms with the hope that this will eventually facilitate language teaching and learning. The subjects of this study are the students of Higher Secondary level of some small-town colleges of Bangladesh. The basis of the paper is grounded on the assumption that the subjects are intolerant toward the target-language culture, i.e. the Western culture. They are biased with some wrong assumptions about the Western culture, and their sense of ‘otherness’ comes into play in the EFL classrooms all of which set some potential barriers before their learning of English. The study tries to incorporate literary items into language teaching materials keeping cultural similarities at the centre. No language can be taught and learnt without some references to its culture because the development of a language in a community essentially chronicles its culture. Similarly, the literature of a community embodies its language and culture simultaneously. Teaching a foreign language with an emphasis on its culture and its similarity with the native culture is likely to generate a friendly environment into the EFL class. Literature can make the culture of the target language familiar to the learners and thus facilitate learning an SL/FL.

Key words: EFL, Bangladesh, rural schools, culture in EFL learning

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Chapter 1: Introduction

(1.1) Setting the Scene

Keeping in mind the present status of the English language in the whole world, the importance and necessity of learning the language have been a priority in a third world country like Bangladesh. Though Bangladesh bears almost 400 years' legacy of British reign, English is not the second language here. Instead, it is a foreign language because unlike in an Anglophone country, it is learned as a part of the usual school curriculum to pass an examination or as a necessary part of one's education. It is learned in a country where English is not the dominant language. The distinction is important because it makes a lot of differences in the teaching and learning of a language other than the mother tongue. The teacher in an EFL setting assumes that the learners are competent in the mother tongue. On the contrary, the learners in an ESL classroom are usually of different nationalities. As ESL applies to learners who are immigrants or visitors to an Anglophone country, the learners have more opportunities to practice the language outside the classroom. However, the distinction that is more relevant to this research is that an EFL learner has very "limited exposure to the English-speaking culture" (Bell, 2011, para. 3) since this study capitalizes on a notion of target-culture centred learning of EFL.

In Bangladesh, lots of experiments have been done with the national curriculum by the education board in the intermediate level. Sometimes literary texts have been a part of the syllabus, and sometimes they have been solely dependent on language-based texts. To put it more formally, the English language, from the beginning, has been taught and learned by following the Grammar-Translation Method (GTM) consciously or unconsciously. Although literature was at the centre of this method, the focus was on the form, not on the content. It focused on learning grammatical rules apparent in the text. Until the late '90s it has been very

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popular and a widely applied method in Bangladesh. However, this method was successful only in 'pen and paper' English. It made the students skilled in the language only for academic purposes. The failure of the students in using the language for communicative purposes made the government really concerned because being skilled only in academic English does not make a person a competent user of that language. So, they brought a wholesale change in the syllabus by introducing Communicative Language Teaching (CLT). The pedagogical implementation of CLT started later in 2001. The literature part got left out. The materials now are chosen according to the Communicative Language Teaching Approach (CLTA) as it is the most popular of the recent methods of ELT. The goal of this approach is to ensure the highest use of the language in its usage level. In other words, its purpose is to help the learners use the language successfully in communicative interactions. Naturally the materials became specific in terms of their subject matters as the purposes of communicating in a Second Language/Foreign Language (SL/FL) themselves are specific. On top of it, most of the materials were localized on the ground that situations that match with the learners' experiences are easy for them to handle and increase learner-motivation.

Although the effort was impressive, it bore little fruit. The lack of proper training for the teachers and insufficient supporting materials for the implication of CLT are to be blamed here. Besides, classes too large for pair- or group-work implementation, teachers' reluctance to switch from teacher-centred to learner-centred classes, mother tongue interference (Sarwar, n.d.); difficulties faced by the teachers in making the classroom interactive and integrative with the tasks that are integrating with the four skills, inadequate choice of the notional-functional approach, lack of trained teachers, insufficient classroom activities, inadequate or less standard materials and faulty testing system (Ullah, 2013, p. 204); lack of time for developing

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communicative materials, misconception about CLT, students' low English proficiency and their resistance to participate in communicative class activities (Ansarey, 2012, p. 73) are some of the major reasons why CLT has been a failure in Bangladesh. As a result, unlike in other countries the learners' improvement was and is next to none. We are not talking about the colleges in urban areas here, nor are we talking about the English medium ones. The students there enjoy a lot more facilities than those in the rural areas regarding basically the availability of modern technologies both in the classroom and at home. Here I have taken the students of the colleges in small towns in Bangladesh into consideration.

Besides the failure in the proper implementation of CLT, there are other challenges that both the teachers and students have to face while dealing with the English Language. Different researchers have identified and focused on different reasons that make the English language learning difficult for Bangladeshi students. Rasheed (2012) observes, "There are enormous challenges to both learners and teachers in Bangladeshi mainstream classrooms because of the irregularities within English, the words borrowed from other languages, and the consequent different phonological representations (p. 32). Similarly, Kabir (2012) identifies poverty in Bangladesh, and poorly furnished and overpopulated classrooms as the causes of failure in English language learning. He continues, "Students are also deprived of the modern equipments of a classroom e.g. overhead projector (OHP), CD, DVD, cassette player, white board, multimedia system, display board, etc. Even some of the classrooms in rural areas do not have proper seating arrangements" (p. 209). Again, the 'extremely low level investment' leads to the failure in maintaining the quality of education and cannot ensure proper teaching and learning of English particularly in non-government secondary schools in rural Bangladesh (Hamid, 2011, p. 198). However, very few have noticed the fact that unfamiliarity with and intolerance towards

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the culture of the target language might be very crucial while learning an SL/FL. The purpose of this research is not to verify if the claim has some juice in it. Rather, I will try to postulate a way through which English language learning can be facilitated by familiarizing the students with the Western culture. Thus the students will grow tolerant towards the culture of the target language and the SL/FL itself once they notice the similarities between Bangladeshi and the Western cultures. Moreover, they will notice the logics behind those aspects of the Western culture which make them feel alienated in the English language classrooms because of their dissimilarities with those of Bangladeshi culture. My plan is to call back the literature part in the materials but with some considerable changes in its usage so that we can use it to make Western culture familiar to the learners and thus facilitate EFL learning. In short, the use of literary items in teaching an SL/FL can increase the learners' familiarity with and tolerance towards the target-language culture that can eventually facilitate the learning of that language.

Chapter 2: Literature Review

(2.1) Relation between Language and Culture

Language and culture are intricately tied together. The language of any community reflects its culture as well. While investigating the relationship between culture and language, Jiang (2000) refers to Brown (1994)- “A language is a part of a culture and a culture is a part of a language; the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture” (as cited in Jiang 2000, p. 328). Alptekin (1992) cites Stewart, Valdes and Byram to substantiate his rationales that “language and culture are inextricably tied together, and that it is impossible to teach a foreign language without its culture base”:

Stewart (1982), for instance, regards the target-language culture as an essential feature of every stage of foreign language learning, and asserts that teaching the formal aspects of the foreign language while referring to the native culture of the learner is virtually useless. Valdes (1986: 121) considers the use of the native culture in foreign language teaching a ‘trap’, leading to a ‘gross misfit’ or an ‘impasse’. Besides, she claims that it is virtually impossible to teach the foreign language without its cultural content. Byram (1988) generally supports the belief that a language cannot be taught separately from its culture. If this is done, he says, it would lead to a denial of a purported fundamental purpose of language learning, namely, giving learners the opportunity to cope with experience in a different way (as cited in Alptekin, 1992, p. 139).

To put it simply, there is no denying the fact that a language inevitably leads to its culture and learning that language similarly refers back to the learners’ knowledge of its culture.

(2.2) The Scenario in Bangladesh’s Context

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As long as the students of higher secondary level in Bangladesh's small towns and rural areas are taken into account, English grammar seems to be the most difficult for them to handle. Although English has been made compulsory throughout primary to higher secondary levels since 1976, there is a very low increase in the students' proficiency level of the language. Rahman, Kabir and Afroze (2006) produced the result of The 1990 Baseline Survey of 1400 students at 20 schools in different parts of the country which showed that:

- In all three categories of schools visited (government, private urban and private rural), the majority of students are not attaining satisfactory levels of proficiency, as measured against the requirements of the syllabus and textbooks in use.
- The situation is particularly serious in the non-government rural schools, where over 95% of the students in Class 6 and 8 are failing to reach the expected standards of proficiency. In addition, over 70% of these students at Class 6 and 80% at Class 8 have a command of the language being taught which is close to non-existent (p. 2).

If this is the situation in the high schools, it can easily be guessed what the actual situation in the higher secondary level can be.

While sharing his findings about Bangladeshi high school students, Mondal (2012a) draws on Lanara's findings where the subjects expressed that "they [first year English major university students] had not learned anything of value in high school due to poor teaching methods, which were characterized by monotonous grammar-translation drill practice" (as cited in Mondal, 2012a, p. 25). With a view to justify his opinion, Mondal also refers to Christensen's study which shows that "most students condemn grammar to be one of the weak aspects of English" (as cited in Mondal, 2012a, p. 25). One reason, perhaps the most crucial one that Hammond (2007) points out "is because learners are taught English almost exclusively using a grammar-

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based approach that emphasizes accuracy” (p. 43). Lightbown and Spada (1999) further the finding and declare that classrooms that emphasize correctness usually result in having inhibited learners who will not take chances using their knowledge to communicate in public. Although these observations are general, they are equally applicable to the students of higher secondary level, particularly in rural area Bangladesh. We, too, have a similar situation in the scenario of the English Language teaching and learning. My opinion is that the use of literary items will help divert the attention of both the learners and the teachers from accuracy to the maximum use of the target language.

(2.3) The Role of Literature in the EFL Classroom

The role of literature in the EFL classroom has been examined several times and many linguistic scholars view literary texts as the bank of endless linguistic elements, incentives for students to ignite interaction in the target language and an effective source of learner motivation. English Literature can introduce students to a range of aspects, not only of the English Language but also of the English culture.

While collecting data from secondary sources I have discovered that the study of language and literature are very much related to each other and can be integrated. The study of literature and language are related to each other in various ways. Brumfit and Carter (1986) have suggested varieties of ways in which the study of literature and language can be integrated and have also experimented with the implications of the use of literature in the language classroom. Their point is that “literary text is almost the only ‘context’ where different varieties of language can be mixed” (p. 8). The use of literature can facilitate and yield positive outcomes in language teaching.

Referring to Hirvella and Belcher, Tasneen (2010) attracts our attention to yet another very interesting potential of literature: “Literature creates a longing for learning the language” (as cited in Tasneen, 2010, p. 175). Literary pieces such as, novels, plays, short stories and fables, especially those that are accompanied by pictures, make people eager to learn the language in order to be able to know what happens next. Chowdhury has taken an extreme stand in this matter: “To try to teach language without the help of literature is doomed to be ineffective” (as cited in Hussain, 2007, p. 114).

Communicative Language Teaching, too, supports the use of literary text in language classroom. Long stresses, “communicative language teaching favors group activities and language-learner interaction. Predictions, creating a scenario, debating topics on or around a text ... all seem to develop naturally out of a literature text, while they are either difficult or impossible with the type of text favored by ‘English for Specific Purposes’” (as cited in Yeasmin, Azad and Ferdoush, 2011, p. 284) . While emphasizing the effectiveness of using literature in EFL classes through a case study on the project “Readers’ Development Program” of the British Council, Bangladesh executed by the Department of English at ASA University Bangladesh(ASAUB), Yeasmin, Azad and Ferdoush (2011) refer to Kramersch (1993) to argue that the real success of communicative approaches to language teaching lies in the ability to involve learners in the dialectic of meaning production which can be easily provided by literary text as it is more dialogic (p. 284).

(2.4) Importance of Culture in EFL Learning

We should now figure out how culture can be learned through literature and also the importance of culture in EFL learning. The use of figurative languages, phrases, idioms in

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literature make the learners able to get familiar with the reasons why and how these markers of language operate as the markers of that culture. Cresswell (2008) puts it thus- “To understand the meaning and use of words is to gain knowledge and insight into the culture of the users of that language” (p. 17).

A better understanding of the target culture helps enhance the motivation of the SL/FL learners: “Learners are most motivated, most open to language input when their emotions, feelings, and attitudes are most engaged” (Tomlinson, 1986, p. 34). McKay (2000) expresses a similar view in that target-language culture fosters learner motivation (p. 7). Knowing the target culture keeps the learners emotionally, hence passionately, involved in learning the language. It is literature that can make it happen. In order to make literature do it “... teachers should help students overcome cultural barriers by informing students of specifically cultural aspects found in the text to be used” (Thom Thom, 2008, p. 121). Target-language culture must be taken into consideration in the SL/FL classrooms.

In her article, Cresswell (2008) talks of four perspectives on culture learning. One of them is intercultural competence (ICC). It implies the ability to interact with as well as accept the perspectives and perceptions of the “other” conscious of the differences from one’s own culture. It is almost impossible to separate the learners’ own cultural perceptions from the target ones. It comes to be more alive through Cresswell’s (2008) reference to Sercu:

[Foreign language teaching] always includes at least two languages and cultures, namely the learners’ own culture and language on the one hand and a foreign culture and language on the other. Therefore, it seems natural to try and raise awareness in learners of the fact that people speaking other languages may also organize and perceive the world in ways different from their own (p. 62).

