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Contents

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Language in India www.languageinindia.com ISSN 1930-2940 17:9 September 2017

| | |
|---|---------|
| Aayushee Garg Poetry and Philosophy: Towards a Comparative Analysis | 1-4 |
| Dr. P. Aishwarya Vidhya, M.A., Ph.D. Bhabani Bhattacharya's <i>Shadow From Ladakh</i> – “An Amalgam of Hungers - Both Internal and External”: An Analysis | 5-11 |
| Muhammad Asif Javed, M.Phil. English and Ammara Gull, M.Phil. Scholar in English The Foregrounded Regularities and Irregularities in the Language of John Donne's Love Poems | 12-21 |
| J. Anitha Post-Colonial Reading in Yasmine Gooneratne's <i>A Change Of Skies</i> and <i>The Pleasure of Conquest</i> | 22-40 |
| Chongom Damrengthang Aimol, Ph.D. Some Select Folktales of Aimol | 41-48 |
| Cynthia Nkechinyere Okoro, M.A. A Speech Act Analysis of the Formal Declaration of Interest for Presidency and Inaugural Speeches of President Muhammadu Buhari | 49-66 |
| Dr. S. Chelliah, M.A., Ph.D. Oneness between Life and Death – Ernest Hemingway's Fictional World: An Analysis | 67-78 |
| Nael F. M. Hijjo, M.A. and Kais A. Kadhim, Ph.D. The Analysis of Grammatical Shift in English-Arabic Translation of BBC Media News Text | 79-104 |
| R. Kaleeswari, M.A., M.Phil. The Exploration of Feminine Psyche in Namita Gokhale's <i>Gods, Graves & Grandmother</i> and <i>A Himalayan Love Story</i> | 105-116 |
| I. Kanaga Priya A Comparative Study of Euripides' <i>Medea</i> and Ibsen's <i>A Doll's House</i> | 117-137 |
| K. M. Keerthika, M.A., M.Phil. Delineation of Contemporary Youth in Chetan Bhagat's Novels <i>The Three Mistakes Of My Life</i> and <i>Two States: The Story Of My Marriage</i> | 138-153 |

| | |
|--|---------|
| Mohammed Modhaffer and C. V. Sivaramakrishna Prepositional Verbs in Arabic: A Corpus-Based Study | 154-174 |
| Nabil Awadh Yahya Farae Transmittance of Alienation and Blissfulness in Childhood to Adulthood: A Study in the Light of Joyce Cary's Selected Novels | 175-181 |
| Nabil Awadh Yahya Farae Does Irony Enhance the Potential of Humor? A Vindication in the Short Stories of W.W. Jacobs | 182-187 |
| V. Parameswari, M.A., M.Phil. Integral Bond between Mothers and Daughters in Amy Tan's <i>The Kitchen God's Wife</i> and <i>The Joy Luck Club</i> | 188-200 |
| I. Poornima, M.A., M.Phil. Domestic Discord in Ruth Praver Jhabvala's <i>The Nature Of Passion</i> | 201-212 |
| R. Rajeshwari Inner Journey of the Protagonists of Margaret Laurence's <i>A Jest of God</i> and <i>The Fire-Dwellers</i> | 213-228 |
| Dr. Ramanadham Ramesh Babu and Dr. Sreenivasulu Reddy Education - as Inner Management | 229-234 |
| RoopasriNagathi R., M.A., M.Phil., Doctoral Scholar Additive Constructions in Kannada Language Using AnnCorra Annotation Scheme | 235-245 |
| Saranya P., Research Scholar and Dr. R. Lakshmi Blend of Fact and Fiction in the Novels of Bharati Mukherjee | 246-254 |
| B. Selvalakshmi, M.A., M.Phil. Multifaceted Love as Reflected in Toni Morrison's <i>Love</i> and <i>Jazz</i> | 255-271 |
| S. Sindhu and Dr. V. David Arputha Raj A Study of Ethnocentric Elements in David Treuer's <i>The Translation of Dr. Apelles</i> | 272-278 |
| K. Siva Nandhini Phallocentric Ideologies in Bapsi Sidhwa's <i>The Pakistani Bride</i> and <i>Water</i> | 279-294 |

| | |
|---|---------|
| Dr. Gautami Pawar M.A., Ph.D. | |
| Re-reading Shakespeare's <i>The Merchant of Venice</i> as Romantic Comedy | 295-300 |
| Selvi Bunce | |
| The Power of Love in <i>Snow Flower and the Secret Fan</i> | 301-306 |

Poetry and Philosophy: Towards a Comparative Analysis

Aayushee Garg

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Within the extant domain of humanities, both poetry and philosophy are accorded almost an equal amount of veneration. Since Socrates in Plato's Republic expelled the imitative tragic poets from his ideal state laying grounds for reformed ethical poetry, there have been numerous debates in this regard. Poetry and philosophy have remained at loggerheads since then. However, there are various approaches to read the binary of poetry and philosophy. A comparative analysis of any two ideas must aspire to estimate the recognisable differences as well as similarities between the two of them. Are poetry and philosophy similar to each other? Is there a dichotomy between the two? This essay attempts to contrast and compare the two fields critically. (Jansen 5)

Poetry and Philosophy

Observed as two states of mind, the philosophical mind transcends the puerile barriers of senses in order to perceive the immediate reality, as Krishnamurti claims throughout the three volumes of his *Commentaries on Living*. The philosophical mind strives to exorcise the poetic mind of its inherent romantic element which is continuously racing towards the sublime. The poetic mind, on the other hand, strives to expunge the rigid labels that the philosophical mind has always grown up with. Philosophy has a serious problem with poetry's call for a "willing suspension of disbelief." Even, romantic poet Coleridge admitted that a certain sense of cognitive estrangement is required to engage in "poetic faith."

Kathartic poetry in Aristotelian terms revels in the incredulity of language, while philosophy reprimands the truancy of language. Often, philosophy endeavours to demolish the lofty scaffolding of the tactile and palpable experiences perceived by poetry, and reaches out to reality rationally, rather than conjuring up a fancy world of its own. While philosophy cautiously carries the future in its stretched-out arms, poetry whimsically carries all of the past, present, and future in it. Time and space become mere narratives in the bittersweet battle between the two. However, with the passage of time, the exhaustive weight of this binary might become unbearable for the spatial pillars of history.

Poets as Philosophers

The bedrock of the ocean of Indian literatures is strewn across with countless poetic gems who were philosophers in their own right. Their skill and insight on life lifted philosophy to an exalted state and facilitated it to take flight into the free sky of poetry. To name a few, intense works like Vyasa's *Mahabharata*, Tulsidas' *Ramacharitmanas*, Buddha's *Dhammapada*, Bhartrhari's *Sataktraya*, Kabir's couplets, Kalidasa's plays, and Rabindranath Tagore's *Gitanjali*, have undoubtedly lent gigantic waves to this ocean.

In spite of the above, as Osho elucidates in *Yoga: The Science of the Soul*, Patanjali's 196 *Yoga Sutras*, though an extensive discourse on the Yoga philosophy, do not employ the poetic form. He calls Patanjali a "rigorous mathematician", since he does not dance along with poetic verses the way Jesus, Krishna, and Buddha in their respective philosophical discourses do. (Osho 12) Similarly, Sri Ramana Maharishi's *Who am I* takes a conscious leap of faith into the domain of self-inquiry through the rigorous form of questions and answers. The questions and answers are straightforward and so not employ any poetic devices. Therefore, it can be deduced that poetry may be a sufficient, but not always a necessary condition to approach the Truth.

Poetry – A Convenient Device to Escape from Reality

Though philosophy confronts knowledge of reality head-on, poetry lazily employs a convenient device to escape from reality, though the artistic escape may only be another path to indulge into reality later. Fortunately, some poets find a way to the 'inward eye' hence manifesting the subjective into the universal, without discounting the charm of the fine art. In the 1802 poem "Daffodils", William Wordsworth is able to relocate his emotive centre owing to pensive mood and solitude as described in the poem. (Bergren 21)

Two Ways of Reading the Same Text

Tweaking this perspective a little beyond the domain of writing, poetry and philosophy can also be looked upon as simply two lenses of reading the same text. This may enable the reader, instead of the writer, to turn into a poet or a philosopher by choice, hence effectuating, in essence, 'the death of the author' as talked about by poststructuralist literary critic Roland Barthes in his celebrated essay of the same name. In such a scenario, freedom is given to the mind that reads. As an instance, in the poetic piece *A Walk by Moonlight*, Henry Vivian Louis Derozio beautifully weaves his past night's experience capturing the essence of romanticism, spirituality, metaphysics, and mysticism, but the poem nonetheless may also be

read as a philosophical text. Aesthetics, mysticism, spirituality, metaphysics, romanticism, symbolism, myth, tropes, figures, and other such elements excavated frequently from ambitious poetry, often do enough to rip it off from the epistemological notions of logic and rationality.

Position of Art as an Inspiration for Life

However, even as epistemology may showcase the helplessness of knowledge of meaning derived from poetry, and though the laces and frills of poetry provide enough ambiguity to drive it far away from reality, a philosophical mind drenched in the insurmountable sea of logic, while underestimating poetry, may be heading towards dying a Derrida's death. At this moment, would it be inappropriate to call philosophy cultured, and poetry natural? In his essay "The Decay of Lying" published in 1891, Oscar Wilde elevates the position of art to an inspiration for life itself saying,

"Life imitates art far more than art imitates life."

Curious Rebels

Nevertheless, poetry and philosophy perhaps reach a consensus on a cause both of them unapologetically support: that of inquiry. Both are curious rebels questioning the precarious notion of Truth. Whereas some of the times, both of them tend to look at Truth in different lights, at others, they politely agree to join hands and work together. Quite interestingly, even the core of the teachings of philosopher Jiddu Krishnamurti is,

"Truth is a pathless land."

Icing and the Cake

Poetry and philosophy may veritably be compared to icing and the cake. One cannot exist without the other. At the same time, it would be cruel to place one on a higher pedestal than the other. One indeed lends beauty to another. Profundity, if at all, considered as a criterion to clinically separate philosophy from poetry, also fails miserably at doing so, when philosophical poets like Rumi are found negotiating between poetry and philosophy through thoughts like,

"We believe that God sees us from above. But He actually sees us from the inside."

Perhaps, not all versification is poetry, not all poetry philosophy, neither all philosophy devoid of poetry. In that case, why not take a walk through life with thinker Rabindranath Tagore as he guides us along,

“Let your life lightly dance on the edges of Time like dew on the tip of a leaf.”

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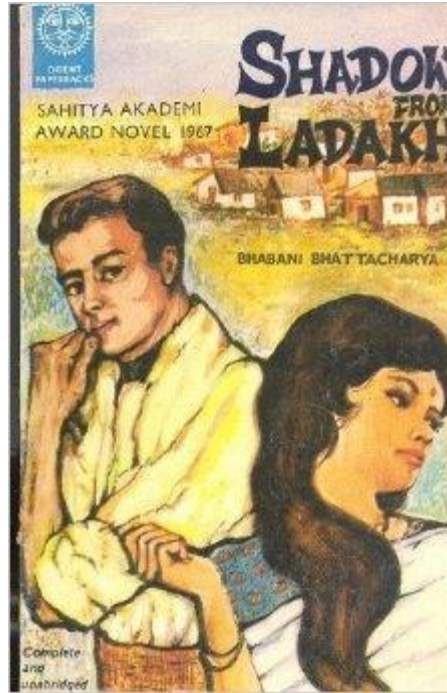
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**Bhabani Bhattacharya's *Shadow From Ladakh*
"An Amalgam of Hungers - Both Internal and External":
An Analysis**

Dr. P. Aishwarya Vidhya, M.A., Ph.D.

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Bhabani Bhattacharya - An Authentic Interpreter of Human Experience

Bhabani Bhattacharya occupies significant position in Indian English fiction and his vision of life is perfectly humanistic. He is a novelist advocating humanism both in principle and practice and his humanistic attitude to life finds artistic expression in his novels. His commitment to the philosophy of humanism forms the very basis of his creative enterprise.

As an authentic interpreter of human experience, he sees to it that his themes are related to contemporary life and events in the country and he is particularly interested in India's Freedom, the upheaval that came in Bengal in the wake of this struggle, the man-made famine in Bengal and the problems and trials faced by the country after independence. He writes with intense realism and passionate sincerity in a language that is highly individualized. Bhabani Bhattacharya writes about the socio-political and economic

conditions prevalent in his times. He has such six novels to his credit: 1. *So Many Hungers* 2. *Music for Mohini* 3. *He Who Rides a Tiger* 4. *A Goddess Named Gold* 5. *Shadow from Ladakh* and 6. *A Dream in Hawaii*.

The Theme of Hunger - *Shadow from Ladakh*

Bhabani Bhattacharya has raised his voice and protested against social evils of Indian society, probing deep into the various facts of human life. He believes rather strongly that literature and reality are very much linked with each other. Bhabani Bhattacharya's preoccupation is with the theme of hunger and he regards hunger, external and internal, as the fundamental reality of life. With such through grasp of his basic theme, his *Shadow from Ladakh* explores and communicates the theme of hunger in all its ramifications.

Human hunger is not confined to food alone. There is hunger for political freedom, hunger for external values, hunger for an ethically oriented life for the common people, hunger for love and sex, hunger for wealth hunger for social status and hunger for prosperity. In brief, it may be stated that this novel *Shadow from Ladakh* is an absorbing survey of all these aspects of hunger.

Bhabani Bhattacharya – Not a Pessimist

Professor Chandrasekaran looks upon Bhabani Bhattacharya not really as a raw, crude realist but as one who combines both realism and romanticism in his writings. He says with the due degree of stress that Bhattacharya's fictional writings have their own authenticity, their own credibility from the social or sociological point of him. According to him, Bhattacharya is not a pessimist; in spite of all evils and corruptions, India seems to be for Bhattacharya a land of both promise and achievement. He is of the view that the novel should have a social purpose and he presents "all pictures of poverty and squalor, superstition and dogma, materialism and spiritualism" (Sharma 17). Gandhi's humanism, his concern for the oppressed and suffering section of humanity, his commitment to truth and non-violence, his essential opposition to superstitions and dogmas, his concern for the real sufferings of the people get projected in his fictional world.

In his book on Bhabani Bhattacharya, K. R. Chandrasekharan rightly comments thus:

Language in India www.languageinindia.com ISSN 1930-2940 **17:10 October 2017**

Dr. P. Aishwarya Vidhya, M.A., Ph.D.

Bhabani Bhattacharya's *Shadow From Ladakh* - "An Amalgam of Hungers - Both Internal and External": An Analysis

“Bhattacharya is a realist and at the same time a visionary. He depicts life in the country as he has seen it with his observation eyes. Poverty, corruption, ignorance and superstition, exploitation and dumb suffering are among the evils that he has noticed and depicted. In the other hand, he sees ground for hope because the country is in a position to shape its own future and it has the basic material needed for reconstruction and development. An economy which ensures equitable distribution of necessities, a social order which gives equality to man, a religious attitude which gives no quarter to superstition and meaningless ritual and a mental outlook which promotes harmony at home and abroad”. (P 172)

Caste Differences, Deep-Rooted Superstitions, Dowry and Bribery

Bhattacharya has realistically depicted the glaring evils of caste differences, deep-rooted superstitions, evils of dowry and bribery, poverty and hunger deeply rooted in the Indian societal system.

He portrays two typical forms of hunger in the novel *A Goddess Named Gold* - hunger for miracles and hunger for spiritual experience. Both illiterate and literate, the ignorant and well informed, villagers and townsfolk believe in superstitions and are very curious to see the queer functioning of Meera's magical amulet. They want the miracle to happen, regardless of its consequences:

“Awe-struck eyes saw that vision and tongues dried up as the unexpected menace took clear shape, but after a long minute, a whispered comment came, ‘we hunger for the miracle, whatever else may follow good or bad’” (P 207).

Trying to Achieve Something Great

Another kind of hunger is explicitly perceived in young Meera, the magnificent granddaughter of the splendid soul, the Minstrel. When she is very worried about performing the miracle with the help of the touchstone, one notices the queer hunger in her for achieving something really great. Lakshmi, the wife of Seth, staring at Meera's face, “saw the hunger that was almost spiritual. Meera was like one possessed” (P 255). Bhattacharya, in this novel, *A Goddess Named Gold* sketches different kinds of hunger, from the lowest to the highest.

Language in India www.languageinindia.com ISSN 1930-2940 17:10 October 2017

Dr. P. Aishwarya Vidhya, M.A., Ph.D.

Bhabani Bhattacharya's *Shadow From Ladakh* - “An Amalgam of Hungers - Both Internal and External”: An Analysis

He emphasizes his belief that all men, haves and have-nots, young and old, are obsessed by hunger of one kind or the other.

Internal Hunger

In *Shadow from Ladakh* Bhattacharya's concern is "for a conscious amalgam of the internal and ideal with the external and real" (Sharma 36). The novel does not concentrate upon external hungers for food, wealth and sex though these varieties of hunger find an adequate treatment. But what is repeatedly brought out in the canvas of this novel is man's hunger for moral grandeur and idealism. However, the novel does not ignore the basic hunger for food. For instance, Bhaskar Roy, a major character in the novel, decides to leave America for India when he hears a visiting, Indian Minister in Washington talking about India's problem of famine. The minister says, "you see, ours is a problem of sheer survival. We are on the edge of a precipice and we stand dizzy. Mind you, this is not just a figure of speech. Any day we may go hurtling to our doom-literally. How old were you when the famine struck?" (SFL 36). Bhaskar is infatuated by America and its life style. But after hearing the minister's remarks on India's problem of survival, he pulls himself away from America and comes back home.

The world is largely inhabited by the ordinary men, preoccupied with the problem of hunger more than anything else. Describing the early revolutionary struggle in Peking, Bireswar, a minor character in the novel *Shadow from Ladakh*, observes:

"... but it failed to give the common man what he needed above all else: an acre of earth to till, a bowl of rice to eat... hunger raged as before" (PP 186-87).

Attack against Profiteers and Economic Offenders

As in his earlier novels, here too, the novelist directs his attack against profiteers and economic offenders who are the very cause of scarcity of food and famine. Breswar gives Satyajit an account of his friend Jhunjhuria, a big wheat trader who makes a fortune by indulging in shady transactions thereby creating "hunger for a thousand man and women" (SFL 210).

Bhaskar, the American trained Chief Engineer in the steel plant, like his creator, the novelist Bhabani Bhattacharya, is obsessed by the problem of famine. As a devotee of steel,

Language in India www.languageinindia.com ISSN 1930-2940 17:10 October 2017

Dr. P. Aishwarya Vidhya, M.A., Ph.D.

Bhabani Bhattacharya's *Shadow From Ladakh* - "An Amalgam of Hungers - Both Internal and External": An Analysis

he lives in steel town. But to him, steel is not an end in itself. It is a means to achieve higher ends. It is the core of all armaments and is necessary to preserve the country's political freedom. More than that, it is indispensable for ending hunger and poverty. Bhaskar says to Satyajit, the Gandhian,

“... steel means economic progress. Machine tools, tractors, big industrial plants locomotives. Steel to fight poverty and hunger” (P 30).

The young Chief Engineer is absolutely confident of bringing about economic prosperity with the help of steel. For him, steel is synonymous with life devoid of hunger and misery; increase in the betterment of human life. He asserts:

“Two hundred ton of steel ingots in each round of smelting; the means of life for two hundred new-born babies. The babies would not eat steel. But steel was the spine of the economy. Steel was food and clothing and dwelling steel was culture and art and ritual. And steel was soon to the honor of the people, the shield of their freedom” (*Shadow from Ladakh* 37).

Satyajit, the central character of the novel, is “an embodiment of man's hunger for idealism” (Chandrasekharan 110). His desire for good and more dignity is insatiable. He is so much preoccupied with the abstract word, idealism, that he does not think of his wife and daughter as human beings made of flesh and blood. Bhaskar, who falls in love with his daughter, feels that he “had no right to make his daughter a sacrificial offering simply to indicate his own moral grandeur” (P 138). Satyajit is dedicated to asceticism and Gandhian ideal of Gandhiji. Getting in touch with Tagore and his Santiniketan, he becomes devoted to Gurudev's ideals of aestheticism, world religion-the religion of man, and the fullness of life. He believes that economic upliftment is not at all important; there were other values not less vital”(14). In fact, he has an enormous hunger for inner richness, purity and happiness. To achieve it, he, under the influence of Gandhiji, takes the *bramacharya* vow complete chastity of body and thought-after having only one child, a daughter.

Man's Hunger for a Woman

Shadow from Ladakh, no doubt, discusses in an uninhibited way the man's hunger for a woman and vice versa. Bhaskar, like every man in the world, needs a woman to give himself to her completely and to take some sort of refuge in her whenever he feels exhausted

Language in India www.languageinindia.com ISSN 1930-2940 **17:10 October 2017**

Dr. P. Aishwarya Vidhya, M.A., Ph.D.

Bhabani Bhattacharya's *Shadow From Ladakh* - “An Amalgam of Hungers - Both Internal and External”: An Analysis

with work, boredom and frustration. Shocked by the news of Sumita's selection to represent a peace mission to Ladakh he longs to be "Submerged in Rupa" (128), another young women-half-American and half-Indian with whom he is quite intimate. Even Sumit, who is brought up by her father on ascetic ideals longs for Bhaskar, and Bhattacharya reveals their passionate hunger for each other in these words:

"He left the room, closing the door behind him, but Sumita did not start taking off her wet things. She sat like a piece of stone... and about her the hurricane blew. As she relived the moment, she felt a curious misery come sweeping on her and a strong urge to cry, to wash off the misery in a blood of tears. It was hard to control the impulse. She could not understand herself, and needed help, and yet would have shrunk from help. If only, she could be alone a while; if only he would lived!

But she did not want to leave. And when he did not return after what seemed a long time, she cried his name in a desperate wail:

Mr. Roy!

He must have been right by the door, for it opened instantly. He said in astonishment, 'You're still in wet clothes! Then why did you call me? And in his eyes as they lay fastened on her, the hunger returned" (147).

Even a born philanderer like Bireswar gives himself completely to young Suruchi. He has never taken a woman seriously in his life until he has the incredible, shattering experience of love: "... for the first time I found myself in love! In love with a woman in her entirety-not just her face, her shape, her voice... well, I was in love with that, and in addition with the invisible, the innermost. I had never before imagined such an absurdity could happen to me, of all people. I became lost in Suruchi. All my past life stood before me in stark futility and all my future" (P 204). After his *bramacharya* vow, Satyajit and his wife, Suruchi occasionally suffer, since both of them are deprived of the fullness of being. They try to control basic urge, but cannot get rid of it and hence it surges up within them at times. Satyajit's over-busy life immensely helps him to observe asceticism peacefully, but Suruchi usually hungers for the normal men-women relationship and is usually much worried about her daughter's leading a life of forced asceticism, killing the natural flow and fullness of life. In short, then novel explores the variegated human hungers, both internal and external. Unlike Bhattacharya's earlier novels, it lays stress on the internal, hidden hungers in people, though it also dramatically delineates the obvious physical hungers.

Language in India www.languageinindia.com ISSN 1930-2940 17:10 October 2017

Dr. P. Aishwarya Vidhya, M.A., Ph.D.

Bhabani Bhattacharya's *Shadow From Ladakh* - "An Amalgam of Hungers - Both Internal and External": An Analysis

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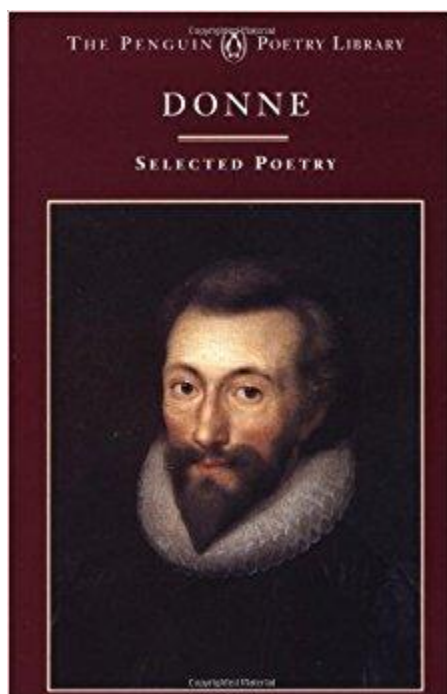
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The Foregrounded Regularities and Irregularities in the Language of John Donne's Love Poems

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Abstract

This research is based on the foregrounded regularities and irregularities in the language of John Donne's love poems. It deals with the regularities and irregularities of language which are foregrounded for the purpose of getting attention of the reader. The present work traces out the regular and irregular foregrounded elements which include free verbal repetition, verbal parallelism and all the presumed deviations from the standard use of language. Present research explains the foregrounded elements which include free verbal repetition, verbal parallelism and all the presumed deviations from the standard use of language. Present research explains the foregrounded regularities and irregularities, style and stylistics has been discussed. It also

analysis of foregrounded in the poem at the level of lexis and prominence is pointed out which is presented in the poems.

Key words: Foregrounded, Regularities, Irregularities, Love poems.

Introduction

Linguistics is a multidisciplinary subject. It is a recent field of studies growing very rapidly in all dimensions of human activities. Unlike literary criticism it is an objective field. Due to the enormous development of Linguistics, Linguists look at literary works from Linguistic perspective. This Linguistic perspective of the study of literary work evolved a new area of studies called 'STYLISTICS'. Although a lot of work has been done on this subject in Europe and America, in this region, Stylistics is a new subject.

Stylistic Analysis

Stylistic analysis of a literary work is complex and may involve extensive description and analysis at different levels of language. So it is a broad field. Besides, there may be a number of features and elements of literary piece which can be assessed and analyzed. Consequently, many people are averse to stylistic analysis because it is time-consuming or sometimes, an exhaustive stylistic analysis may not quickly lead to 'a conclusion' _interpretation, or the effect of literary statement or style. So there was a time when people questioned, or saw limited use of stylistic analysis when applied to literary text (Halliday 1966 quoted in Widdowson: 1983).

Things have changed since then although, many people may still have reservation about the use of stylistic analysis in classroom and elsewhere for appreciation of literary meanings and effects, such an attitude is a result of short sighted approach to a quickly growing new body of knowledge. Stylistic analysis focuses on how a particular meaning or effect has been created in a poem or piece of fiction. It demystifies both the intricacies of style and literary quality built through it.

This investigation is undertaken with a strong conviction that stylistic analysis has great merit in its own right, and is extremely useful for students of literature who would like not only

Language in India www.languageinindia.com ISSN 1930-2940 **17:10 October 2017**

Muhammad Asif Javed, M.Phil. English and Ammara Gull, M.Phil. Scholar in English 13

The Foregrounded Regularities and Irregularities in the Language of John Donne's Love Poems

to interpret a poem or short story arbitrarily, but would develop deep understanding and read the mysteries of literary works also. We believe that one of the reasons stylistics studies are so few, and rare is that our students have no exhaustive model of stylistics analysis before them. Just the teaching of theoretical aspects of this subject is insufficient.

Foregrounding in John Donne's Love Poems

This research is focused to find out the foregrounding process in John Donne's love poems. Donne features prominently in every syllabus of English literature all over the world at the level of university education. He is particularly one who experimented with language and invented new style of poetry in his day. In fact he laid the foundation of a new school of poetry on account of his new style and language. His style is the main focus of study even in the most traditional of literary criticism. However, the features of his style are not made the subject of systematic linguistic investigation by applying techniques developed in stylistics. The present investigation pledges to do exactly this.

The purpose of present study is to show how certain ideas and effects are conveyed by the use of foregrounding features in Donne's poetry. The techniques of foregrounding may be many, but they are investigated systematically at different levels. Stylistics analysis of this kind is useful for students to understand the way Donne has experimented with language and has created the wonder effects for which he is so famous. The stylistic tricks furnish strong basis students to interpret the meaning of the text and argue the good and bad qualities of the work. Therefore, it is hoped that this work would be helpful for the teachers of both English language and English literature for teaching this subject with exemplification. Researchers in future would find a body of literature to refer back to as well as to expand it further by research of their own .as said earlier, stylistics is a new discipline of study, and not extensively known in Pakistan, the present study known to show how useful this discipline is for the students and teachers of English.

Although this research aims at the analysis of a selected number of poems, and it would be incumbent to deal with them in detail as case study ,their collective features will be commented on in detail.so on the one hand; this is data based empirical research method with

analysis of selected poems of Donne. Through this method all the deviation and regularities in the language of John Donne's love poems have been focused for the present study. After a careful analysis of the language, it is attempted to explain how certain aspects of the poem are foregrounded to add more clarity of meaning of the text. The poems have been analyzed by applying the approaches of stylistic analysis. So this research combines quantitative methods of research.

The present study of John Donne has its practical benefits. It has practical uses for the students and teachers of literature. Donne has its own peculiar style of writing at various levels. At various levels he has set new basis and new devices used in poetry. Foregrounding is his special feature. Through foregrounding Donne gives a unique color to his poetry. John Donne foregrounds his ideas and expressions in two ways; through regularities of expression and through irregularities of content. Regularities of expression are the certain aspects of language which are repeated in an unusual manner but are not considered deviant from accepted norms of language use. So foregrounding regularity of expression is a feature of phonology, graphology and surface grammatical structure. In Donne's love poems we dealt with this element at the level of phonology and sentence.

Deviations

In the irregularities of content we deal with all kinds of language deviations. It is a feature of semantics and deep grammatical structure. In this type of foregrounding we dealt with all kinds of language deviation, this deviation is mostly seen at the level of lexis and at the level of discourse where he uses some dramatic techniques such as monologue and analogies.

At the level of lexis we find deviation. It is the technique of John Donne that he is most comfortable with the manipulation of lexical items. The deviation is of graphological, neologism and there is use of un-poetical vocabulary. Sometimes we have to pronounce the words according to the content or intention of poet contrary to the normal situation. For example:

And finde

What winde.

Here word is pronounced as the word 'finde' is pronounced for the sake of rhythm. Then there are unnecessary punctuation marks and bracketed phrases to emphasize one thing or another, as a reader we have to concern these uses of punctuations.

Donne also uses un-poetical vocabulary in his poems. These references and items have been taken from different spheres and fields such as astronomy, science, religion, mythology, legends and navigation. A reader has to understand those terms and concepts to understand wholly the ideas and intentions of the poet, for example:

‘Or snorted we in the sleepers den’?

In this line a reader has to learn and understand at first the whole references and incidents of seven sleepers den ‘then we can wholly understand what Donne wants to say .and then in poem, he compares himself and his beloved to a pair of compass.

If they are two, they are two so
As stiffed twin compasses are two
They soul the fix foot, makes no show
To move, but doth, if the other doe.

This term and word is taken from science and mathematics. A reader has to learn fully how a compass works and how a circle is drawn then he will properly understand of what Donne wants to say. There are so many examples of un- poetical vocabulary used in the poems. We can say that to read Donne’s love poems a reader must have some extra knowledge to fully grasp and understand the ideas presented in the poems.

Complexity of the Phrases

Then the complexity of the phrases is most marked in complex sentences. Most of the noun phrases are modified by pre-modification. This technique of modification has been frequently used for the extension of meaning. The constituent elements of a noun phrases are combined either through co co-coordinators (asyndeton) or without co- coordinator’s (asyndeton).so to learn and understandthe meanings fully we have to see the whole phrase. In

Donne's love poems phrases are often complex. So a reader has to decide the unit to understand completely the ideas of the poet.

Sentence Complexity - Parallelism

The sentence complexity is the most important quality at the sentence level. Our concern was mainly to find out parallelism in words, phrases and clauses. Parallelism is a foregrounded regularity. Linguistics parallelism is very often connected with rhetorical emphasis and memorability. People generally feel that if a parallelism occurs in a poem, some deeper motive or justification for it should be sought. The feeling is all the stronger because most prose writers are inclined to go out of their way to avoid gratuitous effects of this kind alliteration, rhyme etc. Are fact to positive distraction and hindrance to communication unless they are artistically justified, the parallelism of versification belongs to a class of extra regularities which like routine licenses, are not foregrounded in poetry.

Every parallelism sets up a relationship of equivalence between two or more elements which are singled out by the pattern as being parallel. Interpreting the parallelism involves appreciating some external connection between these elements. The connection is broadly speaking a connection either of similarity or of contrast. For example the 'song' there is parallelism:

Ride ten thousand daies and nights

Lives a woman true and faire.

Use of Compound Sentences

John Donne frequently made use of compound sentences. It shows that he wants to elaborate and expand one thing in the relative clauses. He does not only rely on presenting one concept to reader, he justifies his standpoint. For the sake of justification of his feelings and perceptions he elaborates the things in form of compound sentences. It is a technique presented by Donne is that his style is rhetoric. He is often starts the poem by question form. This is form the sake of attracting the attention of the reader. The reader himself ponders over the question asked by Donne. He himself gives possible answers to the assumed readers. Then he himself gives his statement or answers and invites the reader to compare and contrast the answers or

responses of the poet to their own. By presenting the question form of sentence he creates a dramatic element.

He often makes use of imperative sentences. This technique shows him in the position of authority .he sets himself in the position as a guide to the reader. When he uses the imperative sentences it seems as he is teaching by the experience of his own. It means that he has experienced all those things .when he says after constructing a conceit that (and sweare ,nowhere that lives a woman true and fair).it shows that he has bitter experiences regarding woman's sincerity.

In his sentence structure and in forming stanzas, he mostly uses right branching, it is sort of deductive approach. In this way, Donne Presents one thing or one idea and then justifies and elaborates the same idea. Sometimes right branching extends up to the whole stanza. This shows his explicative and elaborative nature. He does not seem to leave anything unjustified. He wants to be praised for not being ambiguous.

Pedagogical Implications of Donne's Love Poems

At the level of discourse, the pedagogical implications of his love poems cannot be ignored. The poems have the features in common at that level. In most of the poem of John Donne the reader is an assumed reader .and in the case of addressee, he does not demand any response from him .he emphasize his standpoint by question form sentences and he answers himself. Donne is authoritative in his approach. He also uses 'if-when' clauses in the poems with no explicit cohesive markers.

Analogies

One special features of Donne's style is that he gives analogies which in literary terms called, 'conceit'. By reading the whole poem we can see his special use of conceit. He creates a dramatic effect by postponing the idea and then reveals it after sometime.

Highly Transparent

So the most striking thing about Donne's love poems is that they are highly transparent. One has to go through the whole poem in order to find clues to the recurrent patterns of foregrounded and prominent language use. For example in the 'song 'one cannot understand the thing which Donne wants to convey till he reaches the lines: 'and sweare ,no where, find a woman true and fair'.

If the students are familiar with the discourse of a particular text, they will be better able to understand and appreciate the text. Fowler (1984) observes "a more realistic view of linguistics interaction is that we process text and content.....students 'critical performance. Ability to 'read' in the sense of reading, and realizing text as significant discourse, not ability to dissect text structurally.

A better understanding of discourse makes students of literature improve their confidence .it also involves the teachers of literature to explain the literary text objectively on scientific ground. A poem does have a situational existence on two levels .by virtue of being a poem, it is a communication form the poet to the world in general; but it may, as a poem sets up its own situation of address. The first few lines of a poem are naturally the most important for establishing an inferred situation.in what follows, therefore, we shall concentrate on the beginning of the poems. Donne's songs and sonnets will provide suitable illustrations, being excellent material for the study of contextual implications in building up the world within apoe and particularly of the role in the process of deictic words, deictic words are first and second person pronoun(I ,me, mine, we ,etc.), demonstrative(this ,that),adverbs of place (here ,there ,yonder),adverbs of time (now, then)etc. and adverbs of manners(this, so). Deictic words are italicized in the following examples so that their implications of context can be more quickly appreciated.

/wonder by my troth,what thou and/
Did till we lov'd ,where we not wean'd
Till then?
Busy old fool ,unruly sun,
Why dost thou thus,

Through windows, and through curtains call on us?

In some cases, a deictic word plays no part in specifying the situation, because it refers to the verbal rather than the assumed extra-verbal context: for example, the *than* in the “the good morrow” refers back to ‘till we loved.

What Do We Learn?

The question to ask about each example is: ‘what do we learn about the situation within the poem from these lines, and how do we learn it? Even without the clues which would be provided reading each poem to its end, we are able to postulate a fairly definite situation for each poem. Much of the burden of communication is born by the deictic words, but these are other formal indicators as well. We have already noted in another connection that vocatives (busy old fool, unruly sun’) have implications of context; also imperatives (tell me where all past years are) and questions (‘why dost thou.....call on us?)

Donne’s lyrical poems are noted for the rhetorical force for their openings, which is due not only to his use of violently emotional language (‘busy old fool’, ‘for god’s sake, etc.) But to this use of implied context. He likes to thrust the reader straight into the middle of a scene of physical or mental action; for example, a lover’s farewell:

So, so break off this last lamenting kiss.

Some items presuppose a preceding verbal context in a strictly formal sense. To illustrate them, we go beyond Donne.

The Inferred Situation

The Inferred situation created by a poet is free from constraints of reality; they do not have to obey the rules of reason or the laws of nature. The most commonplace example of an absurdity of situation is an apostrophe, understood as an address to someone or something that by nature or circumstances is unable to hear or reply. Sometimes a lyrical poem is entirely cast in the form of an apostrophe: Donne’s; the sun rising ‘which begins ‘busy old fool, unruly sun, is a defiant address by a lover to the sun, which comes to drive him from his mistress in the morning.

Then through the poem of John Donne, we found out that his style is that of rhetorician. He in his poems uses rhetoric questions. A rhetoric question is, in a loose sense, a question which is abnormal; in that it expects no answer, 'who cares?' etc. in John Donne's love poems these are found in plethora. For example;

Were we not weaned till then?
Must to thy motions lovers seasons run?

These rhetorical questions produce no violent sense of incongruity. Its dramatic effect arise from feeling that the question demands an answer and is not provided with one.

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Muhammad Asif Javed, M.Phil. English and Ammara Gull, M.Phil. Scholar in English 21
The Foregrounded Regularities and Irregularities in the Language of John Donne's Love Poems

**Post-Colonial Reading in Yasmine Gooneratne's
A Change Of Skies and *The Pleasure of Conquest***

J. Anitha M.A., B.Ed., M.Phil

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Yasmine Gooneratne, Pic ChinthakaKumarasinghe

Courtesy: <http://archives.sundayobserver.lk/2007/10/28/plus06.asp>

Post-colonial Literature and Feminism

Post-colonial literature reflects the effects of colonialism. The word post refers to the end of the formal colonial rule. If one articulates the word colonization, his mind will first remember the word *British* and by uttering the term 'Post-colonialism', one readily looks at the world created after the end of British colonization. The situation started when British conquered different continents by using different tools. British colonization is a grand process because it took a long time to establish its dynasty. The British Empire was at one time, referred to as "the Empire on which the sun never sets".

Post-colonial feminism is a form of feminism that developed as a response to the fact that feminism seemed to focus solely on the experiences of women in western culture. Postcolonial

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J. Anitha

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feminism seeks to account for the way that racism and the long-lasting political, economic, and cultural effects of colonialism affect non-white, non-Western women in the post colonial world. Women continue to be disproportionately assigned the task of ‘preserving nation’s culture and traditions’, comments Uma Narayan in her analysis of the position of third world women within the host diasporic cultures. Sri Lankan authors writing in English, too, strive to explore these multiple “differences” and have gained increasing critical attention in recent times, both from within the country as well as from around the world.

Diasporic Novel

The diasporic novel is entirely explicit in its reflection of hybridity of cultures. Positioned on the margins or interstices of two antagonistic national cultures, it claims to open up in between space of cultural ambivalence. In “The Location of Culture”, Bhabha sets at the conceptual imperative and the political consistency of a postcolonial intellectual project. In a dazzling series of interdisciplinary essays he explains why the culture of western modernity must be relocated from the postcolonial perspective. “The Location of Culture” discusses writers as diverse as Joseph Conrad, Toni Morrison, Nadine Gordimer, and Derek Walcott. Bhabha provides a theory of cultural hybridity and the translation of social difference that goes beyond the polarities of self and other, East and West. This is a unique and exciting volume bringing together for the first time some of the most seminal writings in the field of literary theory and cultural criticism. As Homi Bhabha writes in “The Location of Culture”, such writing refuses to oppose the pedagogy of the imperialist noun to the inflectional appropriation of the native voice, preferring instead to go beyond such binaries of power in order to recognize our sense of the process of identification in the negotiation of cultural politics. The well-known diasporic writers are V.S. Naipaul, Amitav Ghosh, Kazuo Ishiguro, Bharati Mukherjee, Meena Alexander, and Yasmine Gooneratne and so on.

Yasmine Gooneratne

Yasmine Gooneratne is one of the most prominent women writers in post colonial literature. She belongs to the large and influential Dias Bandaranaike family which dominated the social and political life of Sri Lanka for several generations. She could write an account of

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J. Anitha

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the elegant and westernized lifestyle in her works because of her inherited acquaintance with it. She received the first higher doctoral degree of Doctors of Letters at Macquarie University. She holds the personal chair in English Literature at Macquarie University, which is located in New South Wales. From 1989-1993 she was the Foundation Director of Postcolonial Literatures and Languages Research Center. She has been a visiting professor or specialist at many different places around the world including the following: Edith Cowan University in Western Australia, University of Michigan in USA, Jawaharlal Nehru University in India and the University of the South Pacific. She won the Samvad India's Foundation's 2001 Raja Rao Award, and the 2008 Sahitya Rama Lifetime Achievement Award.

She has proved herself a consummate artist in her novels and her contribution in this respect in the direction of postcolonial fiction is remarkable and cannot be denied. As a portrayer of the life of Sri Lankan, she is unique. Gooneratne has managed to pierce through the political and ethical attitudes of the people to the human depths beyond.

Gooneratne has published twenty books that include critical studies of Jane Austen, Alexander Pope and contemporary novelist and screen writer Ruth PraverJhabvala. She also wrote poems, novels, short stories and personal essays. Her work has been presented on television, radio and at public readings around Australia and many other parts of the world. Her writings engage with various themes. One theme that continually appears in her works is a reflection upon how the past affects the future. She relays many of her own memories of her own experiences to make her points more personal and more real to the reader. She also holds the theme of immigration and adjustment to new lands. This exemplified in *A Change of Skies*, which deals with a Sri Lankan family moving to Australia.

A Change of Skies and The Pleasure of Conquest

Among the novels of Yasmine Gooneratne, *A Change of Skies* and *The Pleasure of Conquest* are taken for this paper. Through these novels Gooneratne attempts to picture how people search for their identity and how the immigrants get experienced in an adopted land. These two novels published at the end of the twentieth century, deal with postcolonial themes

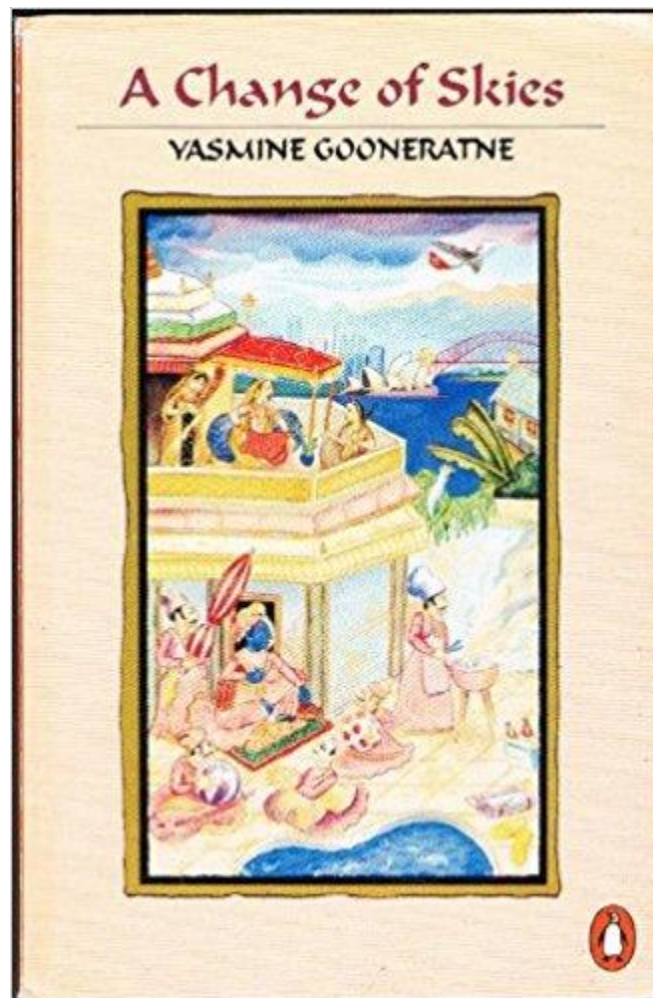
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J. Anitha

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such as cultural conflicts, dislocation, quest for identity, immigration etc. Both the novels have been short-listed for the Commonwealth prize and the first one received the Marjorie Barnard Literary Award in 1992. The second novel was shortlisted for the Commonwealth writers' prize in 1996.

A Change of Skies



Gooneratne's personal experience as an Australian immigrant is one of the factors that contributed to the success of her first novel, *A Change of Skies*. It is a smooth and sparking debut novel of Yasmine Gooneratne. It developed from a shortstory entitled "How Barry Changed His Image" which indicated that change and adaptation are among its central theme. She experiences the new post colonial world shifting cultures and migrant people with wit, sophistication and understanding. *A Change of Skies* juxtaposes two societies and two cultures Sri Lankan and

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J. Anitha

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Australian. The characters in both the novels are placed in familial, cultural and ideological positions that prevent them from stepping outside their fixed assumptions and attitudes. Yet both novels suggest that breaking away from one's ethnicity and absorbing the new culture is the only way for survival.

This novel also describes in tragic-comic fashion the experiences of a Sri Lankan couple who come to reside in Australia. The novel centers on the life of a Sri Lankan couple- Bharat Mangala Devasinha, a solemn young Asian Linguistics expert and his wife Navaranjini who migrate to Australia as Bharat takes up professorship in Southern Cross University on a five year contract. They eventually fall in love with the country and decide to stay on. Gooneratne fuses two stories encompassing two centuries, two continents and two generations. The story of Edward, the grandfather and the story of Bharat, the grandson run simultaneously. The author adopts a complacent tone and links these two stories of the grandfather's and that of the grandson's till the end of the novel.

The novel *A Change of Skies* is written in a predominantly postcolonial perspective. *A Change of Skies* is smooth and sparkling debut novel of Yasmine Gooneratne. It developed from a short story entitled "How Barry Changed His Image", which indicated the change and adaptation are among its central theme. The novel consists of a chapter which is entitled as "Worlds Apart", "Departure", "Old World, New World" that deals with the protagonists' most decisive step in assimilation to Australian society. Clash of cultures and adaptation are the popular themes in this novel. Gooneratne being an immigrant to Australia, she relates her own experience to the characters in the novel. She experiences the new post-colonial world shifting cultures and migrant people with wit sophistication and understanding. Yasmine Gooneratne has been living in Australia for the last twenty years and her personal experiences as an immigrant have coloured the protagonist. She is able to project the cultural confusion and confrontation of a multi-racial society. The clash of cultural and need for adaptation is a part of all expatriate experience.

The seven main chapters of the novel as well as the prologue and the epilogue are preceded by observations on foreign travel or otherness from a madly of writers and writing of the past three hundred years. The subject of cross cultural experience is developed in three steps: the first chapter of the novel entitled “Worlds Apart” deals with the question of how the reader learn or gather information about a foreign culture from a distance. The second and the third chapters titled as “Departure”, “Old World, New World” deal with first impressions and observations in the new surroundings which are compared to the immigrants’ preconception. The remaining four chapters focus on processes of acculturation and on the centre issue of change.

The novel begins with Bharat and Navaranjini ready to move to Australia for five years. Bharat’s wife Navaranjini is the first one who recognized the true nature of Bharat’s grandfather Edward’s manuscripts. Through his manuscripts they come to know that Bharat’s grandfather already visited Australia in his family and he also wrote about the life experience and culture of Australia. Bharat had a chance to meet one Australian woman through his mother-in-law. Through her he came to know some Australian customs and slang. Despite their ignorance of the country, both Bharat and Navaranjini are strongly determined to make a great success of their five-year stay in Australia. Navaranjini tries to equip herself for the stay by taking driving lessons and obtaining a driving license. Marina, one of her former schoolmasters reminds her that Australians are fond of swimming. She therefore takes swimming lessons at the Colombo.

The experiences of Bharat and Navaranjini provide the main substance of the novel. Bharat is an intellectual who reflects on his experience. Bharat and Navaranjini already ‘know’ what to expect in Australia and their first encounter with Australia leaves Navaranjini breathless. The fast traffic, the stickers on the rear windows of the vehicles, being winched at by the ‘ginger-haired driver of a monster truck’, the slogans “ASIANS OUT” and “BASH A PAKI A DAY” startle them and add to their unease. The first look at Sydney traffic makes her wonder if she would ever be able to drive there and exchange her Sri Lankan driving license for an Australian one. She finds people driving very fast with tense and grim faces, shoulders hunched eyes focused straight ahead and not glancing sideways, mouth unsmiling. People hang out of bus windows and stand on the footboards, nobody takes any notice whatever of Zebra crossing.

Navaranjini reads about the Devonshire storming through Edward's diaries. She mistakes a hail storm on the first night of their arrival in Australia to be similar attack on them. So she describes this situation to her husband as:

It's the Australian...the Australians have come. They're throwing stones on the roof, and breaking all the windows...the stone struck the roof of our new house with a tremendous clatter. Then they hit all the front windows. The panes were shattered into great big jagged places, the carpet was covered with splinters of broken glass. (ACS81)

Like the grandfather Edward, Navaranjini also has the adaptability and to accept another culture. Bharat changes his name to Barry Mundy and Navaranjini changes her name as Jean. The name change signals an ambiguous reaction to the hegemony of Australian culture. But there is a sense of loss-loss of identity. Because 'Barry' in Sinhalese means "impotent" and Mundy is the "remains or dregs". From Mangala Devasinha, Bharat 'degenerates' to a Mundy to suit the American climate. Any long name is almost a short story to Australians. Edward also shares a similar experience. He arrives at Kanngara station at Badagini in Australia. Badagini, an Australian name is Fire in the Belly translated into Sinhalese. Names are unique feature in a person's identity and culture and hence untranslatable. There are many similar experiences shared by Bharat and Edward. Jean successfully retains her native identity. In the beginning Bharat and Navaranjini have been involved in the clash of cultures and are treated as newcomers in the strange land of Australia. But in the course of their five year stay they began to feel that Australians have Asian identity.

Barry finds an opportunity to make his own choices and adopts the role of cultural communicator. Barry learns many skills like fast driving, fluent in language customs and tradition of Australia etc and starts making note of them from the moment he lands on the foreign soil. Jean also considers the question of immigration in the course of her narrative. She talks of the various reasons given by her acquaintances from India and Sri Lanka, Pakistan and

Bangladesh. Barry and Jean have no reason to migrate like they had no children to educate or was there any racial or religious discrimination against them which made them flee to Australia.

Naavaranjini observes everything in Australian. She observes the taxi driver and wonder how he drives very fast and knows about the place where the people want to go. She also observes that in Australia, Australians avoid looking each other, For the communication takes place by the way of the stickers on the rear windows of the vehicles. Both Bharat and Navaranjini understand the need to be on their own guard against hostile attacks from the society in which they find themselves.

Bharat and Navaranjini select Mr. Koyako as their guide. Mr. Koyako is regarded as something of a leader of the Sri Lankan community in Australia. As an engineer working for a government department he is much respected. Despite his stay in Australia for ten years he could retain the moral values and traditions of his homeland. He is very strong minded in protecting and preserving the values which support civilization. He feels that the children of Sri Lankan families in Australia are put in situations of cultural danger. Mr. Koyako guides them to a great extent. Jean and Barry also observe Mr. and Mrs. Koyako life style. Mrs. Koyako is a very good cook. She never serves anything to her guests other than Sri Lankan savories and sweets. Mr. and Mrs. Koyako are very religious, devoted supporters of three temples and wholehearted participators on alms-giving and other ceremonies. They are kind enough to involve both Barry and Jean in these ceremonies. They live by their principles.

The assimilation of Australian culture is complete when Barry resigns his job as Professor of Linguistics to help Jean who makes herself a career. Jean and her husband Barry together own and run the newest and most exotic dining experience to tempt the Aussie palate; Baba-G and Baba- Q where Barry presides expertly over the finest Barbecued seafood. The food served the wholesome synthesis of East and West.

Jean tries to learn the Australian way of exposition in the society. She keeps listening to the talks of Professor Blackstone. She even keeps a note pad open while listening to the extempore of the professor over the Asians. She thinks that Blackstone is a jingoist. , Jean still

decides that Australians are really Asians. Their appearance of insensitivity merely conceals their true nature.

At the end of the novel Barry chooses to set up a school to teach English to other newcomers. Jean provides the true meeting point of cultures by establishing a restaurant and school of cuisine. The change of her own skies has changed her soul and she is now ready to change the skies, or at least the horizons of her new compatriots.

The author portrays the central characters Barry and Jean live their life in Australia till their death with their new identity. Gooneratne presents the perspective of understanding the cultural clash. Barry and Jean have a daughter now. They named their baby as Edwina. Barry takes it a pride to become a father. Jean believes that though their marriage was an arranged one there relationship is bound on love and faith.

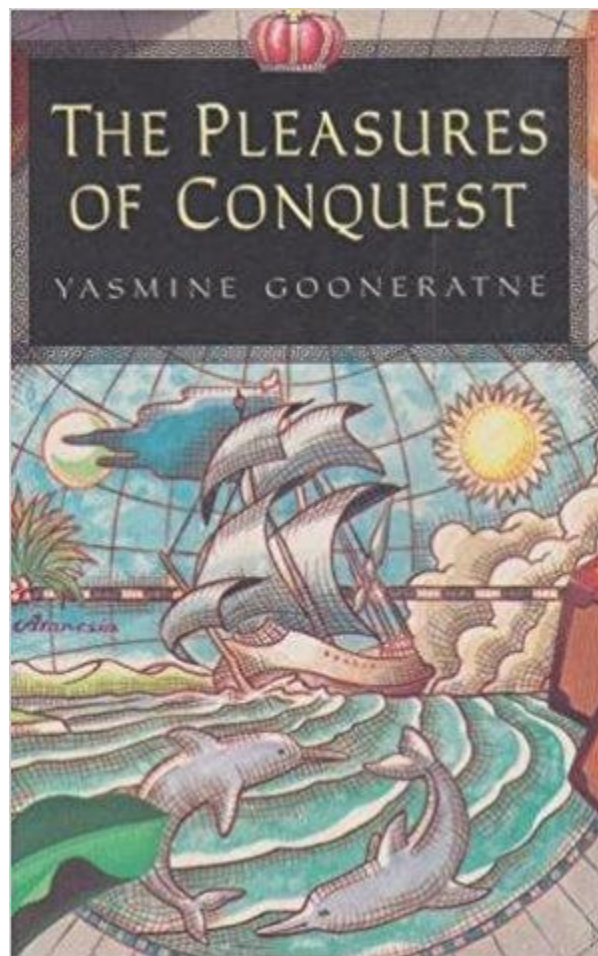
Jean thinks that Barry is her property, and she has every right to protect it and to keep it for herself. Barry has always believed in the power of individuality. He feels very happy about his new career as well as the new arrival of his family Edwina. When Edwina is growing up, Barry and Jean develop the habit of discussing the things in a frank and an unemotional way. Barry always suggests Jean that they try to keep their thought of their homeland in the course of his discussion. Thus the novel promotes better human relationship. The sweetest couples Barry and Jean die in a plane crash while going to see Bruce and Maureen during the festival Christmas. This makes Edwina to be distress and she feels very sad. At the same time Bruce and Maureen feel that they are responsible for Edwina. They continue to take care of her.

The sudden death of Barry and Jean does not prevent the progress of the novel. Gooneratne links the setting to Edwina in the epilogue Edwina becomes the responsibility of Maureen and Bruce. They continue their kindness and spontaneous friendship towards Edwina. She also have the habit of visiting Maureen and Bruce's Christmas celebration as was practiced by her parents. She feels more at home in the company of Maureen and Bruce. Though she appears only in the epilogue the reader can understand her expansion of the cultural horizons

started by her great grandfather, Edward. Similarly, she too is trying to shake herself clearly about the colonial burden.

A Change of Skies, which began as a light-hearted hilarious description of the acculturation process of Barry and Jean, towards the end becomes a profound reflection of deeper aspect of change, identity and adaptation. The dubious nature of people has been clearly visualized by the writer. Koyako, another Sri Lankan expatriate is a subtle portrayal of people who outwardly cling to customs and traditions of their own homeland, at the same time trying to become part of their chosen land and in having the best of both the worlds.

The Pleasures of Conquest



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Post-Colonial Reading in Yasmine Gooneratne's *A Change Of Skies* and *The Pleasure of Conquest*

Yasmine Gooneratne's second novel *The Pleasures of Conquest* is a postcolonial novel. It deals with the impact of the British colonial encounter on the native societies. It is a sheer exposition of the resistance that the native societies project against the colonizing influences. The novelist succeeds in presenting the experiences of the characters that relate to the colonial Diasporas of nostalgia, fantasy, and cultural affiliations with an undercurrent of irony and satire. She portrays a social scene from a space of detachment which is made possible only by a migrant's positioning.

The Pleasures of Conquest is a more ambitious and a more scathing venture -its satiric barbs aimed at different aspects of global academia, the cultural, sexual and environmental politics of neo-colonialism and much else. It is a tale of new buccaneers coming to reconquer the old colony in insidious ways. This is interwoven with that of an old colonial Englishman of a previous century whose passionate relationship continued with the local "Amnesians" making them 'Asian Europeans' adding a lyrical dimension to the novel.

Gooneratne deals with relationships between Europe and Asia Ceylon undergoes a transformation from a British colony to an independent Sri Lanka. The setting of the novel is in the democratic republic of Amnesia which was once under the British rule. The novel *The Pleasure of Conquest* engages in the re-writing of the national narrative of a tropical island nation called Amnesia which by implication is quite obviously Sri Lanka. The novel contains within itself not one but several texts. The novel interweaves four stories with a central tale of romance or mystery that has historical roots as the author's note reveals at the end.

Yasmine Gooneratne's second novel *The Pleasures of Conquest* deals with the impact of the British colonial encounter on the native societies. This novel is in the re-writing of the national narrative of a tropical island nation called Amnesia which by implication is quite obviously Sri Lanka. The central component of such a novel must necessarily be the written text. The novel contains within itself not one but several texts. It is this that facilitates its analysis as a metatext. *The Pleasures of Conquest* is a literature that makes literature itself the object of its

study. The literature of any post-colonial nation cannot be considered a purely aesthetic entity. It posits cultural, political and ideological paradigms.

The novel interweaves four stories with a central tale of romance or mystery that has historical roots as the author's note reveals the end. Despite the fact that one fleetingly but intermittently is left to wonder whether that tale itself based on two notable nineteenth century writers like Dora Isabella Cornelia Perumal also known as Gajaman Nona (1759-1814) and Sir John D'Oyly, Baronet (1774-1824) is worthy of bearing the weight of the novel, the satellite stories are interesting enough in themselves to make the book a good read. Perhaps it would be more correct to say therefore that the four stories that constitute the novel are linked by the vagaries and mysteries that go to make the "pleasures" of "conquest" in the old colonial world as well as in the present, ironically titled.

All the major character in the novel are writers, each the practitioner of a different genre. There are Stella Mallinson, the American novelist, Phil Destry, an American academic researching for writing a biography, Angela Forbes, a British journalist and Kumari, an Amnesian writer and translator. Each of their texts attempts to negotiate its way through and penetrate into other texts sat king a claim to superiority until ultimately to use Julia Kristeva's words, "every text is absorption and transformation of another text". (TPC55).

The Pleasures of Conquest is centered on historical and contemporary relationships between East and West. Gooneratne believes in the worth of human beings as individuals. Different aspects of immigration are continually mentioned in her works. It would be difficult to single out the chief protagonists of this novel without doing a certain injustice to the conception of it as a maelstrom of characters, events, histories, literary outpourings and most important- link ages, but even so, the figures of Stella Mallinson and Rohan, Philip Destry and Leila Tan can be traced as the most prominent along the spine of the tale. The lives of these characters, disparate thought they are interconnecting within a common Amnesian context which is that of the colony.

The novel opens with Stella Mallinson's arrival in Amnesia. Her mission in the island involves writing and championing the politically correct environmental cause. She stays in the Ambassador suite of the New Imperial Hotel of Amnesia. She continues with her mastermind production of *Nine Jewel Rice*. It was an exotic and ethnically flavored literary coup. By this literary coup Mallinson and her publishers have planned to satisfy the literary hunger of the western audience. Mallinson takes up the collection of the native writing of the Orientals simultaneously.

Her project to write a novel having the native tradition, culture and social setting as the back ground was aimed at bringing their existence, their historical importance and their picturesque attributes to the attention of hitherto uncaring and opening them up to tourist development. She gives 'opportunity' to nine local writers each to take up writing a chapter for *Nine Jewel Rice*. Stella is a patient. In her sessions with her team of collaborators, she carefully teaches the art of creative writing. Though her writers do their best to execute her advice, her American accent often confuses them.

Stella identifies Rohan, the chief masseur at the Salon Ajanta, to be unexpectedly knowledgeable about the ins and outs of the hospitality industry. She is moved to the new bridal suit and Rohan is appointed to oversee her comforts and to tend massages to her. There develops a gamut of relationship between Stella and Rohan. Stella invites him to spend his nights as well as his day in her suit at the New Imperial.

Stella is fifty five years old. And she adopts seventeen years old Rohan with whom she enjoys an amorous relationship. By trading for Rohan with his Uncle, Stella has displayed the power that the dollar can wield in an economically backward Asian Community. Stella likes Rohan for many reasons. Rohan is constant civil and faultlessly prudent like any other formal English Butler. He is modest young man. He can do the most unexpected and provocative things with a detached and almost abstracted air. Stella much admires Rohan because he possesses the Asian sensibility. She is used to the celebrated 'American directness'. She values the American style of communication. Rohan teaches her the Asian method of communication.

While Stella is interested in the island which is located in the contemporary. Phil Destry, the professor and colleague of Stella is interested in the study of the colonial past. His research is based on the life of a British civil servant Sir John D'Esterey who lived in Amnesia in nineteenth century. Phil Destry's biography of Sir John may be seen as being guilty of the politics of iconicity through the workings of which the figure of Sir John is idolized. Leila Tan, his Asian research assistant brings an element of skepticism through her inferences to the character of Sir John. Leila understands and analyses John's life from the oriental approach that spawns the racial and gender biases. The supremacy of his text over that of Leila Tan is upheld through the sheer assertiveness of male over female and West over East.

The texts of Phil Destry and Leila Tan are to a large extent shaped and influenced by the text of Sir John D'Esterey. His impressions of the island and its people are recorded in his journal and letters to his mother and brother in England. When the Journal appears to carry documentary evidence of his experiences, his letters contain truth as his family would like it to be. His early letters home are akin to the narratives of travel books. Like any enchanted traveler, Sir John writes about the flora, fauna, local habits and customs. Others texts like that of a letter of his Cambridge associate intervene with Sir John's attempt to reveal his notarization on the island with details of Sir John's mastery of the local language. This letter is the earliest recording of his adaptation to the ways of the island. The most intriguing part of Sir John's text is the absence of a piece of information gathered from other sources by Phil and Leila. He also celebrated the poet of his times, Dona IsbellaCorneila. Gooneratne presents Stella and Phil as the embodiments of the highlighting status of USA as a neo-colonizing power.

The third part of the novel shows thematic concerns with place and displacement. The episodes of Angela Forbes and that of Edith Crocker are other examples of Colonial representation. Angela Forbes spends her earlier life with her husband Peter in Amnesia. As her divorce causes a trauma, she comes back to Amnesia along with her son Julian. Her episode deals with the common problems of bomb blasts, insurgency, rising prices of real estate and over-crowding in urban areas applicable to many Asian countries. Gooneratne makes the novel a

mix of social, political and humanistic issues. Edith Crocker chooses to remain in Amnesia even after the death of her husband, because the happiest moments of her life are connected to the island. Gooneratne makes her a representative of the 'Amnesiac Europeans' who forgot to go home.

Angela Forbes who has spent the best part of her life on the island moves to England later along with her son Julian. In an unusual representation of the colonizer by the colonized, the Europeans which mean the Amnesian European those who forgot to go home are portrayed sympathetically. The Amnesiac Europeans are absorbed into the pluralistic and syncretic post-colonial society of Amnesia even if they are anachronisms in the rapidly changing setting of the island.

Angela Forbes and her son experience discrimination in racist England. Angela attributes Julian's truant behavior to reterritorialization. Angela Forbes returns to Amnesia after many years in order to recover from the trauma of her divorce. Her narrative shifts pendulum like resulting in severe temporal dislocations. Coming back to the very place she had met her husband, Peter, for the first time produces a cathartic effect on her:

Angela's memories of Amnesia were still unblurred by time and distance. That clear upcountry air, sharp and fresh with a delicious chill to it, the scent of pine trees, the mist on the mountains, the gorse bushes crowned with golden blossom, the names of the surrounding tea estates-Glen Loch or Dundee-that must have spoken of home to generations of lonely Scottish tea planters. (TPC196)

Angela's episode in the novel offers a commentary on contemporary Amnesian with its references to bomb blasts, insurgency, rising prices of real estate and over-crowding in urban areas, all of which are problems common to many Asian countries.

The novel culminates in the story of Mallika. She belongs to the Amnesia. Though she was ill-treated her life was coined by her father, her husband and her sons. She is the major character of Native Island Amnesia around which the entire novel revolves:

A Woman and naturally, therefore, guaranteed the care and protection of the men folk of her family, her financial interests would be well looked after at each successive stage of her life: first by her father, next by her husband and, if she outlived by her sons. (TPC263)

Mallika is an ordinary character. Her autobiography achieves the 'success' Mallika trains Kumari who was the collaborator of Stella's project *Nine Jewel Rice*. Mallika teaches Kumari how to incorporate one's soul in their writings. She stands as legendary for the ancient history of Amnesia. Her text heralds the birth of national literature. This originality makes her book successful.

Mallika's autobiography as narrated to her employer Kumari is the site within which notions of history are reconstructed. Mallika, an illiterate Amnesian woman is the store-house of the island's ancient literary and cultural heritage. She carries within her the entire oral tradition of Amnesia

Mallika is characterized as the legend of the ancient literature and cultural heritage of Amnesia. She carries within her the entire oral tradition of Amnesia. Gooneratne highlights the originality and importance of folklore literature. Mallika's employer, Kumari had been one of the collaborators in the writing of Stella's *Nine Jewel Rice*. Kumari learns from Mallika that the genesis of literature in most Asian countries is in folklore. Unlike Stella, who taught her the technique of writing like teaching of manufacturing a car, Mallika teaches Kumari the art of writing from one's soul. This is an important step in the production of an indigenous literature.

Yasmine Gooneratne's four principal characters seem to move on well-oiled wheels, each unique in disposition and composition. She does not deny the colonial links, the old well-built infrastructure. She raises her Amnesia on the pillars of the colonial past, seeking as the Amnesians do, areas of reconciliation and common agreement. According to the Amnesian,

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history is not a mere documentation of past events. It lives on the past percolating down into the present ingests it fully.

The texts of Stella and Phil Destry turn out to be artificial, for they lack the touch of 'nativity'. Through Mallika and Rohan Gooneratne seems to rewrite the history of Amnesia, using the key categories of literature and religion. By making Mallika's work successful Gooneratne indicates that the 'Asian Identity' is complete when seen only from its own perspective.

The individual identity and existence as given by the 'Supreme Nature' cannot be bent according to whims and fancies of mankind. What mankind is supposed to identify the underlying threat of 'love' that interlinks everything in the universe.

Yasmine Gooneratne, a Consummate Artist

Yasmine Gooneratne has proved herself a consummate artist in her novels and her contribution in this respect in the direction of postcolonial fiction is remarkable and cannot be denied. As a portrayer of the life of the Sri Lankan, she is unique. Gooneratne has managed to pierce through the political and ethical attitudes of the people to the human depths beyond.

Gooneratne is the most skilful in manipulation of various narrative techniques. She is a superb story teller. She is so conscious of minute details that very often the most trivial incidents are described in an elaborate and detailed manner. While analyzing events and characters she rises above the personal level and is quite objective. Gooneratne's art of characterization is superb. A character can be presented in various ways, by a psychological analysis of character, by dialogue, by action and the reaction which is very closely connected with the main concern of the narrative. Yasmine Gooneratne characters are not types but are individuals with strongly defined personalities. Her style is characterized by lucidity, precision and control, quickness, confidence, eagerness and masterly control over vocabulary. It is as if her own life of action and drama has been transposed into the pattern of her novels.

As a literary critic her attempts to explore histories of exile and expatriation, the effects of imperial domination and it's an aftermath encapsulates the concerns of postcolonial experience. She is handling of various narrative techniques such as Back story, Frame story, cinema photography technique etc in her novels *A Change of Skies* and *The Pleasure of Conquest*. She is a writer who makes of her thoughts a celebration of words. The casual reader and there should never be such a one who would read her will always be deprived.

Everyone in the world is caught by more than one culture. In that way Gooneratne also shares the experience about immigrant, culture, patriotism through these two novels. In the first novel the central characters Barry and Jean willing to accept the host culture of Australia and at the same time shows their love to their home culture Sri Lanka. In her second novel *The Pleasure of Conquest*, all the writers are written about the Island Amnesia. But Stella Mallison and Phil Destry belong to other country. But they write about the good qualities and persons in Amnesia and they also give respect them. At first Stella gives importance to the American language when the novel progress she change herself and respect the Amnesian language. The other writer in the novel is Angela Forbes explains her pathetic feeling about her home town Amnesia. Mallika who is the most prominent writer stands for her Amnesian culture and identity throughout the novel. Though all are followed with more than one culture everyone loves their home land and its culture. Some of them willing to accept the host culture and some of them unwillingly accept. For all must respect all the cultures. This is the main theme focused in these two novels.

The author Yasmine Gooneratne has proved herself as a great post-colonial woman writer in Asian-American literature. She is not just the woman writer who talks about female suppression, women identity, the conflict between male and female, etc. She writes her work based on what she saw and experienced in her life. This makes her work greatly appreciated by all.

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Some Select Folktales of Aimol

Chongom Damrenghang Aimol, Ph.D.

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Aimol

Aimol is one of the recognized tribes of Manipur. It was recognized on 29th October, 1956 vide notification no. 2477, under Ministry of Home Affairs, Government of India. Aimol as a tribe is endogamous and possesses a common dialect, a common tradition of origin and common beliefs and ideas. The total population of Aimol according to Census-2011 is 4,640 (According to Chairman, Aimol Literature Society, Manipur). The Aimol tribe is found in Chandel, Churachandpur, and Senapati districts of Manipur. In the entire state, there are 15 Aimol villages, of which eleven are in Chandel district (Khullen, Chandonpokpi, Ngairong, Khodamphai, Tampak, Chingnunghut, Khunjai, Kumbirei, Satu, Khudengthabi and Unapal), two in Churachandpur district (Kha-Aimol and Louchunbung) and another two in Senapati district (Tuikhang, Kharam-Thadoi).

Aimol has no written literature except some books, gospel songs, Bible, which is translated from English and A Descriptive Grammar of Aimol written by M. Shamungou Singh, an unpublished Ph.D. thesis of Manipur University, Imphal. There is no native script. Adapted Roman script is used for writing books and other journals, etc. The teaching of Aimol has not been introduced in any private or government schools. For communication with other communities Aimol people use Manipuri or Meiteilon which is the *lingua franca* of Manipur State. Aimol has no work which documents of folk songs and folktales. So this paper tries to present out some of the folktales of Aimol which are oral tales, and are not available in written record. The tales are translated into English.

The Language

Aimol belongs to the Tibeto-Burman language family spoken in Manipur. Some speakers of the same language are also said to live in Tripura, who are known as Hrangkhawls. The language has some affinities with the other languages like Hmar, Hrangkaw, Sukte, Malsom, Darlong, Lushai and Thadou-Kuki, Purum, Chothe, Chiru, Kom, Koireng and Kharam. Manipuri or Meiteilon is used for communication with other tribes.