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It also implies that a comparative approach between the native and target cultures should be of some help in grappling the second one. This idea is further substantiated when Fantini remarks that approach to developing ICC in the learner includes “comparing and contrasting the target culture with the students’ native culture” (as cited in Cresswell, 2008, p. 20). Moreover, “Along with developing proficiency in the foreign language [it] is the development of awareness, attitudes, skills, and knowledge that may lead learners to an understanding of cultures and how they coexist in the global family” (Cresswell, 2008, p. 21). Citron (1995) argues that open-mindedness to other ways of looking at the world may enhance one’s ability to learn a new language (p. 105).

Mondal (2012b) observes that “As English is not the mother tongue of Bangladeshi learners, they [Bangladeshi students] have lacked of [*sic*] the necessary knowledge and cultural preparation to acquire English language” (p. 612). Referring to Lee, he continues “This lack of knowledge disposed learners to experience a cultural shock” (as cited in Mondal 2012b, p. 612). Only better acquaintance with the target culture may rid them of this shock.

Referring to the extra-linguistic characteristics of the target-language culture, Kilickaya (2004) points out, “knowing a language goes beyond the knowledge of grammatical rules, vocabulary items and pronunciation of these items. Successful language learning requires language users to know that culture underlying language in order to get the meaning across” (para. 10). He refers to Shanahan (1997) who contends that “cultural content provides exposure to living language that a foreign language student lacks” (as cited in Kilickaya 2004, para. 11). He also mentions culture as “a helpful tool to make learners feel the need to speak and use the target language” (para. 11).

We cannot also ignore the fact which Canagarajah (1993) too highlights in his study- “...students themselves are alienated from their sociocultural environment [in an ESL/EFL classroom] and there is no attention given to the manner in which their own linguistic and cultural backgrounds can inhibit or foster their learning” (as cited in Calchar, 2000, p. 68). This feeling of alienation can be driven away if it is not assumed that an EFL classroom is a non-political space. In other words, both the students and teachers will have to take it for granted that there *are* differences between the cultures of the native and target language. They must not ignore the existing hierarchy between the two cultures. Homogeneity does count on heterogeneity. In order to profit on homogeneity, the heterogeneous features of the Western and native cultures have to be taken into consideration.

Chapter 3: Getting Started

(3.1) Research Questions

To explore the above issues, I want to focus on the following related questions:

1. In what ways can the implementation of materials taken from literary texts facilitate language teaching and learning?
2. What kind of cultural contents can the literature of the target language import to a different language setting?
3. Do a better access to and an understanding of the target culture really facilitate learning an SL/FL?
4. Is it possible to teach the different grammatical features and functions of language through literature?
5. What are the possible handicaps of using literature in language learning and how can they be overcome?
6. How may the language teachers as well as the learners respond to this attitude- teaching and learning language through literature while referring to the target-language culture?

(3.2) Hypotheses

After identifying the problem that unfamiliarity with the culture of the target language is likely to hinder the teaching and learning of that language, I have figured out a way to overcome it. Apparently, we have to come into contact with the English people in order to become familiar with their culture and life-style. For this we must travel to England or America and stay there for a reasonable period of time which is almost impossible for our students in the rural areas considering the cost and scope. Even satellite channels on TVs are not of any help as people, both urban and rural, are equally fascinated and captured by Hindi channels.

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In such a situation, I have hypothesized that we will come round of the syndrome by using English literature in the language classrooms. By literature, I mean items of literature, such as novel, drama, short stories, poetry, etc. It is not that the idea of using literary items in teaching language is quite new. Researchers like Kachru (1986), McKay (1986), Akyel and Yalçin (1990), Türker (1991), Lazar (1993), Zafeiriadou (2001), Llach (2007), Tasneen (2010) and others have either advocated for or highlighted the flaws of using literature in an SL/FL learning. However, researchers who have advocated for using literature in language teaching have done so in order to turn the boring language classes into interesting and enjoyable ones, thus increasing the learners' motivation. My notion of using literature emerged out of my hypothesis that literature can make the culture of the target language familiar to the SL/FL learners. I believe it is the literature of a community that transports its culture to another community. Once the learners grow familiar with the target culture, they will eventually grow tolerant towards it. Literary texts offer a rich source of linguistic input and can help learners to practice the four skills - speaking, listening, reading and writing - in addition to exemplifying grammatical structures and presenting new vocabulary. Literature can help learners to develop their understanding of other cultures, awareness of the 'difference' and to develop tolerance and understanding. At the same time literary texts can deal with universal themes such as love, war and loss that are not always covered in the purified world of course books. As we all are human beings- whether English, Chinese, Indian or Bangladeshi- we share some common features of life. Emphasizing these common features and making the learners notice them might be one of the ways to do it. What bars the way is their concept of "belonging to" the native culture. When the learners will discover the features that are universal to all human beings, they will feel that they belong not to their native culture only. Instead, they belong to a universal global culture. The realization that

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they also live through similar experiences should operate in changing their attitude towards the Western culture.

(3.3) Participants

The subjects of my study were the teachers and students of Higher Secondary level from the small-town colleges of Bangladesh. I selected three colleges from two different districts in North Bengal- Shahid Zia Degree College and Joypurhat Women's College from the district of Joypurhat and Hakimpur Women's College from the district of Dinajpur in Rajshahi Division. 187 students and 5 teachers took part in this study. The reason behind choosing the rural area colleges is that the students of these areas are left out from many advantages that the students in the urban areas enjoy. They are lagging behind in technology and other privileges of modern times. They are also deprived of the attention that should be paid to their educational affairs. When the question of learning English comes, the urban area students are several steps ahead of the rural area students. It is time that they should be paid the due attention. Moreover, I have chosen these particular areas because I myself was a student of one of these colleges. As I am from North Bengal as well, my predictions of the students' proficiency level and their attitudes regarding EFL learning are supposed to be more accurate. Those correct predictions helped me to decide on the difficulty levels of the materials and exercises too.

(3.4) Methodology

I have applied different research methods, both qualitative and quantitative, while conducting the research. Among the qualitative methods, the first and foremost was class-conduct and observation. I conducted and observed English language classes in three different institutions where I used materials that I developed using different English literary texts. First of all I had the students complete the survey questionnaire (See Appendix A). Then I divided them into two

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groups. One of the groups attended a class with a teacher who taught them the structure of affirmative sentence, inverted sentence structure, and the use of past simple tense in narrative purposes. Here the teachers used *Applied English Grammar and Composition: Anglo-Bengali for High Schools* by P. C. Das. The book was first published by Kala Khan Dey in Kolkata in 1993. This book is widely used by the teachers in the colleges in this area. The other group attended a class with me where I used the materials that I myself developed to teach the same language features (See Appendix B). At the end I gave a quiz test (See Appendix C) to both the groups in order to examine the differences in the performances of these two groups. I have also audio-taped and video-taped my classes that I analyzed later to identify their differences and compare the advantages and disadvantages of using the above-mentioned materials. Before that I took informal interviews of the class instructors at the beginning of the classes. Thus I have collected information and seen how they supported or disagreed with my hypotheses. I have also tried to explore what other areas the information point at that I might have overlooked. I have also asked the students to share their feelings and experiences of those specific classes with me. I have analyzed the data collected thus and tried to reach a reasonable outcome which, I hope, will be a reliable source for other researchers and lead to further research.

Chapter 4: Materials Development

(4.1) Planning

I will use two different texts collected from poetry and novels and incorporate them with suitable and relevant exercises such as identification of specific structures, writing similar stories, vocabulary building, etc. Instead of using the traditional way of teaching grammar rules and substantiating them with drill practices in isolated sentences, I will use the materials basically to contextualize the rules and emphasize the underlined rules at the same time.

(4.2) Materials: Development and Rationales

As the purpose of my research is to facilitate language learning through making the Western culture familiar to the students, basically by emphasizing the similarities between the cultures of the native and the target languages, I have chosen the texts very carefully so that they meet the above requirements. The title of the lesson is “Keeping cultural similarities at the centre: The SVO order, tense system (narrative tense) and informal or everyday English” (See Appendix B). The texts have been chosen from two different genres of English literature. I have divided the lesson into three sections. The first section is dedicated to teach speaking skill. Here I have used some pictures for brainstorming. The students were supposed to talk about culture in general and the elements of culture that constitute it. The second section deals with listening and reading skills. Here I have used the poem “London” by William Blake. The purpose behind choosing this particular text is that it reflects 19th century London in all her anarchy, but at the same time the problems depicted in the poem are applicable to the present day too. Again, the problems dealt in the poem were not only the problems of London but are equally applicable in the context of Bangladesh- in fact, the whole world. There is barely any country in the world that is not burdened with problems such as child labour, war, prostitution and others. I used this text in

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order to teach the students the subject-verb-object order and other alternatives of this usual order. I wanted to make the students aware of the fact that there are other alternative orders different from the usual SVO order of affirmative sentences such as OSV or SOV or VOS. I consider poetry to be the perfect place where we find the practical application of these alternative orders.

The third section deals with writing skill. The text used here is an excerpt from a recent novel *Grandpa Wouldn't Lie* by Samuel D. Perry. In this excerpt the grandpa narrates to his grandson how he met a witch and how one can separate them from regular women. A grandchild listening to fairy tales from his or her grandparents is a very common phenomenon in every culture throughout the world. Again, it shows the use of past simple tense very well. Here the students were supposed to notice how past simple tense was used to narrate an incident from the past. The language of the novel is a bit colloquial, so I used it also to make the students familiar with some informal everyday English. At the end the students were supposed to write five sentences in the past simple tense while narrating any of the fairy tales that they heard from their grandparents or read from any book of fairy tales when they were young.

Chapter 5: Data Collection

(5.1) Rationales Behind the Survey Questionnaire and the Questions

I used the survey questionnaire to collect some primary and general information about the students that were related to my research. It worked as a kind of scope for the students to prepare for what was waiting ahead. Thus it helped the students to get introduced to the upcoming lesson and also an idea about the topic of my research. It also helped them to be active participants in the class. I chose the questions very carefully so that they did not prove to be irrelevant and make the questionnaire clumsy. I avoided issues that might be culturally, politically and religiously sensitive. I also tried to maintain a balance between the questionnaire and the lesson. I kept different types of questions such as single select multiple choices, multiple select multiple choices, ranking, yes/no questions, open ended questions and so on in order to render variation to the questionnaire. Thus I made sure that the students do not feel it to be boring or monotonous. I started the questionnaire with attitude questions since the focus of my research is related to the attitudes of the learners towards the English culture and language.

(5.2) Conducting the Classes

The first and foremost point that I must mention here is that I had to conduct the classes in Bangla. I had to explain each and every questions and choices in Bangla for the sake of accuracy in the information that the students would provide. I also had to explain and interpret the tasks and exercises in the lesson and the questions of the test. I started the class with the survey questionnaire. It took almost half an hour for the students to complete the questionnaire as I had to explain each question to the students. Then I divided them into two groups. One of the groups attended a class with a teacher of the same institution who followed my direction. The teachers used *Applied English Grammar and Composition: Anglo-Bengali for High Schools* by P. C. Das

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to teach the first group the SVO order and the use of past simple tense. Then they gave the students a quiz test that took ten minutes and carried ten points.

The second group attended a class with me that took one hour and thirty minutes. We started the class with the speaking session. The reason why I started with this particular skill is that as I was completely a new face to the students, I intended to take it as an opportunity to get familiar with them. Because the lesson demanded a lot of participation from the students, I tried to use this session to help them overcome their primary hesitation. First of all, I asked the students to look at the pictures on the very first page of the lesson and come up with the terms or words that immediately came to their mind (within not more than 30 seconds). Then we talked about their existing knowledge about culture in general. They shared with me what they knew about culture and named some components that they thought could manifest the culture of a particular society. After that they tried to find out if there were any similarities between the words that they came up with in the brainstorming session and the components of culture. In the brainstorming session, the terms that the students came up with (such as child labour, war, family bonding/family relation, and witch/fairy tales, etc.) met my expectations. They recognized very well that the terms themselves were somehow related to the components of culture.

We started the second section with listening to the recitation of the poem “London”. I did not expect to have any audio device in the institutions, so I carried my own with me. The students listened to the record without looking at the poem in the lesson. Then I asked them if they could get the tone of the poem and what the poem was about. Surprisingly enough, many of them came up with the term ‘anarchy’ which was completely out of my expectation. However, I played the record second time while they followed the written version of the poem so that they could have a good grasp of the poem. After that we had a whole class discussion on the subject-matter of the

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poem. Then we tried to find out whether and how the socio-cultural features highlighted in the poem were coherent with those of Bangladesh. I helped the students notice that though the poem was written in 1794, the issues and problems dealt in the poem were universal and timeless. Once this was granted, I asked the students to find out how the features were similar to those in their own cultural setting. At the same time I was completely putting effort to sterilize the differences between Western and Bangladeshi culture that they were tending consciously or unconsciously in their mind.

At this stage according to my direction the students formed groups (4 in each) and found out the subjects, verbs and objects in each sentences in the poem. When they were done, I provided them feedback. They also found out the inverted sentences and noticed carefully the alternative orders there. Then we discussed the significances of the inverted sentences in the poem. I explained how the usual SVO order had been changed to rhyme with the previous line in the poem. I also explained how inverted sentences can render variation to their writing.