Linguistic Lineage

Sino-Tibetan

Tibeto-Burman

Kuki-Chin-Naga

Kuki-Chin

Northern

Aimol

Some Folktales

1. Rendihui and Renchanghui (Two Sisters, Rendihui and Renchanghui)

Ton lai hana Rendihui le Renchanghui ule nai ani an lui om. Rendihui ning ulian ani hanle Renchanghui lam naipang ani. Nikhat ko marit nagak anlui che. Anmarit rui alui chet pe pet. An ucha haning anlui ngaidon pasal khat ahong inko kan lompa kanchang ti hang ke hanle numei anile jorpui kanchang ti hang ke anta mi ankhat anlui ngai tui. Rul ankhat ning mi akanlem a alui hong. Kan marit rui najom pero anta anlui ti. Rul haning anmarit rui alui jompe. Hala khan ko Rendihui le Rul ha anlui kan nei. Au lompa rul rim hana anai pangnu Renchanghui ha bu lui nek jot mo. Atak ha alui hong suol. Nikhat ko khosung hana kumhei alui om. Kumhei hana Rendihui hai anlui hong. Mipa ha rul a akan lem ma alui hong. Ama hana Renchanghui apa ning tancha alo a rul ha bonghari atan a alui that. Rendihui ning ahonga alompa anthatna thiha ethi wem alui dingkel. Apaning ngawot thi ke alui tipe. Nikhat ko Rendihui amang hana rul ning alui tipe. kei ko napa ning bong sari anatanna ana that jo. Tuikong khamtiang a ana lui tet. Nang aana kan mu pui jot inko kei ka bong khat hongchui in lang tuikham tiang hong ro alui tipe. Alomnu ning abong khat ahong chui a tui o tum tum alui tho. Tui sunga alui tum pet. Anai pangnu lam ko reng sebok hai ning setal anchena reng lomnu hanga in tiang anlui hong tuong. Nupui sari hai ning inna thei an chak a anlui om. Naipang nu ha ko thei lui pek ma u. Anai pangnu ha chungrik ahong om. Nai kanjir na hang amun hui lui pek ma u. Nupui sari ning tuikuong khamma nai anlui nei ti. Nai sari ha nupui sari ning lunga anlui we that pet a tui anlui tanpui ti. Alompa ning nai ko numei em pasal em anta alui dingkel. Nalomnu ha lung rong anei anta lung ha anlui do pe. Reng haning alung athak a alomnu ha eksang alui ngak ti. Tui a antan pui ti nai sari ha ater ning arut a alui jok. Atun ko nan lian jo nanu hongtuong tarui alui tipe. Anu tuong anlui che. Annu ha eksang an ngak ti ha anlui mu. Anlung athak a tui anbial ti pet a anlui hong tuong. Anpa ha wom kei om hongkati ata anai hai nuk alui hong jui. Anai hai ning anlung athak a ama wom anmani

eksang ha anlui ngak ti. Nuk hana Renchanghui ning ramma reng alui chang hanle A u Rendihui ning tui a reng alui chang.

Free Translation

Once upon a time there were two sisters - Rendihui and Renchanghui. Rendihui was the elder sister and Renchanghui was the younger one. One day they go to the field to look after the field. The rope which they used for looking after the paddy field was cut. There was nobody to rejoin the cut rope. They told to themselves that if any man came to help them they would marry him and if any woman came they would take her as their sister. Suddenly a snake in the form of man came and rejoined the rope. The elder sister Rendihui fell in love with the man and married him. Because of the snake smell her younger sister could not eat anything. The father was angry. One day there was a big festival in the village. The elder sister was invited to attend the function. The man came in the form of snake. The father cut the snake into seven pieces and threw the pieces into the river. The elder sister came and saw the blood of the snake. She asked whose blood was this. The father said this was the blood of the leech. In one dream of Rendihui, her husband told her that he was killed by her father “when I came to participate in the function”. Her husband told her that “if you want to meet me, bring one of my pieces and come inside the water.” Rendihui took one of the pieces and dipped it inside the water.

Her younger sister Renchanghui was taken by the king’s army when they came for hunting. They made her to be the king’s wife. The entire seven sisters who were king’s wives were at home. These women bore no children and they were jealous of the new wife. The Renchanghui became pregnant and she wanted to give birth. The seven sisters ordered her to give birth nearby the river. She gave birth nearby the river. All her seven children were killed by the seven sisters. The king came and asked them whether the children were male or female. They said she gave birth to stone only. The king was angry. He kept his wife to look after the latrine. All the seven children were pick up and brought up by Rendihui. She told them to get their mother Renchanghui. They go and brought their mother. The father also requested them that he would follow them. They carried their father. They also punished their father to be the caretaker of the latrine as their mother did. Now Renchanghui became the king of the land and Rendihui became the king of the water.

2. Ralngam and Rangsai (Ralngam and the Tiger)

Tol lai hana Ralngam anti micham khat le Rangsai anti sakei khat alui om. Rangsai hi chnong le la doi ai atam athei mikhat alui ni. Ralngam ning Rangsai hi a inna ache a alui tok ajar ko ama ko doi tam athei ti ajet lakhan ko. Rangsai hi me jak achak a alui om. Me achak rei det lakhan ko aha a me akan ther et. Thuitel ning anhirra alui om. Nikhat ko Ralngam ning atok na hana jar chung a alui om. Ralngam ning nang im natho hawe jar chnunga alui tipe. Rangsai ning kaha thuitel in anhir mok nahanga kakan thup ke alui tipe. Ralngam in hong ro kei naha chen pe kati che alui tipe. Ralngam ning aha ha alui chen pe pet. Rangsai aning sa lakhan ko Ralngam hi setak khat me tongka sunga athunpet a aluipek. Na in natung majeng long ma ro alui tipe. Lampui a amasul a me alui buok pet. Weikhat ret kamasul jo ata akir ret. Me weikhat ahap pe ret. Weikhat amasul ret. Weithum ama sul. Halakhan ko Rangsai in hiko kana mo ata chongle la doi ai ha direct ama bea alui pek ani. Ralngam ning om direct alo jot lakhan ko me ha alui masul ani. Nuk hana Ralngam chongle la, doi ai thei pa ahong chng ani.

Free Translation

Once upon a time there lived a common man called Ralngam and a tiger called Rangsai. Rangsai was the one who used to know performing magic and had other supernatural powers. He was also the one who used to eat a lot of meat at that time. Because of this his teeth became decayed and the flies tried to prey on it. One day Ralngam was coming to Rangsai's house in search of him. At that time Rangsai was hiding on the roof of his house. Ralngam asked him why you are hiding there. Rangsai said "many flies and ants tried to attack my teeth. Because of this I try to hide on the roof." Ralngam called him to climb down. Rangsai climbed down and all his teeth were cleaned by Ralngam. Rangsai was very happy. So he tried to give the meat of one mithun (Gayal) to Ralngam. He put all this meat to a bamboo pipe and gave to Ralngam. He told him not to open this pipe until he reached his home. Ralngam could not wait for this and tried to open the pipe and the pipe broke down. All the meat was broken and lost. He again went to Rangsai asking for meat again. Rangsai gave the meat again in the same condition. The meat pipe was broken again on his way to his house. He asked for the third time again. This time Rangsai directly gave power to Ralngam. Finally Ralngam became one of the powerful man of that time.

3. Waichorate (A Poor Widow's Son)

Waichorate anti meithai nai ariang tak khat alui om. Nikhat ko amaning tui alel tak a chok do alui che. Asak a dohang ata mi haining anlui da pe. Ama a chok hana par rim hui khat alui lut. A par rim hui ha an banga alui tar. Arim ahui rei lakhan ko reng ning a sebok

hai atha a alui tok ti. Reng seapai haining waichorate inna kan mu anlui tipe. Waichorate ha anhong chur a reng ning chong alui ding kel. Par rim hui honam nahong chui akung hong tok ro alui tipe. Nahong tok mok inko kathat che hang ke alui tip e. Waichorate par rimhui kung tok alui che. Nganuleima khuo anti hana alui riak. Khoimi haining nang itho nahong anlui ding kel. Par rimhui kungtok kahong ke anlui ti. Khomi haining ha ani inko nang cho atarpa bea chero. Chubei bukjet ti to. Kanthui ro ati macheng kanthui ma ro anlui tipe. Waichorate ning anti tak ha alui tho. Atarpa ning im nadei alui tipe. Waichorate ning par rimhui kungtok kahong ke alui tipe. Ha animok inko reng ning kathat chehang ke ana ti ata alui sang. Ha ani inko nang tuikuong a chenang nupui sari tui anlui bial hang ke. Anmani puodiar ha nuk anchil lui a hong chui ro alui tipe. Puondiar ahong chui hana nuk a en lakhan ko nga ete aol a alui om. Atarpa ning weikhat mi aol tiret. Weikhat ret a anret. Weithum changna ko anchil lui ahong chuipek a atarpa bea aluipek . Nupui sari ning atarpa bea anhonga Waichorate ahong em anlui dingkel. Hongmo alui tipe. Annok rei lakhan ko ahong alui tipe a anpuondiar ha alui pek. Matumnu tak o lui pek mo. Matumnu ha Waichorate lomnu alui chang. Sepai haining rengpa bea nang na lomnu nek a Waichorate lomnu asat det anlui tipe. Reng ning alung athak a ama that kata a lomnu kasut hang ke alui tipe. An ui an ui anlui kanseti Waichorate uining alui tor. Ar kanchuk anlui tho. Waichorate arning alui tor. Ama ata ko alomnu nupui karuk ning anhong tha ani. Reng ning alung athak a khur chonang phum rui alui tipe. Khur sung hana aweng anthum a in tungkhet a sakhu ning alui wit. Ama aweng hana alui hongter a inna ahui alui om. Sepai haining athi jo anti karra a inna ahui nianga alui om lakhan ko an ngak. Nangni om mei le lutrui ahui do alui tipe. Reng le a sepai le anlut kar rako meining akanga anthi pet. Hina tina ko mi mangna hang natho karra natak lam namangna ani.

Free Translation

There was a poor widow's son called Waichorate. One day he went out to catch fish in the river. He put the *chok* (an instrument for catching fish, this chok should be put in the middle of the river so that the fish will enter into the choke). In the next morning he went out to check the chok. He found a good smelling flower inside the chok. He brought the flower and hanged on his wall. Because of its good smelling the king ordered his army to enquire about the flower. The king's army informed their king that the flower was brought by the boy. The king ordered the boy to find out the place where the flower grew. Unless he located the place where the flower grew, he would be killed by the king. The boy informed the matter to his mother and went out to find the place where this flower grew. The boy reached a place called Nganuleima. He was asked by the villagers why he came here. He said he was ordered

by the king to find out the place where a good smelling flower grew. The villager advised him to go to an old man and bow down before him. He should bow down until he was asked to get up. He went to the old man and did as he was told to do so. The old man asked him the reason. He narrated the story to the old man. So the old man told the boy to go to the river and bring all the dress of the seven sisters who were taking bath there. He was also told, “you should not look back when you bring the dresses.” The boy collected all the dresses of the seven sisters and came back. Unknowingly he tried to look back. As he looked back he just became a dry grass, because he did not follow the old man’s advice. The old man converted the dry grass into a boy again. The man told him that you should not look back this time. The boy went to the river again and collected all the dresses and gave them to the old man. The seven sisters came to the old man and asked for their dress. The old man said I didn’t see your dresses. The seven sisters repeatedly asked. So the old man gave their dresses to them. The dress of the youngest one was not given. This youngest sister became the wife of the boy. The army gave this information to their king. They boy said to the king that the Waichorate’s wife is much more beautiful than your wife. The king was angry and he planned to kill the boy and take his wife. They were doing dog fighting and cock fighting. If the king’s dog defeated the dog of the boy the boy’s wife should be taken by the king. Luckily the boy’s dog defeated the king’s dog. The king had another plan. He ordered his army to dig a hole and put the boy into the hole and kill him. The armies were doing it. But there was an animal called *sakhu* (a kind of animal who livees under the ground) sent by the six elder sisters of the boy’s wife. The animal made three hollows. These hollows passed through the house of the boy. The king’s army put the boy into this hole. The boy rather came out from another hollow and sat in his house nicely. The armies were surprised seeing this. Their plan was to kill the boy by putting him into this hole. The boy informed the king and his army that “you try to enter this hole along with fire. This hollow is a nice place and very good to see it.” The king and the army entered into this hollow. The boy blocked the hollow. The king and his army were burnt and they died.

4. Suiting and Ngambong

Ton lai hana Ngambong anti arat tak pasal khat alui om. Ama psal hi Suiting anti numei hi atam alui lungsiat. Nikhat ko ram ma chak tok alui che. Achak tokna amun ha Khoichungtepa anti pasal pa khat ning thingkung alui tuk pe pet a ama tuk hang im lui om pe mo. Inna ariam ma alui hong kir. Nikhat ko Suiting anu ning ama thingkung alianpa tak khat natuk pero alui tipe. Ngambong ning alui jot. Buchun achui a thingkung tuk alui che.

Thingkung lianpa ha alui tuk khiak. Ram ha ahang hol a amun ha atam alui hui. Thingkung atuk khiak man jutting inti hang anlui ti. Ju inna hang ati pipe ha aluikui a ajak a intiang alui hong kir. Hi chong hi ajet karra Suiting wakhai huip mo a alui chap. Ngambong ning Suiting hi alungsiat rei det lakhan ko athawai ha achur a thalru kok sunga alui thun. Ha lakhan ko Suiting ha alui thi. Nikhat ko par achui a Suiting thanna Suiting kel alui che. Mining annui so a ajak a Suiting ha kel lui a par jak alinga alui mak. Apar ling ha aniracham Lailente anti wate khat ning alui kel chak. Nikhat ko ananga wate bea imata ka par ling nakel chak alui tipe. Wate ing Suiting ning kel ro ati jar ra ke alui ti pe. Wate ning Suiting bea nahong jot em alui tip e. kahong jot alui ti. Wate ning Suiting omna athi ramma alui tuong. Ngambong le suting anlui kan mu. Suiting ning kei om na omtor nati wem alui ti pe ajarko kei ka omna ko athi ram ke alui tip e. Ngambong ning ka omtor hang ke alui tipe. Ngambong ning Renglemte a ol a Suiting le athi ramma anlui om suom ani.

Free Translation

Once upon a time there was a brave man named Ngambong. The man tried to fall in love with Suiting. One day Ngambong went in search of food. The place where he used to go for searching food was already visited by a man called Khoichungtepa who also tried to love Suiting. Khoichungtepa cut all the trees and grass. There was nothing left for Ngambong to cut. Ngambong came back home with an empty hand. One day Suiting's mother came to his home to invite him to cut a big tree. Ngambong accepted Suiting's mother's request. He carried the lunch pack and went for cutting the big tree. He cut the big tree. Everybody praised him for cutting such a big tree and the place became very fine and beautiful. After cutting the tree he was about to get a drink of rice beer. When he tried to drink the beer by small bamboo pipe, the bamboo pipe became broken and he could not drink and came back home without drinking anything. Suiting was sad and was crying. She said that her boyfriend could not drink the local wine. Ngambong was very much in love with Suiting that he tried to capture the soul of Suiting by putting inside the *liwa* (a container for arrows). So Suiting became dead. One day he went to her grave with a flower to dig out the dead body and make her alive. He was laughed at by his friends. So he stopped digging out the dead body. Instead he planted the flower on her grave. A bird name *lailente* (a type of bird) came to pluck the flower. This bird was met by Ngambong and he asked "why did you pluck the flower every day." The bird answered "I was told by Suiting to do so." The bird asked again. "Do you want to come to Suiting's place?" Ngambong said yes and he was carried to the Suiting's place by the bird. Suiting and Ngambong met. Suiting asked Ngambong "will you be able to

stay with me because my place is not an ordinary place. It is the place where the dead man lives.” Ngambong said yes. Ngambong became Ringlemte and lived together with her. Ringlemte means the place where death man lives.

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A Speech Act Analysis of the Formal Declaration of Interest for Presidency and Inaugural Speeches of President Muhammadu Buhari

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President Muhammadu Buhari

Courtesy: <http://www.tori.ng>

Abstract

This study investigated the speech acts of two political speeches of President Muhammadu Buhari. The speech acts of locution, illocution and perlocution were analyzed using the Speech Acts Theory of Austin (1962) and Searle (1969) using the illocutionary acts of directive, expressive, declarative, verdictive, commissive and assertive. The data for the study were drawn from two political speeches of the President- Formal Declaration of Interest for Presidency and Inaugural Speeches- which were judgmentally selected. Also, these speeches were labelled A and B and ten sentences were extracted from each of them thereby generating a

total of 20 sentences from which 40 speech acts (direct and indirect illocutionary acts) were obtained. These speech acts were further analyzed using the quantitative research methodology (descriptive survey method). The analysis of data revealed that the Overall Relative Frequency Percentages (ORFPs) of the said speeches were: commissive (60%), assertive (70%), directive (20%), expressive (15%), verdictive (20%) and declarative (15%). From the data analysis, it was revealed that the President employed more assertives and commissives so as to indicate the sincerity of his intentions, to assure the masses and to make promises. The study concluded on the note that the President should match his words with the necessary actions as the people still believe and hope in his change mantra.

Key words: President Muhammadu Buhari, formal declaration of interest and inaugural speeches, speech act theory, pragmatics, political language.

Introduction

Language is a unique attribute of humans, which is used as a chief medium of communication, for building interpersonal relationships, exchange of ideas and passing of information. Martinet defines it as “a formidable instrument of communication... by which human experience is analysed...” (1970). It does not exist in a vacuum as a system of communication, but operates in a context of situation. It is these contexts which determine the variations in language that we call register. Politics has to do with the struggle for power in order to put certain political, economic and social ideas into practice (Bayram 2010). For a politician to win any political office, he must master the art of rhetoric (language) which is the ability to communicate effectively and convincingly. Chilton (1998) subscribes to this view when asserts that politics is “the art of governance and power” while language is “the universal capacity of humans in all societies to communicate”. Politics is concerned with power to make decisions, control resources, and control other people’s behaviour and, at times to control their values. In this process, language plays a crucial role, for every political action is prepared, accompanied, influenced and played by language. Language, therefore, plays an important role in politics because its main function in different political situations is to enable politicians to form structurally stable social relationships. In other words, regimes, whether totalitarian or democratic have to communicate so as to inform, persuade, advertise, issue rules and regulations, legislate, and so on (Gunta and Karapetjana 2009). Taiwo (2009) observes that language conveys

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Cynthia Nkechinyere Okoro, M.A.

A Speech Act Analysis of the Formal Declaration of Interest for Presidency and Inaugural Speeches of President Muhammadu Buhari

power. It moves people to exercise their franchise, debate and even revolt. It is therefore a central explanation of political stability or polarization. Sharndana and Mgbemema are of the opinion that the language of politicians is characterized by their ability to manipulate the linguistic resources in order to sell their political ideologies and manifestoes to the electorates (2015).

The office of the president is the highest political office in any country; therefore, it needs to be in constant touch with the people and this can only be made possible through speech making. The election of President Muhammadu Buhari made history in Nigeria as it was the first time an incumbent and a member of the ruling party; the Peoples' Democratic Party (PDP) was voted out of office and the main opposition taking over the mantle of leadership as the President and Commander-in-Chief in a democratic dispensation. It is therefore of paramount importance that a democratically elected president or government should place premium on the electorates as democracy is government of the people, by the people and for the people. Speech-making, therefore, is the primary means of building, establishing and strengthening these social relationships, expressing feelings and selling policies, ideas and programmes in any society. From this point of view, it is quite agreeable that politics has now become a linguistic affair while language has become a political issue (Ayeomoni and Akinkuolere 2012).

This paper was limited in study to two political speeches of President Muhammadu Buhari: Formal Declaration of Interest for Presidency held in October 2014 at the Eagles' Square, Abuja and his Inaugural Speech on May 29th, 2015.

Objectives of the Study

This paper investigates the pragmatics of two political speeches of President Muhammadu Buhari. To achieve this, the following specific objectives were formulated:

- a. To identify the speech acts features of the selected political speeches, and
- b. To determine how the identified features project the message of the president in the speeches.

Review of Existing Studies

Studies on presidential speeches as an aspect of political discourse have been carried out by different scholars. Shevelena (2012) undertook a study of the lingua-rhetorical and socio-

Language in India www.languageinindia.com ISSN 1930-2940 17:10 October 2017

Cynthia Nkechinyere Okoro, M.A.

A Speech Act Analysis of the Formal Declaration of Interest for Presidency and Inaugural Speeches of President Muhammadu Buhari

pragmatic peculiarities in political speeches of Barack Obama. Al-Faki (2014) explored the political speeches of some African leaders from a linguistic perspective. The aim of the study was to contribute to the field of critical discourse analysis and the sub-field of political discourse analysis by examining and analyzing political speeches from a linguistic perspective. Akinwotu (2013) explored the speech act in the acceptance of nomination speeches of Chief Obafemi Awolowo and Chief M.K.O Abiola. Ayeomoni and Akinkuolere (2012) examined the pragmatics of victory and inaugural speeches of President Umaru Musa Yar'Adua. Olaleye (2015) investigated the pragmatics of some selected poems in Osundare's *Random Blues* using the Speech Act theory for his textual analysis. Other studies include the works of Ehineni (2014) who focused on a critical discourse analysis of modals in Nigerian political manifestoes, Otieno's (2016) article which centred on metaphor in political discourse and Ajewole-Orimogunje's (2016) which explored the speech acts and welfarist ideology in governor Aregbesola's May 1, 2013 address. In the study of political speeches, a major theory which comes to the fore is the theory of Speech Act.

Theoretical Tenet: Speech Act Theory

Pragmatics will serve as the linguistic framework on which this study rests as it focusses on the use of language in actual linguistic situations. This field of linguistics is historically attributed to the philosophy of language and the American Philosophical School of Pragmatics. Various scholars have attempted to define pragmatics from different perspective and as a result of this there is no universally acclaimed definition. To Crystal (1987) "pragmatics studies the factors that govern our choices of language in social interaction and the effects of our choices on others".

From Gadzar's viewpoint "pragmatics has as its topic those aspects of the meaning of utterances which cannot be accounted for by straightforward reference to the truth conditions of the sentence uttered" (1979). The point being made here is that utterances carry indirect and underlying meanings which may be in contrast with the actual utterance. This underlying meaning can only be deciphered when a listener/reader places that utterance under critical analysis by putting it in context. It is important to state that an effective study of pragmatics cannot be studied without recourse to context. Context is the focal point in every pragmatic study.

The theoretical framework for this study is the theory of Speech Act which is historically attributed to the Austrian philosopher, Ludwig Wittgenstein, but was given prominence by the British philosopher, John Langshaw Austin, in his William James' Lectures at Harvard in 1955. His ideas, however, were refined and systematized by his pupil, John R. Searle, the American philosopher. Griffiths (2006) defines speech acts as the "basic units of linguistic interaction" while for Osisanwo (2003), "an utterance is a speech act". This is because in any utterance a person makes, an act is performed. Acts performed include the following, but are however not restricted to them: stating a fact, an opinion, confirming or denying something, making a prediction or a request, issuing an order, asking a question and so on. It should be noted that "speech acts are tied to sentences" (Verschueren 1999). This, therefore, means that a ceremonial or political speech is not a speech act but a sequence or series of speech acts. The speech act theory aims to do justice to the fact that people do more things with words than what their words ordinarily encode. The most crucial part of the Speech Act Theory is a tripartite distinction of Speech Acts into different kinds which are the Locutionary act, the Illocutionary act and the Perlocutionary act.

The locutionary act is the act of saying something, illocutionary act is the act performed in saying something, while the perlocutionary act is the act performed by saying something, the effect the utterance has on the psychological state of the hearer. Austin (1962) is of the opinion that the locutionary act is composed of three important components or acts which are the phonetic act, the phatic act and the rhetic act. The phonetic acts are "acts of pronouncing sounds, phatic acts are acts of uttering words or sentences in accordance with the phonological and syntactic rules of the language to which they belong and the rhetic acts are acts of uttering a sentence with sense and ...reference" (Oshi 2006). It is pertinent to state that the illocutionary act occupies a middle ground between locutionary and perlocutionary acts. It is the proper domain of pragmatics and the central focus of the Speech Act theory as it centres on the speaker and what (s)he intends to achieve in producing an utterance which is evident in the illocutionary force of that utterance.

The illocutionary forces of utterances have been classified by notable scholars like Austin (1962), Searle (1969) and Keith Allan (1986). Austin classified illocutionary forces of speech acts into five: verdictives, behavities, expositives, commissives and exercitives. Searle, refining

on Austin's model, developed five: commissives, expressives, directives, assertives and declaratives. However, for the analysis of this work, Austin's verdictive feature and Searle's expressive, commissive, directive, assertive and declarative features will be adopted.

Verdictive: This class is typified by the giving of a verdict by a jury, arbitrator or umpire. It may also include giving an estimate, assessing, reckoning or appraisal.

Expressive: This class of illocutionary act expresses a psychological state, which includes, but not limited to thanking, apologizing, congratulating, welcoming and greeting.

Commissive: This group of illocutions tend to commit the speaker to some future course of action. Paradigm cases include promising, threatening, offering and swearing to do something.

Directives: These acts are attempts by the speaker to get the addressee to do something; they tend to bring an effect through the action of the hearer. They include ordering, requesting, begging and questioning.

Assertive: This class of illocutionary act is also called representatives and it commits a speaker to the truth of the same propositions. They are statements that describe a state of affairs in the world, which could be true or false (Ayeomoni and Akinkuolere 2012). They include stating, claiming, reporting and announcing.

Declarative: This class effects immediate changes in the institutional state of affairs and tends to rely on elaborate extra-linguistic institutions such as excommunicating, marrying, firing from employment, declaring a war and so on. Ayeomoni and Akinkuolere (2012) posit that "they are used to say something and make it so". Other examples of declarative acts include resigning, sentencing, dismissing and christening.

Assertive: This class of illocutionary act is also called representatives and it commits a speaker to the truth of the same propositions. They are statements that describe a state of affairs in the world, which could be true or false (Ayeomoni and Akinkuolere 2012). They include stating, claiming, reporting and announcing.

Directive: Directive acts are attempts by the speaker to get the addressee to do something; they tend to bring an effect through the action of the hearer. They include ordering, requesting, begging and questioning.

Research Methodology

The quantitative research methodology would be adopted for the analysis of data alongside the descriptive survey method. The sample for this study comprised of two political speeches made by President Buhari: Formal Declaration of Interest for Presidency and Inaugural speech. These speeches belong to the non-spontaneous category of oral speeches in that they were formally prepared for oral delivery. Each locutionary act was however divided into direct and indirect illocutionary acts from which we had the illocutionary act of expressive, verdictive, commissive, directive, declarative and assertive. Also, the perlocutionary effects these speeches tend to have on the electorates were presented.

These speeches were arrived at using the judgmental sampling technique. Data were collected via the library, internet, and newspaper dailies. The two selected speeches were labelled A and B and from each speech, ten sentences were extracted, making a total number of twenty sentences, which was used for the analysis of data. Also, each sentence was labelled A1-10 and B1-10 to aid simplicity of the analysis. The percentages of the illocutionary act types of these speeches were also calculated after generating their frequencies on tables. The percentages generated were reflected on a bar chart which formed the basis for the discussion of result. This formula was thus generated to perform this arithmetic operation:

$$\frac{\text{Total number of speech acts}}{\text{Total number of sentences used for analysis}} \times \frac{100}{1}$$

Presentation of Data and Analysis

Data A: Formal Declaration of Interest for Presidency

A1

Locution (The act of saying something):

I would like, Mr Chairman, if I may, pay tribute to Nigerians as a whole who are enduring all sorts of hardships and deprivations on a daily basis.

Illocution (The act performed in saying something):

- i. Direct- assertive (stating)
- ii. Indirect- verdictive (assessing)

Perlocution (The act performed by saying something): Sobriety

A2

Locution (The act of saying something):

It is everyone's duty to resolve and help the national effort to overcome these immense challenges.

Illocution (The act performed in saying something):

- i. Direct- directive (inviting)
- ii. Indirect- assertive (stating)

Perlocution (The act performed by saying something): Encouraging

A3

Locution (The act of saying something):

I humbly wish to present myself before you, before all of Nigeria and before God seeking to be elected as APC's presidential candidate.

Illocution (The act performed in saying something):

- i. Direct- declarative (confirming)
- ii. Indirect- verdictive (assessing)

Perlocution (The act performed by saying something): Cheerfulness

A4

Locution (The act of saying something):

Nigeria in my experience has never been so divided, so polarized.

Illocution (The act performed in saying something):

- i. Direct- assertive (stating)
- ii. Indirect- expressive (complaint)

Perlocution (The act performed by saying something): Worry

A5

Locution (The act of saying something):

We in APC are resolved to bring change to Nigeria.

Illocution (The act performed in saying something):

- i. Direct- commissive (guaranteeing)
- ii. Indirect- assertive (stating)

Perlocution (The act performed by saying something): Hopefulness

A6

Locution (The act of saying something):

We plan to do things differently.

Illocution (The act performed in saying something):

- i. Direct- assertive (stating)
- ii. Indirect- commissive (assuring)

Perlocution (The act performed by saying something): Hopefulness

A7

Locution (The act of saying something):

We plan to put priority on protection of lives and property.

Illocution (The act performed in saying something):

- i. Direct- assertive (stating)
- ii. Indirect- commissive (promising)

Perlocution (The act performed by saying something): hopefulness

A8

Locution (The act of saying something):

We plan to put priority on reviving industry to generate employment.

Language in India www.languageinindia.com ISSN 1930-2940 17:10 October 2017

Cynthia Nkechinyere Okoro, M.A.

A Speech Act Analysis of the Formal Declaration of Interest for Presidency and Inaugural Speeches of President Muhammadu Buhari

Illocution (The act performed in saying something):

- i. Direct- assertive (stating)
- ii. Indirect- commissive (promising)

Perlocution (The act performed by saying something): hopefulness

A9

Locution (The act of saying something):

We plan to put priority on tackling corruption which has become blatant and widespread.

Illocution (The act performed in saying something):

- i. Direct- assertive (stating)
- ii. Indirect- commissive (assuring)

Perlocution (The act performed by saying something): hopefulness

A10

Locution (The act of saying something):

We plan to put priority on respecting the constitutional separation of powers.

Illocution (The act performed in saying something):

- i. Direct- assertive (saying)
- ii. Indirect- commissive (assuring)

Perlocution (The act performed by saying something): hopefulness

Table 1. Formal Declaration of Interest for Presidency

| SPEECH ACTS (DIRECT AND INDIRECT) | FREQUENCY | PERCENTAGE |
|--|------------------|-------------------|
| Expressive | 1 | 10% |
| Assertive | 9 | 90% |

| | | |
|---------------------------------|---|-----|
| Declarative | 1 | 10% |
| Directive | 1 | 10% |
| Verdictive | 2 | 20% |
| Commissive | 6 | 60% |
| Total number of speech acts= 20 | | |

Data B: Inaugural Speech

B1

Locution (The act of saying something):

Today marks a triumph for Nigeria and an occasion to celebrate her freedom.

Illocution (The act performed in saying something):

- i. Direct- assertive (stating)
- ii. Indirect- verdictive (assessing)

Perlocution (The act performed by saying something): Cheerfulness

B2

Locution (The act of saying something):

Our journey has not been easy but thanks to the determination of our people.

Illocution (The act performed in saying something):

- i. Direct- assertive (stating)
- ii. Indirect- expressive (happy about the outcome)

Perlocution (The act performed by saying something): Cheerfulness

B3

Locution (The act of saying something):

I would like to thank President Goodluck Jonathan for his display of statesmanship in setting a precedent for us that has now made our people proud to be Nigerians wherever they are.

Illocution (The act performed in saying something):

Language in India www.languageinindia.com ISSN 1930-2940 **17:10 October 2017**

Cynthia Nkechinyere Okoro, M.A.

A Speech Act Analysis of the Formal Declaration of Interest for Presidency and Inaugural Speeches of President Muhammadu Buhari

- i. Direct- commissive (appreciating)
- ii. Indirect- declarative (confirming)

Perlocution (The act performed by saying something): Applause

B4

Locution (The act of saying something):

I would like to thank the millions of our supporters who believed in us even when the cause seemed hopeless.

Illocution (The act performed in saying something):

- i. Direct- expressive (appreciating)
- ii. Indirect- declarative (confirming)

Perlocution (The act performed by saying something): Cheerfulness

B5

Locution (The act of saying something):

I intend to keep my oath and serve as President to all Nigerians.

Illocution (The act performed in saying something):

- i. Direct- commissive (assuring)
- ii. Indirect- directive (appealing)

Perlocution (The act performed by saying something): Hopefulness

B6

Locution (The act of saying something):

I belong to everybody and I belong to nobody.

Illocution (The act performed in saying something):

- i. Direct- directive (warning)
- ii. Indirect- commissive (assuring)

Perlocution (The act performed by saying something): Excitement

Language in India www.languageinindia.com ISSN 1930-2940 **17:10 October 2017**

Cynthia Nkechinyere Okoro, M.A.

A Speech Act Analysis of the Formal Declaration of Interest for Presidency and Inaugural Speeches of President Muhammadu Buhari

B7

Locution (The act of saying something):

There will be no paying off old scores.

Illocution (The act performed in saying something):

- i. Direct- assertive (stating)
- ii. Indirect- commissive (promising)

Perlocution (The act performed by saying something): Cheerfulness

B8

Locution (The act of saying something):

The past is prologue.

Illocution (The act performed in saying something):

- i. Direct- assertive (stating)
- ii. Indirect- commissive (assuring)

Perlocution (The act performed by saying something): Hopefulness

B9

Locution (The act of saying something):

Nigeria under our administration will be ready to play any leadership role that Africa expects of it.

Illocution (The act performed in saying something):

- i. Direct- assertive (stating)
- ii. Indirect- commissive (assuring)

Perlocution (The act performed by saying something): Hopefulness

B10

Locution (The act of saying something):

We have an opportunity, let us take it.

Illocution (The act performed in saying something):

- i. Direct- directive (requesting)
- ii. Indirect- verdictive (assessing)

Perlocution (The act performed by saying something): Motivating and inviting

Table 2. Inaugural Speech

| SPEECH ACTS (DIRECT AND INDIRECT) | FREQUENCY | PERCENTAGE |
|--|------------------|-------------------|
| Expressive | 2 | 20% |
| Assertive | 5 | 50% |
| Declarative | 2 | 20% |
| Directive | 3 | 30% |
| Verdictive | 2 | 20% |
| Commissive | 6 | 60% |
| Total number of speech acts= 20 | | |

Table 3. Summary of Tables A-B (Overall Relative Frequency Percentages)

| Speech Act (Direct and Indirect) | Frequency | Percentage |
|---|------------------|-------------------|
| Assertive | 14 | 70% |
| Directive | 4 | 20% |
| Expressive | 3 | 15% |
| Verdictive | 4 | 20% |
| Commissive | 12 | 60% |
| Declarative | 3 | 15% |
| Total number of speech acts= 40 | | |

Discussion of Result

The role of language in politics cannot be over-flogged as it is through this means the thoughts and ideologies of politicians are deciphered. From the analysis of his speeches, it was discovered that President Buhari employed illocutionary acts that were assertive, declarative, directive, expressive, verdictive and commissive. The analysis further revealed that the Overall Relative Frequency Percentages (ORFPs) of these speech acts were: assertive (70%), commissive (60%), verdictive (20%), directive (20%), declarative (15%), and expressive (15%). The study also revealed that his first speech in which he declared his intention to formally run as the president of Nigeria in 2015 has a preponderance of assertives (90%) and commissives (60%). He also employed the speech acts of directive (10%), expressive (10%), verdictive (20%) and declarative (10%). As he was officially declaring his intentions to run, it was pertinent for him to make use of commissives to make promises and assure the masses of his manifesto and vision. He also made use of assertives to state his claims as according to him “we in APC are resolved to bring change to Nigeria ...we plan to do things differently”. It would be out of place for him to declare his intentions by making use of more verdictives and directives as we are not in the military era where the masses’ opinions are ignored or where one’s idea is forced on another person.

In the inaugural speech, there is a preponderance of commissives (60%), directives (30%), declaratives (30%) and assertives (50%). This is because as a newly elected president of the country, the onus rests solely on him to make promises that his administration would fulfil within the next four years of his tenure. He went on by assuring the masses of his unfailing allegiance to them: “I intend to keep my oath and serve as the President to all Nigerians... I belong to everybody and I belong to nobody”. This speech acts has the perlocutionary effect of hopefulness in the masses as they believed they had finally seen the light at the end of the tunnel. He employed directives and verdictives to affirm his position as the President and Commander-in-Chief of the Armed Forces.

On a final note, President Buhari’s speeches achieved the aim for which it was intended as he came out victorious at the polls of 2015. This is in line with Adeyanju’s assertion as cited in Ayeomoni and Akinkuolere (2012) that “the major preoccupation of Nigerian political leaders

is the quest for acceptance and cooperation which is borne out of the idea that a political leader cannot succeed if he does not enjoy the acceptance and cooperation of the people”.

Conclusion

Political speeches and language are inter-twined as no politician would succeed at the polls without a mastery of the art of political language. The political language of politicians would achieve the aim for which it is intended if it has the right illocutionary force. It is the speech acts in these sentences that will bring to the fore the meaning because in the process of saying something an act is performed whether directly or indirectly. By analyzing the speeches of President Buhari using the Speech Act theory of Austin and Searle, we have brought to the fore the political message of the President. President Muhammadu Buhari is a political leader who won the hearts of the masses in 2015. The masses were hopeful and they believed his coming into power would turn the political events of the country for the better. The people are still hopeful and believe so much in his change mantra.

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Oneness between Life and Death - Ernest Hemingway's Fictional World: An Analysis

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Abstract

This is an attempt to discuss how Ernest Hemingway is adept at establishing oneness between life and death as reflected in his fiction and also to examine how the post-war period has been labelled as “a Last generation” which is applied to the disillusioned intellectuals who rebelled against traditional values and ideals. Courage and strength in facing struggles and frustrations in life up to the doomsday make it a point that life and love cannot be separated from death. It shows how Hemingway's forest is full of unseen dangers and how he takes death as seriously as life thereby establishing their oneness.

Key Words: lost generation, oneness, life and death, cynical hedonism,
Hemingway hero, study of suffering, dissolution of death,
obsession, morbidity.

A Lost Generation

The post-war period is labelled as “a lost generation”. ‘The lost generation’ tag is applied to the disillusioned intellectuals of the 1920's who rebelled against traditional values and ideals, but could replace them only by despair or a cynical hedonism. These frustrated and disenchanted youths who were uprooted during the storm of war, now allowed themselves to be blown like chaff through the early years of peace; drowned their disillusion in alcohol, slept away the days and shared their beds with a different partner each night. These American youngsters, who had a firsthand experience of war and of violence, were physically and morally wounded and it left a deep psychic scar. It altered the entire pattern of their lives because they had a harrowing experience of suffering and degradation coupled with wounds and despair in all walks of life. All experienced the same needs in meeting the struggle and frustration of twentieth century man and even men of all times. Some became involved in war, suffered wounds and were forced to

reconcile the psychological disturbances created by these hurts, while others were forced to come to terms with the reality of the traumata created by the pressures of hostile environment. Hemingway belongs to the first category of men.

It is said that Hemingway suffered from a traumatic neurosis incurred by a severe wound of Philip young, “Hemingway’s fiction may be like Freud’s war patients, dreams in which the dreamers obeyed the repetition-compulsion contrary to Freud’s own notion of wish – fulfillment and the pleasure principle” (p343). Both war and bullfighting have always been recognized as the major metaphysical bases for much of Hemingway’s fiction. Since both emphasize the importance of adjustment to death, “this common denominator provides a view of interworking of Hemingway’s artistry when it concerns itself with either bullfighting or war” (Faleo 38).

Hemingway’s Knowledge and Experience of Death

From his earliest collection of short stories, *In our Time* to his post humorous novel *Islands in the stream*, Hemingway’s stories are studies in loss, the discovery of evil and the resultant death. In most of his stories, he presents a picture of life on the negative side, but not without a message. According to him, “Death must be accepted, faced unflinchingly and there by mastered.”

In the post-war period, the violent death caused a great imbalance in the life of man. Ernest Hemingway had received physical wound while distributing chocolates to the Italian soldiers in the trench. He suffered from a mortar-shell fire along with other Italian soldiers. Three of them died and two hundred and thirty seven-steel fragments were taken out of him leg alone through operation. Hemingway felt that he had died and his soul was going out of his body. This physical injury caused sleeplessness and hallucinations in him, and became symbolic, and has separated and alienated him from his past which became non-existent for him.

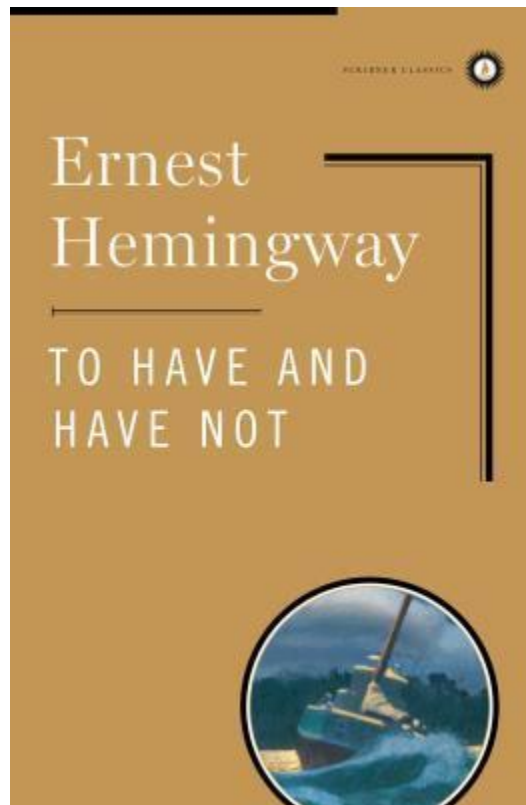
Hemingway had the knowledge of death as a boy in the Indian camp in the company of his father. He wanted to give pictures of death in his novels and short stories. As he had seen death in the world war and in the bullfights, a charge was leveled against him then that he had sought death throughout his life. He had actually shown a great awareness of violence, death and

brutality. *Death in the Afternoon* and *The Sun also Rises* have delineated wound and death in the bullfights.

Much in Life, Quite Hateful and Abominable

Similar to other writers of the lost generation, he has found much in life, quite hateful and abominable. Life cannot be separated from death. The Hemingway heroes have developed fearlessness and have a courage and strength in the face of struggle. *Death in the Afternoon* is a treatise on the bullfights, its morality, the danger and the death involved. Between 1924 and 1932, Hemingway was preoccupied with the problems of the wound and the death in his novels.

To Have and Have Not



To Have and Have Not is a portrait of the wound, the death, suffering and surrender. Truly speaking, the wound and the violent death are the themes of Hemingway's works. This death, the violent death, is the special feature of the twentieth century. Hoffman commented:

“Hemingway can claim that of having honestly attempted an explanation of a form of death to which the twentieth century is peculiarly heir-death that comes as a violet

disruption of life. It is unreasonable. It puts traditional securities to shame, since they cannot satisfactorily keep pace with its discriminate destructiveness. The sudden violent injury inflicted impersonally by efficient guns and planes, too remote from the victim-“to hold him any special grudge is the symbol of this type of death and of death in life which in its consequence.”(P 29)

Love of Violence and the Wound

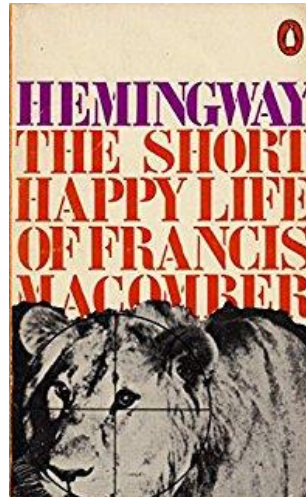
The love of violence and the wound and death in his special predilection manifested itself in various stages in his literary creations. Though love and death are important themes in Hemingway fiction, death occupies a more dominant position than love. Hemingway's preoccupation with death has widely been commented upon. This preoccupation has been described variously as the cult of death, a death-wish, an obsession with death and so on. Hemingway himself said that death, violent death, was one of the subjects about which he most wanted to write. One critic goes so far as to say, “in reality, Hemingway has only one theme-death.” Hemingway ridiculed those famous lines: “Life is real, life is earnest and the grave is not its goal.” Death figures largely in the short stories and in the novels.

In Our Times

In Our Times may be considered a forward looking book in which “Indian Camp” is the story of initiation into violence and pain of the out raging to reveal a harsh and unpleasant reality” (Sanderson 29). It deals with Nick Adams' initiation to the mystery of birth and death.

Nick accompanies his doctor father to a hut where an Indian squaw is passing through the ordeal of labor pains. “The baby wants to be born and she wants it to be born” (P. 87), unable to bear the screaming, Nick wants his father to “give her something to make her stop screaming” (P. 87). When the case becomes complicated, the doctor delivers the baby by performing successfully a caesarian operation on the screaming woman without anesthetic. The invalid Indian husband who was unable to stand his wife's sufferings cut his throat from ear to ear with a razor. When the baby is born, the father of the baby is no more. Written a few minutes, Nick is given a chance to watch this grim birth-death drama - a birth, the fruit of a mother's pain and a death, the result of a husband's inability to bear the pain.

Stories of Wild Life



Hemingway's two African stories of wild life *The Short Happy Life of Francis Macomber* and *The Snows of Kilimanjaro* are also studies of death. Both of them are "moral tragedies tipped with irony" (Benson 115) And both of them are rituals - "one a ceremonial triumph over fear" (Young 343). *The Short Happy Life of Francis Macomber* is intensely tragic because in it, a death follows immediately after a resurrection, that is, "Macomber dies at the very moment he is commencing to live" (Baker 189). The only consolation is that he does not die biological before "He has gained crucial moment of spiritual elevation and insight"(Stephens 295). The great technical virtue of the story is "the development of an emotional intensity to a degree seldom approached in modern literature" (Baker191). Hemingway's obsession with the thought of death finds a complete expression in the short story *The snows of Kilimanjaro*. Death is the central theme around which the whole story reveals the working of the mind of a dying man who constantly feels the pain of the approaching death. In fact, according to Carlos Baker, it is "an experiment in the psychology of a dying man" (191).

Obsession with Two Types of Death

Harry's obsession with death makes him reminisce about only those incidents which are filled with violent and cruel death. The story begins with the hunting expedition of Harry and his wife Helen in Africa. Harry's lying very sick with a gangrenous leg. While trying to photograph a herd of water back, his knee scratched and he has neglected to put iodine on it; that explains the gangreneous leg. Because of the driver's negligence, they are stuck there, waiting for the plane which will carry Harry to the Nairobi Hospital. Mrs. Harry who is very devoted to her husband, takes care of him whenever the pain of death becomes heavy for Harry. She tries to cheer him up

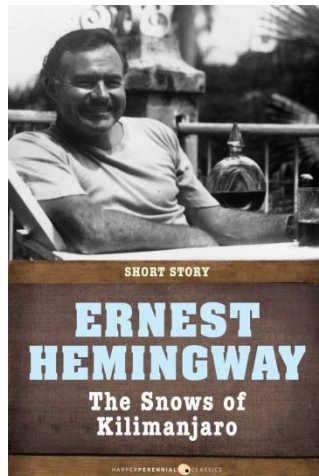
Language in India www.languageinindia.com ISSN 1930-2940 17:10 October 2017

Dr. S. Chelliah, M.A., Ph.D.

Oneness between Life and Death - Ernest Hemingway's Fictional World: An Analysis 71

and encourage him by saying that the plane will surely come to carry him out of the wilderness. But Harry's obsession with death becomes almost a firm conviction. Along with the obsession with the biological death, the obsession with his artistic death – that is his death as an artist also predominantly pains Harry. Having given up to a luxurious way of life by marrying wealth and then growing into complete dependence on it, Harry has died artistically long before his physical death. After having suffered from these two obsessions, Harry finally experiences the culmination of the pain as death begins to move up closer to him. The night falls; the Ryena, another foul devourer of the dead, makes a noise, Death comes and nests its head on the foot of the cot near his decayed leg and moves in on him; its whole weight is upon his chest; it crouches there; he is unable to move or speak; he dreams; in the dreams Compton, his friend carries him in his air plane; he sees the great high and unbelievably white peak of the Kilimanjaro. Donald Heiney says:

“when he dies his soul is full of the Kilimanjaro which symbolizes purity and escape; escape from the mean, bickering life, he has led with his wife, escape from the commercialism into which his writing has degenerated and on a physical level, escape from the hot damp plain upon which he lies dying”(P164).



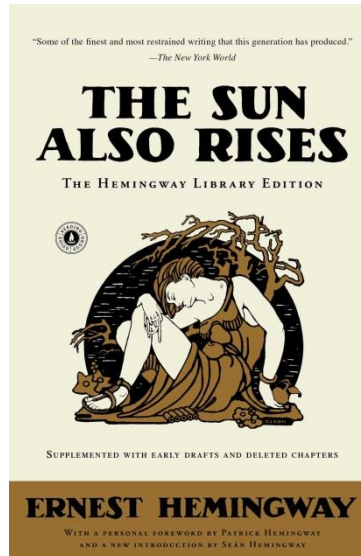
In the words of Belma Otus, “Harry’s soaring and achieving the summit of the Kilimanjaro is a mystic ascension leaving behind decay and senselessness. Harry is not victimised by death. His inner struggle ends in history, in his awareness of lack of meaning in life. He knows life ends in death and what leads to death is senseless and accidental - just a scratch and carelessness” (P. 50).

The Sun Also Rises

Language in India www.languageinindia.com ISSN 1930-2940 **17:10 October 2017**

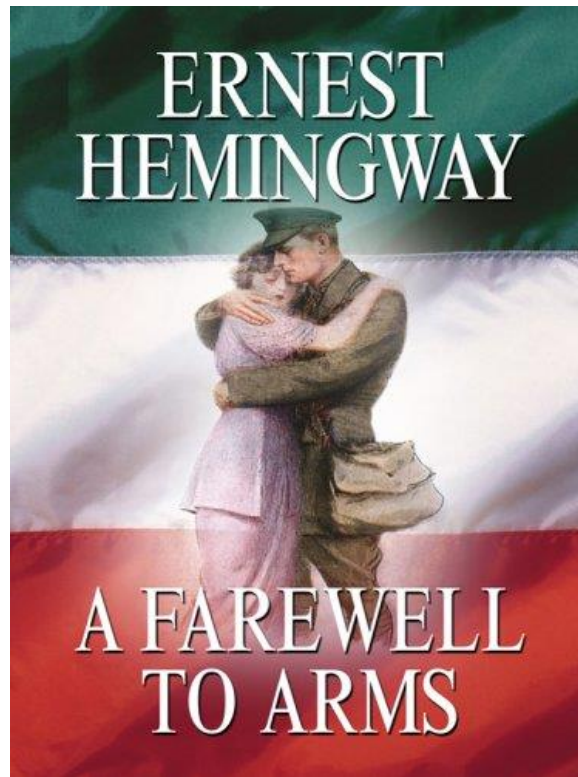
Dr. S. Chelliah, M.A., Ph.D.

Oneness between Life and Death - Ernest Hemingway's Fictional World: An Analysis 72



In *The Sun Also Rises*, Hemingway's very first major novel called as the Bible of the best Generation" (Lovine 26), tells us of the moral collapse of a group of expatriated Americans and Englishmen broken by the war. Here is Jake Barnes, rendered impotent by the war, a sexual cripple but he bears his sickness well. Jake Barnes loves Brett but he knows that he cannot lead a happy married life with her. He has the courage to face what life has given him, to live his life alone without Brett. He is unlike the unrestrained romantic Robert Cohn who follows Brett around all the time like a steer. Though Jake keeps his emotions under control, there are moments when his weakness overtakes him. But he derives strength for his moral values from the bull fighter Pedro Romero. Seeing the undemonstrative courage with which Romero faces death during the bull fight, Jake also takes Courage. We are presented with a group of expatriates in the personalities of Robert Cohn, Mike Campbell, Brett, Ashley and the Count. For these people, life holds no meaning and they are lost in the mist of eating, drinking, dancing, playing cards and making love. Passing their youth in these pursuits is the only way for keeping off the gloom and dreariness of life.

The very title of the novel is taken from the first chapter of Ecclesiastes, the eloquent cry of the preacher as he contemplates the tragedy of men's brief life on earth. Through there is no biological death in the novel, there are other deaths - sexual death (Jake Barnes) and moral death (Brett, Cohn, Mike). *The Sun Also Rises* is intensely tragic because it is about the loss – "the loss of one's desires, one's love, one's life."



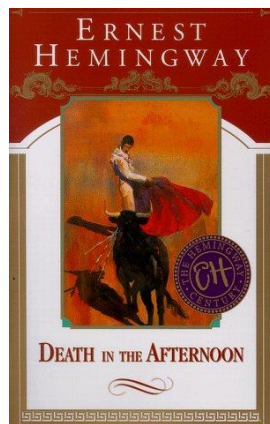
The most poignant death described by Hemingway is the death of Catherine pictured in *A Farewell to Arms*. Forebodings of Catherine's death occur in the course of the story. For instance, she tells Henry that all sorts of dreadful things will happen to them that he should not feel worried. Soon after she tells Henry that she is afraid of the rain because she sometimes sees herself dead in it and sometimes she sees Henry dead in it. Much later we are informed that the doctor had told Catherine that she had narrow hips and that it would be better if the child in the womb were not allowed to grow too big. When the time of delivery is near, Henry tells us:

"We knew the baby was very close now and it gave us both a feeling as through something were hurrying us and we could not lose any time together" (chap 40).

Then comes the actual account of unsuccessful child-birth and Catherine's death. Catherine has a harrowing time. She experiences severe pain, but she simply fails to give birth to the child. Henry's thoughts on this occasion add to the pathos of the situation. "Poor, poor cat. And this was the price you paid for sleeping together. This was "the end of the trap. This was what people got for loving each other" (chap 41). The doctor decides to perform caesarian operation but the child was found to be already dead. Catherine had a dangerous hemorrhage. Henry offered a fervent prayer: Oh, God, please don't let her die. I'll do anything for you if you

don't let her die. Please, please, please, dear God, don't let her die..." Catherine said, "I'm going to die", adding, "I hate it". Catherine was not afraid of death; she just thought it "a dirty trick" and hated it". "Don't worry, darling", she said to Henry. "I'm not a bit afraid. It's just a dirty trick". Then she became unconscious and had one hemorrhage after another. The doctors couldn't stop the bleeding. Henry stayed with Catherine till her death. Henry would like to spend sometimes with the dead Catherine, but it was of no use. "It was like saying good-bye to a statue. After a while, I went out and left the hospital and walked back to the hotel in the rain". This is one of the most moving accounts of death in the whole range of American fiction.

Death in the Afternoon

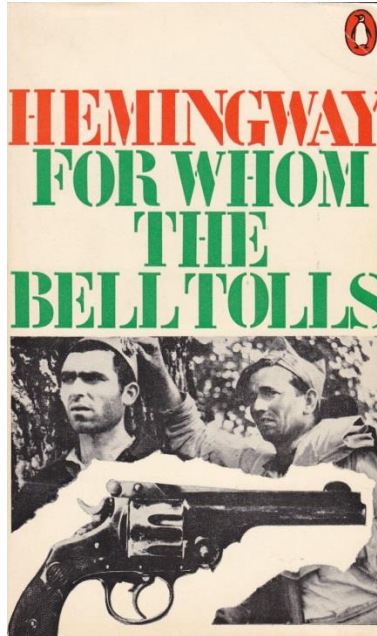


Death in the Afternoon is a treatise on the bull-fighting in Spain. It is about death - the death of bulls, bull-fighters and horses. "Death is for Hemingway somewhere near the center of life" says Carlos Spore Baker (P. 152). As Philip Young puts it, "Death has become Hemingway principal subject, for a while at least; his preoccupation with the idea is never more evident than here" (P. 67). This novel dramatically relates Hemingway's seven years as a spectator of bull fights. He suggests that the bullfights were made for the feeling of life and death which he thought might be gained there. To quote Hemingway, "The only place where you could see life and death, i.e., violent death now that the wars were over was, in the bull ring and I wanted very much to go to Spain where I could study it" (DIA 8). Hemingway here depicts bullfight as a microcosmic tragedy in which the death of the bull is inevitable. Hemingway seems to have the Castilian attitude towards death:

"They know death is the unescapable reality, the one thing any men can be sure of... They think a great deal about death. Hence by going to the bullring, they

have a chance of seeing death, given, avoided, refused and accepted” (*Death in the Afternoon* 266).

Such a healthy attitude towards death is one way of overcoming the usual sentimental taboos. To face the fact of death is as necessary to the writer of tragedy as a healthy facing of the other facts of life. *For Whom The Bell Tolls* is a “tragic epic” – a study in doom (Baker 96). It is an elegy on a dying man, a symphonic study of suffering and dissolution, a triumph of death; here is the true feeling which shapes the book” (Agostino 157).

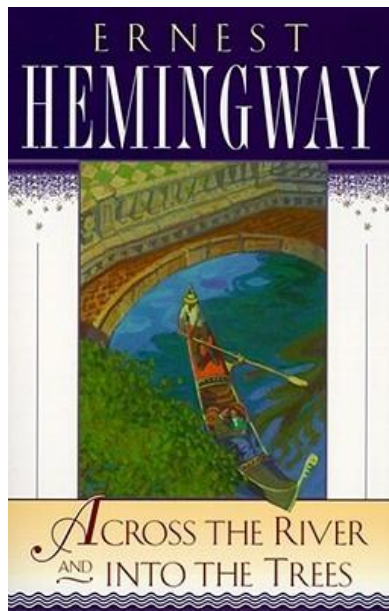


For Whom the Bell Tolls is principally a novel about the problem of killing people in a war and men’s response to war. This novel is about war, but it does not glorify war. Three major characters - Jordan, Anselmo, Pablo - reflect on the problem of killing in war. The problem of killing, the irony of killing, is the book’s pivot. Jordan turns the questions of killing- cold Russian, hot Spanish - around and around:

“Yes, Robert Jordan thought. We do it coldly but they do not, nor ever have. It is their extra-sacrament. Their old one that they had before the new religion came from the far end of the Mediterranean, the one they have never abandoned but only suppressed and hidden to bring it out people of the Auto de Fe; the act of faith. Killing in something one must do, but ours are different from theirs.”

Though Jordan apparently does not know Donne, and never understands that “any men’s death diminishes we”, he knows that killing is wrong. War is most sadly and viciously futile because each man kills part of himself - a position with which Hemingway would not have agreed. In the words of Levine, “It is the tragedy of Robert Jordan who is “one part defeated youth and one part undefeated loser” (P. 23). The second is the magnificent death of El Sardo- whose real name is Santiago and whose courtly coverage will pass to Santiago of *The Old Man and the Sea*.

Across the River and Into the Trees



Across the River and Into the Trees is also a study of death. It has the elegiac tone and moves like a love lyric. It is the story of an American colonel of the second world war who is in love with an Italian girl and dies of a heart attack after shooting ducks in the lagoons near Venice. As the other novels of Hemingway, it also deals with the theme of love and death. The greatness of this novel lies in the calmness and dignity with which the Colonel accepts his death.

To Have and Have Not shows how Hemingway’s passion for death embraces both the killer and the killed.

To Conclude

To conclude, it may be said that any study of Hemingway’s works shows that “death along with its ally, violence is the single reality that most comprehensively express

Language in India www.languageinindia.com ISSN 1930-2940 17:10 October 2017

Dr. S. Chelliah, M.A., Ph.D.

Oneness between Life and Death - Ernest Hemingway’s Fictional World: An Analysis 77

Hemingway's sense of the world. His heroes live in a world that is like a hostile forest, full of unseen dangers, not to mention the nightmares that haunt their sleep. Death spies on them from behind every tree. According to Hemingway, by accepting death as the center of life one completes life. Mastery of life presupposes mastery of death and mastery of death indicates mastery of life. Hemingway then has two themes - life and death – and not only one. He takes death as seriously as life and thereby establishes their oneness. It thus follows that his interest in death is not really a matter of obsession or morbidity.

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Dr. S. Chelliah, M.A., Ph.D.

Oneness between Life and Death - Ernest Hemingway's Fictional World: An Analysis 78

The Analysis of Grammatical Shift in English-Arabic Translation of BBC Media News Text

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Abstract

The challenging issues with reference to translation shifts as one aspect for an adequate translation have been widely studied. However, the present study investigates the grammatical shifts issues within media translation settings, since “most readers are probably unaware of the role played by translation in international news reporting” (Schäffner and Bassnett, 2010: 2). Accordingly, this study attempts to determine the types of the grammatical shifts between English as a source language (SL) and Arabic as a target language (TL) realized when translating English media news into Arabic. Furthermore, it examines the quality of the source text message after applying the grammatical shifts. To attain the research objectives, Catford’s notion on Translation Shifts (1965) is employed. The research corpus is a raw data consists of 40 English written news texts and their Arabic correspondences which are collected from the British Broadcasting Corporation (BBC) channel website. The findings show that optional and obligatory shifts have been applied. It also finds that BBC translators applied all types of shift in their translations from English into Arabic. Generally, translators of BBC News from English into Arabic applied all types of shift to preserve the meaning of the source text and to sustain its quality of the message. Nevertheless, the findings suggest that BBC translators failed to sustain the meaning and the quality of the message when they applied structural shifts of sentence structure from passive voice into active voice and in some cases of unit-shifts.

Keywords: media news translation, BBC, grammatical shifts, translation, media news, English, Arabic, .

1. Introduction

Before 1950s, linguists were investigating only the meaning and the equivalence in a translation between two languages (Hodges, 2009). However, linguists' perspective toward translation through a linguistic approach analysis has been changed since the 50s and 60s of the nineteenth century (ibid). Many linguists such as Jean Vinay and Jean-Paul Darbelnet (1958), Eugene Nida (1964), Peter Newmark (1993), Roman Jakobson (1959), Werner Koller (1979), van Leuven-Zwart (1991) and John Catford (1965) shed light on shifts in translation in their works and studies. Moreover, the term used by linguists (such as Vinay & Darbelent, (1958), Nida (1964) and Newmark, (1993)) to study shifts in translation was 'transposition' and then the term 'translation shifts' has appeared for the first time in Catford's work in 1965 (Hatim & Munday, 2004). Moreover, a translator should have a certain amount of lexical and grammatical features knowledge of both source and target languages in order to be able to convey the message in a specific context. However, there are some translation difficulties due to the structural differences between the source language (thereinafter: SL) and the target language (thereinafter: TL). Moreover, according to Baker (1992), these differences between the SL and the TL often end in some changes (shifts) in the message content during the process of translation. These changes might rise with adding information to the target text (thereinafter: TT) which does not exist in the source text (thereinafter: ST) as a result of the lack of a grammatical category in the SL in the time that the TL has it. Thus, Hatim and Mason (1990) figured out that the lack of a grammatical category either in the TL grammatical system or in the SL grammatical system, would affect the translator's decision and, therefore, shifts would occur.

Catford has a remarkable work in distinguishing between formal correspondence and textual equivalence in translation of a source language into a target language. To Catford, a formal correspondence is a category of the TL (such as an element of structure, unit, etc.) which fills in almost the same place and function in the TL which the SL category serves in the SL. However, a textual equivalence is a TL text or a part of a text is seen in a specific occasion and it is considered as an equivalent to a given SL text or a part of a text. Hence, it is noticed that a textual equivalent is assigned to a specific ST-TT pair, while a formal correspondent is a general system-based concept roles between any pair of languages.

Consequently, translation shifts said to occur when the two concepts differ (Munday, 2008). Thus, Catford defined translation shifts as ‘departure from formal correspondence in the process of going from the SL to the TL’ (Catford, 1965: 73). Moreover, ‘translation shifts are small linguistic changes occurring in translation of ST to TT’ (Munday, 2008: 55). Furthermore, translation shifts were the subject of study in Czech works. Levý (1969), for example, argued that in translation some text features categories have to be preserved such as connotation, syntax, sound repetition, stylistic arrangement and denotative meaning in order to achieve an equivalent translation. Miko (1970) discussed the shifts of expression and style and he stated that translators’ main goal is to preserve the style and the expressive character of the ST. Thus, he suggested a stylistic analysis within classification such as subjectivity, affectation, iconicity, operativity, prominence and contrast. Popovič stated that “an analysis of the shifts of expression, applied to all levels of the text, will bring to light the general system of the translation, with its dominate and subordinate elements” (Popovič, 1970: 85). Accordingly, Popovič work stressed on the importance of expression shifts concept in translation which also considers as a significant development in the field of translation shifts. Shift analysis in chapter 7 of Popovič (1970) is a way of affecting the norms system which roles the translation process. Hence, the purpose of the analysis of translation shifts is to “describe the phenomenon of translation by analysing and classifying the changes that can be observed by comparing ST-TT pairs” (Munday, 2008: 63).

Nevertheless, Toury (1995) introduced a new methodology in descriptive translation studies (DTS). Analysis shift is one aspect of his methodology which compares the ST and the TT to point out the relationships between the pairs of the ST and TT segments.

Aoudi (2001) studied the ‘correct translation’ between English and Arabic stating the equivalent translation of the source text in different grammatical aspects and settings. He stressed on the importance of accurate shift to avoid problems such as the issue of translation of the United Nation resolution number 242.

Meanwhile, Montgomery (2007) argued that only few studies discussed media news from a linguistic approach. He pointed out that news production organizations adjust the news to be compatible with the audience interest. Montgomery encouraged the news audience

to understand how the news production works as an order of discourse in order to examine the truth validity of broadcast news.

Arfanti (2011) found that shifts occur at the category type are more than the ones at the level type when the Indonesian Tempo magazine was translated into the English version. She concluded that translation of the Indonesian version of Tempo magazine into the English version tends to use more equivalent translation than shift.

Kadhim (2008) explained that shifts between English and Arabic occur due to the grammatical facts that Arabic has no correspondent tense for the English present perfect, the translators' tendency to sustain the Arabic text style, Arabic has no correspondent tense for the English past continues, English noun determiner/phrases usually change in Arabic and their syntactic styles, in translating English ST into Arabic TT, there is a tendency in shifting from a definite determiner phrase to an indefinite and an indefinite determiner phrases of the ST is preserved as an indefinite determiner phrase in the TT, and modals in English are expressed separately in words; however, in Arabic they are attached as a prefix to the main verb.

Becher (2011) argued that translators shift by adding and omitting connectives due to the following five reasons: (1) agree with specific limitations of the target language system, (2) use detailed features of the target language system, (3) show stylistically marked means of expression, (4) adjust the cohesion of the target text, and (5) realize the communicative norms of the target language public.

Nevertheless, Djamila (2010) argued that the different types of shifts occurred in translating Arabic text into English by master degree students of English affected the meaning of the overall text and understanding. She also figured out that master degree students of English are not aware of the phenomenon shifts in translation.

Khorshidi (2010) argued that structural shifts took place in everywhere within the target texts. However, he stated that unit shifts occur seldom in the Persian translation of the English novel Oliver Twist. Yet, intra-system shifts are claimed to take place frequently in the Persian translation. Furthermore, the researcher argued that intra-system shifts and structure shifts are obligatory shifts due to the differences between Persian and English which

requires change in the style of the target texts. Nevertheless, Khorshidi found that unit and class shifts are optional shifts in translation between English and Persian in the sense that the translator has the choice among two or more items. Accordingly, unit and class shifts determine translation whether covert or overt, free or literal, semantic or communicative. Further, he suggested translators to pay more attention for the sentence structure in translation between English and Persian in order to sustain the text structure. Khorshidi concluded that the more translators apply 'unit shifts', the more translation become 'free'.

However, Farrokh (2011) argued that the addition of the conjunctive Persian word 'ke' is considered as structure shift. She explained that unit shifts in some cases occur due to the fact that Persian and English differ in some points and meet in some others, for example the English phrase 'the fish' is translated into a Persian word 'mahi' without any definite article. Yet, translators translated the English adjectives into the Persian nouns which classified as 'a class shift' meanwhile; they translate the English plural nouns into the Persian singular noun which considered as 'an intra-system shift'. Farrokh concluded that translation shifts reflect the awareness and tendency of translators toward a naturalness translation between the source text and the target text.

Kadhim and Kader (2011) stated that due to the sentence structure differences between English and Arabic, there are many cases in which the translators shifted from Theme-Rheme in the SL into Rheme-Theme in the TT. They also argued that translators preserved the Arabic style in which they respected the semantics, syntax and style of Arabic in translating English BBC political news. Kadhim and Kader claimed that the translators sustained the general meaning of the texts and the quality of the message.

In another setting, Pad'ó and Erk (2010) argued that semantic shifts took place in only 3% of the research data in English-German translation. Yet, the findings show that the translators failed in most cases to produce a proper translation shifts which result of a high number of mismatches between the source language text and the target language text with many annotation errors.

Furthermore, Vossoughi and Pourebrahim (2010) explained that the findings which the study reached indicated the Iranian translators addiction toward the vast use of category shifts

compared to level shifts. Translators tended to use structural shifts among the other category shifts which might be a result of the differences in structure between Farsi and English.

Al-Khafaji (2006) figured out that in English-Arabic translation, the Arabic text contains 97 lexical repetition chains. However, the English texts contains shifts under the following categories: (1) Synonymy shifts, (2) Deletion shifts, (3) Paraphrasal shifts, (4) Partial lexical repetition (variation), (5) Expanding ST repeated word(s), (6) Shifting by pronominalization, (7) Adding extra repetition(s), (8) Shifting by substitute words, and (9) Nominalization shifts. The researcher categorized the 9 types of shifts found in the English text into 3 groups: (1) Avoiding/minimizing lexical repetition, (2) Retaining it, but with some modification/alteration and (3) Emphasizing it by extension/expansion. He argued that the translator's decision is controlled by two poles: the 'adequacy' of the SL and the TL 'acceptability' (i.e. the TL culture). His findings suggested that the TL culture and norms (i.e. acceptability) play a decisive role in the translator's decision on all translation shifts types made.

2. Research Data

A collection of written texts applied in a linguistic research aiming to investigate their structures and frequencies is called a corpus. Baker (1995) defined the word 'corpus' as any collections of writings. Moreover, Baker (1995) categorized corpora in translation into three categories; (1) parallel corpora which contains both the SL text and its TL text, (2) multilingual corpora which refers to a set consists of two or more monolingual corpora, and (3) comparable corpora which is something between parallel corpora and multilingual corpora. The corpus of the current study is worked out to meet the research objectives. Thus, the current research corpus is a parallel corpus based on Baker's classification. It is also a raw data consists of 40 English written news texts and their Arabic correspondent ones which are collected over the year 2012 from BBC channel website i.e. the English edition and the Arabic edition. The English texts are the source text (ST) and the Arabic texts are the target text (TT). The English version link is <http://www.bbc.com/news> , and the Arabic is: <http://www.bbc.co.uk/arabic>.

3. Catford's Theory

Catford's theory on translation shifts argued that shifts take place at both grammatical and lexical levels and therefore their examination is pursued within or beyond the sentence boundaries as a higher rank. His framework of shifts is limited to textual equivalence. Thus, Catford's theory of shifts was built upon the idea that some translation has no formal correspondence between two languages code systems. And then textual equivalents are the utterances of translation between source text and target text.

3.1 Formal Correspondence

Catford defined formal correspondence as items in the target text which fill in the same, as nearly as possible, functions of the source language texts items. He stated that formal correspondence is "any TL category which can be said to occupy, as nearly as possible, the 'same' place in the 'economy' of the TL as the given SL category occupies in the SL" (Catford, 1965: 32). Further, Catford argued that formal correspondence is build between two languages since both languages texts function at the same grammatical untis such as morphem, word, group, clause, sentence. Hereinafter an example presents a formal correspondence between English as a source language and French as a target language at all ranks:

English SL text: I've left my keys on the table.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

French TL text: j' ai laissé mes clés sur la table.