The third section was on writing skill. At this point I went back to the pictures on the first page of the lesson and talked about the picture of the witch. I asked them how they were familiar with a witch. Some replied that they had heard about witches in the fairy tales that they had heard from their elders when they had been young, while others told that they had read about witches in the books of fairy tales. I then asked them to read the excerpt in the writing section once and try to find out what the excerpt was about. When they were done, they told that it was about the signs that separated a witch from a normal woman which a grandfather was narrating to his grandson. I asked them if they were familiar with similar situations. They assured that most of them had similar experiences. Thus I made them notice that story-telling (grandparents telling stories to their grandchildren) is not exclusive to the Western culture, or there is nothing

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new in that tradition in their own culture. This in no way makes the Western culture different from their native culture. After that we had a quick review of the sentence-structure of the past simple tense. I then asked the students to read the excerpt for the second time and notice how the narrator used past simple tense to narrate the story about the witch. While doing so, they would also underline the verbs in past form. Then I asked them to write down five sentences in the given space narrating any stories they heard from their grandparents or read in a book of fairy tales as children. I continuously emphasized the word “narrate” and thus made sure that they wrote the sentences in past simple tense.

Our final task was to discuss about the phrases and expressions in bold letters in the excerpt. I told them to guess the meanings of these phrases, but nobody could tell a thing. So, I explained the meanings and usage of the phrases and expressions. For the sake of better explanation I gave example of some of the similar expressions that we find in Bangla. Thus I emphasized again that there are many other similar features between the cultures, as well as the languages, of the Western countries and Bangladesh.

Before giving the test I summed up the whole lecture and reinforced the similarities. I also tried to show that the differences that the native and target cultures had were basically because of their geographical settings. I made them aware of the fact that features that are normal in the native sociocultural setting may seem peculiar to the target sociocultural setting and vice-versa. At the end of the class I gave them a quiz test. It took less than ten minutes. When the test was over I asked them to comment on the class and the lesson. Till then I did not know how they performed in the class-works and test, but all of them assured me that they liked the class very much. It felt very alive, and there were lots of fun throughout the class. They invited me further to give similar lectures sometimes if I could manage. Some went to the extent of expecting that I

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would conduct similar classes with them on a regular basis. They thanked me, and I too expressed my gratefulness to them for helping me conduct my research and took their leave.

Chapter 6: Data Analyses

(6.1) Presentation and Analyses of the Collected Data

The data collected through the survey questionnaire and finally the results of the quiz tests given at the end of the classes have helped me further to justify my hypothesis. Both quantitative and qualitative approaches have been applied for the presentation and analysis of the collected data. Following are the charts of the data that are very closely relevant to the research. Here ‘SD’ stands for ‘Strongly Disagree’, ‘D’ for ‘Disagree’, ‘N’ for ‘Not Sure’, ‘A’ for ‘Agree’ and ‘SA’ for ‘Strongly Agree’.

Chart-1 shows the opinions of the students in each situation about the ways English language is taught in the class. Among 96 students of Shahid Zia Degree College, 54 students agreed and 22 students strongly agreed that “the way English is taught in the class should be changed”. In Joypurhat Women’s College, 31 students agreed and 10 students strongly agreed among a total of 43 while 26 students agreed and 11 students strongly agreed among 48 students of Hakimpur Women’s College on the same issue. In total, 111 students agreed and 43 students strongly agreed among 187 students (Chart-2) that “the ways English is taught in the class should be changed”. It implies that the ground is set and most of the students are ready to accept changes. The question arises now what the specific point where the turn may take place is. This has also been decided by the students themselves that is apparent from the next chart.

Question- The ways English is taught in the class should be changed:

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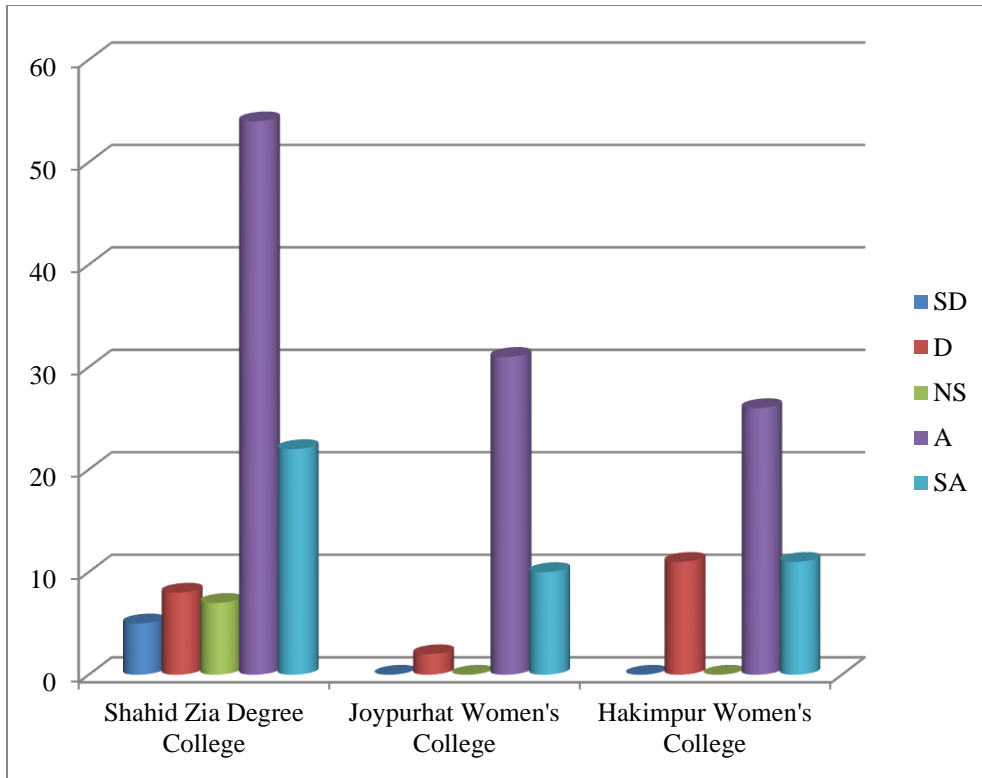


Chart-1: Opinion on the ways English is taught in the class

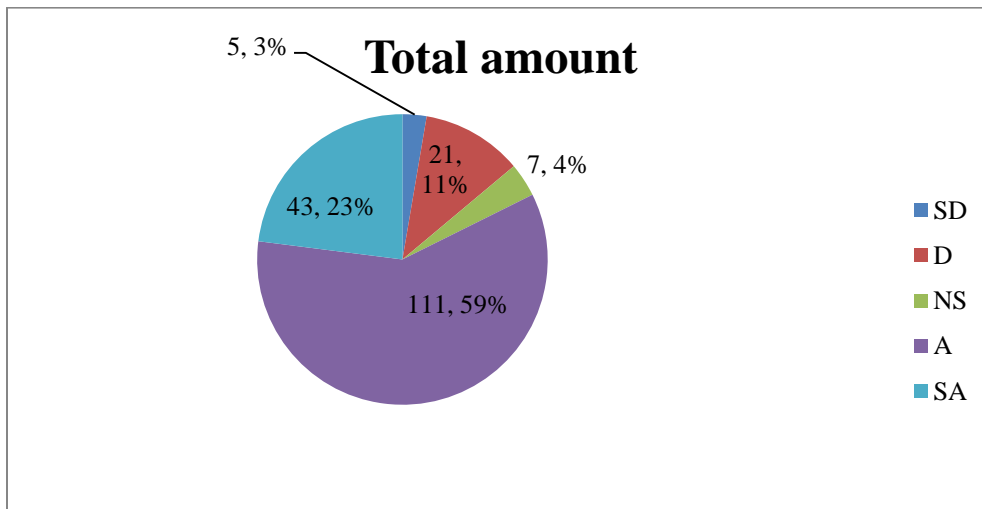


Chart-2: Amount in total and percentages for Chart-1

The following chart (Chart-3) displays the opinions of the students about the changes that should/can be brought in the English language classes.

Question: Suggested changes: Comparison between “New course books should be introduced” and “The teachers should come up with new ideas and incorporate them into the textbooks to teach English”-

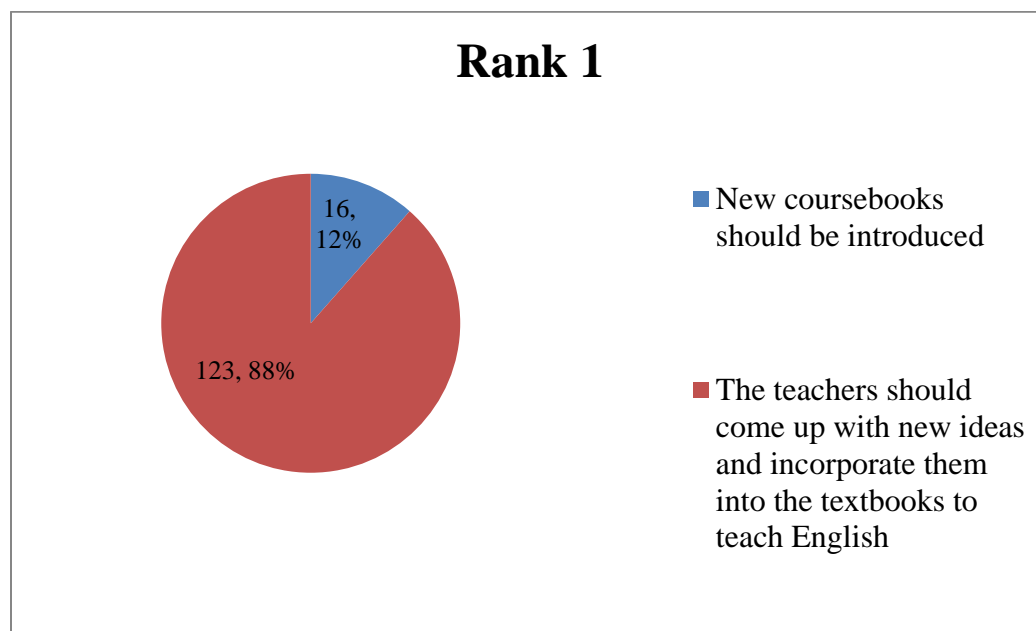


Chart-3: Comparison in ranking

Among 187 students, only 16 students thought that “new course books of English language should be introduced” while 123 students spontaneously agreed that “the teachers should come up with new ideas and incorporate them into the textbooks to teach English”. The percentage indicates that it is the teacher who should take the initiatives instead of waiting for the government in the rescue mission. The percentage also indicates that the students expect a lot from the part of the teachers, and they will welcome any positive and helpful initiatives taken by the teachers. So, the iron is hot now. It is quite a positive environment and the right time for the teachers to act as the mind-sets of the students are already on their side. Besides, people who are involved in curriculum and material designing do that on general assumptions where specials become ordinary. That is to say that specific and individual problems of a student is merged or

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dissolve into some general and common problems of the students of the whole country. Thus individuals are left neglected. It is the teacher who can come forward to avoid the situation as they know and understand their students better than anyone- sometimes, even better than the parents and guardians of the students. If they design each lesson according to the needs of their classes and incorporate them into the existing textbooks and other materials provided by the education board, they will be able to make the ordinaries special. For example, after conducting the survey, I can predict now a lot about the students who took part in the survey. So, I will be able to prepare materials that will suit the needs and proficiency of these particular students. Similarly, teachers can also do the same with their students. If every teacher takes this step, the situation will surely improve by near future.

Question: Materials projecting Western culture seem more difficult to handle than those projecting native culture-

Materials projecting Western culture seem more difficult to handle than those projecting native culture

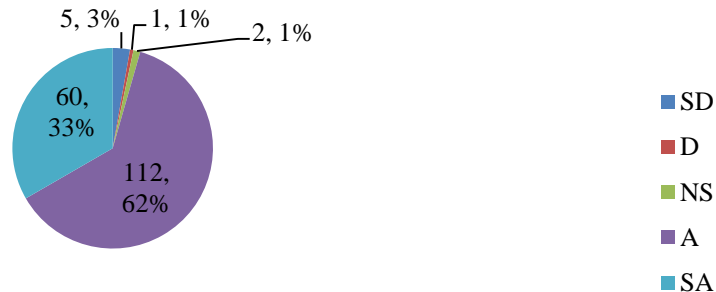


Chart-4: Opinion regarding materials

The above chart (Chart-4) displays the students' opinion regarding the difficulties of handling materials projecting Western and the native culture. 60 students strongly agreed and 112 students agreed to the fact that it is quite difficult to deal with the topics that project the Western culture. In addition to the fact that the Western culture is simply not their culture, or it is not native to them, there must be some other reasons we need to concentrate on. One possible reason is that they are not sufficiently familiar with the Western culture. Most of them are unaware of the fact that there are lots of similarities between the Western and native cultures. Once they are made aware, the scene will change very soon. The next figure shows that there are sufficient logics to consolidate my claim.