Accordingly, formal correspondence aims to cover the form and the content of the sorce text in the target text as much as possible. Hence, in translation process, translators have to reproduce various formal items such as the meanings in terms of the source context, consistency in word usage, and grammatical units. The reproduction process at the lexical and grammatical levels contains (1) preserveing all phrases and sentences intact, i.e. preserve the units' format and structure, and (2) translating verbs by verbs, nouns by nouns, etc. In such translation, the segments are usually numbered and the wording is almost literal thus the corresponding units can be easily compared.

However, Catford argued that in many other examples formal correspondence is not easily to be acheived due to the differences between languages linguistic systems and then

some elements of the source text can not be reproduce in the target text. Therefore, translators tend to produce a textual equivalence in translation between two languages.

Additionally, since some languages follow the sentence structure SVO and some others follow VSO and others structure, Hatim and Mundy (2004) stated that textual equivalence within translation notion is unavoidable and translators should make changes in translation due to the fact that there is no typical linguistic system between languages.

3.2 Textual Equivalence

According to the Oxford Advanced Learners Dictionary (2000), equivalence is “the condition of being equal or equivalent value and function”. Moreover, the Dictionary of Translation Studies (1997) stated that equivalence in translation employed “to describe the nature and extent of the relationships which exist between SL and target TL texts or smaller linguistic units” (ibid: 49). So equivalence in translation means that one element (linguistic unit) of the source text is translated into another element in the target text yet they share the same meaning.

Catford (1965) argued that the notion textual equivalence means “any TL text or portion of text which is observed on a particular occasion to be the equivalent of a given SL text or portion of text” (ibid: 27). It is said that in normal translation, the target text maintains chunks of the source text elements (linguistic units).

Hereinafter, we use the same example in the above section to clarify the notion textual equivalence but this time between English as a source text and Arabic as a target text:

English SL text: (I have left) (my keys) (on) (the table).



Arabic TL text: تركت مفاتيحي على الطاولة

The example above shows that the English SL text consists of 8 words and the Arabic TL text consists of 4 words only; however, both the SL and the TL have the same meaning. The English SL text sentence structure is SVO and the Arabic TL text sentence structure is VSO. It is noticed that in the English SL text, the subject is overt yet it is covert in the

Arabic TL text (implicit: understood through the context of the verb). And then, the morphemes ‘my’ in ‘my keys’ and the definite article ‘the’ in ‘the table’ in the English SL text are attached to the nouns ‘مفاتيحي’ and ‘الطاوله’ in the Arabic TL text respectively. Therefore, the Arabic TL text ‘تركت مفاتيحي على الطاولة’ is said to be the formal equivalence of the English SL text ‘I have left my keys on the table’.

Furthermore, Catford (1965) assigned chapter 12 to elaborate his work on ‘formal equivalence’. He classified formal equivalence into two main categories; namely, (1) level shifts and (2) category shifts. He also classified category shifts into 4 types: (a) structure shifts, (b) class shifts, (c) intra-system shifts and (d) unit shifts.

3.2.1 Level Shifts

This type of shift occurs when an SL item has an equal TL translation by which differences at the linguistic level emerge. Catford points out that the only possible shifts in translation are from grammar to lexis, or vice versa. In other words, level shift is a shift occurs when an utterance can be presented by grammar in a language and by lexis in another.

3.2.2 Category Shifts

In Catford’s definition to category shift, he referred to two types of translation, namely, unbounded translation and rank-bound translation. The first refers to a type of translation in which the translator is free to translate an SL grammatical unit of a certain size by a TL equivalent of a different size. Rank-bound translation refers to Special cases where equivalence is deliberately limited to ranks, thus leading to bad translation (Catford, 1965). In rank-bound translation; an equivalent is sought in the TL: for each word or for each morpheme encountered in the ST. Category shifts are divided into four types: structure, class, unit, and intra-system shifts.

3.2.2.1 Structure-shifts

Languages express a noticeable amount of differences in two axes: (1) the existence of the structure type in two languages and (2) the realization of a structure which similar

between these languages. Moreover, in the sentence structures, the agreement between the head of the sentence and its modifiers is an observed case in some languages. For example, the agreement of number and gender in between noun and adjective in the Arabic nominal sentence. Yet, in English sentence structure; there is no restrictions of agreement between noun and adjective but between articles and nouns. Therefore, structure shifts in translation realize in such cases. Furthermore, Catford (1965) looked at structure shifts as the most common type of shifts may take place at all ranks.

3.2.2.2 Class-shifts

Class is defined as the items which have or similarly have the same function and, can be said, they form a group of unit. It is a shift in which one of the SL parts of speech is changed to another in the TL. In other words, class shifts take place when the target text has an equivalence item to the source language text but from different class. Class shifts take place from noun to adjective, verb to noun, and adjective to verb.

3.2.2.3 Unit-shifts

It is a shift in that the SL rank is translated to another in the TL under consideration of translation equivalence. The word ‘rank’ in this case refers to the linguistic units (e.g. morpheme, word, group, clause and sentence) which are arranged in layers according to rank.

3.2.2.4 Intra-system shifts

This type of shifts occurs when two languages have almost the same corresponding systems; however, the TL text contains a non-corresponding term of the SL. In other words, intra-system shifts are changes occur within a language system. Intra-system shifts take place when a change occurs at the language’s number, deixis, articles, etc. e.g. when a singular noun is translated into a plural noun.

4. Data Analysis

We have discussed translation shifts types based on Catford's (1965) on the previous section as follows: Level shifts, Structure-shifts, Class-shifts, Unit-shifts and Intra-system shifts. Now, we will follow the same ordering in our analysis of shifts.

4.1 Level Shifts

Only one type of level shifts was detected in the BBC translation; it is a shift from grammar (determiners, quantifiers, and pronouns) into lexis (nouns). This shift is illustrated in the following examples:

Text 1

ST: His wife, Graca Machel, and President Zuma visited **him** on Christmas Day and said he was in good spirits.

TT: وزارت غراسا ماشيل زوجة مانديلا مصحوبة برئيس جنوب أفريقيا الحالي، جاكوب زوما، مانديلا في المستشفى. يوم عيد الميلاد (الكريسماس) إذ قال إنه يتمتع بمعنويات عالية.

Transliteration: wezarat ghrasa mashel zawjat **mandella** mashooba ber'ees janoub afriqia alhaly, jakob zooma, **mandella** fi almostashfa yawm eed almeelad (alkresmas) eth qala enaho ytamata' bimanaweyat aaliya.

Back translation: And Graca Machel, **Mandela's** wife, accompanied by the current President of South Africa, Jacob Zuma, visited **Mandela** in hospital on Christmas Day (Christmas), as they said that he has high spirits.

In the above example, there are two level shifts from grammar to lexis in the same sentence. In the time that English avoids repetition, Arabic considers repetition as a part of its rhetorical style. Therefore, the two singular pronouns 'his' which refers to a man who has already been mentioned or is easily identified and 'him' which used as the object of a verb after the verb to refer to a male person that has already been mentioned or is easily identified, they refer to 'Mandela'. The pronoun 'his' in 'his wife' in the English ST was translated into the Arabic TT 'مانديلا' (**mandella/Mandela**) in 'زوجة مانديلا' (**zawjat mandella/ Mandela's wife**). Moreover, the English ST pronoun 'him' in 'visited him' was translated into the Arabic TT 'وزارت مانديلا' (**wezarat mandella/visited Mandela**). Consequently, the translator applied two level shifts changing and replacing the two ST pronouns by two nouns in the TT. These shifts are optional and can be avoided by the translator yet the translator see that

Mandela should be emphasized and echoed in every part of the text to show that the message of the whole text is about Mandela. In terms of meaning, the meaning of the English BBC source text is sustained in the Arabic BBC target text as Graca Machel is Mandela's wife and she visited Mandela.

Text 2

ST: It currently advises against using social media to make the service aware of fires as it is not monitored 24 hours a day.

TT: وحاليا تطالب المطافي وخدمات الطوارئ المواطنين بالامتناع عن استخدام مواقع التواصل الاجتماعي للابلاغ عن الحوادث لانها لا تخضع للمراقبة 24 ساعة.

Transliteration: w halian totalib **almatafi wa khdamat almwatnin** balmtnaa an astkhdam moqea altwasol alegtmaai llablaa an alhawadeth lanha la tkhdaa lilmoraqaba 24 saaa

Back translation: And currently **the fire brigade and the emergency services** ask the citizen to withhold use the social networking for informing about accidents because it does not follow 24 hours monitoring.

In the above example, the structural changes in both languages refer to a level shift as indicated by Catford (1965). The English grammar singular pronoun '**It**' which used to refer to a thing that has already been mentioned or that is being talked about now was translated into Arabic by the two lexical cohesive nouns '**المطافي وخدمات الطوارئ**'. These nouns are '**al matafae**' (the extinguisher) which a plural and '**wa khadamat al tawara**' (and the emergency services); the lexical noun '**khadamat**' (services) is translated into plural as well. Unlike the English ST, the pronoun '**it**' indicates indirectly **المطافي وخدمات الطوارئ** (the extinguishers and the emergency services). This is because English does not recommend repetition yet Arabic seems more likely to repeat the subjects. In terms of meaning, the word '**it**' which refers to '**The London Fire Brigade**' in the English ST has extended into two subjects in the Arabic TT which are **المطافي وخدمات الطوارئ** (the extinguishers and the emergency services). Therefore, the English BBC source text meaning was extended in the Arabic BBC target text meaning which, this change, leads to a partially sustained message.

Finally, it is noticed that the level shifts which the translators of BBC committed are all optional shifts yet they are necessary to preserve the meaning and the quality of the message and to meet the English ST style with the Arabic TT style. However, there is a case in which the translators of BBC extended the meaning and hence affecting the quality of the

message partially as in Text 3.1. Moreover, the above are selected examples to represent the level-shifts in the current research data which are 40 selected texts from BBC English and their correspondences from BBC Arabic based on Catford's (1965). Consequently, the same analysis of level shift can be applied to the detected texts which have a shift from grammar into lexis. It is noticed as well that there is no single level shift in the data of the current study from lexis into grammar. We can explain that by stating that English seems has less interest in repeating the nouns/subjects and it has more interest in replacing them with pronouns, determiners and quantifiers. However, Arabic seems to consider repeating nouns/subjects as a rhetoric.

4.2 Structure-shifts

Structure-shifts, based on Catford's classifications, are the most frequent shifts may occur at all ranks. Structure-shifts occur between the ST and the TT under the assumption that there is a formal correspondence between the English BBC ST and the Arabic BBC TT. Shifts of agent, verb tense and word-order (including active-passive case) in Arabic are seen as structure-shifts.

4.2.1 Shift of agent

Text 3

ST: Because **the US election** is a state-by-state contest, a presidential candidate must win key battlegrounds like Ohio, Virginia and Florida, which do not reliably vote for either party. No Republican has ever won the White House without taking Ohio.

TT: ولأن المعركة الانتخابية في الولايات المتحدة الأمريكية هي منافسة بين المرشحين للفوز بتأييد الولايات، لذا على المرشح للرئاسة الأمريكية العمل على الفوز بولايات لها ثقلها السياسي مثل: أوهايو وفرجينيا وفلوريدا.

Transliteration: w la'an alma'raka alentikhabeya fi alwelayat almotahedda alamreekeya heya monafassa bayna almorashaheen lelfawr bita'yeed alwelayaat, lethha 'ala almorashah leltre'aasa alamreekeya ala'mal 'ala alfawz biwelayaat laha theqalaha alseyasi methl ohaio w ferginia w florida.

Back translation: And because **the electoral battle in the United States of America** is a competition among the candidates to win the states support, so the candidate for the U.S. presidency has to work to win states have political weight such as: Ohio, Virginia and Florida.

In the above example, a shift of agent took place when the English BBC source text was translated into the Arabic BBC target text. Since the English BBC ST is the formal

correspondence of the Arabic BBC TT, the ST nominal phrase **‘the US election’** is the textual equivalence of the TT nominal phrase **‘المعركة الانتخابية في الولايات المتحدة الامريكية’** (alma’raka alentikhabeya fi alwelayat almotahedda alamreekeya/ **the electoral battle in the United States of America**). In the nominal phrase of the English ST **‘the US election’**, **‘the US’** is the modifier of the head **‘election’**; however, in the nominal phrase of the Arabic TT **‘المعركة الانتخابية في الولايات المتحدة الامريكية’** (alma’raka alentikhabeya fi alwelayat almotahedda alamreekeya/ **the electoral battle in the United States of America**), **‘المعركة الانتخابية’** (alma’raka alentikhabeya/ **the electoral battle**) is the modifier of the head **‘الولايات المتحدة الامريكية’** (alwelayat almotahedda alamreekeya/ **the United States of America**). Since modifiers modify the meaning of the phrase head, the meaning of the text is changed due to the shift of agent took place when the English BBC ST **‘the US election’** translated into the Arabic BBC TT **‘المعركة الانتخابية في الولايات المتحدة الامريكية’** (alma’raka alentikhabeya fi alwelayat almotahedda alamreekeya/ **the electoral battle in the United States of America**). The meaning of the ST indicates that the election is American yet the meaning of the TT indicates that the election is in the US but it is necessary to be American. Accordingly, the quality of the original message is parially distorted in the TT.

Finally, it is noticed that the agent shifts occurred in the current research data are mostly optional shifts yet there are cases in which the translators of BBC had to shift. The overall meaning of the texts after applying structural shifts of agent is parially distorted. Although BBC news translators of English into Arabic preserved the Arabic style of news, they committed optional shifts changed the source texts meaning these shifts would be avoided. Moreover, the above are selected examples to illustrate the shift of agent in the current research data which are 40 selected texts from BBC English and their correspondences from BBC Arabic based on Catford’s (1965). Consequently, the same analysis of structural shift of agent can be applied to the detected texts. BBC news translators were not successful in applying structural shifts of agent in most cases since these shifts change the meaning of the original message and then affect the quality of the message.

4.2.2 Shift of Verb Tense

In the current research data, we have detected types of structural shifts of tense. Therefore, the following two examples represent the structural shifts of tense found in the present study:

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92

The Analysis of Grammatical Shift in English-Arabic Translation of BBC Media News Text

Text 4

ST: "I need someone to give me psychological care. Maybe we'll **be involved** in crimes because there is nothing good in our future," he says.

TT: "ويقول "اني بحاجة الى علاج نفسي، قد **نتحول** كلنا الى مجرمين لأن مستقبلنا يفتقر الى اي شيء جيد."

Transliteration: w yaqoul "eny behaja ela 'elaj nafsyy, qad **natahawal** kolana ela mojreemeen la'an mostaqblona yaftaqer ela ay shay' jayed.

Back translation: He says, "I need psychological treatment, we may all **change** to criminals because our future lacks any good thing."

A shift of tense occurred in the above example under the assumption that the Arabic BBC news are the textual equivalence of the English BBC news. The English BBC predicate '**ll be involved**' was translated into the Arabic BBC predicate '**نتحول**' (**natahawal, change**). Therefore, the English future tense in the passive voice '**ll be involved**' matches the Arabic present simple tense in the active voice '**نتحول**' (**natahawal, change**). Since Arabic considers future tense as a part of present tense, it is possible to translate the English future into the present simple as in text 18.2 with or without 'سوف / سوف'. However, Ghazala (2008) suggested other possibilities for future past, progressive and perfect. Consequently, BBC translators succeeded in preserving the meaning of the English ST in the Arabic TT. Thus, the English ST message is sustained in the Arabic TT message. And then the readers of the Arabic news will receive the same idea expressed in the ST regarding the verb tense. Nevertheless, the change from passive voice into active voice leads to a change in meaning and message which will be discussed in the following section when we analyze the news sentence structure.

Text 5

ST: Julian Assange **has predicted** that he **will remain** inside an embassy in London for "six to 12 months".

TT: توقع جوليان أسانج أن يبقى حبيس سفارة الاكوادور في لندن لمدة تتراوح بين ستة أشهر إلى 12 شهراً.

Transliteration: tawaqa' jolian asang an **yabqa** habees safarat alekowadour fi landan lemoda tatarawah bayna setat ashhor ela 12 shahran.

Back translation: Julian Assange **predicted** that he **remains** prisoner at the Embassy of Ecuador in London for a period ranging from six months to 12 months.

There are two shifts of tense in the above example under the assumption that both English and Arabic BBC news are in formal correspondence. The two obligatory shifts

occurred when the English BBC predicates ‘**has predicted**’ and ‘**will remain**’ are translated into the Arabic BBC predicated ‘توقع’ (**tawaqa**, **predicted**) and ‘يبقى’ (**yabqa**, **remains**) . The present perfect tense of the English BBC news predicate ‘**has predicted**’ was translated into the past simple of the Arabic BBC news predicate ‘توقع’ (**tawaqa**, **predicted**). Since Arabic has no tense-to-tense equivalence of the English present perfect tense, Ghazala (2008) suggested that the English present perfect tense to be translated into the Arabic past simple with or without ‘قد’. Moreover, the future tense of the English BBC news predicate ‘**will remain**’ was translated into the present simple of the Arabic BBC new predicate ‘يبقى’ (**yabqa**, **remains**). This shift took place in the TT due to the non-existence of future tense in Arabic. Yet, it is suggested to translate the English future tense into the Arabic present simple with or without ‘س/سوف’. Therefore, the current example presents successful translation shifts of tense since the indication and meaning of the English news verb tense is preserved in the Arabic news verb tense. Thus, we can conclude that the English ST message is sustained in the Arabic TT message.

Finally, it is noticed that the tense shifts occurred in the current research data are mostly optional shifts yet there are cases in which the translators of BBC had to shift. The overall meaning of the texts after applying structural shifts of tense is partially distorted. Although BBC news translators of English into Arabic preserved the Arabic style of news reporting, they committed optional shifts changed the source texts meaning these shifts would be avoided. Moreover, the above are selected examples to illustrate the shift of tense in the current research data which are 40 selected texts from BBC English and their correspondences from BBC Arabic based on Catford’s (1965). Consequently, the same analyses of structural shift of tense can be applied to the detected texts. BBC news translators were not successful in applying structural shifts of tense in most optional cases since these shifts change the meaning of the original message and then affect the quality of the message. However, they succeeded in applying structural shifts of tense in case of obligatory shifts.

4.2.3 Shift of Sentence Structure

The detected shifts of sentence structure are sub-classified into two types: shift from passive voice into active voice and vice versa and shift from SVO word order of English into VSO and SC (nominal case) word order of Arabic.

Text 6

ST: "Palestine is for all of us, we are partners in this nation. Hamas cannot do without Fatah or Fatah without Hamas, or any movement," he said.

TT: "فلسطين لنا جميعا. نحن شركاء في هذه الأمة. لا يمكن لحماس ان تفعل شيئا دون فتح، كما لا يمكن لفتح أن تفعل "شيئا دون حماس"

Transliteration: falasteen lna jmee'an. Nahno shorakaa' fi hazehe alomma. La yomken lhamas an taf'al shay'aan doun fateh. Kma la yomken lfateh an taf'al shay'aan doun hamas.

Back translation: "Palestine (is) for all of us. We (are) partners in this nation. Hamas cannot do anything without Fatah, Fatah also cannot do anything without Hamas".

The current example represents a shift of sentence structure when the English BBC news were translated into the Arabic BBC news. The verbal sentences of English BBC 'Palestine is for all of us' and 'we are partners in this nation' are in a formal correspondence with the nominal sentences of Arabic BBC 'فلسطين لنا جميعا' (Falasteen lna jmee'an, Palestine (is) for all of us) and 'نحن شركاء في هذه الأمة' (Nahno shorakaa' fi hazehe alomma, We (are) partners in this nation). Since English is a verbal sentence language and Arabic is a nominal-verbal sentence language, English verbal sentence is possible to be translated into an Arabic nominal sentence or an Arabic verbal sentence. The English verbal sentences 'Palestine is for all of us' and 'we are partners in this nation' have the word-order: S+V+O/C however the Arabic nominal sentences 'فلسطين لنا جميعا' (Falasteen lna jmee'an, Palestine (is) for all of us) and 'نحن شركاء في هذه الأمة' (Nahno shorakaa' fi hazehe alomma, We (are) partners in this nation) have the word-order: Topic+Comment. Therefore, the English BBC news verbal sentences were shifted into the Arabic BBC news nominal sentences. It is noticed that these optional shifts preserved the meaning of the English ST in the Arabic TT. And then the message of the English BBC news ST is sustained in the message of the Arabic BBC news TT. This finding agrees with Ghazala (2008) suggestion of translating English verb (be) in present simple tense into the Arabic nominal sentence by deleting it completely.

Text 7

ST: "I need someone to give me psychological care. Maybe we'll be involved in crimes because there is nothing good in our future," he says.

TT: "وبقول "اني بحاجة الى علاج نفسي، قد نتحول كلنا الى مجرمين لأن مستقبلنا يفتقر الى اي شيء جيد"

Transliteration: w yaqoul “eny behaja ela ‘elaj nafsy, **qad natahawal kolana ela mojreemeen** la’an mostaqblona yaftaqer ela ay shay’ jayed.

Back translation: He says, "I need psychological treatment, **we may all become criminals** because our future lacks any good thing."

A shift of sentence structure occurred in the Arabic BBC news text when it was translated from the English BBC news under the assumption that the Arabic BBC news are the textual equivalence of the English BBC news. This optional shift happened when the passive voice of the English BBC news sentence ‘**Maybe we’ll be involved in crimes**’ was translated into the Arabic BBC news active voice ‘**قد نتحول كلنا الى مجرمين**’ (**qad natahawal kolana ela mojreemeen, we may all become criminals**). The English BBC passive news ‘**Maybe we’ll be involved in crimes**’ indicates that ‘**we**’(children of Iraq) are not involving in crimes by their will yet there are factors/people force them to do so. Nevertheless, the Arabic BBC news ‘**قد نتحول كلنا الى مجرمين**’ (**qad natahawal kolana ela mojreemeen, we may all become criminals**) indicates that children of Iraq are willing to become criminals and there is no force pushes them to do so. Since passive voice function differently from the active voice, Ghazalah (2008) insisted that English passive voice must be translated into Arabic passive voice. Therefore, the meaning of the news is changes and the message of the English BBC news ST is distorted.

Finally, it is noticed that the sentence structure shifts occurred in the current research data are mostly optional shifts. The meaning of the texts after applying optional structural shifts of verbal-nominal sentence and word-order is sustained. However, the meaning of the Arabic BBC news is distorted after applying optional structural shift of passive-active voice. Although BBC news translators of English into Arabic preserved the Arabic style of news reporting, they committed optional shifts changed the source texts meaning these shifts would be avoided in structural shifts of passive-active. Moreover, the above are selected examples to illustrate the shift in sentence structure of the current research data which are 40 selected texts from BBC English and their correspondences from BBC Arabic based on Catford’s (1965). Consequently, the same analyses can be applied to the detected texts. BBC news translators were not successful in applying optional structural shifts of passive-active cases since these shifts change the meaning of the original message and then affect the quality of the message. However, they succeeded in applying optional structural shifts of word-order and verbal-nominal cases.

4.3 Class-shifts

Text 8

ST: "The president will continue being president beyond 10 January, nobody should have any doubt about that," Mr Cabello said after his election, adding: "We will never **defraud** the people."

TT: وقال كابيللو بعد انتخابه "الرئيس سيظل رئيسا بعد العاشر من يناير، لا ينبغي أن يساور الشك أحدا بهذا الشأن"، "مضيفا" لن نسمح أبدا ب**خداع** الناس."

Transliteration: w qal kabelle b'd entikhabah "alra'ees sayazal ra'esana ba'd ala'sher men ynayer. la yanbaghi an yosawer alshak ahadan bihatha alsha'n" modeefan " lan nasmah abadan **bikheda'**alnaas.

Back translation: Capello said after his election "The President will remain president after 10 January, No one should has doubt in this matter," adding "we will never allow people's **fraud**."

In the above example, there is a shift of class under the assumption that the English BBC news are in formal correspondence with the Arabic BBC news. Therefore, the Arabic BBC news noun 'خداع' (**kheda'**, **fraud**) is the textual equivalence of the English BBC news verb 'defraud'. This shift of class from a verb to a noun changed the meaning of the original text. The English BBC news indicates that Mr. Cabello and the people who talk on their behalf, they, will never **defraud** the people however the Arabic BBC news indicates that Mr. Cabello and the people who talk on their behalf, they, will not allow anybody to **defraud** the people. Therefore, the optional change of class lead to change of meaning in that the agent of **defraud** in the English BBC news is Mr. Cabello and the people who talk on their behalf yet the agent of **defraud** in the Arabic BBC news is anybody. Consequently, the message of the English BBC news ST is partially distorted.

Text 9

ST: Analysts say a series of gains **by** rebels in the east and north shows their growing military strength, but the Syrian army still possesses vastly superior aerial firepower and has struck back with force.

TT: ويقول محللون إن سلسلة من المكاسب التي **حققتها** المعارضة شمالي البلاد وشرقيها توضح ان قوتهم العسكرية في ازدياد، ولكن القوات الجوية للجيش السوري ما زالت متفوقة بدرجة كبيرة.

Transliteration: w yaqoul mohaleloun ena selsela men almaseb allaty **haqaqtoha** almo'arada shmaley albelad w sharqeha towadeh inna qowatahom fi ezdeyad, w laken alqowaat aljaweya leljaysh alsoury ma zalat motafaweqa bedaraja kabeera.

Back translation: Analysts say that a series of gains **achieved** by the opposition in the north and east of the country, shows that their military strength is increasing, but the Air Force of the Syrian army is still quite superior.

A shift of class occurred in the above example when the English BBC news was translated into the Arabic BBC news. The Arabic BBC news verb 'حَقَّقَتْهَا' (**haqaqtoha, achieved**) is in a formal correspondence with the English BBC news preposition 'by'. The English BBC news indicates that 'the set of gains are **by (achieved by)** rebels' moreover the Arabic BBC news indicates that 'the set of gains which the rebels **achieved...**' Therefore, the meaning of the English BBC news is preserved in the Arabic BBC news and then the message of the English BBC news is sustained in the Arabic BBC news. Consequently, we can conclude that translators of BBC succeeded in applying an optional shift of class in this example.

Finally, it is noticed that shifts of class from English BBC news adjectives and nouns to Arabic BBC news nouns are many however; shifts of class from nouns to verbs are found only in text 35.2, 36.1 and 17.2. Similarly, shift of class from an adjective to an adverb is only found in text 18.1, shift of class from an adverb to a noun is found in text 9.2 only and shift of class from a preposition to a verb is found in text 7.3. Moreover, the above are selected examples to draw the shifts in class of the current research data which are 40 selected texts from BBC English and their correspondences from BBC Arabic based on Catford's (1965). Consequently, the same analyses can be applied to the detected texts.

4.4 Unit-shifts

Text 10

ST: "The president will continue being president beyond 10 January, nobody should have any doubt about that," Mr Cabello said after his election, adding: "We will never defraud the people."

TT: وقال كابيللو بعد انتخابه "الرئيس سيظل رئيسا بعد العاشر من يناير، لا ينبغي أن يساور الشك أحدا بهذا الشأن"، "مضيفا" لن نسمح أبدا بخداع الناس."

Transliteration: w qal kabello b'd entikhabah "alra'ees sayazal ra'esana ba'd ala'sher men ynayer. la yanbaghi an yosawer alshak ahadan bihatha alsha'n" modeefan "lan nasmah abadan bikheda'alnaas."

Back translation: Capello said after his election "The President will remain president after 10 January, No one should has doubt in this matter," adding "we will never allow Deceiving people.

Shifts of unit from a word into a morpheme are many when we translate the English texts into Arabic due to translation of the English word definite article 'the' as a morpheme 'ال' in Arabic. Further, translation of English pronouns into Arabic pronouns considered as a shift of unit from a word into a morpheme. Moreover, the above example illustrates shifts of unit from a word into a morpheme under the assumption that both English and Arabic BBC news texts are in formal correspondence. Therefore, the English BBC news word 'The' in 'The President' is shifted into the Arabic BBC news morpheme as 'ال' in 'الرئيس' (alra'ees, The President'. Furthermore, the English BBC news word 'We' in 'We will never' is translated as a morpheme 'ن' in 'لن نسمح أبدا' in the Arabic BBC news. These morphemes are attached to other lexical words. The shift of the definite article 'the' is obligatory. Although shifting the English word 'we' into a morpheme in Arabic, BBC translators succeeded to apply shifts of unit in the current text and preserving the meaning. Consequently, we can conclude that the quality of the English BBC news ST message has not been affected after applying unit-shifts.

Text 11

ST: "I was targeted because I was exercising my right to defend human rights, which is a right that is stipulated by the Bahraini constitution," he said.

TT: "وقال "استهدفت لأنني كنت امارس حق في الدفاع عن حقوق الانسان، وهو حق يكفله الدستور البحريني"

Transliteration: w qal "estohdeft la'eny kont omares haqey fi aladefa' 'an hoqouq alensaan, w howa haq yokalefoho aldostour albahreeney.

Back translation: He said "I was targeted because I exercise my right to defend human rights, a right which guaranteed by the Bahrain Constitution ."

We have detected two types of unit-shifts in the above example under Catford's assumption that there is a textual equivalence between the English BBC news and the Arabic BBC news. There two types of unit-shifts are a shift from a phrase to a word and a shift from a word to a morpheme. The phrase of the English BBC news 'I was targeted' is shifted into the word of the Arabic BBC news 'استهدفت' (estohdeft, I was targeted). The English pronoun 'I' becomes the Arabic morpheme 'ت' (t). Moreover, the verbal phrase 'was targeted' is embedded in the word 'استهدف' (estohdef, was targeted). However, the English

pronoun 'I' becomes the Arabic morpheme 'ي' which attached to the Arabic 'لأن' (la'n, that), the English pronoun 'my' is shifted into the Arabic morpheme 'ي' which attached to the noun 'حق' (haq, right) and the English definite article 'the' becomes the Arabic morpheme 'ال' which attached to the noun phrase 'الدستور البحريني' (aldostour albahreeney, the Bahrain Constitution). Therefore, we can conclude that BBC translators succeeded in applying shifts of unit in the current text without any change in the English BBC news ST meaning. Hence, the quality of the ST message is sustained.

Finally, it is noticed that shifts of unit from words into phrases, words into morphemes, clauses into words, phrases into words and vice versa occurred when translating English BBC news to Arabic BBC news. It is noticed also that shifts of unit took place in all the news texts due to the grammatical system differences between English and Arabic. Nevertheless, translation of the definite article 'the' is equivalent at the word level but not at the discoursal. Since 'the' in English largely indicates 'identifiability' where its classic role is an anaphoric (Halliday and Hasan, 1976). The definite article 'the' is consistently identified by a reference back in the text. It is a way to realize specificity. The purpose of the definite article is "an unmarked or non-selective referential deictic" (Halliday and Hasan, 1976: 74). Therefore the noun it changes has precise referent which is available in the adjacent environment. Opposing to English, Arabic applies the definite article for a generic reference. Moreover, the above are selected examples to draw the shifts in class of the current research data which are 40 selected texts from BBC English and their correspondences from BBC Arabic based on Catford's (1965). Consequently, the same analyses can be applied to the rest of texts.

4.5 Intra-system Shifts

Text 12

ST: But **observers** say there have been signs of warming ties between **the rivals** ahead of **Wednesday's** talks.

TT: ولكن المراقبين يعتقدون أن هناك مؤشرات على تحسن العلاقات بين الحركتين المتنافستين، على موعد مع محادثات يوم الأربعاء.

Transliteration: w laken **almoragebeen** ya'taqedoun ana honak mo'shwerat ala tahason ala'laqat bayn **alharakatain almotanafessatain** ala maw'ed mohadathat yawm **ala'rbe'aa**.

Back translation: but **observers** think that there have been indicators on relations improvement between **the two competitive parties**, waiting next **Wednesday's** talks.

The above example presents shifts of intra-system under the assumption that Arabic BBC news are the textual equivalence of the English BBC news. In the current text BBC translators applied two types of intra-system shifts: from indefinite noun to definite noun and vice versa and from plural noun to dual noun. The English BBC indefinite noun ‘**observers**’ was translated into the Arabic BBC definite noun ‘المراقبين’ (**almoragebeen, (the) observers**). The definite article ‘ال’ is attached to the noun ‘مراقبين’. The Arabic definiteness of the noun expresses generic references, thus the meaning is sustained. Moreover, Arabic names of weekdays are defined with ‘ال’ (al, the) yet English ones have no definite article. Hence the shift of intra-system from indefinite noun ‘**Wednesday**’ to the Arabic definite noun ‘الأربعاء’ (**ala’rbe’aa**) preserves the meaning of the English ST. However, the intra-system shift from plural noun ‘**the rivals**’ to ‘الحركتين المتنافستين’ (**alharakatain almotanafessatain, the two competitive parties**) succeeded to preserve the meaning of the English ST whereas Arabic distinguish between plural case and dual case yet English does not. Therefore, we can conclude that BBC translators from English news to Arabic preserve the meaning and sustain the quality of the ST message.

Text 13

ST: Venezuela's **National Assembly** has met to choose its leader, a possible stand-in for **President** Hugo Chavez who is in Cuba following cancer surgery.

TT: انعقدت الجمعية الوطنية (البرلمان) في فنزويلا لاختيار رئيسا لها، قد يحل محل الرئيس هوغو تشافيز الذي مازال يخضع للعلاج في كوبا بعد عملية استئصال لسرطان.

Transliteration: ina’qadat aljam’ya alwataniya (albarlaman) fi finzwella l’khtiyar r’yeesan lha. qd yhl alr’ees hogo tshafeez allazy ma zal yakhda’ lel’elaj fi kooba ba’d ‘amaliya este’sal lsaratan.

Back translation: The **National Assembly (Parliament)** met in Venezuela to choose its chairman, may replace **President** Hugo Chavez, who is still undergoing treatment in Cuba after a mastectomy for cancer.

A shift of intra-system from indefinite nouns into definite nouns occurred when the English BBC news was translated into the Arabic BBC news. The English BBC indefinite nouns ‘**National Assembly**’ in ‘Venezuela's **National Assembly**’ becomes the Arabic BBC definite nouns ‘الجمعية الوطنية (البرلمان)’ (**aljam’ya alwataniya (albarlaman), The National Assembly (The Parliament)**). This shift took place because the noun phrase ‘**National Assembly**’ is defined by ‘**Venezuela**’. However, the English BBC indefinite noun ‘**President**’ in ‘**President** Hugo Chavez’ has no definite article ‘the’ yet the Arabic BBC

equivelant 'الرئيس' (alr'ees, the President) has 'ال' (al). The English noun 'President' is defined by 'Hugo Chavez' yet the Arabic noun 'رئيس' (r'ees) is defined by 'the'. BBC translators shift the indefinite noun 'President' into the definite noun 'الرئيس' (alr'ees, the President) to preserve the meaning of the English ST since the Arabic TT without the definite article 'ال' (al) indicates that there is someone who is the president of Hugo Chavez. Therefore, the meaning of the English BBC news ST is preserved in the Arabic BBC news TT after applying intra-system shift from indefinite nouns by 'the' into definite nouns. Accordingly, the quality of the ST message is sustained.

Finally, It is noticed that the English style of reporting generic reference uses singular and indefinite noun; however, Arabic style of reporting generic reference uses plural and definite noun. Consequently, we can conclude that BBC translators applied intra-system shifts in the current text in order to preserve the meaning of the English ST and the style of the Arabic TT and then to sustain the quality of the English ST message.

Conculsion

The present paper presented an analysis of grammatical shifts occur within media news text. It analyzed the research corpus in two axes (1) the types of translation shifts occur in the process of translating BBC English news into Arabic, and (2) the quality of the target text message after the linguistic shift occurred in light of Catford's notion on Translation Shift (1965). The research data is 40 selected texts from the English and Arabic versions of BBC news published from January 2012 until January 2013. The findings suggest that translators of BBC news from English to Arabic apply all types of shift based on Catford's (1965) classification. BBC translators succeed in preserving the meaning of the source text and sustaining its quality of the message. However, the application of sentence structure shifts from passive voice into active voice provides a change of the news source language meaning and message.

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104

The Analysis of Grammatical Shift in English-Arabic Translation of BBC Media News Text

**The Exploration of Feminine Psyche in Namita Gokhale's
Gods, Graves & Grandmother and *A Himalayan Love Story***

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Namita Gokhale

Courtesy: <https://www.soas.ac.uk/south-asia-institute/events/launch-event/namita-gokhale-.html>

Abstract

Namita Gokhale is a contemporary writer of Indian Writing in English. Her novels deal with the experiences of women, their aims, concern, demands, sensibility and consciousness. In *Gods, Graves & Grandmother*, Gokhale creates a female space which her women occupy with dignity, confidence and feeling of self-worth. Through the relationship of Shambhu-Phoolwati confirms the 'New Woman image'. Phoolwati was kicking her husband Shambhu when he drunk and tried to beat her marks a reversal of the patriarchal norm of wife-beating. Gokhale's third novel *A Himalayan Love Story* deconstructs the stereotypical confines of sexual boundaries by exploring an identity of a woman. It is a well-known fact that sexual

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The Exploration of Feminine Psyche in Namita Gokhale's *Gods, Graves & Grandmother* and *A Himalayan Love Story*

subjugation can lead to mental illness. Gokhale not only describes the mental ailment of her protagonist Parvati but also a whole generation of her female ancestors. Parvati's insanity is the reflection of the inhuman treatment that she suffers at the hands of her homosexual husband and the society.

Both novels are the accounts of feminine triumph highlighting women's strength, resilience, adaptability and spirit against all odds. Besides this, there is an uninhibited celebration of women's sexuality and beauty on one hand and a rebellion against a purely sexual identity on the other.

Keywords: Empowerment, Eminent Women, Experience.

Namita Gokhale

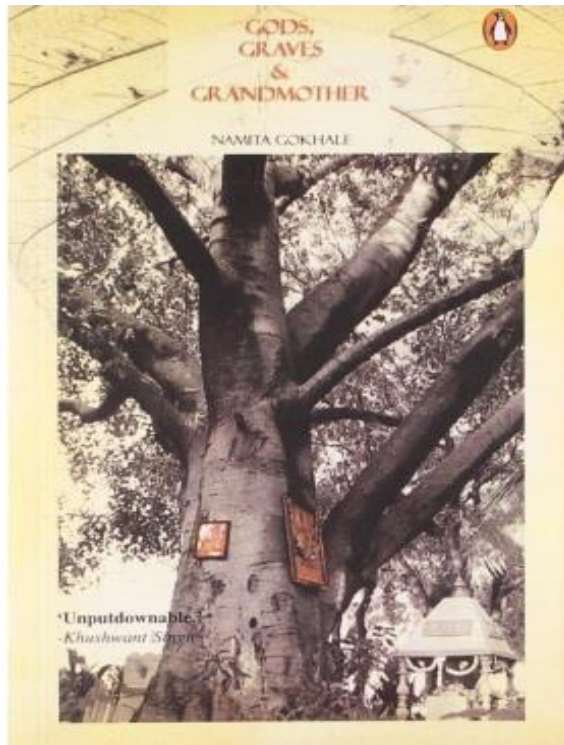
This paper **The Exploration of Feminine Psyche** exposes the mind of women or their deepest feelings which control their attitudes and behaviour. Namita Gokhale serves as a torch-bearer, championing the cause of women's liberation and strives hard to throw away the male-made shackles that confine and crush woman's way to empowerment. The select novels for study *Gods, Graves & Grandmother* and *A Himalayan Love Story* revolve around the experiences of women with similar views, aims, concern, demands, sensibility and consciousness. Gokhale's characters are always like an unsolved mystery. Taking inspiration from day to day happenings she creates a world in which the inner and outer selves aspire for harmony. The deeper dimensions of this quest for harmony, mostly unknown to her characters themselves come to the forefront in her narrative. Her male and female characters get affected by the social conditions in which they live; a society that is traditional as well as modern. They are the human beings caught in the terror of facing existence with all its sickening reality. Lost in the labyrinth of their personal, social and cultural problems, her characters are seen struggling to come to grip with life.

Gods, Graves & Grandmother

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The Exploration of Feminine Psyche in Namita Gokhale's *Gods, Graves & Grandmother* and *A Himalayan Love Story*



Ammi of *Gods, Graves & Grandmother*, a Muslim courtesan converts herself into a blessed Hindu saint. Previously a rich *kothewali*, Ammi entertained Nawabs and Englishmen, and earned money through prostitution. Her family consisted of her brother, her daughter and the child of her daughter, Gudiya. A turn of fate rendered the family poor and destitute with tragic consequences. Gudiya's mother ran away with a beggar, Ammi's brother committed suicide and Ammi was left alone with Gudiya. The involvement of Ammi and Gudiya's mother in prostitution ends in the escape of Gudiya's mother with a beggar. Ammi is a resourceful and very practical woman. Being without money she utilizes and manipulates the situation in order to survive. Ammi presents a fine example of the pragmatic approach to life. Gudiya and Ammi are now without money and live in Delhi slums. Ammi steals a marble slab and places it beneath the peepal tree along with five rounded river stones and a few marigold flowers, to complete the quickly improvised shrine. Her personality changed as a god woman, Ammi forms a relationship of authority and respect with the people in the neighbourhood as well as the people who come to visit her temple.

Sainthood of Ammi

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Sainthood has some boundaries also, which affects the relationship between the grandmother and grand-daughter. Ammi keeps a distance from Gudiya. Abandoned by her mother, Gudiya hardly finds any solace in the detached relationship with her grandmother. In fact broken homes and families, lack of parental affection and security, absence of a loving mother in the childhood, lack of family ties, parental irresponsibility and a steep rate in divorce are all contributing factors to delinquency. The natural process of menses is very troublesome for Gudiya. Gudiya says,

Thirteen is confusing age for a girl; there is turmoil and agitation in the body and the mind and even the environment. When I began my menses, I knew nothing what to expect... I asked, and was quite unprepared for the stinging slap my query provoked. Another slap, and I was consigned to room, with orders not to emerge until instructed. (GGG 54)

Crisis in Adolescence

Early physical maturity but lack of emotional support may lead to crisis in adolescence. There is a link between brain and psychological conditions and it may produce somatic symptoms. Physical maturity and low intelligence lead to delinquencies. The granddaughter and grandmother relationship undergoes added conflict and strain in the adolescent years because of Ammi's role as a saint and teacher of religion. Gudiya says, "I began to hate her with a desperate longing. I needed to provoke and anger her, and yet when I confronted her and met the calm sanity of that wrinkled face I withdrew even further into confusion and hurt" (GGG 69). Gudiya is under great psychological stress and nervous tension and feels the burden of loneliness and confusion weigh down upon her without any proper support and guidance from her grandmother.

Communication Gap

Ammi and Gudiya faces communication gap. Gudiya reassess her relationship with Phoolwati. Phoolwati is the widow of Shambhu who owns a flower shop at the gate of the temple. Phoolwati plays the role of Gudiya's mother. She forms affectionate and cordial relationship with Gudiya and is exceptionally careful about Gudiya's well-being. In Gudiya's life, both father and mother are absent to take care of Gudiya who grows up without parental

care. But like a traditional mother, Ammi feels the burden of Gudiya's youth. In India a growing girl is taken as a problem. Our social structural codes dictate that a young girl should be kept in strict discipline and away from male company till her marriage. Ammi keeps a watchful eye on Gudiya. The personal loss of Ammi's affection makes her misunderstand Ammi. She even starts hating her own name because she does not think of herself, 'like a doll' (GGG 69).

When Ammi dies Gudiya is left alone again. She sheds more tears at Ammi's death than she did when her mother abandoned her. After Ammi's death Gudiya's only hope is in her future marriage prospect. For every woman, the next most important relationship in which hopes to find love and security is that of marriage. So Gudiya enquires of Pandit Kailash Shastry, "Will I marry a rich man? And when?" (GGG 104). She has high hopes from marriage.

Gudiya Falls in Love

Gudiya falls in love with the young and handsome boy Pandit Kailash Shastry. He is a member of the Shiv Mohun Band Party. Pandit Kailash Shastry gave this young man the name 'Kalki'. Kalki lost interest in Gudiya after exploiting her sexuality. It is only under the pleasure of Sundar Pahalwan that Kalki marries Gudiya, but even after marriage their relationship is hardly compatible. He treats her badly, which leaves Gudiya feeling tired and depressed. Kalki's habit of gambling and drinking became a great problem for Gudiya and she finds herself unable to adjust to the situation. Phoolwati advises Gudiya after the marriage that she should consider her husband as a disposable being and not to waste her time on him as the child has a legitimate father. Kalki developed hatred for Gudiya because he thought that it was Gudiya who had disclosed about their relationship, which led to his humiliation by Phoolwati and Sundar Pahalwan. Their marriage is arranged as Gudiya is found to be four months pregnant. Indian social system never accepts the birth to a child before marriage. It is considered unacceptable by the society.

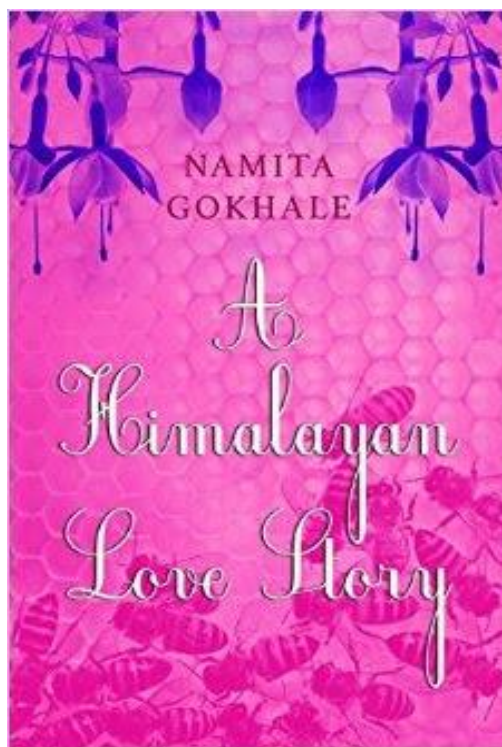
Kalki's Role and Responsibility as a Husband

Kalki does not change his attitude or behaviour. He is neither concerned about the coming child nor does he ever bother to look after his pregnant wife. Gudiya has no one with

whom she could share her problems. Gudiya realizes that her husband Kalki is not a permanent or life-long support for her. She realizes that he is attached to her just for physical pleasure and her wealth. Gudiya proposes to Kalki that he should leave her and try his luck in Bombay. This proposal of Gudiya is just reversal of the patriarchal norm where a husband usually decides to leave his wife. Gudiya allows her husband to leave her. She says to him, “Why don’t you try your luck in Bombay again, Kalki?” But when Kalki says “I don’t have the funds”, she immediately takes off the thick gold necklace and other gold ornaments and gives them to him saying, “I’ll sell my Stridhan for you” (GGG 219). This is the firmness shown by Gudiya in supporting her husband. She arranges everything for the welfare of her husband. Gudiya acquires greater confidence and a clear perception of life and realizes that Kalki merely a shadow and this shadow will serve her no purpose in life. She married him just to give a name to her child as it is important in the Indian society. After the purpose of getting name for her child, Gudiya does not need the presence of a husband who has never cared for his wife and child.

Nevertheless, the absence of Kalki delivers Gudiya from a sense of inexplicable bondage. Though she loves him, she is glad to be alone after Kalki leaves. As she has no father or any other male to strongly influence her life, she is totally alien to the idea of depending on a man throughout her life. She says, “There had been no models of masculinity to teach me the lessons of dependence as a woman” (GGG 224). She misses Kalki but it is shocking to know that in his absence she senses “an opportunity for growth, for escape, which ...[She] was determined not to miss” (GGG 224). She loves Kalki but for her “love is not life, and the imperceptibly, his hold on me lessened” (GGG 224-225). Finally, she realizes everything in her life.

A Himalayan Love Story



A Himalayan Love Story (1996) is the third novel of Namita Gokhale. She seems to be interested in a lot more mere survival. The novel is about the evaluation of 'New' female identity. She has successfully projected the urges, dreams and desires of Indian Women, in particular the middle-class housewife who refuses to be bounded and suffocated by her surroundings. She exhibits deep insight into human nature and understanding of day-to-day problems. She has dealt with the themes of clash between modernity and tradition. It also dealt with the identity crisis of the protagonist.

Deconstructing the Stereotypical Confines of Sexual Boundaries

A Himalayan Love Story deconstructs the stereotypical confines of sexual boundaries by exploring an identity of a woman. It is a well known fact that sexual subjugation can lead to mental illness. Gokhale not only describes the mental ailment of her protagonist Parvati but also a whole generation of her female ancestors. Then, she believes that ideal love is the fulfillment on the levels of the body, mind and soul. It can be said to correspond to the physical, emotional and spiritual aspect of love.

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Parvati

In *A Himalayan Love Story*, Parvati is the frail, poor and neglected daughter of a poor illiterate widow. She is growing up in one of the most backward areas of U.P. She was under the kindness of her maternal uncle Mr. Hiranand Joshi. Mr. Hiranand Joshi being the Principal of a public school seeks high position and respect in society. Parvati attains an appropriate age for admission in school but her mother is against her education. Parvati is always denied basic happiness, which she longs for and wishes to gain but fails miserably to achieve. She is forced to lead a life which denies her any freedom. She is shown as a simple girl cherishing the desire to life that fascinates her. Parvati lives in a family which has always neglected and ignored her as a human being. She is lonely in her despair. Her attitude is differing from her mother's attitude.

An interesting thing is the reversal of roles of oppressor and benefactor in a male dominated patriarchal society. It is Parvati's mother who opposes her admission to school while Mr. Hiranand "insisted that I [Parvati] be given an education" (HLS 6). Parvati tells her mother that she wants to build a palace of pine cones as her childhood wish but her mother replies to her childish desire with a "resounding slap" (HLS 14). This treatment is very outrageous and harsh for a child. Parvati is a dejected and sad child. She says, "I had nothing to gain in life; only to lose" (HLS 15). Parvati loses her mother also. Parvati is admitted to a local school and every day after school she went to collect woods from the nearby jungle.

Parvati's mother dies of tuberculosis and Parvati is brought to Nainital by Mr. Hiranand Joshi. After her college days it is decided by Mr. Joshi that she will marry his student Lalit Joshi. The most important decision of her life is taken by someone else that she has to comply with. Parvati's husband Lalit is a homosexual who fails to give any physical and emotional gratification to his wife. During her college days Parvati had formed a premarital relationship with her history teacher Salman, but in her married life she is denied happy and satisfactory conjugal relationship by her homosexual husband. Lalit complies with the false cultural and social codes that define homosexuality as a weakness. Afraid of social embarrassment and censure Lalit does not disclose the truth of his sexual preference to anyone. Parvati already enjoyed a passionate physical relationship with Salman. She finds it all the more claustrophobic

to live in a sexually starved marriage and expresses her ordeal in words, “I had tasted real passion, and I could feel nothing but scorn for this farce. My young husband looked puzzled even oppressed and kept a stubborn, watchful distance from me” (HLS 33).

The young, beautiful Parvati desires her husband to be hovering around her but Lalit spends much of his time in his office, paying no attention to his wife and her sensual desires. Parvati longs for companionship but finds none. She hopes foolishly that someday Lalit would love her, but it never happens and she says with resignation, “The pressure only escalated with time. A bitter silence built up between us during those waiting nights. Months passed and the reluctant bridegroom still did not get down to his duties. I began to suffer” (HLS 33).

Lalit

Lalit never cared for his personal health and hygiene. It is very difficult for Parvati to live with such an unclean person and she says,

I found it unpleasant to live in such close proximity to a man. Lalit was not very clean in his personal habits, and a dark, stale smell of sweat sat upon his body (HLS 34).

In the beginning, Parvati wanted to marry Mukul, the friend of Parvati but her guardian decides that she will marry Lalit. The reason for this lies in the conventions of society. Girls are supposed to marry within caste. Mukul was not suitable for her from this point of view while Lalit was. Thus the decision of a conventional society is imposed upon her and her life is ruined. Lalit turns out to be a gay and thus the possibility of the sexual satisfaction is also not there for her. She is forced by the demands of her body to make a physical contact with Lalit's younger brother. The scene where Mukul comes to visit Lalit and Parvati after their marriage is brilliant from the artistic point of view where just by a brief description the novelist makes the situation very clear.

Lalit, look at Mukul with hunger in his eyes. The mask of lust taut upon his ordinary face; the telltale twitch near his mouth made him appear both pathetic and obscene. I

thought of those long-ago days in Nainital, when the two of them had attended upon me like pageboys and paid me homage. (HLS 36-37)

Marriage of a Gay with a Woman

Namita Gokhale, however, is not interested in the psychology of a gay. Her concern is the effect of the marriage of a gay with a woman and how a woman suffers in this case. Parvati's frustration stems from the fact that her husband is a gay. After the death of Lalit because of tuberculosis, Parvati becomes insane. The rest of the novel is a poignant description of how economic considerations play a major role in the kind of life a woman is forced to spend if she has no financial resources of her own. The relatives of Parvati take her out of the mental asylum where she has been put when it seems that she has inherited property.

Gokhale's Protagonists

In her novels Gokhale's protagonists mostly display the tendency for withdrawal from the real world. One prominent feature of the writings of women novelists of the second half of the twentieth century has been the realistic approach towards the needs of the body. They have deconstructed the myth foisted upon the psyche of women that body is something sacred and its urge for another body outside marriage is a sin which cannot be atoned. A patriarchal society like India never insisted upon a similar condition for men. For ages women accepted this male injunction unquestionably. Women have started questioning this myth, and women novelists have broken it in their stories and other literary creations. In Gokhale's novels, *Gods, Graves & Grandmother* and *A Himalayan Love Story* she delineates her male characters. They are weak characters without any strong reason they hang themselves bidding good bye to this cruel world and stop their life journey very early. They do not show courage to face the life as it is. Females are stronger than male for they have enough cause for suicide but they choose to face the world with their disfigured face and finally prove themselves as survivor.

Paradigm Shift

Gokhale effects a paradigm-shift in the position of her women who are autonomous and do not depend for their survival, as Manu postulates on their fathers, husbands or sons. They have the requisite strength to face life with all its ups and downs. They are sharply etched out in

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terms of their self and identity. They are cast in the mould of the New Woman who solves her problems herself, and is assertive, practical and resilient. This image of the New Woman constitutes a forceful and effective rebuttal to the definition of woman as a sweet heart, a paramour, a mistress in most of the dictionaries. This significant work of fiction is in sharp contrast to several novels which end with madness, death, suicide, surrender of the female protagonists. In her novel, Gokhale creates a female space which her women occupy with dignity, confidence and feeling of self-worth. Gokhale's women characters want to live with their counterpart, for in them they find shelter and security. These are the women who represent the emerging new woman; a woman who can go against all traditional concepts and establish her identity, so that her individuality is maintained and her desires are fulfilled, and her demands met on an equal footing.

Thus, the novels of Gokhale are the accounts of feminine triumph highlighting women's strength, resilience, adaptability and spirit against all odds. Besides this, there is an uninhibited celebration of women's sexuality and beauty on one hand and a rebellion against a purely sexual identity on the other. There is a strong plea to see women as human beings, as individuals having an identity of their own and not merely as sex objects consumed by male authority. She in her novels has dealt with the pubescent period of women which shows her concern for the rights of women since the onset of womanhood.

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A Comparative Study of Euripides' *Medea* and Ibsen's *A Doll's House*

I. Kanaga Priya

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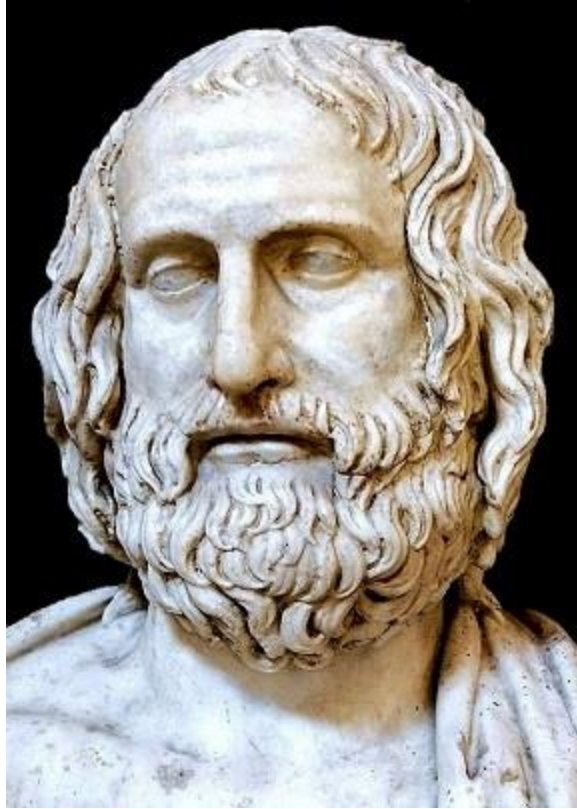
Abstract

Euripides and Henrik Ibsen are noted for their delineation of strong women characters. Despite being Grecian and Norwegian, the female protagonists of these two writers are strikingly similar in many ways and yet so distinctly dissimilar in other ways. In *Medea* by Euripides and *A Doll's House* by Ibsen, 'marriage' is the crux of the tragedy. *Medea* and *A Doll's House* are set in different eras, but Medea and Nora, the chief protagonists of the plays respectively, find themselves in marriages that have difficulties and complications and even betrayal. Both the authors show the significance of honour in marriage and how the lack of it jeopardizes a relationship. Medea and Nora risk their honour and dignity, to uphold the respect that is required in a marriage. Torvald and Jason's use of wives as subsidiary "objects" for their own self interest, alter both Nora and Torvald's and Medea and Jason's relationship with their children. Medea and Nora struggle for individuation and for identity beyond class and gender with varying degrees of success. Both of them, however, share a sense of outrage at centuries old institutions of male prestige and control. Medea decides that in order to avenge Jason, she must make him suffer the way he has made her suffer. Nora also reflects that her "sacred duty" is not to her husband and her children, but first and foremost, to herself. Thus, destroying or building a family rests in the hands of the woman though she may be considered as insignificant in the eyes of her husband.

Key words: Love, Marriage, Sacrifice, Struggle, Submissive, Self-realization, Freedom, Self-identity.

Euripides

Among all the epic writers, Euripides (485-406 BC) was the youngest dramatist and also unique among the writers of ancient Athens. He was the most remarkable Greek tragedian who had a way of baffling and startling his audiences. He radically humanized and popularized Greek tragedy and was responsible for bringing tragedy closer to the experience of the ordinary citizen. He used his plays to challenge the societal norms and even introduced greater flexibility in dramatic structure. Though he used the traditional form of the drama, he had some very unconventional things to say, and he said them in a language that was much easier to comprehend than that of Aeschylus or even Sophocles. Euripides rejected rare and archaic words. He popularized diction and utilized everyday expressions. Generally, his plays are comparatively loose in structure and he uses the prologue and *deus ex machina* to simplify plot structure. The treatment of Chorus by Euripides is different from the other playwrights. He is known for his skillful handling of the Chorus. Another striking feature of Euripides' play is the use of "Parados", "Episode", and "Exodos". He is also known for having been the first Greek playwright to start exploring the psychology of characters. He was also the Ibsen of his day because he was the first to introduce heroes in rags and crutches and in tears. He treated slaves, women, and children as human beings and insisted that nobility was not necessarily an attribute of social status.



Euripides 484 BC - 406 BC

Courtesy: <https://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=86247357>

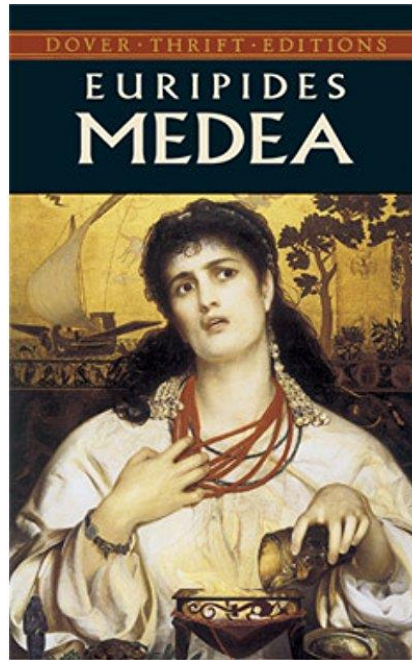
Euripides' works have greatly influenced drama and have a profound impact till today. Most of his surviving plays have been produced numerous times at many theatres. The subject of his plays makes them eternal. Euripides developed many theatrical innovations that have profoundly influenced drama down to modern times. The setting of his plays varies greatly from urban to country. His unique writing style expanded into modern day comedy, romance, etc., and he became known as the most "tragic" of all poets. He focused on the inner lives and motives of his characters in a way previously unknown. His themes remain relevant till today and that's what makes them even more special. His plays deal with human psyche and therefore they are still relevant. Euripides inspired people back in his day and his legacy also continues today. He inspired Henrik Ibsen to develop characters who destroy each other by the intensity of their loves and hates in the same style that Euripides used himself.

By the end of the fourth century BC, Euripides' dramas had become the most popular of all due to the simplicity of the language of his plays. The translation of his plays into the English language helped in the identification of Euripides as a meritorious writer. He influenced later New Comedy and Roman drama, and was later idolized by the 17th Century French classicists such as Corneille and Racine, and his influence on drama has reached modern times.

Modern drama begins in the late nineteenth century and continues to the present day. By the late nineteenth century, Romanticism gave way to Realism, paving the way for the era of contemporary drama in the twentieth century. Modern drama involved much experimentation with new forms and ideas. The pivotal and innovative contribution of the 19th century Norwegian dramatist Henrik Ibsen and the twentieth century German theatre practitioner Bertolt Brecht dominate modern drama. In terms of the traditional theoretical discourse of genre, Ibsen's work has been described as the culmination of "liberal tragedy", while Brecht's has been aligned with a historicized comedy.

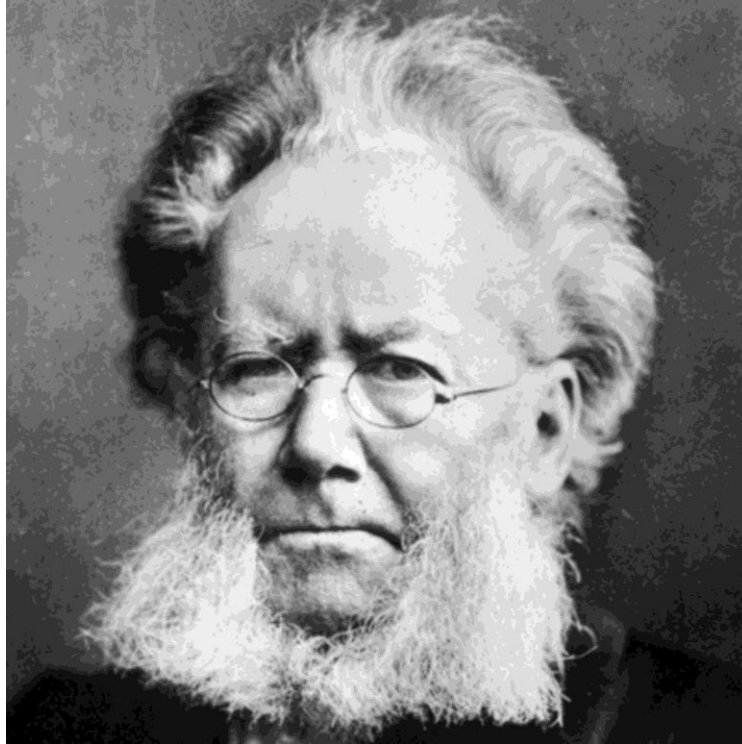
Euripides' Play *Medea*

His play *Medea* has always been one of the most famous Greek tragedies. The story exerted tremendous influence on both literature and art, and it was also one of the most popular in Athenian drama. The play *Medea* treats the theme of a woman, betrayed by her lover. The plot centers on the revenge taken by Medea, the protagonist whose husband Jason deserts her for another woman. Medea's anger knows no bounds as she recalls the sacrifices that she has done for the sake of her husband, Jason. She has helped him to obtain the Golden Fleece. She has also committed fratricide and patricide and turned her back against her tribe and followed Jason to a foreign land, Corinth. Medea emerges as an evil woman who repays evil with a much greater evil. Her dreadful revenge consists of killing Jason's new bride, the bride's father and the two sons of Jason. Finally, she escapes to Athens in a magic Chariot which was given to her by the Sun-god Helios, her grandfather.



Henrik Johan Ibsen

Henrik Johan Ibsen (1828-1906) was a major nineteenth century Norwegian playwright, theatre director, and poet. He has certainly achieved a unique and peculiar place among the most significant modern dramatists. He is considered as the father of modern drama and also an advocate of individual freedom. He was a pillar of society who cared for social issues and raised questions on aspects of life by describing “the real world” with “the genuine language”. The language of Ibsen becomes true to reality. A striking feature of Ibsen is the use of metaphors and Symbols in his play. He also looks back to Greek antiquity, and brings back Sophocles’ retrospective technique in his play. He is famous not only for his plays and poems but also for his deep philosophical and revolutionary ideas, which had an undeniable impact on the development of literature in general and drama in particular throughout the nineteenth and twentieth centuries. He is the most frequently performed dramatist in the world after Shakespeare, and *A Doll’s House* (1879) became the world’s most performed play by the early 20th century.



Henrik Ibsen (1828-1906)

Courtesy: <https://www.biography.com/people/henrik-ibsen-37014>

A Doll's House

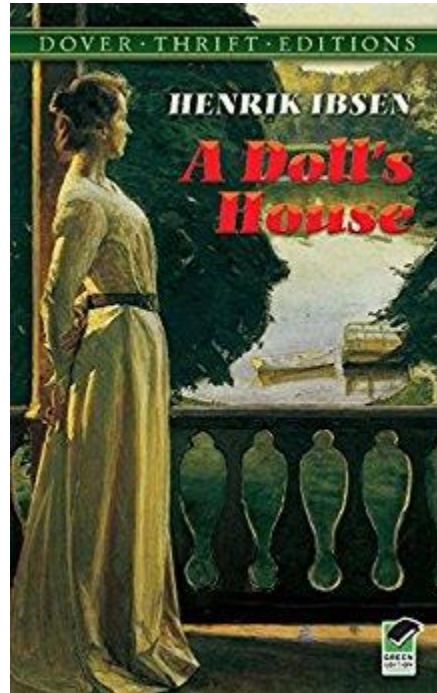
A Doll's House is a tragedy in which the protagonist Nora leaves her house by slamming of a door to the world of new possibilities. She is going off to know her own responsibilities towards herself. This kind of self-realization, which usually leads to a new beginning, is one of Ibsen's main ideologies posed in his play. Nora opens her eyes and observes that her individuality and freedom have been taken in living with Torvald Helmer. Nora is a woman who will not go on living her life on illusions and with a strange man anymore. Helmer has lived according to the reasons and rationality of a man, his point of view is arranged based on power and order. For such a systematized, disciplinary man, reputation is more important than sacrificing himself for the family life. Nora's winning of her individual freedom is for self-development whereby she is to become a person in her own right and also in the sight of others. In order to reach real maturity, she must leave this life behind. Hence, after her bitter experience, she comes to the conclusion that it is worthwhile to leave her family to achieve her independence and individuality. The play discussed social problems in general, and individuals in particular, and women are considered as victims and society as a victimizer. It is a true story of Laura

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I. Kanaga Priya

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Keiler who had borrowed money for her husband's treatment and had kept it a mystery. Ibsen persuaded her to tell it to her husband. But she was divorced as borrowing was considered to be unwomanly and illegal. It annoyed Ibsen to the extent of fury. Thus he created *A Doll's House* which shook the whole Europe. It depicts the role of women as subordinate in order to emphasize the need to reform their role in society.



A Doll's House and Medea

Further, *A Doll's House* is in some respects similar to Euripides' *Medea*. In both plays the heroine is a dominant figure who ultimately leaves her rather insipid husband. All social instructions and conventions are the enemy of every individual because they restrict the characters' personal identity and their freedom. In particular, Ibsen expands this outlook on the women's position whose individuality and freedom are denied by the masculine society. Both these writers are noted for their delineation of strong women characters. In their society women were viewed as inferior to men and were not provided full legal rights. Women of that era were expected to stay at home and attend to the needs of their spouse and children. Despite being Grecian and Norwegian, the female protagonists of these two writers are strikingly similar in many ways and yet so distinctly dissimilar in other ways. In *Medea* and *A Doll's House*, the authors use foreshadowing to give hints to the reader of what will happen by the end of the play.

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The dramatic events at the end of the plays show the achievements of the main characters. Medea's escape on the chariot and Nora's exit from her home demonstrate dramatic endings that shock the audience of the contemporary period.

Marriage is the Crux of the Tragedy

Man's world is the world of all sorts of cruelties, hard-heartedness, logical reasoning, abstract and strict laws, legal rights and conventional patriarchal duties while women's world is that of compassion, compromise, emotions and human values. In *Medea* by Euripides and *A Doll's House* by Henrik Ibsen, 'marriage' is the crux of the tragedy. *Medea* and *A Doll's House* are set in different eras, but Medea and Nora, the chief protagonists of the plays respectively, find themselves in marriages that have difficulties and complications and even betrayal. The husbands wield power over their wives because society permits them to do so. But the protagonists of these plays are poles apart in nature. On one side, is a fiery Medea plotting against her infidel husband while, on the other side, is an apparently submissive Nora who gilds her marriage with sugary deception. In both the plays, the protagonists leave their husbands as they have been betrayed by them. Medea's passion for Jason and his betrayal makes her to take revenge, by killing her own children before she leaves. Nora leaves her husband by leaving her children to her nurse.

Honour in Marriage

Honour in marriage is a state of holding supreme levels of respect and self-respect for one self and one another. Honour is earned through esteemed behaviour, benevolent and just conduct, courage and integrity. In both *A Doll's House* by Henrik Ibsen and *Medea* by Euripides, the author shows the significance of honour in marriage and how the lack of it jeopardizes a relationship. Medea and Nora mutually share a traditional outlook on marriage. They believe in sacrifice and enduring anything to protect and honour their spouse's reputation or life. The situations of both characters hold similar to each other because both wives risk everything, their own honour and dignity, to uphold the respect that is required in a marriage. Thus positive and negative role of honour is similar in both pieces of literature which is depicted through Medea and Nora's sacrificial actions, Torvald and Jason's use of wives as subsidiary "objects" for their

own self interest, and the consequences that alter both Nora and Torvald's and Medea and Jason's relationship with their children.

Contrast between the Playwrights

There is a contrast of how both the playwrights treat their protagonists. Medea is portrayed by Euripides as a strong, capable and proud woman who broke all the rules of approved female compliancy and submission. She is trapped in a society where women were expected to be dependent and less intelligent than men. Although Euripides chooses to represent Medea as the murderer of her children, he still presents her in a sympathetic light. He communicates Medea's grief through her own lamentations and uses other characters to indicate pity for Medea and condemnation of Jason. She suffers Jason's abandonment and is also a victim of her own passion and pride, in that she has killed her own brother and her two sons. The tragedy is that of a loving woman who destroys everything she loves on account of her misplaced passion. She withdraws her affection from her father and country and chooses to give her love and loyalty to her new husband. When that family proves to be based on false love and security, she finally confronts the pain of being betrayed by the one she loves. With this treachery, her passion turns to fury; ultimately everything in her path is destroyed, including herself. To some extent, the betrayal of her father comes home to her in the form of her husband's rejection. Once, she was the perpetrator but now the victim. Medea's regret and fury culminates in the destruction of her new family. Thus her intense passion is the cause of the destruction of her predecessors and her progeny alike.

Nora is treated by Ibsen with sympathy and understanding. She prances in the first act, behaves desperately in the Second act, and gains a stark sense of reality during the final act of the play. In the beginning, she exhibits many childish qualities, especially when she interacts with her husband. She behaves playfully yet obediently in his presence, always coaxing favours from him instead of communicating with him as an equal. Torvald gently chides Nora throughout the play, and she good naturedly responds to his criticism as though she were some loyal pet. Ibsen portrays Nora as a weak woman but the audience soon learns how she uses this kind of behaviour to manipulate Torvald. The audience gets to see the other side of Nora's character. The audience no longer sees Nora as the sheltered, carefree wife of an attorney. She

knows what it is to struggle and take risks. She is proud of the sacrifice she made for her husband Torvald. Nora's epiphany occurs when the truth is finally revealed. As Torvald unleashes his disgust towards Nora and her crime of forgery, the protagonist realizes that her husband is quite different from what she had expected. His devotion towards her was false. Nora in the end realizes that her marriage to Torvald was a sham, and she was living a life of deception and lies. So she makes the decision to break out of the final chains of captivity and leave Torvald.