Question: More familiarity with the Western culture can be helpful and facilitate learning the English language-

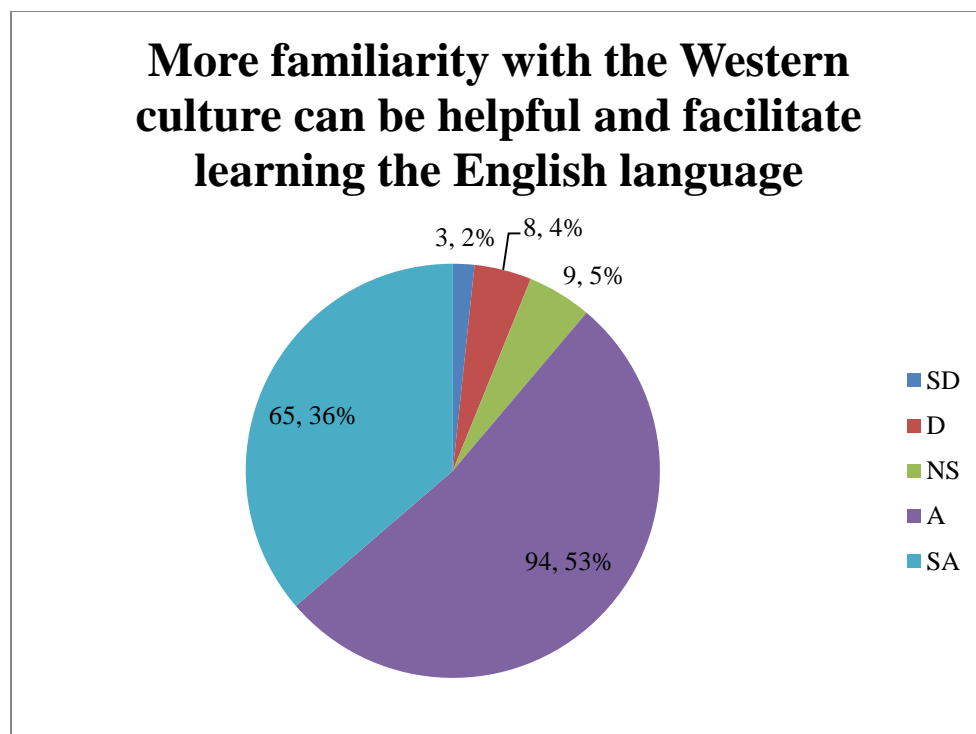


Chart-5: Opinion regarding the ways of learning the English language

The above chart (Chart-5) shows that 36% students strongly agree and 53% students agree that more familiarity with the Western culture can be helpful and facilitate the learning of the English language. The next chart (Chart-6) makes my claim even more solid. The numbers displayed in it shows that 31% students strongly agree and 56% of them agree that materials with features of Western culture that are similar to those of the native culture are easy to handle.

Question: Materials with features of Western culture that are similar to those of the native culture are easy to handle-

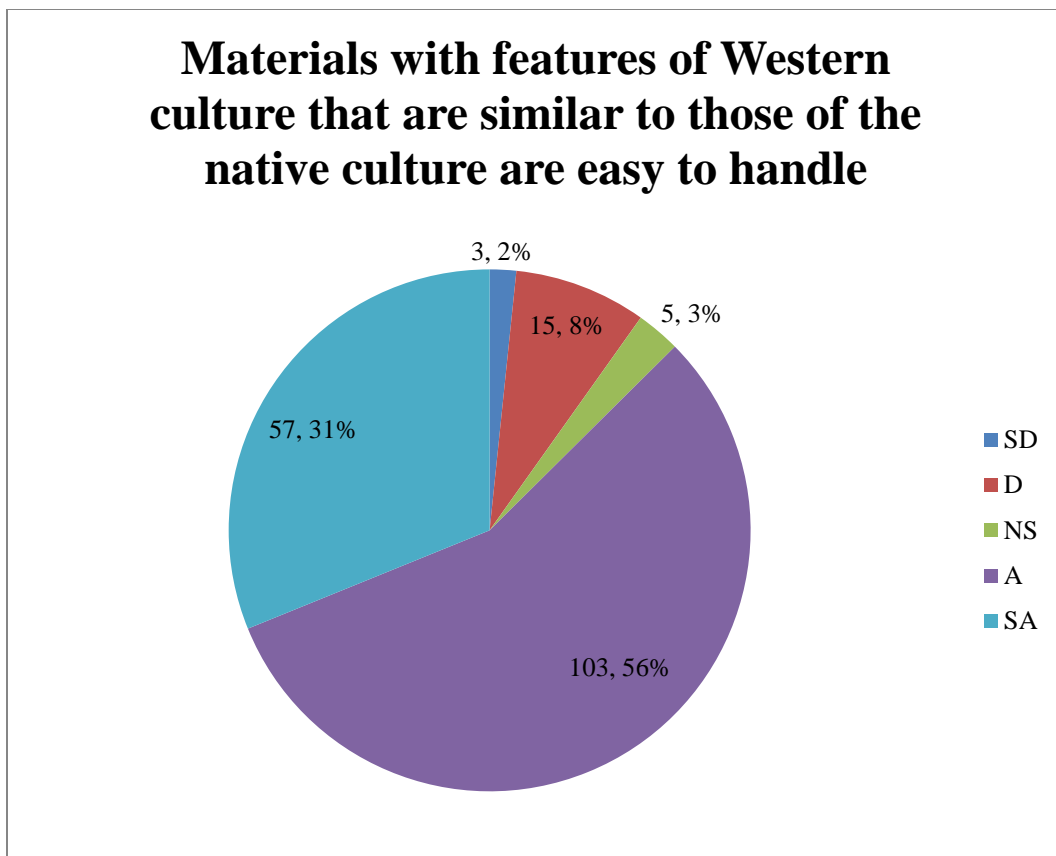


Chart-6: Opinion on the difficulties of English language learning

In answer to the question how they can get more familiar with Western culture, 109 students out of 187 chose the literature option which is almost 60% (59.24%) of the total. They think that Western novels, poetry, essays and dramas can help them get more familiar with the Western culture as they are the product of the culture itself. Again, 161 students (87.5%) think that watching TV is the most practical and feasible way to get more familiar with the Western culture. But the irony here is that only 45 students (23.37%) watch Western channels such as HBO, ZStudio, Fox Movies, Fox Travels, CNN, BBC, Star Movies and others on a regular basis. The rest of them are glued to either West Bengal or Hindi channels which in no way is going to help them provide sufficient information about the Western culture. On the other hand, only 45 students' last read items were from English literature which is 24.46% of the total. It indicates

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that they have a very little habit of reading English literature outside their syllabus. The habit of watching TV is something that the students themselves are responsible for, but reading English literature is something that the teachers can control. They can guide and control this habit of the students so that their reading can help them learning the English language. This is the scope that they can very cleverly exploit.

Now comes the inevitable question- Do you hold any kind of negative attitude towards the Western culture (Chart-7)? 41% students answered “Yes”, 30% students answered “No” while 29% students thought they were not sure about it. Students who answered “Yes” informed that their negative attitude towards the Western culture set barriers to learning the English language. On the other hand, students who went for the “No” option informed that their not having any negative attitude towards the Western culture helped them a lot in learning the language.

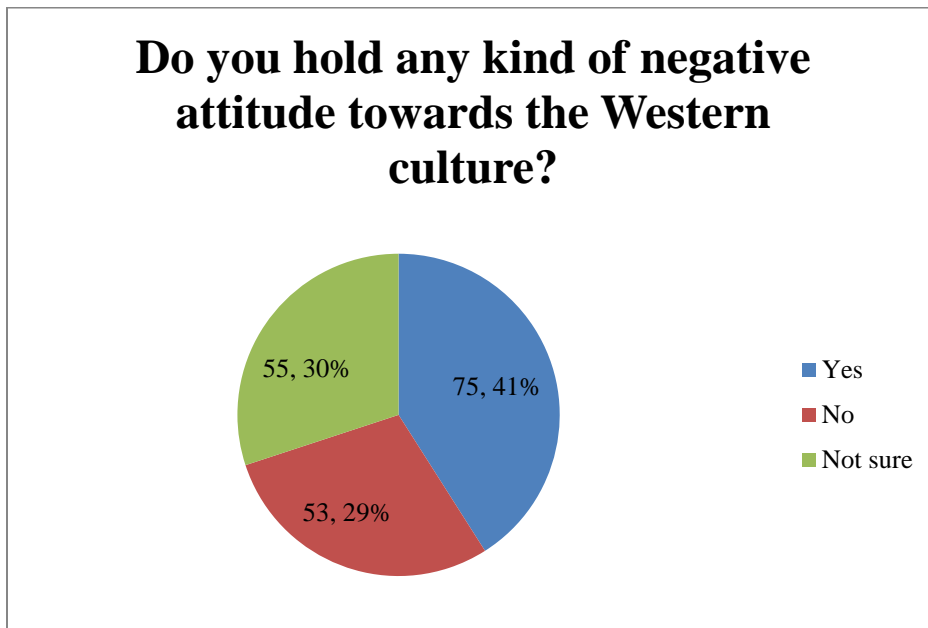


Chart-7: Attitude towards the Western culture

Finally, let us have a look at the data of the grades the students acquired in the quiz tests (Chart-8 and 9).

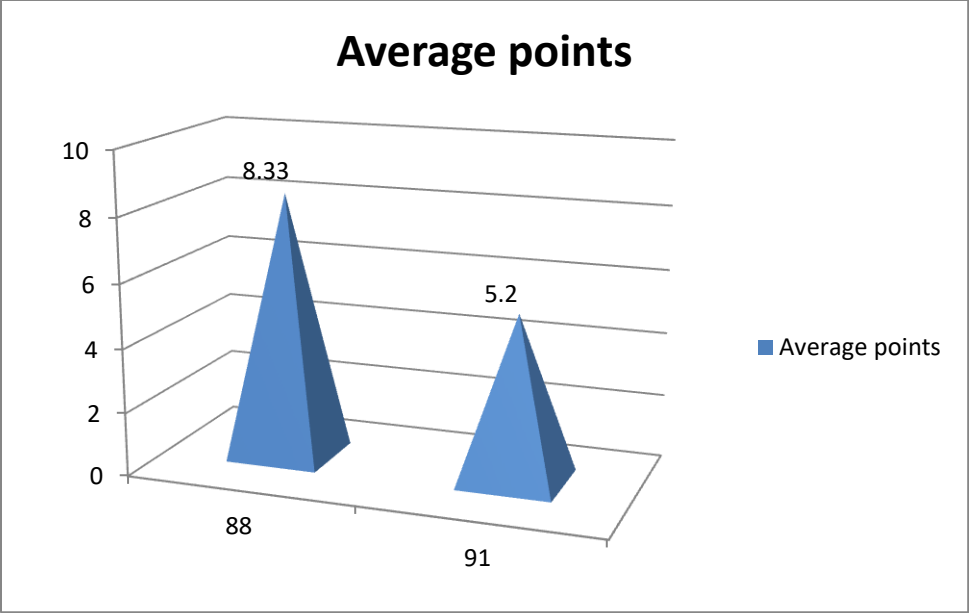


Chart-8: Average grades

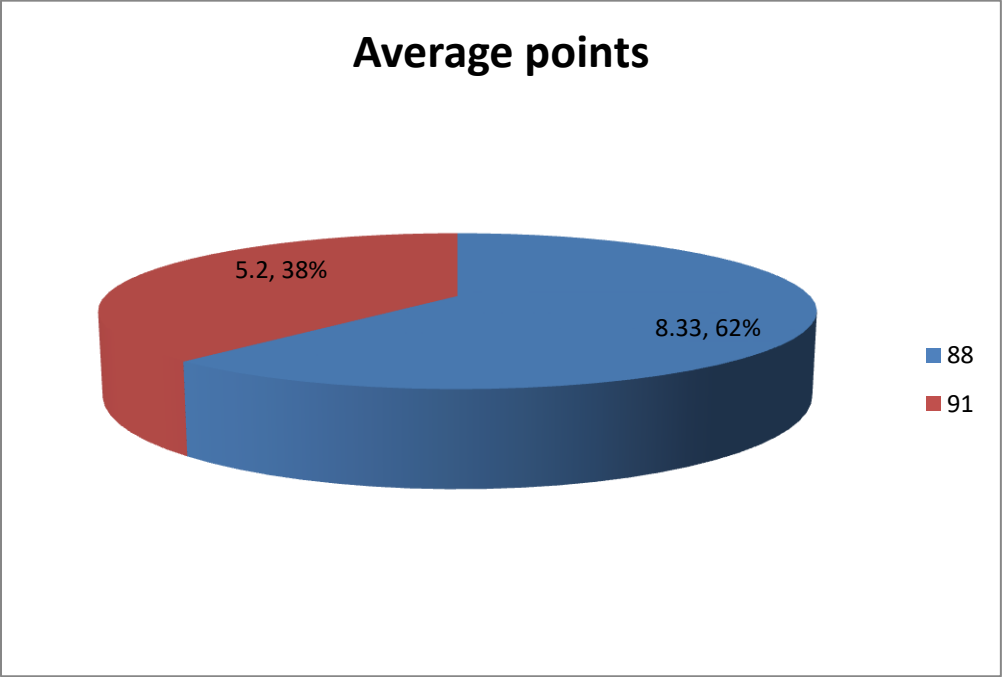


Chart-9: Percentages of the average grades

Students who were taught by using the traditional course materials got 5.2 out of 10 on an average. On the other hand, students whom I taught myself by using my own materials got 8.33

on an average. This is also worth mentioning that 5 students in my group got 10 out of 10, and nobody got 0 while none of the other group got full marks, and 5 of them got 0. The difference in the two average grades is not very big. Still, if the limitations that I faced while conducting the research can be overcome, it will definitely bring greater success, I believe.