Sacrificial Role of Women

In both the plays, women are portrayed in a sacrificial role. Medea's state of mind in the beginning of the play is that of hopelessness and self pity. Medea is both woman and foreigner; that is to say, in terms of the audience is prejudice and practice. She is a woman who has stood by her man through thick and thin. She has turned her back on her family and killed her own brother while helping Jason capture the Golden Fleece. Despite all of her devotion to her husband he has fallen in love with someone new, Glauce. She gives everything up for Jason who deserts her for a younger woman.

As a foreigner Medea has forsaken her old family to help her new husband, so she has no alternative home where she can find sanctuary. She states "O father, O country, that I forsook so shamefully, killing my brother, my own!" (Med. 41). Thus, in the case of divorce, she has no legal rights and family to return to. Divorce destroys her reputation and relegates her to obscurity. Furthermore, he expresses no gratitude for all she has done and displays complete insensitivity towards her plight. Jason is self-centered and unconcerned about a mere woman and her situation. In fact, his thought may have been similar to the average contemporary man of Euripides' audience. Euripides thus reveals the difficult position in which women were placed. They had no form of expression in a society which admired quiet discreet women – a society which deemed women 'bad' or 'wicked' if they rejected their prescribed passive role. In their oppressed state women could not speak for themselves. Euripides thus constructs a dramatic but realistic situation of domestic upheaval and cross-gender conflict.

Nora sacrificed herself to save her husband. She plays the "skylark" and the "squirrel" to her husband for she wants him to retain his ego that he is the head of the family and Nora cannot

do without him. This effort to sustain her husband's pride also makes her resort to lies and pretensions. As she does not want to hurt his pride, she has to play the mask and face beneath. Under Torvald's masculine power she is deprived of her own identity and dignity and has to be comfortable to his ideology. She must keep secrets from Torvald, such as eating macaroons and borrowing money from Krogstad, as she knows clearly that Torvald wouldn't bear to see his wife engaged in deceitful actions. So she stops to eat macaroons in front of him and eats them only in the presence of Dr. Rank or when she is alone. Though she is accused as a spendthrift by him, she is very economical and buys only the cheapest clothes and presents for Christmas.

To save her husband's life, it was quiet urgent that they had to go to Italy and so she arranged for the trip. But it cost quite heavily by way of money. So she has borrowed money from Krogstad by forging her father's signature. She tries to pay off the loan installments by saving on the house-keeping money besides doing pretty odd jobs such as knitting and copying letters. All this indicates that Nora is what she does not make people believe her to be. She has been doing everything to please her husband until she realizes in the end that he is a phoney and a sham. This makes her take a sudden step to break off all her ties with him. She does not want to live with a stranger any longer. So she breaks out of her cage and walks into freedom for the realization of her selfhood.

Difference between Medea and Nora

The difference between Medea and Nora is also in the way they free themselves from their oppressors. Medea is a Barbarian Princess who defeats her husband, thereby defending her right to self-esteem and honour as an individual. She is figuratively demanding equality. She rivals any man with her immense power, intelligence and strength and states: "I had rather fight three battles than bear one child" (Med. 43). Her excessive behaviour protests against her position as supportive wife when she found that Jason had neglected his obligation as a protective husband. In Ibsen's *A Doll's House*, Nora's decision at the end of the play reveals herself to be emancipated woman. She takes a sudden decision to snap her marital ties with Torvald and walks out of her husband's house by a loud slamming of his door. She feels that she must educate herself first and try to understand the true meaning of life untainted by the opinions of others. She owes, she feels, first of all a duty to herself before her duty to her husband or her

children or to society. So she goes out to realize her selfhood and individuality in its broadest sense.

Euripides choice of women support characters such as the nurse and the chorus is imperative to the magnification of Medea's emotions. The very fact that the nurse and chorus are female deepens Medea's sadness, impassions her anger, and makes the crime of killing her own children all the more heinous. The nurse sets the scenario and the mood. Medea an Asian princess avenges herself against her husband, her husband's new bride and the new bride's father who humiliated her. In her revenge, she also murders her children. The author uses the Nurse to explain Medea's tragedy. The action of the play opens with the nurse's prologue:

NURSE. Jason has betrayed his own children and my mistress to sleep
beside a royal bride, the daughter of Creon who rules this land, while
Medea, luckless Medea, in her desolation invokes the promises he
made, appeals to the pledges in which she put her deepest trust, and
calls Heaven to witness the sorry . . . (Med. 37-38)

Euripides develops the heart of Medea's character sympathetically by the approach of the Nurse: "Only now and then she turns her white neck and talks to herself, in sorrow, of her dear father and her country and the home which she betrayed to come here with a husband who now holds her in contempt" (Med. 38).

The Chorus is very much an important part of Euripides' *Medea*. As the representative of women in Corinth, they also give an insight into Euripides' views and values. Through the chorus, Euripides positions the audience to be receptive to Medea's quest for justice and to recognize the heroic nature of her stance. In the beginning of the play, the Chorus is stated to be a chorus of Corinthian Women. This draws the first link between them and Medea. The Chorus follows Medea on her journey through this play. They act as narrators on important occurrences in the play; however, they also act as a device Euripides uses to influence the opinion of the audience. He does this by presenting to the audience a moral voice in the Chorus. The audience can relate to them, because the Chorus is in a neutral position in the play. They are definitely an integral part of the play, but their role is not so much to influence the actual plot of the play, but

more to echo what has happened in the plot and the thoughts of the protagonists, and to suggest moral solutions to the audience. Through this relationship between the Chorus and the audience, Euripides is able to influence the audience to sympathize with Medea.

Similarly, in *A Doll's House*, Ibsen paints a bleak picture of the sacrificial role held by women in his society. He also carries the issue of patriarchy or its symbolic oppression which is expressed quite expressively throughout the play. Mrs. Linde is one of the important characters who play a vital role in the play. She is a close friend of Nora. She seems to be far more independent and mature than Nora; however she represents the hollowness of the role of wife and mother. She was left destitute and unhappy by an unloving marriage and was deprived of a happy childhood. Her entrance into the play leads Nora to find her self-discovery. She is shown to be an unfortunate woman who is deprived of money. She tries to seek help from Nora. Widowed at a very young age, Christine Linde comes with a hope to get a job at Torvald's bank. Nora is moved at her friend's plight and decides to help her as soon as possible. It's later revealed that Mrs. Linde had married without love only to help her mother and her brothers and she takes pride in her decision. The daughter of a poor family, Christine was forced to sacrifice her young love.

Christine Linde seems to be the exact copy of the self-reliant and useful woman that Nora yearns to be. Mrs. Linde fills the useful role of confidant to Nora. Her greater experience and steadiness throws Nora's childish excitements into higher relief. Mrs. Linde and Nora demonstrate the position of women who are victims of the patriarchal society. Although Mrs. Linde is sensible and reliable whereas Nora is volatile and immature, between them they illustrate the ways in which society marginalizes the woman – she can either be a butterfly or a drudge, but never a respected individual in her own right. Mrs. Linde accepts this situation by expediently renewing her relationship with Krogstad, while Nora questions it and challenges it.

Anne Marie is another character in the play that tends to be forgotten by the audience. Though appearing in the play for hardly five minutes, this character seems to, however, help Nora when she seeks advice. Nora was motherless and only Anne took charge of her. She is the nurse who had brought up Nora as a child too. Nora confirms to the nurse that she would not be

spending time with her children any more as before. She also asks the nurse to take care of the children.

NORA. Do you think they do? Do you believe they would forget their mother if she went quite away?

ANNA. Gracious me! Quite away?

NORA. Tell me, Anna- I've so often wondered about it- how could you bring yourself to give your child up to strangers?

ANNA. I had to when I came to nurse my little Miss Nora . . . (DH 59)

The play also studies the pernicious effects of money, class, and patriarchal ideology in distorting social behaviour and marginalizing the lower orders and women in general.

Anne Marie, the nurse, has to abandon her child and become a household help because of social strictures and poverty. She had her own incomprehensible circumstances that made her leave her family. Her husband was not a good person and did not provide her proper means to bring up the family. Circumstances led her to leave her own daughter to strangers and carry on her life. Her character is quite similar to Mrs. Linde who had to give up her youthful love for the sake of money and security. She has played the substitute to Nora's mother. It seems to be callous of her giving up her own daughter and serving as a mother to another girl. She seems to be more sincere to Nora than to her own daughter but the fact was that she has left her daughter for the sake of security and money.

Woman Depicted as Secondary to Man

Woman is always depicted as secondary to man. She does not exist as an entity by herself but as the "other". Gender relation is discussed through the portrayal of struggle of ideological power between the men and the women. Euripides brings to the attention of his audience the troubles that women face as mothers and wives, and gives women their own voice. He has, in this tragedy, cast Medea as a typical woman who is faced with extraordinary circumstances brought on by the man she has tied herself to. This is especially prominent in Medea's speech in the first episode of the tragedy. Here she clearly describes the position of women in Athenian society, as well as the vulnerability of women in marriage in terms of their husband's power over

them and the reliance that women had on their husbands. Medea begins by stating, “Moreover by our mere nature we women are helpless for good, but adept at contriving all manner of wickedness” (Med. 47). This speech clearly would have been understood by Euripides’ audience because it reflected marital practices in Athens. It also depicts the role of women as hard and unfair and illustrates prominently the double standard existing between men and women. This speech not only makes Medea sympathetic but all women. Medea takes on the role of the hero in this tragedy. Here Euripides is allowing women to possess a central and important role, giving them a voice, a moral compass, and the capacity to make plans and decisions.

Ibsen while portraying his women characters has shown them under strong influence of ideological power, environment, money and hereditary. *A Doll’s House* has been for a long time been appropriated as a work of feminist literature because of its portrayals of struggles of a woman caught in the grip of patriarchal society. The appropriation is rightly made on its apparent level. It revolves around precisely such a theme, a woman struggling to free herself from her husband and the society. Her subjection is clearly communicated through the words and gestures her husband uses for her.

Ibsen’s women characters are in a bondage to an object or person that manipulates the characters’ mental and emotional senses. The character’s inner captivity reaches a climax where a decision must be made to break the chains of captivity or forever remain enslaved. In Ibsen’s characters often the theme of captivity is observed through relationships. He has created a large number of father daughter relationships with the daughter as the replica of the father. The daughter is often kept captive to the memory, expectation or person of the father. Nora is the best illustration of the woman who lives in a society where the male oppresses the female and reduces her to a mere doll or plaything. Nora is a doll living in her fake doll house, which reinforces the fragile idea of a stable family living under a patriarchal and a traditional roof.

Demonstrating a Feminist Style

Both these playwrights Euripides and Henrik Ibsen shocked the audience during their times with the way they had portrayed their women characters. *Medea* and *A Doll’s House* depict the life of a young married couple and what happens when the women, Medea and Nora, choose

to take destiny into their own hands. Although the two plays were written almost 2000 years apart, they both demonstrate a feminist style that was unheard of at the time. The roles between male and female characters within the play show how society treated each gender. Both plays also include significant male characters that show shocking similarities as they dramatically influence the plot of the plays. Both Jason and Torvald Helmer are extremely similar in their attitudes and thoughts toward women. They express their stereotypical opinions about women. They perceive women as defenseless creatures who have no power within society.

From the times of Ancient Greece, women have been questioning their unequal role in society. In *Medea* and *A Doll's House*, Euripides and Ibsen respectively create two lead female characters, Medea and Nora, who confront society's expectations of women in fundamentally different ways. Medea takes her revenge against Jason out of anger at his betrayal. Medea's revenge against Jason consists of cutting him off from relationships with others through a complete severance of his homosocial bonds. She accomplishes this first by destroying his marriage bond: she kills the Princess, the object which Creon and Jason had exchanged to cement their relationship, and incidentally kills Creon himself. Secondly, she cuts Jason off from his patriline: she kills Jason's children (who are also her own), ending his relationship with them and isolating him further and finally she escapes to Athens in a dragon chariot given by her grandfather. Nora on the other hand goes against the grain of middle class society by first forging her father's signature and then deceiving her husband, Torvald, throughout their marriage. Although Medea and Nora share some comparable personality traits, like being strong willed and self – motivated, they confront the men in their lives and their comparable societies in two distinctive ways, which, as a result, leads to two differing denouements.

Important Differences

Nearly every society dictates a specific place or purpose for women, and while Medea and Nora's respective societies possess some similarities regarding women's place and purpose, they contain several important differences. In *Medea*, for example, the relative worth and status of women in Greek society seems clear; women are to submit to the rule of man. Medea suggests this submissive attribute of women in Greek society when she tells women of Corinth: "we women are the unhappiest species" (Med. 42). In *A Doll's House*, Nora is a tragic heroine of the

society. She is dominated by her husband Torvald who fails to respect the individuality and freedom of his life partner on account of his sense of superiority sanctioned and approved by the convention-ridden society. The tragedy of Nora is not caused by fate or by any supernatural agent but by her husband's male-chauvinism and selfishness.

The tragic play *Medea* is a struggle between reason and violence. Medea is deliberately portrayed as not a 'normal woman', but excessive in her passions. She is a torment to herself and to others; that is why Euripides shows her blazing her way through life leaving wreckage behind her. Euripides has presented Medea as a figure previously thought of exclusively as a male- hero. Her balance of character is a combination of the outstanding qualities of Achilles and Odysseus. The problem set at the beginning of the play is that Jason has decided to marry another wife, Glauce. Medea is angered and will not let Jason off without punishment. The loss of Jason is not only a matter of passion; Medea has been completely humiliated by Jason's decision to take a new bride. Her pride shows again when she refuses Jason's aid. Though her situation is difficult, she would rather destroy all than accept help from one who has wronged her so horribly. Living as a barbarian among Greeks has made her more defensive, more full of hurt pride. Medea is not without feeling, nor is she a sociopath. She comprehends the difference between right and wrong, but chooses to follow the dictates of rage.

In *A Doll's House*, the central conflict revolves around Torvald's controlling and demeaning treatment of his wife. Nora, the heroine of the play is modern in the sense that she readily abandons her traditional role of a puppet wife and a doll-mother for the sake of gaining self-liberation, individuality and independence. The final slamming of the door by Nora as she walks out of Helmer's household was very shocking to the audience of Ibsen's Norway as its echo was felt through the corridors of the European theatres of his time. Nora's bold decision at the end of the play shows that a man has no business to treat his wife as an item of property or a possession of his. A woman has a mind of her own, and an individuality to sustain her soul. She needs a conducive environment in which she can think for herself and can make her wishes known to her husband. Helmer has revealed himself to be a complete egoist, a self-centered man, a self-complacent husband who thinks that a wife is intended to be the source of warmth and comfort in the household and all that matters is the ideas, opinions and tastes of the husband to

which a wife must conform. Nora by her revolutionary decision to walk out champions the liberation of women undergoing bonded slavery in the name of so-called marriage.

Medea and Nora suffer badly at the hands of their husbands, the former in ancient Greece, and the latter in nineteenth century Norway. Medea's culture dictated that women had almost no rights, and were regarded as little more than possessions: "we must pay a great dowry to a husband who will be the tyrant of our bodies (that's a further aggravation of the evil) and there is another fearful hazard whether we shall get a good man or a bad" (Med. 42). Although Nora's culture allowed women more rights, they were still forbidden certain privileges; for example, "a wife can't borrow money without her husband's consent" (DH 27). This shows the male dominated societies the two women lived in, and the inferior role the wife was expected to play.

Strong and Weak Traits

Medea and Nora have their strong and weak traits. They sacrificed their lives for their husbands. Medea made sacrifices because her heart was "pierced with love for Jason" (Med. 37). She helps Jason to get the Golden Fleece. The sacrifices made by Medea for her husband Jason are considered "evil arts" in her society, and cause her banishment. But in the end of the play, Medea's love turns into hatred towards her husband when he decides to marry Glauce. She takes revenge against him by even killing her own children and escapes into Athens. In *A Doll's House*, Nora forges her father's signature and borrows money in order to save her husband's life, then she works secretly behind his back in order to pay back the money that she had borrowed. She hopes that when he finds out what she has done, he will claim responsibility and pay off the loan himself, thereby protecting her. But at the end of the play, she comes to realize that Helmer is not the man that she had made up in her mind; she realizes that she can't stay with him anymore. So she walks out of his house for self-liberation. Besides determining social position, money affects human relationships. Women are dependent upon men because it is the men who are trained for jobs and have the money. Christine Linde marries a rich man to be able to care for her mother and brothers. Helmer asks Christina whether she is a widow before considering her for work at the bank; if she had a husband he probably would not employ her. Anna takes a job as a nanny when her lover does not support their child.

In both the plays, the protagonists demonstrate their ability to face up to difficulties and seek authentic solutions. At first, Medea and Nora love their husbands but their love turns into hatred at the end of the play when their husbands betray them. Medea and Nora's love save their husbands' lives, but their hatred and anger destroy their entire family at the end of the play. Therefore a woman can either build her family or can even destroy her family.

T. S. Eliot in his poem *Little Gidding* writes, "What we call the beginning is often the end / And to make an end is to make a beginning. / The end is where we start from." (10). For the end of a work to be dramatically effective, the audience must believe that the end of a play is believable, based on what has built up to that conclusion. Although the endings of *Medea* and *A Doll's House* are unconventional, it is not difficult for an audience to accept the dramatic departure of Medea in her dragon-drawn chariot provided by the sun god, nor Nora's astounding exit from both her marriage and societal norms. Henrik Ibsen and Euripides both create endings that have a dramatic effect that adds to the play as a whole. The endings of both *Medea* and *A Doll's House* are not what the reader expects, but Euripides and Ibsen foreshadow plot twists at their conclusion. The dramatic events at the end of these plays represent the achievements of the main characters' primary objectives; also, the endings allow for dramatic exits that will remain with an audience and emphasize important themes.

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Delineation of Contemporary Youth in Chetan Bhagat's Novels
The Three Mistakes Of My Life and
Two States: The Story Of My Marriage

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Abstract

Literature views reality critically. The modern novel captures the realities of contemporary life both the pleasant and the unpleasant, regardless of morals or ideological consideration. Recent years have witnessed a good number of Indian English fiction writers who have stunned the literary world with their works. One among them is Chetan Bhagat who is bestselling author. His works have touched millions of hearts through the journey of true love. Bhagat beautifully brings out the different phases of life which makes the readers easily understand about the life. Bhagat through his novel takes us to the journey of friendship, love, marriage through the youth in the modern world. According to Bhagat youth are becoming as the country's power. Youth has the ability to recognize the problem and they can solve it easily. So with the help of youths Bhagat brings out the reality in the novel *The Three Mistakes of My Life* and *2 States: The Story of Marriage*. Bhagat's novel voice out the sensibility of youth, any Indian can relate with their aspirations, dreams, love, pain, exam fear, pressure of assignments, friendship and so on are more natural. The greater truth is that nothing is impossible in the hands of youth and the youths of today are not simply wasting their time on unnecessary activities but they are fully involved in attaining greater heights in their life.

Keywords: Youth, Passion, Culture, Tradition, Marriage.

Introduction

Literature views reality critically. Literature presents the essence of reality linking things together. The modern novels captures the realities of contemporary life both the pleasant and the unpleasant, regardless of morals or ideological consideration. The most famous modern fiction writers are Chetan Bhagat, Ravinder Singh, PreetiShenoy,

DurjoyDatta, SudeepNagarkar, Nikita Singh etc., whose novels are based on contemporary youth and their society, anxieties, lifestyle, etc. These writers belong to the postmodern world of writing. Postmodern writing is characterized by free, bold, open and frank treatment of all forms of the things like going against the tradition and culture, friendship, pre-marital sex, etc. Among the famous modern fiction writer Chetan Bhagat is one of the most celebrated writer to explore the changes of the youth in the twenty-first century.

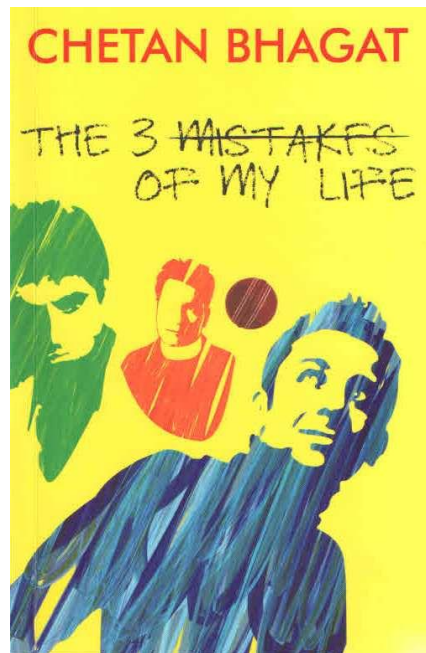


Chetan Bhagat

Courtesy: <http://www.chetanbhagat.com/about/pictures/>

Chetan Bhagat is one of the most celebrated and famous writers of the present era. He was born on April 24, 1974. His novels got the credit of being the “bestsellers” since their release. His writings always projected reality and presented a true picture of life in India. Everyone can connect himself/herself to him the way he expressed himself which is understood easily. He covered variety of subjects from life at call center, secularism, and pressure in today’s education system, inter-community marriages, corruption and many more through his writing. He has huge fan followers. Bhagat’s other famous works like *Five Point Someone*, *One Night @ The Call Center*, *Revolution 2020*, *What Young India Wants*, *Half Girlfriend*, *Making India Awesome* and *One Indian Girl*.

The Plight of Indian Youth in Chetan Bhagat’s *The Three Mistakes Of My Life*



In the post-modern world there is rift between religions, castes, and conservative mentality of parents. People just wanted to earn and so the passions for anything is put to death. Youth in India are struggling with the circumstances of life, to make their lives livable. Such condition is due to politics, religious, communalism, racism, casteism, and discrimination.

Today's youth are privileged subjects of the postmodern because they are the first generation to live intensely in the transformative world where media culture, computers and the other emerging technologies are dramatically transforming all aspects of life. It is a world where multimedia technologies are changing the very nature of work, education and the textures of everyday life.

As we are living in the post-modern world we depend upon the technical world and technical education that promotes technical skill and rational attitude only, which made youths to be happy by living in the gadgets world. Bhagat's novel is like mirror to the world by offering the youth suggestions or showing them directions.

Youth in India are struggling with some burning problems like expensive education, poverty, extreme competition in the entrance exam for college admission and lack of sports education, etc. Bhagat beautifully portrays these problems in his novel *The Three Mistakes of My Life* through the life of Govind, Ish, Omi and Vidya (only female character in the novel).

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K. M. Keerthika, M.A., M.Phil.

Delineation of Contemporary Youth in Chetan Bhagat's Novel *The Three Mistakes Of My Life* and *Two States: The Story Of My Marriage*

As we belong to contemporary world youth gives importance to aspiration, dream, love, love lost, exam fear, etc.

Chetan Bhagat brings out the stories which seem to be real life story and it unravels the minds of the contemporary youth especially through this novel *The Three Mistakes of My Life*. This novel brings out the situation of the contemporary India, which is easily relatable and identifiable by the modern youth in their life. Bhagat made an excellent effort to make his readers stick to the book till the end.

The novel *The Three Mistakes of My Life* is a story of business, cricket and religion. Through the character of Govind, Ish and Omi he showcases the lives of Indian youth which is largely bordered on ambition in making money, love for cricket and spiritual strongholds.

Bhagat as an outstanding writer concentrates on the passion of the people and deals with them from different perspectives. Bhagat brings out that passion is the essence of youth without which life would be without a direction. A person is determined by his passion in different field. The characters in the novel not only live with passion but also they are often obsessed with it. The three friends share a common passion for cricket at the same time they has different passion in various fields.

Govind, Ish and Omi

Bhagat portrays the character as passionate and ambitious person. Govind is more obsessed with business. As a post modern youth he wants to stand on his own leg by doing his own business to wants to have his own identity. Ishaan has passion for cricket. In the post modern youth don't have time to play outside because they are busy with playing temple run and candy crush,etc, but Ish is very different he is very good at cricket than his subjects. Omi is more concerned with religion. Through they had different field of dreams. They all faced difficulties in life and at the end of the novel we can see how they came up in their life.

Govind's Mistakes

The title of the novel *The Three Mistakes of My Life* has association with the life of the protagonist Govind. The three mistakes are the protagonist mistakes. His first mistake is the investment in the mall which collapses in the earthquake, his second mistake is intimate

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relationship with Vidya and the third mistake is the delay of moment to save the kid Ali. All these three mistakes made him to commit suicide, but through all his mistakes he learned a lesson in his life.

In the modern world youth are of strong outlook, practical, bold and brave enough with passion in their eyes, with the passion and dream the three friends joined together to open up a cricket shop. As they started growing in their business they decided to open up the new cricket shop in the mall, however their fate does not favour them, because the earthquake make the multi storeyed building crumble and it comes as a serious shock to all their efforts. This is the first mistake of Govind in his life.

Fourth Dimension: Vidya and Govind

At the outset of the novel, Bhagat makes reference not only to three dimensions, namely, business, cricket, and religion but also contributes a fourth dimension that is love. Love simultaneously flourishes in relationship of Vidya and Govind.

Vidya searches something new in her life. In the modern world most of the youth are forced to do the courses which they don't like. In the same way Vidya's parents wish her to join in medical college, though she wants to be a fashion designer. Young ones are forced by their kith and kin to go against their passion and aim. Vidya hates maths, but out of her parent's compulsion she is supposed to learn maths.

Vidya is portrayed as a bold young lady representing the woman folk of her age. She is very keen in asserting her own feelings and opinions. She feels that as she is grown up she has all the rights to decide her life as what she wants in her life. Though Govind is her maths tutor their relationship blossoms to friendship and slowly they have been attracted towards each other. Govind and Vidya relationship attains the level of fulfillments in modern terms. It is full of love, romance and sex. This marks the outcome of new stage in Indian society in which pre-marital sex has become frequent. This turns out to be his second mistake.

Omi

In Indian society, Religion has occupied an important place for the development of humanity. It has formulated principles for the guidance of human life and had laid stress on

Language in Indiawww.languageinindia.com ISSN 1930-2940 **17:10 October 2017**

K. M. Keerthika, M.A., M.Phil.

Delineation of Contemporary Youth in Chetan Bhagat's Novel *The Three Mistakes Of My Life* and *Two States: The Story Of My Marriage*

some values and standards. But this is accompanied with propagating some set norms and principles and it encouraged some ceremonies and rituals and practices, the impact of which on human life has not discontinued till date, which can be seen in the novel through the life of Omi. Omi is interested in religion because of his family background. The novel brings out how religion based political events can act and affect the lives of common people especially the youth.

Religious Bitterness and Fight, Third Mistake, Suicidal Tendency

The novel moves to the dramatic moments in the life of all the characters, namely, religious part. India is a land of various religions and this difference of religions brought in hatred and bitterness among the followers of different religions. In the novel the reader can see the complicated religious passions interwoven with the Post-Godhra communal riots in Ahmadabad. As young persons, Govind, Ish and Omi try to get rid of the riot. They believe that as young persons they can bring a positive change in controlling unrest created by the religious bitterness of cultures.

In the riot, Bitoo mama wants to kill Ali because he is a Muslim boy. The three friends want to save Ali from Bitoo mama. But Ali got injured. Govind feels that his cowardice was the cause of Ali's injury and blames himself. Govind feels that if he saved Ali on time he would not have been injured. He feels that this becomes the third mistake of his life.

Govind got frustrated by all this and tends to think that these are going to remain the unresolved question of his life and considers that suicide is the only way out of all this and commits suicide. As we know in life there will be many ups and downs but we should not let our self down. Suicide is not the reason to escape from the problems; we should face life with courage. In Govind's life because of his three mistakes things go horribly wrong and then come back again to the track. Life is a long equation which cannot be fully and finally solved. What one can do is to make best use of it. Bhagat brings out reunion of friends Ish and Govind who got together they become friends once again and they were doing the best to Ali.

Cricket and Life

Ish is another important character in the novel. He is very passionate about cricket. Indian youth's have love and craze for cricket and this can be seen in the eyes of Ish. Ishaan's

Language in Indiawww.languageinindia.com ISSN 1930-2940 **17:10 October 2017**
K. M. Keerthika, M.A., M.Phil.
Delineation of Contemporary Youth in Chetan Bhagat's Novel *The Three Mistakes Of My Life* and *Two States: The Story Of My Marriage*

father wants his son to go to the National Defence Academy however he has least interest in it so he runs away from it. Despite the discouraging atmosphere at home he dares to coach the students in the city. Ish supports Ali's talents in cricket in hitting sixes even in the dire situation. He is extremely concerned with Ali's cricket career.

Omi hates the company of Ali in the beginning of the novel because he was Muslim. Gradually he understands the quality of brotherhood. He, like his friend Ishaan, also helps Ali financially and consoles him emotionally. He sacrificed his life to save Ali from his mama. Omi did a lot to save the life and career of Ali.

Govind, Ish and Omi are such young men who are whipped away with political acts like Godhra mishap and communal riots after that. From this it is quite clear that young generation is against religion-based politics and wants to think globally.

Young India

According to Bhagat, through this novel he brings out that young India is learning its lessons and eventually matured. Though it is disconcerted, the young generation has a ray of hope in the novel. When people live with a lot of dreams and desires, they are ready to face any calamity to satisfy their ego and to get more respect in the society. Bhagat beautifully portrayed it in the novel. At the time of saving Ali, all the three friends forgot their life and passion and wanted to save Ali's life and career. The Post-Ghodra riots put all the characters into really perilous situation where Govind and Ishaan lose their friend Omi. But they are successful in saving the life of Ali, which was a major challenge at the time of crisis.

Real Life Events as Part of the Novel

The real life events like Gujarat earthquakes, India-Australia Cricket series and Gujarat riots are cleverly woven into the story which makes it more relevant to our regular life. The portrayal of Govind, Ish and Omi is quite realistic because such characters are visible in our society everywhere; we realize that the characters in the novel discreetly become the part of our own life.

Willing to Change

Language in India www.languageinindia.com ISSN 1930-2940 **17:10 October 2017**

K. M. Keerthika, M.A., M.Phil.

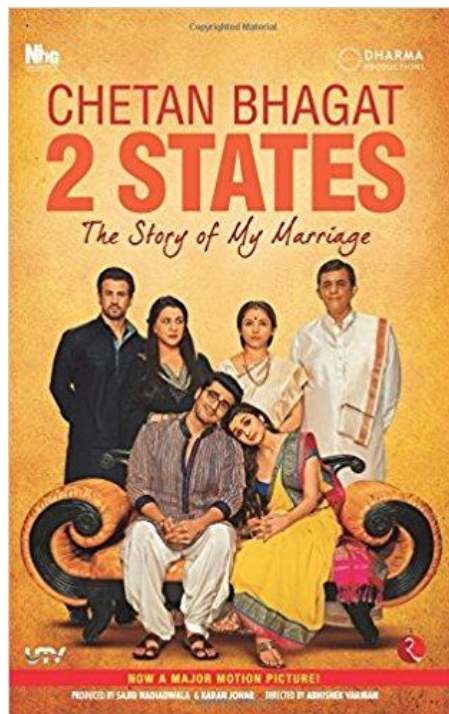
Delineation of Contemporary Youth in Chetan Bhagat's Novel *The Three Mistakes Of My Life* and *Two States: The Story Of My Marriage*

Despite the tragic turn of events, the novel *The Three Mistakes of My Life* is a dark and a witty tale which highlights the ethos, aspirations, anxieties, and struggles of an entire generation in contemporary India driven by communal feuds and religious politics. The young ones face ups and downs in their life. They have got the ability to face it.

Now the scenario is changed. Youth has taken the front of this difference and try to minimize and solve these problems. Youth may awaken the nation so that every person becomes a true nation of our country. Our country should identify the causes of unrest among youth and take enormous efforts to dispel the problems of the society.

In Bhagat's fictional world metro generation is in no mood to change themselves and the world. They are in a hurry to become rich by finding various shortcuts. Bhagat expresses his concern for the depression and sickness growing fast in the minds of young ambitious technocrats. Modern young generation and its reactions to the political, social, personal issues are the main concern of the novelist. Youth is the important section of the society who is supposed to build the nation.

The Youth Culture and Tradition in Chetan Bhagat's *2 States: The Story Of My Marriage*



Focus on Issues of Contemporary Society

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Modern Indian English writers mainly focus on the burning issues of contemporary society and changing scenario of the modern age. Novels in Indian English writing have provided new scope, new dimensions and new life because of the diversity of themes related to different aspects of human life as perceived by the emerging novelists.

Two States: The Story of My Marriage

Bhagat's novel *Two States: The Story of My Marriage* concentrates on how a particular phenomenon, the concept of love related to matters of culture and society with its customs. The novel deals with culture, tradition and cultural conflicts which give different experience and imbibing them meaningfully.

The novel *Two States* is, by Bhagat's own admission, a thinly veiled account of his own love affair and marriage. As rose symbolizes beauty and love, the soldier symbolizes nation, the title of any work should symbolize its theme. Bhagat's *Two States*, as the title suggests, does not deal with any political conflict or propaganda between two states, but it shows the axis of people from 2States coming into convergence. A simple but realistic novel, brilliantly explores the encounter of two states, Punjab and Tamil Nadu.

There is a blending of two cultures, religion, languages, tradition and practices. Chetan Bhagat in *Two States: The Story of My Marriage* deals with a very serious theme of cross-culture, tradition and multi-culture in a lighter vein. Bhagat has touched some of the sensitive issues of cultural differences, father-son relationship and two different cultures. He is of the view that love knows no boundaries whether it be caste, creed, religion, state or country. *Two States* is a story of interstate marriage in India.

A Love Story

It is the successful love story of two beautiful love birds which brings out their education, their meetings, their love, their family, their respect for cultural values, the role of parents, and their struggle they faced before their marriage. Even the direction of wind is getting changed in this modern world. Younger generation believes in love and marriage and they want to take their own decision in their life. In the twenty-first century, young people in love have no time to believe in horoscopes or tradition.

Two States: The Story of My Marriage is a love story of a Punjab guy Krish Malhotra and a Tamil Brahmin girl Ananya Swaminathan. The love story begins in IIM-A (Indian Institute of Management- Ahmadabad). The novel deals with complex human relationship. It portrays how the cultural difference can create problems in the matrimonial alliance and how hard the couple has to fight against to be part of the destiny to be in wed-lock. Krish and Ananya have to make an extra effort to turn their dreams into reality.

As both Krish and Ananya belong to post-modern world, they are very young and intelligent and they try not to carry any baggage of their linguistic culture and traditional background. But both of their parents carry their culture and traditional baggage behind them. They both belong to upper caste families. In India the marriage is not between boy and girl but between two different communities and families. Inter-caste marriages are still considered as taboo for the orthodox Indian families.

The youth in the post-modern world will elope if their parents do not accept their love relationship. Contrary to this usual practice, the lovers do not elope, instead choose to seek the consent of their families.

The protagonists of the novel- Krish and Ananya are highly educated, independent and living according to the new set of norms while the parents are still rooted in traditions. They both believe that as they belong to the post-modern world they have got the rights to take their own decision. But their luck does not favour them and they have to face a lot of obstacles to convert their love story into love marriage. Their battle becomes almost tough since they belong to the opposite poles of a great cultural divide: North and South India, Aryan and Dravidian civilization.

Most societies have had strong opposition towards marriage across ethnic, religious, class, caste and racial lines, and India is no exception. The Indo-Aryan north forms marriage alliances with people to whom it is not already linked by ties of blood, while Dravidian south seeks to strengthen family ties through marriage preferably with blood relatives. In the arrangements of marriage it is the general norm that shared features, such as same religion, same caste, same culture, same creed and same status are strictly adhered to.

To make it clear, in Indian psyche the majority of the parents still are not in favour of love marriages. The thinking and feeling of the parents are same everywhere. They want to arrange the marriages of their sons and daughters according to their own likes and dislikes. But the post-modern youth want the marriage to be of their choice. Krish's mother wants to select bride for her son according to her choice since she doesn't like Ananya.