(6.2) Scrutinizing the Teachers' Viewpoints

While briefing the teachers about how to conduct the classes, I had a very informal discussion with them about the present status of English language teaching and learning in their colleges. They also agreed that the textbooks and materials provided by the Education Board are not sufficient and appropriate for their students. One reason they mentioned is that there are empirical differences between the students of urban and rural areas. Again, the proficiency level of the students in the same class is not the same. The curriculum designers do not seem to keep it in their mind, and the textbooks are the result of gross generalization. However, they admitted that it is very impractical to expect that the curriculum designers will design different textbooks and materials according to the needs of each student. They also admitted that it is their responsibility to appropriate the available materials according to the needs of each student which they are not doing presently. They wholeheartedly welcomed the idea of using literary items as materials because similar to the students, the traditional materials feel boring and monotonous to the teachers equally. Using literary items to highlight the Western cultural traits and their similarities with those of the native culture and thus facilitate English language learning at the same time is completely a new approach to them. They felt very interested in this new approach and thought that it would receive sufficient response from the students. They felt that literature demands a great deal of attachment and involvement from the part of both the groups. They agreed that waiting for the government to take the initiatives is like waiting for godot that will

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never show up. They informed that the practice of giving tuition is so much in those areas that the students have become completely dependent on it. Neither the teachers nor the students feel the need of conducting and attending regular classes in the colleges. The picture is the same in all the colleges in those areas. The most important thing that the teachers realized is that instead of pointing the finger at the government they should utilize whatever they have. They have the textbooks, the materials, and above all and the most valuable, their own skill and intelligence. They know that they are not investing their best, but better late than never. They know what they have. It is just a matter of epiphany. Once they reach it the scenario will be different.

(6.3) Findings

From the above data analysis and other observations, I have reached the following results:

1. Most of the students are not happy with the present ways of teaching the English language. They feel that it should be changed.
2. The students feel that the responsibility of changing the ways of teaching English in the class lies on the teachers mostly. Changing the traditional course books is not as important as improvising the existing materials with the innovations of the teachers.
3. Only the teachers have the knowledge about each student's strengths and weaknesses. So, he is the right person to take all the necessary initiatives.
4. The students are ready to accept creative changes in the materials if it is done by their teachers.
5. The students feel that materials that deal with Western cultural aspects are more difficult to handle than those projecting native culture.

6. Unfamiliarity with or lacking knowledge about the Western culture is one of the reasons why the students find it difficult to handle the lessons that deal with Western cultural aspects.
7. They feel that once they get more familiar with the Western culture, English language learning will be easier.
8. There are lots of similarities between the Western and native cultures. If the students are made aware of these similarities, the difficulty level of English language learning will lessen to a great extent.
9. Reading Western literature combined with a controlled and guided watching of the Western channels on the TV will be really helpful to make the students familiar with the Western culture.
10. Students who possess positive attitude towards the Western culture have sensed some privileges in learning English.
11. Students who possess negative attitude towards the Western culture have been hindered by this attitude in learning English.
12. Getting familiar with the Western culture can minimize cultural differences as there are lots of similarities between the Western and the native culture which can eventually facilitate the English language learning.
13. Using Western literature as materials is the most effective way to acquire necessary knowledge about the Western culture and thus minimize cultural differences.

(6.4) Applications of the Findings

Since the study is on a small scale, the results can very well be applied on a small scale. Both the teachers and the students who took part in this study will be greatly benefitted by its findings.

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Besides, they may very well be experimented with other students in other institutions too. The teachers who cooperated with me in my study earnestly requested to share my findings with them. They expressed their interest to utilize the findings if they yielded positive results. I have left my lesson plans and materials with them so that they can use them as samples and modify and improvise them further according to the needs of the students. For example, they have to select the particular grammatical item that they are supposed to teach. Then they have to find out a suitable text (any item of English literature) to teach that particular grammatical item. They have to devise some activities too to accompany the selected texts. The length of the texts and the activities should not take more than 60 minutes. So, they may divide the lesson into 4 parts- 15 minutes for each. They may apply different types of tasks, such as group tasks, individual tasks, or whole-class tasks according to the demands of the lessons and the suitability with the class size.

While selecting the texts, the teachers must keep in mind that it must carry some information about the Western culture that is similar to the characteristics of the native culture. The teachers must highlight the similarities so that the Western cultural aspects do not get alienated by the students. The first and foremost task of the teachers is to eliminate the negative attitudes of the students towards the Western culture. The accompanying activities should also set the students to think about how the two cultures are similar. If there is any dissimilarity, the teachers have to reason it by showing the logic behind it. For instance, while conducting the class, I asked the students who possess negative attitude towards the Western culture about the particular aspect that they do not like about that culture. Some replied that they do not like the dress that the Western women wear (such as miniskirts, shirts, pants, etc.); some replied that they do not like Western people because they take alcohol. I reasoned that Western people are very hard-

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working. Almost all the women there work outside. Naturally they wear dresses that are comfortable and suitable for their job. They are always in a rush. So, they have to wear short dresses since they may get entangled in long dresses. Similarly, I also explained that it is very cold in Western countries. Heating the body only from outside is not enough. That is why they take alcohol in order to keep the body warm from inside. Thus, I convinced them that all the cultural differences are due to the differences in geographical locations and religions to a great extent.

The teachers have to keep it in mind that whatever the text is, it has to be thought-provoking and must keep the students engaged in the lesson. There might be some grammatical items that may not be suitable for any text with cultural emphasis. Sometimes the students may not like this new approach. The teachers should devise some other ways in this situation. For example, instead of breaking the news that they are going to do something new, they can start with reciting a poem; or, they can start with a story and leave it incomplete and then ask the students to guess what might happen next. The warm-up exercises should do the job of making the students interested in the rest of the lesson. So, the teachers have to choose the warm-up exercise very carefully. They should also keep it in mind that the warm-up exercise be coherent with the rest of the lesson.

Since watching TV seems easier and more comfortable to the students, the teachers may suggest some programs related to the next lesson. They may also provide some related text from English literature that the students will read at home. The warm-up lesson in the next class might start with that very TV program or text. During the activities, the teachers may find that some of them are suitable for group work while they actually planned it to do by pair work. In such a

situation, they should change the type of the activity then and there. They have to deal with it with prudence and skill.

The results of this research may also be used for training the teachers. Attempts have been made to incorporate literature into MA in TESOL program by Gordon, Zaleski and Goodman on the ground that “the cultural backgrounds of the would-be teachers will not match those of most of their future students; the course therefore aims to broaden their views on other cultures by provoking reflection, evoking feeling, and stimulating action” (as cited in Sadeghi, 2007, p. 148). Patrick Rosenkjar emphasizes that the would-be teachers in TESOL program should be trained to “choose appropriate texts, analyse them stylistically, and use relevant task-based follow-up activities” (as cited in Sadeghi, 2007, p. 149).

Above all, the aim of this research is to foster positive attitude towards the Western culture by highlighting the similarities between the Western and native culture without being obsessed by the former. Islam (2011) warns that “we must accept the benefits it might offer us, but should not allow it to shape our cultural expressions” (para. 1). Proper selection of the texts and their controlled use are likely to yield the best results in this matter.

Above are some suggestions how the teachers may utilize the findings of this research. They may stick to these suggestions, or devise their own ways to improvise them to get better results. They may always stray from these suggestions according to the needs of their students.

(6.5) Approaching the Research Questions

As the study started with some research questions, it is supposed to answer them at the end. Below I have tried to approach the research questions in the light of both theoretical and practical studies:

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Q. 1. In what ways can the implementation of materials taken from literary texts facilitate language teaching and learning?

- The practice of using literature in teaching EFL is not new. Many researchers have found different benefits of using literature in EFL classrooms. In place of the mechanic and lifeless materials, literary items can bring forth diversity into the class and make it alive. It can keep the students engaged and involved into the lesson. It can eliminate boredom and make the learning entertaining and interesting. Referring to Baird, Turker (1991) maintains that “literary texts can be used in language teaching, because the language used in a literary text is suitable for the contexts of the events” (as cited in Turker 1991, p. 300). He summarizes the usage of literary texts in EFL teaching and learning as follows-

- I. Literary texts will help not only to improve reading but listening, speaking and writing skills as well.
- II. It is possible to understand and get general information related with experiences and events in real life by using and analyzing literary texts.
- III. Literary texts will help to realize the individual and societal developments. They make the readers to improve themselves culturally and educationally in accordance with their emotional features. They also remove mother tongue interferences.
- IV. Literary texts make the students acquire analyzing and criticizing skills (p. 304).

In addition to the above usage, “containing real examples of grammatical structures and vocabulary items, the literary texts raise learners’ awareness of the range of the target language and advance their competence in all language skills” (Povey, 1967, as cited in Pardede, 2010, para. 2).

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Llach (2007) identifies three reasons why we should use literature in language teaching. He observes that “literature provides the learner with genuine, authentic samples of language, and also with real samples of a wide range of styles, text types and registers. It is extremely important for foreign language learners to be trained in a variety of registers, styles and genres and be able to discern the function of each of them” (p. 9). His second argument is borrowed from Widdowson (1983) who observes that a literary text has multiple interpretations, these generate different opinions among the learners and this leads to real, motivated interaction with the text, with the fellow students and with the teacher (as cited in Llach, 2007, p. 9). The final argument is grounded on a motivational criterion which ascertains that “the literary text shows the real feelings of the writer and this generates a powerful motivation in the learner” (p. 10). Finally, one of the most crucial advantages of using literature and the most applicable to my research is that “struggling with the potential cultural problem of literature worked to promote a greater tolerance for cultural differences for both the teacher and the student” (Marshall, 1979, as cited in Mirzaei and Domakani, 2010, p. 61).

On a different occasion, I referred to the British Marxist critic Catherine Wallace (2003) who complained against CLT saying that the goal of CLT is communication and only communication in natural setting. The sole concentration of the most ELT coursebooks is on acquiring communicative competence, especially on oral language development. It neglects the learners’ ability to explore ideas and form argumentative speech- “language teaching procedures are increasing the learners’ second language competence in terms of fluency and accuracy; but it is not developing their power of critical thinking” (as cited in Khatun, 2010, p. 168). Using literary items in place of the ELT coursebooks would suffice and set CLT from this allegation free

because it is literature that has the potential to help develop the learners' power of critical thinking and make them competent users of the language at the same time.

Q. 2. What kind of cultural contents can the literature of the target language import to a different language setting?

- Pardede (2010) refers to three benefits of using literature in language teaching. The second and third benefits he mentions is that-

...using literature in language teaching has the advantage of providing cultural information about the target language. "Literary texts increase foreign language learners' insight into the country and the people whose language is being learnt" (Collie and Slater, 1991), which fosters learners' ability to interpret discourse in different social and cultural target language contexts (Savvidou, 2004). Finally, since literature enables students to understand and appreciate other cultures, societies and ideologies different from their own, it encourages personal growth and intellectual development (Carter and Long, 1991, 2-4) (as cited in Pardede, 2010, para 2 & 3).

The literature of the target language can import a great deal of cultural content in a different language setting. It has been said earlier that the literature of a community is the product of its cultural experiences because the authors themselves are the product of that culture. Their beliefs and views will be predominant in whatever they produce. Thus the literature of a community carries the components that constitute its culture. For example, the texts that I used as the texts in my lesson deal with matters that are markers of the Western culture, but at the same time similar to the markers of the native culture. Aspects such as, child labour, anarchy, war, prostitution and other socio-cultural issues, and also family-bonding, beliefs in witches and fairies, and practice

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of telling stories to the grandchildren, represent the pictures of the Western societies. These issues can be applied to the native socio-cultural traits as well. Until the classes were administered, the students were completely unaware of the fact that there can be any similar features between the two cultures.

Above all, I did not use the traditional or non-literary materials because they pose a problem before the learners and set them to find out the solution. I used literature to function it the other way round. Since literature do not display the grammar rules on its surface, the learners travelled to the problem from the solution. They knew the solutions beforehand, so that the problems did not pose any potential threat to them.

Q. 3. Do a better access to and understanding of the target culture really facilitate learning an SL/FL?

- The answer to this question lies into the answer to the question no. 2 to a great extent.

“...culture and language are in reality ‘married’ (Crawford-Lange and Lange, 1984, as cited in Cresswell, 2008, p. 1). A better understanding of and appreciating the target-language culture help eliminate the sense of “otherness”. It brings some definite changes in the learners’ attitude towards a language that is not their own. It encourages personal growth and intellectual development as has been mentioned earlier. Proper knowledge and insight into the culture of the users of the target language also help understand the meaning and use of words of that language.

Pratt (1991) talks of a ‘contact zone’- a void where learners of different cultural background meet safely without any clash. She has also named it ‘safe house’ because the feelings and experiences are homogenous at this space (p. 40). According to Bizzel (1994), this contact zone has the advantage of providing a rationale for integrating English studies multiculturally (p. 167).

This ‘contact zone’ emerges when two or more different cultures meet or encounter. This

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encounter is supposed to occur in every ESL/EFL classroom. Unless the homogeneity of the target and native cultures are emphasized, there will be no contact zone. The absence of the contact zone is likely to restrain the learning of the target language. While administering the classes, I recurrently emphasized the similarities of the Western and native culture so that the students did not feel alienated and sensed the safety within the contact zone.

Q. 4. Is it possible to teach the different grammatical features and functions of language through literature?

- It is beyond question that literature can be used to teach the different grammatical features and functions of a language. Literature is the sum total of the different grammatical features and the functions of a language. Language is the inevitable tool to produce literature. It displays the practical use of the theoretical grammar and lexicon because lexicon and grammar are the essential part of a comprehension. For instance, dramas exemplify the use of practical conversation that come alive through the dialogues of the characters; short stories and novels pinpoint the use of language coloured by the author's imagination camouflaging the underlined grammatical features; poetry displays grammar beyond its traditional usage. Thus literature can teach the learners grammar beyond its theories. In other words, it integrates the traditional grammar and the extralinguistic features of language. Naturally, it provides the learners the fun of learning a language. Llach (2007) considers literature reading as a communicative activity and literary texts as authentic examples of language use. Referring to Brumfit and Carter (1986) and Lazar (1993), he expresses his consensus that there is no specific literary language and the language used in literary texts is common language with a high concentration of linguistic features like metaphors, similes, poetic lexis, unusual syntactic patterns, etc. (p. 9).

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The principle function of a language is meaningful communication. There are different modes of communication such as giving instruction, requesting, ordering, and expressing feelings and attitudes and so on. These are also the functions of a language. It is literature that provides the best examples of all these functions applied. Nothing can project the expressions of emotions, feelings and attitudes better than poetry. Similarly, the other items of literature too illustrate the other functions of language. In the texts that I chose as the materials, I highlighted the different language registers. For example, I pointed out how “a body” can be used in place of “a person”.

Q.5. What are the possible handicaps in using literature in language learning and how can they be overcome?

- Khatib and Rahimi (2012) refer to McKay (1982) who highlights some limitations of using literature in language teaching. Firstly, literature lacks the contribution to the teaching of grammar. Secondly, literature does not help students reach their occupational and academic goals. The third argument is that literature reflects specific cultural viewpoints (p. 33). All these observations have little ground. First of all, literature is the combination of the grammatical features of a language. It is more rational to teach the underlined grammatical rules and structures apparent in the literary texts than the bare grammatical rules in the commercial materials. Secondly, literature is more helpful to teach the four skills- reading, writing, speaking and listening- that are the main pillars of academic goals. Finally, I suggest using literature in order to identify and study the specific cultural viewpoints which, I believe, can set privilege to language learning. Many researchers claim that literature projects subtle vocabulary usage and complex and unusual structures. This should be actually considered as an advantage in that it gives extensive knowledge about the language being used in real setting. I personally did not

face those limitations since I made these very disadvantages my capital. My research results suggest that I was not very wrong in doing so.

Q. 6. How may the language teachers, as well as the learners respond to this attitude- teaching and learning language through literature while highlighting cultural similarities?

- The teachers' attitude towards the Western culture is as important as that of the students. It has some practical influence in classroom interaction. Having positive attitude towards the Western culture is likely to help the teachers convince their students about the advantages of their attitude. If they themselves are not convinced that familiarity with the target-language culture can facilitate the learning of that language, they will never be able to motivate their students. While scrutinizing the cross-cultural tensions in Western writing pedagogy, Clachar (2000) discovered mixed reactions from the Turkish teachers who took part in the study. They displayed both oppositional and accommodative attitudes towards Western pedagogy of writing that has crucial role in classroom interaction. He grounded his research on the discussion he overheard which revealed that "...there is no such notion as culturally-neutral language pedagogy. EFL writing approaches involve cultural biases and do impart attitudes related to Western culture and indirectly to the EFL learner's native culture" (p. 67). He met teachers who, on the one hand, hold a protective attitude against Western style of writing and pay a great deal of attention to grammatical accuracy as a "way to help students detach themselves from the imposition of Western discourse and to allow them to preserve cultural integrity" p.(76-77). They perceived the control of Western writing style over the Turkish one as the control of power through control of communication. On the other hand, he also met teachers who had a consensus where they took the stance that Western rhetorical style (which emphasize on criticizing and argumentation) is a source of enrichment. They saw it as additional knowledge (p. 79). In fact, denial to the style is

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a kind of denial to the critical ability of the students. So, the teacher's attitude is very important on the issue. The three teachers who took part in my study seemed very enthusiastic and interested in using literature in the language classroom. When I made it clear that my intention is to make Western culture familiar through Western literature, they seemed even more interested in the act. I have mentioned earlier that they asked me to share my findings and helped me wholeheartedly throughout my study with real enthusiasm. So, I assume that while using my guidelines practically, they will be controlled by the same notion as mine.

(6.6) Limitations

Because of the political restlessness, I had to face a number of strikes that made it quite difficult for me to arrange for the required classes. Moreover, as the H.S.C. examination was at hand, there were rarely any students from second year. Besides, since the colleges are in remote rural areas, most of the students are very weak in English. So, I had to explain and interpret each and every question in the survey questionnaire in Bangla. It took almost half an hour to complete the survey. Similarly, I had to explain the lessons, activities, and the question in the quiz test in Bangla as well. That is why I could not stick to the allotted time as mentioned in the lesson plan. It took almost one and a half hours to complete the lesson. Naturally, the students were getting restless by the end of the class. The materials and the approach were also new to them. They felt a little bit uncomfortable at the beginning; gradually, they got involved into the lesson though. I knew that there would be no audio devices available at the institutions, so I carried my own always with me. Still that did not work sometimes because of power failure. I had to read out the listening text loud to them. There was large number of students in each class. So it was not always possible to conduct group work since monitoring the activities of each group would have been difficult and consumed more time. Generally they get 50 minutes-1hour long classes. In

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order to produce better results I took 1 hour and 30 minutes long classes. I combined two lessons together as it was really very difficult to arrange more than one class in each institution.

Chapter 7: Conclusion

(7.1) Clues to Further the Research

I have mentioned some of the limitations that I faced during the research. The teachers may use these limitations as predictions and stay prepared to handle those barriers. The texts that I have used had no separate exercises with them. I think some amount of separate exercises would make the lesson better. More details can be added to the lesson plan. It can be organized more extensively. As the research has produced positive results, other researchers, preferably the teachers can further it in different ways. They may take comparative study between Western and Bangla literature as the basis of their lesson. For example, they may select the excerpts from Shakespeare's *King Lear* and DijendraLal Roy's *Shahjahan* side by side. If they do not find any Bangla text equivalent to the English one, they may themselves translate the selected part in Bangla and use it as a material in their lesson. Unlike in my lesson, they may also make the listening part stronger if need be.

(7.2) Towards a New Beginning

From the beginning of second or foreign language teaching and learning, efforts have been put to devise ways how these tasks can be facilitated. Using literature of the target language in the teaching of that language is one of the ways that has gone through huge modification throughout the last thirty years. Different researchers have looked at it from different angles. The present study explores how literary items of the target language can be used as materials for teaching the language keeping culture at the centre. It tries to discover the similarities between the target language culture and the native culture and thus help the learners develop a tolerant and positive attitude towards the Western culture on the hypothesis that it will eventually

facilitate EFL learning. It takes the rural Bangladeshi students of H.S.C. level as the subjects since this group of students are the most deprived ones of any such studies.

No language can be taught without some reference to its culture because language and culture are intricately interwoven. Keeping the culture of the target language opaque to the learners may enhance their sense of otherness which is very harmful to learning the language. On the contrary, making the target language culture familiar can help the students appreciate the different ways of looking at the world which can help them grow sensible to the culture. This will ultimately help the students learning the language in a tense-free atmosphere.

I have considered Western literature as the best way to be familiar with its culture on the ground that literature is the sum total of a language that reflects its culture. It is the literature of a community that acts as a vehicle to import its culture in a different cultural setting. It also bridges the gap between the two cultures and makes the learners familiar with the behavior of the people of the target language. It helps the learners grow more tolerant and sensible to the differences between the target and native cultures. Literature can also expose the learners to the authentic use of the target language. The learners can also be exposed to the various structure and functions of language through literature. It can stimulate their motivation and keep them emotionally engaged in the learning process. Above all, it is the easiest way to get access to the target-language culture.

The study has produced positive results. Students who attended the culture-oriented lectures acquired better grades than those who attended classes with traditional materials. Some other findings have also been reached at through the study. Suggestions have also been offered on how the findings can be applied and how to further this research.

At the end, the above perspectives of using literature in the language classroom will produce best results if the teachers too, along with the students, possess a positive and tolerant attitudes towards the target-language culture. The success also depends to a great extent on the proper selection of the texts. The texts should carry a great deal of cultural content in them, and at the same time they have to project ideal and authentic specimen of the different use of the language. Only then the limitations faced throughout this study can be overcome that will ultimately take us to better results. In conclusion, literature can make the culture of the target language familiar to the learners and thus facilitate learning an SL/FL.

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Appendices

Appendix-A

Survey Questionnaire

A. Personal Information:

Name:

Level: HSC

Year:

B. Attitude Question:

I. Grammar classes are very interesting and enjoyable

Strongly Disagree

Disagree

Neither agree nor disagree/ neutral

Agree

Strongly Agree

II. The ways English is taught in the class are OK

Strongly Disagree

Disagree

Neither agree nor disagree

Agree

Strongly Agree

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III. The ways English is taught in the class should be changed

- Strongly Disagree
- Disagree
- Neither agree nor disagree
- Agree
- Strongly Agree

IV. From 1-5, please rank the most important changes that should be brought in the ways of teaching English in the class

- New course-books should be introduced
- The materials should be changed
- Exercises that don't match with the native culture should be left out
- Materials related to Western culture should be replaced by those related to native culture
- The teachers should come up with new ideas and incorporate them into the textbooks to teach English

V. Please tell us your proficiency level in the following tasks when you started at the Intermediate level:

Question Matrix/Table

The Four Skills	1=Poor	2=Fair	3=Good	4=Excellent	5=Not sure/not applicable
Reading					
Writing					
Listening					
Speaking					

VI. Please tell us your present proficiency level in the following tasks after you have been taught in this institution:

Question Matrix/Table

The Four Skills	1=Poor	2=Fair	3=Good	4=Excellent	5=Not sure/not applicable
Reading					
Writing					
Listening					
Speaking					

VII. Materials projecting Western culture seem more difficult to handle than those projecting native culture

- Strongly Disagree
- Disagree

Neither agree nor disagree
Agree
Strongly Agree

VIII. More familiarity with the Western culture can be helpful and facilitate learning the English language

Strongly Disagree
Disagree
Neither agree nor disagree
Agree
Strongly Agree

IX. Materials with features of the Western culture that are similar to those of native culture are easy to handle

Strongly Disagree
Disagree
Neither agree nor disagree
Agree
Strongly Agree

X. How can you get more familiar with Western culture? (Multi-select multiple choice)

1. By travelling to the Western countries and stay there for a considerable period
2. By watching TV
3. By reading about it on the internet
4. By reading about it in books and magazines
5. By reading Western novels, poetry, essays, etc.
6. By listening to Western music

XI. Which of the following ways is the most interesting and effective to get more familiar with the Western culture? (Single-select multiple choice)

1. travelling to the Western countries and stay there for a considerable period
2. watching TV
3. reading about it on the internet
4. reading about it in books and magazines
5. reading Western novels, poetry, essays, etc.
6. listening to Western music

Why? _____

XII. Which of the following ways is the most practical and feasible to get more familiar with the Western culture? (Single-select multiple choice)

1. travelling to the Western countries and stay there for a considerable period
2. watching TV
3. reading about it on the internet
4. reading about it in books and magazines
5. reading Western novels, poetry, essays, etc.
6. listening to Western music

Why? _____

C. General Information related to attitude information:

XIII. How long do you watch TV every day? _____

XIV. Which channels do you watch the most?

1. Bangladeshi channels
2. West Bengal channels
3. Hindi channels
4. Western channels [BBC, CNN, Star Movies, HBO, Z Studio, Fox Movies, Fox Travels, etc.]

XV. When was the last time you read a book in English outside your syllabus?

_____ ago.

What was the book about? _____.

Give some other details of the book:

XVI. Do you hold any kind of negative attitudes or hostility towards Western culture?

Yes

No

Not sure

Yes, because:

No, because:

XVII. If yes, has your attitude ever hindered your learning of the English language?

Yes

No

Not sure

XVIII. If no, has your attitude ever facilitated your learning of the English language?

Yes

No

Not sure

Appendix-B

Lesson plan with materials:

Keeping cultural similarities at the centre: The SVO order, tense system (narrative tense) and informal or everyday English (Teachers' copy)

Introduction to the lesson:

The materials have been collected from two different genres of English literature. The first one is a poem, while the other is an excerpt from a recent novel. The purpose of choosing these particular materials is that they highlight some western socio-cultural pictures that are very similar to those in Bangladesh. The poem reflects the contemporary picture of London in all her anarchy, while the novel excerpt uplifts the relation between a grandparent and grandson and a reminiscence of the fairy tales that the grandson heard from his grandfather. The teacher should clarify how the subject-matters of the materials are coherent in the context of Bangladesh. Thus they are supposed to help the students notice those points where western and Bangladeshi cultures merge into each other. In case there are any cultural differences found, the teacher should emphasize the logics behind them.

Aims of the lesson:

1. The SVO order: The aim of the lesson is to make students aware of alternative orders that a sentence may have in terms of subject, verb, and object. They will also be able to construct sentences in such orders.
2. Narrative sentence: The students will revise the use of tense in narrating a story or anything from the past.
3. Everyday English: The students will see the differences between formal and informal English.

Brainstorming:

1. Ask your students to look at the pictures carefully and tell them to write down the words or concepts that come to their mind instantly. (Individual task- 3 mins.)

Speaking:

2. Ask the students what they know about culture and the elements that constitute it. (Whole class participation- 5 mins.)
3. Ask them to find some relations between the words they have come up with after seeing the pictures and the elements of a culture. (Whole class participation- 5 mins.)

Listening and reading:

4. Now play the record and ask the students to listen to it carefully without looking at the written version of the poem. Play the record second time and ask them to listen to it and follow the written version at the same time. (5 mins.)
 - i) Now ask the students to form groups (4 in each) and find out the subjects, verbs and objects in each sentence. When they are done, give them feedbacks. (10 mins.)

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- ii) Tell them to find out the inverted sentences, identify the subjects in those sentences, and their significances in the poem. Tell them how they can provide variation in their writing. (10 mins.)
- 5. At this stage, the teacher will critically analyze the poem as a whole-class discussion. Then he/she will ask the students to identify the socio-cultural features reflected in the poem. (20 mins.)
- 6. They will also discuss how the features are similar to those of their own cultural setting. The teacher will continuously put effort to eliminate the differences between western and Bangladeshi culture. (5 mins.)

Writing:

- 7. Ask the students to read the novel excerpt and underline the verbs in past tense. They will see that almost all the verbs are in past tense. Make them notice that while narrating a story, mostly past indefinite/simple tense is used. (10 mins)
- 8. Tell the students to remember any stories they heard from their grandparents as a child and write them down. (15 mins.)
- 9. Ask the students to notice the phrases and expressions in bold letters. Tell them to guess their meanings from the context. Clarify how they can use those in everyday English. (5 mins.)

Speaking



Note: The pictures have been collected from Google Image.

1. Write down the words that instantly come to your mind looking at the above pictures:

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2. What do you understand by the word culture? What are the things that constitute a culture?
 3. Do you think that the words you have written in answer to the question no. 1 can be/are elements that constitute a culture?

Listening and Reading

The SVO order:

4. Listen to the recording, then go through the following poem and
 - i) identify the subjects, verbs and objects
 - ii) identify the inverted sentences and write them in the usual order.

*London

- by William Blake

I wander thro' each charter'd street,

Near where the charter'd Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infants cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry
Every black'ning Church appalls;
And the hapless Soldier's sigh
Runs in blood down Palace walls.

But most thro' midnight streets I hear
How the youthful Harlot's curse
Blasts the new-born Infants tear
And blights with plagues the Marriage hearse.



5. What socio-cultural features do you find in the poem?
6. Are there any similarities between the socio cultural features highlighted in the poem and those in your own social setting?

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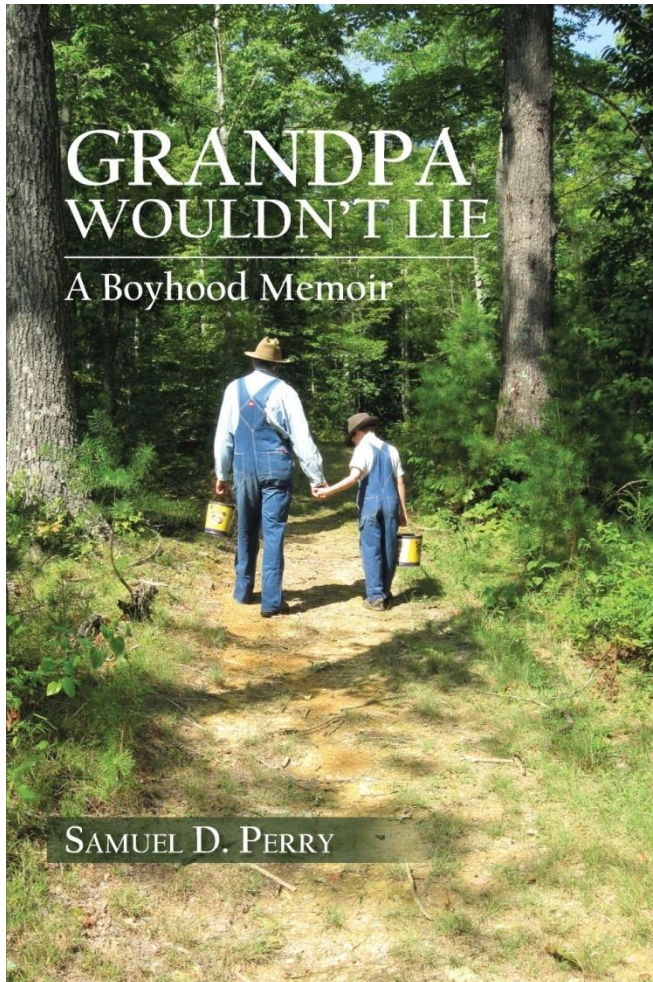
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Writing

Narrative tense and everyday English:

7. In the following **excerpt, identify the verbs in past tense-

Grandpa said that witches are not so common nowadays as they once were. At one time, he said, when he was a boy, there were several of them up and down the Cumberland River that he knew about. They lived by themselves in little houses that somebody had put up in years past, but had moved out of for some reason. They didn't go to church, or pie suppers, but, mostly, just kept to themselves. If you saw one of them at all, which was seldom, you would know, right away, that they were witches.



I asked Grandpa how **a body** could tell a woman from a witch. He said that you could look at their hair. Women always plaited their hair, and put it up behind their head in a bun. Witches didn't do that. They just let their hair fall over their shoulders, like water dropping from **a pourover** in the early spring. Now, wearing hair like that was fine for a young woman who had not found a husband, but not for a married woman. Married women always put their hair up in a bun.

Grandpa said that witches usually had a mean dog living with them. Some of those dogs were so mean they could hamstring a buffalo if they had to. The dogs sat out in front of the witch's house, looking up and down the road, waiting for somebody to come into their yard. **Pity the poor soul that did.**

Every witch had a big iron kettle hanging over a coal pit in the front yard. That wasn't unusual, Grandpa said. Most families had one that they used to boil their clothes in when the time came to wash them. After the clothes were washed, they were hung out on a line to dry in the sun. Witches didn't have a clothesline, and that was **a dead giveaway** that they were witches. Grandpa said he didn't know what they used the iron kettle for, except, maybe to cook up some potion they could use to put a spell on somebody.

8. Do you remember any of the fairytales that your grandparents told you when you were a child? Write down how they would describe the fairies and witches.
9. Notice the words in bold characters. These are some phrases that are used in spoken or everyday English. Can you guess their meanings from the context?

*The poem has been collected from http://www.bbc.co.uk/arts/romantics/blake_london.shtml retrieved March 7, 2013

**The excerpt has been collected from Samuel D. Perry's (2013) *Grandpa Wouldn't Lie* published by AuthorHouse.

Appendix-C

Quiz Test

Duration: 10 mins.

Full marks: 10

A. Underline the *Subjects, Verbs* and *Objects* in the following sentences and write 'S', 'V' and 'O' respectively:

1. After the final song, the drummer hurled his sticks at the crowd.
2. Very slowly, Pandora opened the box.
3. After breakfast, James drove to the mission with Thomas.
4. "Ten thousand saw I at a glance".
5. Poor is the man who has money but does not use it properly.

B. Fill in the blank spaces in the following text with the right form of verbs in brackets:

Last year I (go)_____ to England on holiday. It (feel)_____ fantastic. I (visit)_____ lots of interesting places. I (have)_____ two friends with me. In the mornings, we (walk)_____ in the streets of London. In the evenings, we (watch)_____ movies. The weather (seem)_____ strangely fine. It (not, rain)_____ a lot. But we (see)_____ some beautiful rainbows. Where (you, spend)_____ your last holiday?

Mossa. Sohana Khatun, M.A.
Lecturer, Department of English
Bangladesh University of Business and Technology (BUBT)
Dhaka Commerce College Road, Mirpur-2
Dhaka-1216
Bangladesh

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shuhanaa@yahoo.com

Postal address:

B-4, House#15, Road#13

Rupnagar Residential Area, Mirpur-2

Dhaka-1216, Bangladesh

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Poetry of Bushehr, Pioneer in the Poetry of the South of Iran

Nasrin Mozaffari, Ph.D.

Bushehr University of Medical Sciences, Bushehr, Iran

Sima Gharibey, M.A. English Literature, Bushehr, Iran

Marzieh Nowruzi, M.A. Literature Student of Bushehr pnu

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Abstract

Bushehr in southern Iran is the vanguard of contemporary literature in Iran. Bushehr's poetry is nature-oriented, the poetry of a human being who lives in the south of Iran. This is the art of Bushehr's poetry which using rural natural beauty creates urban and national poetry and is Post Modern; it recreates the symbols and from them creates wonderful and beautiful images. Bushehr's poetry is not supposed to be native-world but it is believed to make Post Modernism world-native, since the future of the world is nothing but the symbol of a small village; and it speaks out that the neighbors must have mutual understanding of themselves and their identities in order to help each other attain salvation from different perspectives. Manouchehr Atashi and Ali Babachahi are the fore-runners of the symbols of contemporary poetry of Bushehr. In this article, we will study these two poets' poetry.

Keywords: Post-Modern Poetry, Bushehr, South of Iran, symbols of contemporary poetry

1. Manouchehr Atashi's Poetry



Manouchehr Atashi (1931-2005)

Courtesy: https://en.wikipedia.org/wiki/Manouchehr_Atashi

Manouchehr Atashi (1310-1384) was born in Bushehr. With his book of poems *Āhang-e digar* (Another melody) he introduced himself to Iranian literature in 1339. Many critics believe that this book was more powerful and more beautiful than the first book of poems of many of the poets of his generation. It was such that Forough Farrokhzad had an envious look on it and looked at it with respect.

Atashi's other books of poems include *Āvāz-e kāk* (The Song of Earth) (1347), *Didār dar falaq* (Meeting at Dawn) (1348), *Vaṣf-e gol-e suri* (In praise of the Red Rose) (1367), *Gandom o gilās* (The wheat and the cherry) (1368), *Zibā tar az šekl-e qadim-e jahān* (More beautiful than the old shape of the world) (1376), *Če talk ast in sib* (How Bitter Is This Apple) (1378), *Hādeta dar bāmdād* (The Event at Dawn) (1380), *Ettefāq-e ākar* (The Last Event) (1380) and *Bar entehā-ye aḡāz* (At the End of the Beginning) and some translated books.

Atashi and His Collection of Poems

The growth and literary advancement of Atashi began with the publication of the collections *Āhang-e digar* (Another melody) and *Āvāz-e kāk* (The Song of Earth) in Bushehr and with *Vaṣf-e gol-e suri* (In praise of the Red Rose) crossed its path and finished it with *Zibā tar az*

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šekl-e qadim-e jahān (More beautiful than the old shape of the world) and *Če talk ast in sib* (How Bitter Is This Apple). All of these books of poems were composed in Bushehr.

Atashi appeared so impressive and splendid in the forties, but in the fifties we see no books from him. In this decade we see not just Atashi's decline, but a decline of poetry in Iran that has its own analysis; yet in comparison with the poets of his generation he appeared to be what was not expected of him, even though we see his activity beside the poets of the scope of Masjed Soleiman and the movement of "pure poetry".

Nature of Atashi's Poems and His Career as a Poet

After the fifties Atashi proved that he is a poet in his essence and his poetic individuality continuously tempts him to write and unlike many of his contemporaries who were in a process full of ups and downs, he would proceed slowly but constantly and would do his own job. He was one of the most balanced of the contemporary Iranian poets. Even in the forties when well-known poets like Shamloo overshadowed Iran's poetry and Sepehri, Forough and Akhavan had a prominent presence, Atashi was not captivated by them although he was influenced by them, he had his own poetry and language and would step in with his own style and trend. Atashi was a poet of climate and nature; a man who lived in the south of creation. It was his art that along with his rural born essence he would compose urban and national poems; he would recreate symbols and from them would create beautiful and wonderful images. The prophetic mission moments of his poetry were nothing but his rural and gypsy-like soul. Whenever this should arouse a chaos, excitement would pour out of him in the form of poetry; the wild white horse would be born. Abdo Jett would be born, Mir Mohanna would pass through Persian Gulf water. This very honesty, simplicity and his rough and tough soul were kindly to mingle rebellion, violence and love in a blessed or unblessed union with the life of the audience.

Wild and Restless Soul

Atashi had a wild and restless soul; his poetry was his life and it was his very life. Perhaps his life was nothing but "the wild horse"; his gypsy-like essence was surprising. He would constantly carry his native hearth words from here to there in his swag of poems and from trivial

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“these” would create wondrous and beautiful “those”. The suffering of his poems’ sobs were his people’s pains.

He himself would confess of his gypsy-like style:

I am a gypsy left alone from the tribe
Left alone from the caravan
Alone in the desert, alone in the mountains
I hammer my tent’s black nail every night
And take away the smuts of old pots of loneliness
With song’s polish
And I rub the black bowl of night
With sands of cry
I am a gypsy
With my black tent on shoulder
Am in an eternal departure... (Atashi 35)

Less Native Symbols in Later Poems

However after the sixties he had less native symbols in his poetry and his poems had found a global tone, but he never departed from his climate-words. This was both good and bad; good since he was himself in these words of his poems and would bestow honesty and credit to his work that made him prominent and more artistic in poetry and bad, because when repeated too much it would make poetry devoid of sense and softness. A poem cannot be made native-global when only native words are considered in it.

The Conscious and the Unconscious

Applying these words must be done with precision and in due time, but since Atashi was not strict in composing his poems, he would pour his poem on the paper quite simply at the time of inspiration. According to Babachahi, he would respect the reader’s understanding highly; he would write in a way as not to eventually let the reader leave confused and bewildered. Some critics believe that if at the moment of composing poems the unconscious soul of the poet

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overwhelms the conscious soul, then the poem is a high-grade art, but this unconscious soul as it was mentioned before can lead poetry to the valley of abstraction and delusion. Atashi's poetry is in a point between the conscious and the unconscious. Babachahi considered two general classifications for poetry: the poem of "thought" and the poem of "expression". Atashi in his poetry makes us of southern mythology. This myth does not mean a return to the past and fossilizing in it, but as a bridge to connect the past to the present and the future, since the poet's poem gains national and infra-national recognition and credit when it carries a particular culture with itself. This is the very thing that made Boges, Borges; in his works he would make use of myths and indigenous subjects in order to globalize his voice and this established him in world literature. Since the culture of any nation needs to be washed and refreshed, for as the time passes the dust of time also makes the culture old and dejected, but composing, recreating and renewing myths in poetry makes the culture and civilization of a nation become dynamic. It helps culture to constantly have new words for new people (Babachahi 71).

Poetry and Its Structure and Boundless Freedom

Atashi believed that poetry must be structured and that boundless freedom would cut the poet from artistic discipline and would lead to distraction, delusion and wandering. This structured space does not mean that the poet must first determine a framework and move in its direction. This being structured in internal and intuitive factors that need teaching and training and cannot be achieved except by reading and experiencing. He calls the poet at the moment of composing poetry "discoverer of the word's beauties". Both restriction and having no boundary are unbecoming of the poet, since ascension of the poetry is nothing but moments of freedom in the mind of the poet, but this freedom must have direction, otherwise, when there is nothing there no freedom would be involved. (Mohammadi 4)

Defamiliarization

Another distinct aspect of Atashi's poetry is its defamiliarization. He would beautifully take away the normal daily words away from the scope of the audience's understanding and experience and would lead them to recreation and taking a new meaning such as:

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“...I - a nymph-stricken lunatic
Am going to sell reason to Aristotle” (Atashi 138)

Poetry of Rebellion and Protest

Atashi's poetry was the poetry of rebellion and protest. He wanted to take the Southern man to well-being, no matter he was successful or not. If he was not successful he had at least said the words. In his poetry, he splendidly established the Southern man in Persian poetry as the one who had something to say.

Some critics have introduced him as not being that active and believe that climate and native word at times appear where they ought not to and due to this some kind of excess can be seen in his work. Just like other Southern poets he is often a fatalist. This fatalism wavers between the terrestrial and the cosmic aspects. He never slides thoroughly into any of these to be accused of humanism and mysticism. He brings the feeling that he has paused at the moment of composing poetry and transferring it to paper. If routines have crushed him and bread's concern has withered him, fatalism takes the upper hand to itself. If in the imagination and the mind he is weary and forlorn and reaches a supernatural sense, this fatalism becomes cosmic. But in general, he is not a philosophical or an ideological poet. If some philosophical formula is seen in his poems, it is more due to his “neuroticism”. Babachahi believes that Atashi cannot be considered as a modern poet, he is highly region-oriented and since his poetry has a realm of feelings within the experienced climactic elements, his poems own a familiar look and an effective tone. Atashi prefers being a reeve in his province to wandering in unknown lands”. (Babachahi 292-3)

Manouchehr Atashi had a rebellious and stubborn soul and in old age his poetry was also irritable and a stubborn horse could not be made quiet by any spur. He was the sound of broken pride, but not out of shame and embarrassment. He would admire the glorious defeat of his myths and lead them to another destiny. His was the simple form of his poetry, the rough and tough nature of south was his poetry's honor. By recreating and transforming native symbols he could create inter-continental and worldly images.

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It is worth mentioning that his poem “If I were Jesus” from the book *Meeting at Twilight*, was translated to German most beautifully by the well-known German orientalist Annemarie Schimmel in her book **Jesus and Mary in Islamic Mysticism**.

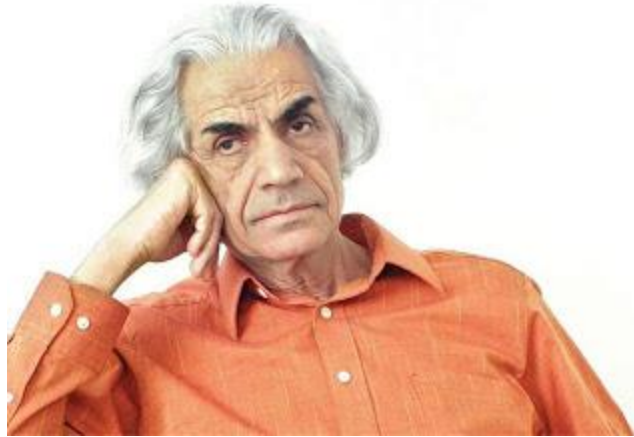
If I Were Jesus

My pain is heavier than Christ's
My burden
Is heavier than Christ's
He with his wooden cross only once
-with his iron nails in hand-
Took his body to the heights of defamation
He with wooden cross and enemies' curse
Was grappling with the mountain of fate and I
I am my own cross...
He was the son of a holy soul and I
The son of a strange
-From the thirsty deserts of Dashtestan
He
Only
Died once, meaning that
Flew and I
Die a thousand times
My pain is heavier than Christ's (Atashi 35)

Certainly, Atashi is one of the greatest cotemporary poets of Iran and contemporary poetry is indebted to him.

Ali Babachahi's Poetry

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Ali Babachahi

Courtesy: http://sabido4.rssing.com/chan-7896477/all_p52.html

Another poet from Bushehr who has gained transcontinental and national fame and has established his name strongly in Iran's contemporary literature is Ali Babachahi. He was born in Bushehr in 1942 and introduced himself to Iran's literature with his book "Suspended Without Support" in 1968. His other works of poetry include: "The World and the Woeful Lights" (1970), From the Sun's Generation (1974), The Sound of Sand (1977), The Lays of Seamen (1989), The Sun Rises from Our Grave (1989), Untraceable Destinations of the Sea (1995), I Am A Drop of Rain (1996), My Wisdom Tortures Me (2000), My Appearance is Very Suspicious(2002), Picasso in Persian Gulf (2009) and... .

In the realm of literary criticism and analysis he has a lively presence in literary circles and creditable journals; he has published dozens of other works in Children's Literature and Iran's other contemporary literary issues.

Like other Southern poets he began his work gradually and modestly. He is one of the few contemporary Iranian poets who has a comprehensive mastery over Iran's ancient literature and has associated his poetry over time with a type of poetic intuition.

The Suns and Thorns

Perhaps in the opinion of some critics **Ali Babachahi's** first book that was sent to Iran's literature did not have a good perspective, but it was one of those poems that promised a bright

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future for him from the beginning. During those years, “The Suns and Thorns” and “What must Be Said” became idioms in the literary Circles. The poem “The Suns and Thorns” was accompanied by a social protest approach:

I come from the watering place of the cocophonous frogs
And with me is the talk of home-burdened hens
That see their mate in bottles of water
I feel sorry my friend
That girls in love don't pick flowers...
Hail to waken till dawn bars!
I come from the watering place of the cacophonous frogs
I come from the private place of filled-with deception crows
My night, is a bitter tale
Whose each chapter would be the beginning of a doomed book.
My sorrow, is the wind and the rain
That can go through the depths of the world
...
Step more lively!
For our thorn bush would not flower with tear
...
The world is beneath our feet, but bushes of thorn
Will get into the world of you and me (Babachahi 33)

Concept Oriented Poems

This poem was the beginning of Ali Babachahi's endlessness in poetry; his poetry was more concept-oriented until the sixties and would not withhold meaning from the audience. But from the sixties on with poetic maturity and more study in the world's poetic themes and theories, Babachahi all of a sudden acts effusively, surprising Persian literature and this climax can be seen in “I Am A Drop of Rain”.

In recent decades Babachahi is known to be one of the most unexpected literary figures of Iran. His every moment in poetry is surprising and astonishing. Apart from any criticism whether there is good or bad in his poetry, his most important work is the movement he made in the literature of Iran. He is one of the most mainstream contemporary literary figures whose presence has given freshness and novelty to today's literature. He with a special and fatherly look at the youths' works has not led them away from development and this has let us see some kind of enthusiasm and fervor in the realm of nation literature.

“Poetry in Another Situation”: Sublimity and Change

Ali Babachahi's poems are called **“poetry in another situation”** and its difference with “another poem” according to Babachahi is that the latter case has “individuality” approach while in the former it is the pulpit of “plurality”.

The most important sense which Babachahi has dedicated to Persian Literature is the need for sublimity and change. It is obvious that any change for better or worse, knowingly or unknowingly is associated with resistance, but Babachahi has got a strong taste and perception and with a support that is rich and full of ancient Persian Literature he could bring change to the arena of contemporary literature of Iran. The need for change is in fact a form of protest; a protest to what should be and what is not and what should not be, and is. He is not seeking to annihilate the "entities" that have withdrawn our literature from the components of World Poetry.

Inventor of Postmodernism

Babachahi accepts risks and is not afraid of stigma and it is not an easy task for a great poet as him. He is the inventor of Postmodernism in Iran and his very work was done, accomplished overnight. In response to those who accuse him of sophistry in poetry it should be said that he started postmodern discourse in Iran when he has more than thirty years of experience and poetic knowledge. Babachahi's poetry is not poetry with a certain message or mission. In his poetry words have their own personality and at a specific moment in poetry can be sent on a mission, so his poetry is a kind of poetry with several messengers who are sent on mission at the same time or at no specific time and share the moments of ascension with the

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audience. If the audience accept the participation then they will understand the poetry and if not they will not tolerate it. In this way, Babachahi's poetry is not against the audience, instead it has got a complex geometry and each twist can bring a different discovery for each individual.

Image Interpretation

Meaning and image interpretation, word games and their fusion is a queer deviation on the one hand and on the other hand, it has brought about paying attention to the dark realm of language. For him, nothing is worthless and even "nothing" is also valuable and can attain meaning and value when it is together with that of which we do not think. His poetry is the poetry of suspended rings. The audience can go up on these rings and sit down to contemplate in a philosophical meditation or hang themselves or become pendant in the opposite direction and see existence upside down or between the earth and the sky in an explosive moment to be thrown to an unknown place.

Magical Look Upon Words

Babachahi takes a magical look upon words and is like a magician who constantly creates wondrous and marvelous realities upon the basis of simple and trivial ones. This is the very prophet-like attribute that he considered for his poetry. Most importantly, he is the poet who is highly influenced by himself and it is quite very surprising that those who criticize him compose their poem under his influence.

When you have black skin and bright eyes
Partridges appear whiter (Babachahi 72)

A Poet of "Search"

Babachahi is the poet of "search"; he constantly keeps struggling with a word to reveal his inner capacity. He is the poet of building capability for words; the words that do not seem to have any place in art, find artistic degree and dignity in his poetry. Accordingly, his poetry is the poetry of the "unmarked" and the "asymptomatic". He all the time leaves some part of his poem incomplete, for his poem becomes complete with the audience. If the audience is skilled then the

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poem is complete; otherwise, it would be left incomplete for good. This is both a weakness and strength; it is both good and bad:

The sea does not know that it is the sea
It didn't know until yesterday...
...
OK! Hope you haven't made yourself tired you curly hair black boy!
Even if the sea notices that it is the sea, one of the drowning
What is that to you?
...
Great people are probably multi-digit
Or drowning and unaware of everything
Or small and tiny
And curly hair! (25)

Babachahi's poetry is simultaneously immersed in different times or at times the poem is composed in a vacuum, where time and space are disabled and one should only reach for the scene of no time and no place from the origin of the inside of the unseen. In this way at times the poem appears inexpressive and obscure and the reader faces delusion-like reading. His poetry is against habit and the audience that is incurred with routine and habit has lots of problems with it.

“Fear of Not Reaching”

Babachahi as he himself states, constantly has the “fear of not reaching” and his haste in poetry is not an “immature haste”; it is there to compensate for all those moments during the period of transition of poetry in Iran when postmodernism has been lost. Someone in Iran's poetry must compensate for the lost moments and this has fallen upon Babachahi. “Reaching” is his stopping point, he draws his poetry to “standing” and in the middle of the struggle, stops. That is why his poetry is all the time unfinished at the point of “not reaching”, to make the audience finish it. In fact, he seeks the “entirety” of poetry in unfinished-ness.

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Babachahi all the time sees the end as something uncertain and infinite and this means that one should hurry up. His poetic abodes are with no sign and no symptom; for these signs and symptoms should be associated with the audience. He in his poetry produces some narrow path that anyone with the sign and symptom that he/she has with himself/herself can lead their taste through these private places to the desired path and anyone who has got no sign with themselves is certainly lost in his poem. He remains confused with no sign and this is the point where some critics consider his poem as against the audience, delusive and agitated.

Words Are Also Slippery and Slithery

In his poetry beside the fluidity of time and place words are also slippery and slithery. If you are not careful then the words would get out of your hand and the mind would constantly get involved with the game of meanings and images. The words being slippery, produces a sense of mischief and playfulness which is enjoyable.

Babachahi is not supposed to be native-world in his poetry, instead, he believes that he has to make postmodernism native-world, for the future of the world is nothing but the symbol of a small village in which all the neighbors should have a mutual understanding of each other and their identities in order to help each other to attain salvation from different perspectives.

Conclusion

The province of Bushehr in the south of Iran is pioneer in Iran's contemporary literature. Honesty, simplicity, love and rebellion in a fortunate and unfortunate connection get incorporated in the audience. At times the poem is composed in a vacuum where time and space are disabled and one should only reach for the scene of no time and no place from the origin of the inside of the unseen. In this way at times the poem appears inexpressive and obscure and the reader sometimes faces delusion-like reading.

There are times when poetry with a simple and intimate presence blends with the audience and the reading is easy and comfortable.

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Nasrin Mozaffari, Ph.D. (Corresponding Author)
Bushehr University of Medical Sciences, Bushehr, Iran
mozafare@yahoo.com

Sima Gharibey, M.A. English literature
Bushehr
Iran
simagrb@gmail.com

Marzieh Nowruzi, M.A. Literature student of Bushehr pnu
Iran
Noroozi.marzie@yahoo.com