Nowadays post-modern Indian women are quite different from those of traditional and shy women of ancient India. Reasons laid behind these changes are their freedom for education, less social boundaries, and liberty from their families.

Ananya belongs to the contemporary world whereas Krish's mother represents the traditional world. Ananya, the representative of second generation, is ready to adopt all modern styles of living and also is agreeable to hold traditional customs. The members of first group are rather stern to follow this new version of life.

As Ananya represents contemporary woman, her attitude is different from that of traditional woman. This made Krish's mother not show any sense of appreciation towards Ananya and her parents. This shows the generation gap between the contemporary and traditional women. Krish tries his best to utilize this opportunity, but his mother does not allow him to do so.

Actually in India women are assumed as a sign of prestige. To maintain the reputation of family the women are forced to follow many rules and regulations. Chain of customs and traditions wrapped within traditional women. They get rid of new ideas and changes take place in the society, whereas in the present scenario is getting changed.

This brings out that on those days traditional women are commented as shy, loving, caring moral and religious is now in the post-modern world it is transformed as bold, beautiful, intelligent, and smart woman. As Chetan Bhagat describes Ananya, she represents the modern woman. She is energetic and impressive. She is enough emotional to risk her reputation without carrying social rules. Krish's mother compares Ananya with Hema Malini and Sridevi who, according to her, fell in love with north Indian boys and finally married them. She warns her son.

Language in Indiawww.languageinindia.com ISSN 1930-2940 **17:10 October 2017**

K. M. Keerthika, M.A., M.Phil.

Delineation of Contemporary Youth in Chetan Bhagat's Novel *The Three Mistakes Of My Life* and *Two States: The Story Of My Marriage*

Though the protagonists belong to the post-modern world, they do not want to run away or get estranged from their families. They choose the more difficult path-to convince their respective parents for their marriage and get their approval. They take turns to win each other's family and then make both families like and accept each other. This provided Krish with an opportunity to explore the cultural difference between Tamilians and Punjabis, expose their ingrained bias, prejudice and target their idiosyncrasies.

There are cultural difference between Tamilians and Punjabis. There are differences in food habits, dress materials, language, and in customary practices. Salwar Kameez is widely preferred by the Punjabi women. Sari is favoured by Tamilians. While kurta, a long straight-cut, loose shirt teamed with pyjamas, the loose baggy salwar or a kind of sarong called *lungi* make up traditional dress for men, Tamilaian prefer dhotis. There are differences in food preferences too. While South Indian food is spicier adding tamarind and coconut in all their preparation,. Punjabis prefer dairy products. When talking about the culture there is a vast difference between North and South Indian music and dance. Bhagat brings out Krish's travel from North to South. The novel is full of thrills and sensations. In order to get the hands of Ananya, Krish's efforts have touched the culminating point. He wins the favour of Ananya's parents but a tough task is ahead because of his mother's stubbornness. Ananya is advanced, she thinks with new approaches and she is ready to take risks. She is confident enough about her thinking. Ananya made a visit to Krish's family and helps him in his mission to change the attitude of his mother gradually.

Krish encourages Ananya to get through all the struggles in his house. He encourages her to make more and more efforts to participate in his family ceremonies. It is perhaps the first time Ananya attends the north-Indian wedding ceremony. They make several strategies to make their marriage a success. In India, there is a marriage not only between human beings, but there is marriage between two families, reputation and wealth. Rajji Mama has given everything to Duke's parents. But dowry is dowry. The more anyone gives, less it seems. Duke's parents seem emotionless and they do not want to leave an opportunity to grab dowry at right time. All the females are ready to remove their jewelry and give to Rajji Mama. Ananya watches all these with surprise.

Ananya, being a well-educated girl, presents her boldness and her interview of Duke compels him to change the attitude of his parents to behave in cordial manner. Ananya plays an important role in compromising the situation during the wedding ceremony of Minti and Duke. This made everyone to like Ananya and her boldness. Through this Ananya wins the heart of Krish family.

Thus the dream of Krish and Ananya is being realized after a long struggle. The struggle is not violent rather it is interesting and made them matured. The story brings out an experience of real things happening in our daily life. Finally the younger generation wins but it has to depend on the approval and help of the older generation. After a lot of commotion, raging emotion and ego clashes, Krish and Ananya bring out that the love in the post-modern world is not just lust or physical attraction but also of true love, and they get married.

Marriages are regarded as the most important social custom and hence viewed as the best means to remove the barriers of caste system. Love knows no boundaries whether it be of caste, creed, religion or region. Successful marriage is not dependent on caste, creed, religion or region; on the other hand, it is built on the aspects of mutual understanding and compatibility. As a youth in the post-modern world, every youth should listen to the voice of the heart.

Narrative Technique

Narrative technique is art of telling story. It is a style and it can be conveyed through pictures, songs, poetry, speech, fiction and non-fiction as well. Narrative techniques are the methods that authors use to tell their stories. Through the narrative techniques serves as a prism through which ideas are transmitted to the readers where narrator detains the past, holds the present and prepares readers for the future. It is considered as an important tool in presentation, interpretation and evaluation of the novel.

In Bhagat's novel the reader can distinguish the narrative techniques into two as major narrative technique and minor narrative technique. Major narrative techniques are Narrative hook, First person narration, Stream of consciousness, Flashbacks, Autobiographical elements, Phases of life, and Prologue. Minor narrative techniques employed in the novels of Bhagat are Plot twist, Leitwortstill, MacGuffin, Interlinking,

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K. M. Keerthika, M.A., M.Phil.

Delineation of Contemporary Youth in Chetan Bhagat's Novel *The Three Mistakes Of My Life* and *Two States: The Story Of My Marriage*

Narrative jump, Epistolary, Linear narrative, Images, Romantic comedy and Breaking the fourth wall. The reader can see all these narrative techniques present in both the novels *The Three Mistakes of My Life* and *Two States: The Story of My Marriage*.

One of the most important aspects of technique is the use of language in a novel. Language defines both the character and atmosphere. The spoken language is the mirror of the speaker and of the moment. Bhagat uses lucid narrative style and simple language. The reader can feel that Bhagat's novels will hook the readers. He has used the technique Narrative hook (in the opening of a story that 'hooks' the reader's attention so that he or she will keep on reading).

Conclusion

This article "Delineation of Contemporary Youths in Chetan Bhagat's Novel *The Three Mistakes of My Life* and *Two States: The Story of My Marriage*" has attempted to describe the sensibility of youth, any Indian can relate with their aspirations, dream, love, pain, exam fear, pressure of assignments, friendship and so on. The characters fall in love and lots of mischiefs. He shows that the lives of youngsters are hectic and how they are caught in the materialistic rat race through the novel *The Three Mistakes of My Life* and *Two States: The Story of My Marriage*.

In *Three Mistakes of My Life* Bhagat explores the problems of unemployment, religious frenzy, personal adjustment and frustration that are creeping fast among the youths of India. The communal frenzy can be eliminated only after accepting the distinction of communal identities. In *Two States: The Story of My Marriage*, Bhagat exposes the emerging scenario of the clash of ideologies in his face of cross-cultural diversities to restore a more amicable bonding of personal relations. It will essentially be a stepping stone to eliminate the evils like female subjugation, obsessive burden of cramped matrimonial traditions, dowry system and all the absence of the understanding in personal relations.

The fictional art of Chetan Bhagat has become a class in itself and it has given a new direction to the stream of Indian English fiction to be more lively, committed and focused at the reorientation of the social system. It is free from the burden of obscure and stark philosophy but it is the reconstruction of the images of life that are thought provoking. It is

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Delineation of Contemporary Youth in Chetan Bhagat's Novel *The Three Mistakes Of My Life* and *Two States: The Story Of My Marriage*

difficult to eliminate the impressions of striking sarcasm at the absurdities of human expectations constructed within the framework of his novels. Thus it furnishes a greater truth that nothing is impossible in the hands of youth and the youth of today are not simply wasting their time on unnecessary activities but they are fully involved in attaining greater heights in their life.

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Language in Indiawww.languageinindia.com ISSN 1930-2940 **17:10 October 2017**

K. M. Keerthika, M.A., M.Phil.

Delineation of Contemporary Youth in Chetan Bhagat's Novel *The Three Mistakes Of My Life* and *Two States: The Story Of My Marriage*

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Prepositional Verbs in Arabic: A Corpus-based Study

Mohammed Modhaffer and C.V. Sivaramakrishna

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Abstract

In this paper, we investigate prepositional verbs in Modern Standard Arabic (MSA) with a focus on verbs collocating with the preposition /fi:/ ‘in’. We extract the candidates from tagged text corpora of more than 106 million words. We analyze the extracted candidates according to the valency of the construction and the faithfulness of the English translation to the original entries. Results show that the majority of entries require one argument while others require extra optional argument. While most of the translated candidates retain the original preposition, the remaining ones either collocate with a different preposition or do not collocate with prepositions at all. Furthermore, results show that active and passive mismatch is inevitable in translating prepositional verbs. We conclude with proposing a typical entry of prepositional verbs to be followed by Arabic-English learners’ dictionaries. At the end of the paper, we share our gold data for further use by teachers, translators and lexicographers who are interested in Arabic.¹

Keywords: prepositional verbs in Arabic, Modern Standard Arabic, corpus-based study, applied lexicography, Arabic teaching and testing

1. Introduction

According to [Cambridge Dictionary](#), prepositional verbs have two parts: a verb and a preposition which cannot be separated from each other, for example *break into (a house)*. Prepositional verbs are common in every natural language. In Arabic, prepositional verbs are quite common and they are usually polysemous in nature. Modhaffer and Sivaramakrishna

¹ The abbreviations used throughout this paper are as follows: MSA = Modern Standard Arabic, CA = Classical Arabic, 3SG = third person singular, SG = singular, MS = masculine, PAST = past tense, DET = definite article, NOM = nominative case, ACC = accusative case, GEN = genitive case, PN = proper noun, SL = source language, TL = target language, sb = somebody, sth = something, ~ = the same head entry, NLP = Natural Language Processing.

(2017) reported that every sixth word in Arabic is a preposition. Most of these prepositions appear in true collocations with other open class words.

This paper investigates the construction of Verb + /fi:/ ‘in’ which is an instance of prepositional verbs in Modern Standard Arabic (MSA). The preposition /fi:/ ‘in’ is one of the most common prepositions in Arabic. According to Modhaffer and Sivaramakrishna (2017), the preposition **في** /fi:/ ‘in’ is the second most frequent preposition in Modern Standard Arabic. In a text corpus of 106,572,775 words, the preposition /fi:/ ‘in’ was observed to occur 3,116,311 times which is tantamount to 17.4068% of all the occurrences of the prepositions. The preposition /fi:/ ‘in’ occurs 2.9241% in each 100 Arabic words.

This paper makes a highly focused investigation to the verb+/fi:/ construction in Arabic. It sheds light on the transitivity of the verbs in these constructions and find out the number of arguments they require. It also examines the English translation of such constructions and reveals how far they are faithful to the original text. Further, this paper carries significant pedagogical value as the data can be used in Arabic language teaching courses and testing services. It is of a particular interest to translators who investigate the problems and difficulties raised by Arabic verbs, Arabic prepositions or Arabic prepositional verbs. The major contribution of this paper relates to the lexicographers as we propose a typical entry of these prepositional verbs to be followed as a prototype in compiling Arabic monolingual, bilingual or learners’ dictionaries.

2. Brief Theoretical Background

According to Alshumasan (1987), the preposition /fi:/ ‘in’ is used mainly to denote **ʔazzarfijjati**, i.e. adverbs of place and time. These adverbs are divided into two types: **haqi:qatan** “real adverbs” and **maja:zan** “abstract adverbs”. Other uses of the preposition /fi:/ ‘in’ include **ʔattaʔli:li** “justification” and **ʔalmuqa:jasati** “comparison”. An interesting point in the Classical Arabic (CA) grammar is that, in some cases, /fi:/ ‘in’ was regarded as **za:ʔidan** “extra, having no meaning”. However, in modern linguistic theory, /fi:/ ‘in’ cannot be extra and it has either syntactic or semantic value in each true prepositional phrase.

Fiteih (1983) investigated prepositions and prepositional verbs in Classical Arabic (CA) in the framework of transformational generative grammar. He classified prepositional verbs according to the type and number of arguments they require: one preposition, a noun and a preposition or either of them. He drew examples from the Holy Qur'an. Although Fiteih (1983) is one of pioneering works in Arabic prepositional verbs, the data it used is relatively very small: the Holy Qur'an contains only 77,439 words.

Helie (1994) compared Arabic verb + particle constructions with those of English, with a focus on implications for translation and lexicography. He concluded that in Arabic, the verb retains most of its meaning whereas the preposition retains some of its literal or physical meaning.

Zaidi et. al (2012) attempted a hybrid approach for extracting collocations from Arabic Qur'an texts. They experimented on several resources some of which have been adapted by the authors to suite the task of extracting collocations from the Holy Qur'an. Most of the collocations they extracted were noun phrases or adjectival phrases. It has to be noted that the Qur'an corpus contains 77,439 only. In such works, the prepositional verbs are usually mixed with collocations, multiword units and prepositional phrases. Most of these works also suffer a serious lack of sound linguistic foundations based on which a clear-cut demarcation between collocations, compound words or multiword units is established. Such studies are abundant in the proceedings of workshops on Natural Language Processing (NLP) of Arabic.

Aldahesh (2013) investigated the difficulties of Arabic verb-preposition construction which are faced by the English Learners of Arabic. He concluded that such difficulties are attributed to contextual factors and other reasons specific to the structure of Arabic language.

Galal (2015) presented a critique of English-Arabic collocation dictionaries. He attacked the Dictionary of Collocations (DEDC) and Al-Hafiz Arabic Collocations Dictionary (AACD) for translating English collocations into free Arabic words, leaving a wealth of Arabic collocations which could be used as correspondents or equivalents of the English collocations.

3. Methodology

The prepositional verbs of this paper were automatically extracted from Modern Standard Arabic multi-genre text corpora of 106,572,775 words. Newswire corpus is a subset of the MSA newswire corpus collected by Dr. Ahmed Abdelali. MSA newswire corpus can be obtained for free². The remaining corpora were crawled using our own web crawler from various sources from the World Wide Web. Details of our crawler will appear in a future work.

Before extracting the candidate constructions, we trained our own model of Stanford Part of Speech Tagger (2000, 2003) and tagged the above mentioned corpora. It has to be noted that the accuracy we achieved is 94.63%. For the sake of morphological analysis, we used our own rule-based morphological analyzer to separate prefixes and affixes from Arabic words in the text corpora. Following the Penn Treebank Tagset, the prepositions were tagged as IN. The verbs were assigned several tags the details of which will appear in a separate work in future. Table 1 gives the details of the text corpora, genres and counts.

Table 1: Details of the text corpora

| S.N. | Genre | Count |
|------|------------------------|--------------------|
| 1. | Arabic Encyclopedia | 12,074,459 |
| 2. | Information Technology | 10,642,705 |
| 3. | Law | 13,990,679 |
| 4. | Medicine | 12,550,449 |
| 5. | Military | 18,984,193 |
| 6. | Newswire | 38,330,290 |
| | Total words | 106,572,775 |

The extraction process is simple and straightforward. A loop was used to check if the given word is a verb and the immediately next word is a preposition /fi:/ 'in'. If the condition evaluates to true, then the two words are extracted to a container object, and a counter was automatically incremented to calculate the frequency of occurrence of each candidate. Initially, 6749 candidates were extracted. We had to go through the candidates and we manually filtered

² <http://aracorporus.e3rab.com/argistestsvr.nmsu.edu/AraCorpus.tar.gz>

out the constructions in which the preposition /fi:/ ‘in’ was found functioning as an adjunct. An example of an adjunct is given in [Example 1](#) below:

(1)

ʔistajqaza fi: waqt-in mutaʔaxxir-in
awake.3SG.MS.PAST in time-GEN late-GEN
‘He awoke late.’

We manually transcribed the candidates according to the guidelines of International Phonetic Alphabet (IPA), and worked out their English translation which is, by no means, a perfect translation. Being a subjective task, the output of two translators for the same piece of text is inevitably different.

4. Data Analysis

The final list of candidates contains 208 unique entries whose total frequency of occurrence is 28379. The unique entries are listed in [Appendix 1](#). We will analyze the data with reference to two parameters: 1) the valency of the preposition /fi:/ ‘in’ and 2) the faithfulness of TL translation to the SL entry. For ease of readability, we used English as the target language.

It has to be noted that, in all the examples, we used the past tense because the canonical form of all Arabic verbs is in the past tense. All verbs in the examples bear the third person singular number and masculine gender. These are the configurations of the canonical verb form in Arabic. In case the meaning of an entry is metaphorical or non-compositional, we will state it right below the entry, else it is not stated. Each entry has more than one gloss, but we provided only the most salient one.

4.1 Valency

In terms of valency, /fi:/ ‘in’ was attested to require only one argument in 181 (87%) entries and additional optional argument in 27 (13%) entries. In the first case, the verb is inherently intransitive. Examples are given in [\(2\)](#) below:

(2)

- i. ja:ʔa fi:
come-3SG.MS.PAST in
sth was stated in (especially in a reference work, or the Holy Qur'an)
- ii. ʔiʃtaraka fi:
participated in
- iii. ʃa:raka fi:
participated in
- iv. waqaʃa fi:
fell down in
- v. naʔaħa fi:
succeeded in
- vi. badaʔa fi:
commenced in
- vii. sa:hama fi:
participated in
- viii. jara: fi:
moved in
- ix. ħaqqaqā fi:
investigated
- x. ʃamila fi:
worked in/for

Some prepositional verbs optionally allow additional argument between the verb and the preposition. This is due to **ʔattaqdi:mu wattaʔxi:ru** “preponing and postponing” which is an inherent feature of Arabic. These verbs can function as intransitive and transitive, depending on the context. 27 instances (13% of the total entries) were attested in our data. The representation of the prepositional verb is given in (3):

Language in India www.languageinindia.com ISSN 1930-2940 **17:10 October 2017**

Mohammed Modhaffer and C. V. Sivaramakrishna

Prepositional Verbs in Arabic: A Corpus-Based Study

- (3) Verb + preposition + argument1 [as in 4.i]
 Verb + argument1 + preposition + argument2 [as in 4.ii]

Examples of these prepositional verbs in MSA are given in Example (4) below:

(4)

- i. ʔarsala fi: tʕalabi l-musa:ʕadat-i
 send.3SG.MS.PAST in search.SG DET.help.GEN
 ‘He requested help.’
- ii. ʔarsala zajd-an fi: tʕalabi l-musa:ʕadat-i
 send.3SG.MS.PAST Zajd.PN-ACC in search.SG DET.help.GEN
 ‘He sent Zaid to ask for help.’
- iii. ʔaθa:ra fi:
 aroused (sth) in sth
- iv. ʔistaʕraqa fi:
 spent (time) in doing sth
- v. baʕaθa fi:
 sent (sb) to sb
- vi. ʔabda: fi:
 expressed (feeling) towards
- vii. ʔaḏḏana fi:
 announced (sth) to sb
- viii. ʔanfaqa fi:
 spent (sth) on sb/sth
- ix. baḏala fi:
 offered (sth) for
- x. ʔawdaʕa fi:
 deposited (sth) in sth

- xi. ʔamʕana fi:
[usually of sight] closely examined sth

4.2 Faithfulness to Source Language

Translating prepositional verbs to another language is a very challenging task. The main difficulties are:

- I. Different prepositions in the SL and TL
- II. Some SL prepositional verbs are translated as main verbs in the TL
- III. Some SL prepositional verbs are in active mode, but their correspondents or equivalents in TL can be translated only in passive mode.

More details about such unfaithfulness are given below.

4.2.1 Different Prepositions in the SL and TL

One of the problems encountered in the translation task is the difference in prepositions of the SL and TL. This is one of the major areas where learners of foreign languages commit a lot of mistakes, as their mother tongue tends to influence the translation and use of the prepositional verbs in the TL. Examples of this problem are given in [Example 5](#):

(5)

- i. ʃaraʕa fi:
started to
- ii. ʔashama fi:
contributed to
- iii. fakkara fi:
thought about
- iv. ʔintafara fi:
spread over
- v. tasabbaba fi:
brought about
- vi. raʔa: fi:

looked at

- vii. ʔixtalafa fi:
disagreed on
- viii. qadima fi:
came out with
- ix. saʕa: fi:
aimed at
- x. ʔiʕtahara fi:
became famous for

4.2.2 No Prepositional Verbs in TL

Another form of unfaithfulness to the SL is the situation where SL prepositional verbs are translated as main verbs. That is because their correspondents or equivalents do not collocate with prepositions. In our data, 28 (13% of the total) entries of this form were attested. Examples are given in (6) below:

(6)

- i. ḥaqqqa fi:
investigated
- ii. ʕakka fi:
doubted
- iii. fa:za fi:
won
- iv. daqqa fi:
scrutinized
- v. hamasa fi:
murmured
- vi. farratʕa fi:
wasted

- vii. ʔaxlafa fi:
breach
- viii. ʕa:θa fi:
ravaged
- ix. tama:da: fi:
did sth in a presumptuous manner
- x. tʕaʕana fi:
impugned (a verdict)

4.2.3 Active Voice and Passive Voice Mismatch

The last facet of unfaithfulness to the SL is the difference in voice whereby the SL prepositional verb is in the active mode and the correct translation can be produced only in the passive mode. If these constructions were translated to English in the active mode, the meaning would be totally different. Examples are given in (7) below:

(7)

- i. ja:ʔa fi:
was stated in (especially in a reference work, or the Holy Qur'an)
- ii. tarabba: fi:
was brought up in
- iii. taraʕraʕa fi:
was brought up in

5. Results and Conclusions

So far we have shown that prepositional verbs are very productive in MSA text corpora. We have narrowed the scope of our investigation to the verbs which collocate with the preposition /fi:/ 'in'.

Whereas most of the prepositional verbs investigated in this paper are easily translated into English, in which translation the preposition /fi:/ ‘in’ is the same, some of them do not have exact match in the TL translation. This phenomenon can be regarded as specificity of TL.

It has to be noted that each entry in [appendix 1](#) can have a lot of collocations which are very valuable to include in a standard lexicon, or in Arabic-English learners’ dictionaries. [Figure \(1\)](#) presents a proposed typical entry of the prepositional verb وقع في /waqaʿa fi:/ ‘fell in’.

Figure (1): Proposed dictionary entry for a prepositional verb in Arabic

| | |
|--|---|
| <p>وقع في /waqaʿa fi:/ <i>prepositional verb (present tense يقع في /jaqaʿu fi:/, noun وقوع /wuquʿ/), root وق ع</i></p> | |
| 1 | <p>MOVED DOWNWARDS [<i>intransitive</i>] moved or dropped down from a high place</p> <p>وقع الأسد في الحفرة waqaʿa lʔasadu fi lhufati</p> |
| 2 | <p>EMOTIONS [<i>intransitive</i>] fell in love with someone</p> <p>فلما رآها الملك وقع في حبها falamma: raʔa:ha lmaliku waqaʿa fi: hubbiha:</p> |
| 3 | <p>ACTION [<i>intransitive</i>] took place</p> <p>ولكن حريقا وقع في المكتبة wa la:kinna hari:qan waqaʿa fi: lmaktabati</p> |
| 4 | <p>IMPROPER BEHAVIOR [<i>intransitive</i>] committed a mistake, a prohibited action or a crime</p> <p>وقع في الجرم المشهود waqaʿa fi: ljurmi lmaʃhu:di</p> |
| 5 | <p>DISCOVERING [<i>intransitive</i>] found something by chance</p> <p>وقع في يده كتابا waqaʿa fi: jadihi kita:ban</p> |
| 6 | <p>OF LETTERS [<i>transitive</i>] received a letter or correspondence</p> <p>فلما وقع الكتاب في يده، أحم أن يحرقه falamma: waqaʿa lkita:bu fi: jadihi, ʔahamma ʔan juhriqahu</p> |
| 7 | <p>FEELINGS [<i>intransitive</i>] ~ نفسه ; liked something</p> <p>فلما رأى البيت، وقع في نفسه falamma raʔa lbajta waqaʿa fi: nafsih</p> |

- 8 **AMBUSH** [*transitive*] ~ كمين ; was trapped in an ambush
 وقع الجيش في كمين محكم
 waqaṣa ljaḡṣu fi: kami:nin muḥkamin
- 9 **CONTROLLED BY OTHERS** [*transitive*] if someone قبضة~ someone
 else such as police or court of justice, the police caught them
 after chasing or a search operation
 وقع المجرم في قبضة الشرطة
 waqaṣa lmujrimu fi: qabḍati ḡṣurtati

In conclusion, we examined the prepositional verbs in Modern Standard Arabic with a focus to those verbs which collocate with the preposition /fi:/ ‘in’. We investigated the number of arguments needed by the preposition /fi:/ ‘in’ in each entry (§ 4.1). We highlighted the facets of unfaithfulness of TL translation to the original entries in the SL (§ 4.2). We showed that each entry was attested in our data to have a lot of collocations and we proposed a typical entry of the prepositional verb /waqaṣa fi:/ ‘fell in’ to be followed as a prototype in a standard dictionary or Arabic-English learners’ dictionary (cf. Figure 1). Finally, in Appendix 1, we share our gold data of 208 prepositional verbs in Modern Standard Arabic with researchers, translators, lexicographers and language teachers for further use.

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Mohammed Modhaffer and C. V. Sivaramakrishna
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Appendix 1

Wordlist of Arabic prepositional verbs collocating with /fi:/ 'in'.

| S. No. | Arabic Entry | IPA Transcription | Frequency | Gloss |
|--------|--------------|-------------------|-----------|-------|
|--------|--------------|-------------------|-----------|-------|

| | | | | |
|----|----------|----------------|------|--|
| 1 | جاء في | ja:ʔa fi: | 6175 | (sth) was stated in (especially in a reference work, or the Holy Qur'an) |
| 2 | اشترك في | ʔiʃtaraka fi: | 3584 | participated in |
| 3 | شارك في | ʃa:raka fi: | 2484 | participated in |
| 4 | وقع في | waqaʕa fi: | 1491 | fell down in |
| 5 | نجح في | najaħa fi: | 1355 | succeeded in |
| 6 | بدأ في | badaʔa fi: | 1054 | commenced in |
| 7 | ساهم في | sa:hama fi: | 857 | participated in |
| 8 | جرى في | jara: fi: | 825 | moved in |
| 9 | حقق في | ħaqqaqā fi: | 661 | Investigated |
| 10 | عمل في | ʕamila fi: | 655 | worked in/for |
| 11 | درس في | darasa fi: | 539 | studied in |
| 12 | نشأ في | nafʔa fi: | 481 | lived in |
| 13 | فشل في | fafīla fi: | 478 | failed in |
| 14 | استمر في | ʔistamarra fi: | 470 | continued in doing sth |
| 15 | بقي في | baqija fi: | 402 | stayed in |
| 16 | شرع في | ʃaraʕa fi: | 398 | started to |
| 17 | زاد في | za:da fi: | 343 | increased in |
| 18 | شك في | ʃakka fi: | 341 | doubted sth |
| 19 | أسهم في | ʔashama fi: | 328 | contributed to |
| 20 | أخطأ في | ʔaxtʕaʔa fi: | 313 | made a mistake in |
| 21 | استقر في | ʔistaqarra fi: | 310 | settled down in |
| 22 | فكر في | fakkara fi: | 308 | thought about |
| 23 | فاز في | fa:za fi: | 261 | won |
| 24 | سقط في | saqatʕa fi: | 226 | fell down in |
| 25 | وجد في | wajada fi: | 205 | found (sth) in, felt bad about |
| 26 | برع في | baraʕa fi: | 184 | excelled in |
| 27 | انتشر في | ʔintaʃara fi: | 182 | spread over |
| 28 | تسبب في | tasabbaba fi: | 182 | caused sth to happen |
| 29 | رأى في | raʔa: fi: | 182 | looked at |
| 30 | أخفق في | ʔaxfaqa fi: | 169 | failed in |
| 31 | برز في | baraza fi: | 156 | showed in |
| 32 | اختلف في | ʔixtalafa fi: | 152 | disagreed on |

| | | | | |
|----|-----------|----------------|-----|----------------------------------|
| 33 | قدم في | qadima fi: | 126 | came out with |
| 34 | سعى في | saʕa: fi: | 123 | aimed at |
| 35 | تفوق في | tafawwaqa fi: | 105 | excelled in |
| 36 | تمكن في | tamakkana fi: | 101 | became professional in doing sth |
| 37 | قرر في | qarrara fi: | 101 | decided in |
| 38 | انخرط في | ʔinxaratʕa fi: | 87 | engaged in |
| 39 | اشتهر في | ʔiftahara fi: | 77 | became famous for |
| 40 | سجل في | sajjala fi: | 74 | noted down |
| 41 | تصرف في | tasʕarrafa fi: | 70 | managed, acted on |
| 42 | حلق في | ħallaqa fi: | 69 | fly in |
| 43 | تباطأ في | taba:tʕaʔa fi: | 65 | slowed down |
| 44 | غرق في | ʕariqa fi: | 59 | sank in |
| 45 | أثر في | ʔaθθara fi: | 58 | made influence on sth |
| 46 | تابع في | ta:baʕa fi: | 47 | continued in doing sth |
| 47 | أسرع في | ʔasraʕa fi: | 46 | accelerate in doing sth |
| 48 | تربى في | tarabba: fi: | 45 | bred, was brought up |
| 49 | مكث في | makaθa fi: | 45 | stayed in |
| 50 | أرسل في | ʔarsala fi: | 44 | send sb to do sth |
| 51 | جال في | ja:la fi: | 43 | wandered in |
| 52 | رغب في | raʕiba fi: | 40 | desired in, wanted to |
| 53 | نظر في | nazara fi: | 38 | saw at, looked at |
| 54 | تميز في | tamajjaza fi: | 37 | became well-known for |
| 55 | تأمل في | taʔammala fi: | 33 | cogitated on |
| 56 | تدرج في | tadarraja fi: | 31 | stepped up gradually |
| 57 | جد في | jadda fi: | 31 | became serious in |
| 58 | أثار في | ʔaθa:ra fi: | 29 | aroused sth in sth |
| 59 | اشتغل في | ʔiftaʕala fi: | 29 | worked in sth |
| 60 | أبدع في | ʔabdaʕa fi: | 28 | excelled in |
| 61 | استغرق في | ʔistaʕraqa fi: | 26 | Spent (time) in doing sth |
| 62 | بعث في | baʕaθa fi: | 24 | sent (sb) to sb |
| 63 | تدخل في | tadaxxala fi: | 24 | interfered in |
| 64 | دقق في | daqqaqa fi: | 24 | Scrutinized |

| | | | | |
|----|-----------|----------------|----|---|
| 65 | أبدى في | ?abda: fi: | 23 | expressed (feeling) towards |
| 66 | خرج في | xaraja fi: | 20 | came out with |
| 67 | زهد في | zahida fi: | 20 | lost interest in |
| 68 | طمع في | tʕamiʕa fi: | 20 | had a greed for |
| 69 | همس في | hamasa fi: | 19 | murmured |
| 70 | نادى في | na:da: fi: | 18 | called for |
| 71 | انغمس في | ?inʕamasa fi: | 17 | immersed in |
| 72 | تورط في | tawarratʕa fi: | 17 | got involved in sth |
| 73 | سكن في | sakana fi: | 17 | dwelt on/upon |
| 74 | أذن في | ?aððana fi: | 16 | announce sth to sb |
| 75 | ترعرع في | taraʕraʕa fi: | 16 | bred, was brought up |
| 76 | أجاد في | ?aja:da fi: | 15 | excelled in |
| 77 | أنفق في | ?anfaqa fi: | 15 | spent (sth) on sb/sth |
| 78 | استشرى في | ?istaʕfra: fi: | 15 | spread in sth (in a massive way) |
| 79 | بذل في | baðala fi: | 15 | offered (sth) for |
| 80 | أودع في | ?awdaʕa fi: | 14 | deposited (sth) in sth |
| 81 | أمعن في | ?amʕana fi: | 13 | [usually of sight] closely examined sth |
| 82 | تفانى في | tafa:na: fi: | 13 | excelled in dedication to do sth |
| 83 | حسن في | ħasuna fi: | 13 | improved in |
| 84 | أفرط في | ?afratʕ fi: | 12 | exaggerated in doing sth |
| 85 | جاهد في | ja:hada fi: | 12 | struggled in |
| 86 | شكك في | ʃakkaka fi: | 12 | raised doubts in, questioned sth |
| 87 | نبغ في | nabaʕa fi: | 12 | became talented in |
| 88 | أحدث في | ?aħdaða fi: | 11 | brought about |
| 89 | أفسح في | ?afsaha fi: | 11 | made a space to accommodate sth |
| 90 | استعجل في | ?istaʕjala fi: | 11 | hurried to do sth |
| 91 | لاح في | la:ħa fi: | 11 | came into sight |
| 92 | حاج في | ħa:ʕja fi: | 10 | argued about |
| 93 | فرط في | farratʕa fi: | 10 | Wasted |
| 94 | قصد في | qasʕada fi: | 10 | became economic in doing sth |
| 95 | لف في | laffa fi: | 10 | rolled (sth) in |

| | | | | |
|-----|-----------|-----------------|----|---|
| 96 | نفخ في | naḥaxa fi: | 10 | blew in |
| 97 | أفلح في | ʔaflaḥs fi: | 9 | succeeded in |
| 98 | ألح في | ʔalahḥa fi: | 9 | insisted on (sb) for doing sth |
| 99 | أهمل في | ʔahmala fi: | 9 | neglected in doing sth |
| 100 | استطرد في | ʔistatʕrada fi: | 9 | [usually of speech] resumed speaking on sth |
| 101 | دفن في | dafana fi: | 9 | [usually passive] was buried in |
| 102 | اجتهد في | ʔijtahada fi: | 8 | put great efforts in doing sth |
| 103 | اختبأ في | ʔixtabaʔa fi: | 8 | hid in/inside |
| 104 | توغل في | tawaḡala fi: | 8 | did the act of incursion into |
| 105 | خدم في | xadama fi: | 8 | served in |
| 106 | أخلف في | ʔaxlafa fi: | 7 | breach |
| 107 | بالغ في | ba:laba fi: | 7 | exaggerated in doing sth |
| 108 | بث في | baḡḡa fi: | 7 | spread (sth) over sth |
| 109 | تغلغل في | taḡalḡala fi: | 7 | infiltrate into |
| 110 | تفشى في | tafašša fi: | 7 | spread all over |
| 111 | توسع في | tawassaʕa fi: | 7 | elaborated on doing sth (such as studying a particular topic) |
| 112 | حز في | ḥazza fi: | 7 | felt bad about |
| 113 | عاث في | ʕa:ḡa fi: | 7 | ravaged, left in ruin |
| 114 | أطال في | ʔatʕa:la fi: | 6 | [usually of speech] spoke for a long time |
| 115 | انهمك في | ʔinhamaka fi: | 6 | became fully preoccupied with |
| 116 | باشر في | ba:šara fi: | 6 | started to (do sth) |
| 117 | تألّق في | taʔallaqa fi: | 6 | shined in (metaphor) |
| 118 | تغنّى في | taḡanna: fi: | 6 | sang/wrote songs for |
| 119 | حدّق في | ḥaddaqa fi: | 6 | stared at |
| 120 | سارع في | sa:raʕa fi: | 6 | was quick in doing sth |
| 121 | سبح في | sabaḥa fi: | 6 | swam in |
| 122 | غاص في | ḡa:sʕa fi: | 6 | dived in |
| 123 | أطنب في | ʔatʕnaba fi: | 5 | [usually of speech] exaggerated |
| 124 | أفتى في | ʔafta: fi: | 5 | expressed opinion in sth |
| 125 | ازداد في | ʔizda:da fi: | 5 | increased in |

| | | | | |
|-----|-----------|-----------------|---|---|
| 126 | تكلف في | takallafa fi: | 5 | burdened oneself in doing sth |
| 127 | جادل في | ja:dala fi: | 5 | argued about |
| 128 | ولغ في | walaṣa fi: | 5 | (of animals) lapped up |
| 129 | أبلى في | ?abla: fi: | 4 | did well in sth |
| 130 | أدرج في | ?adraja fi: | 4 | included sth in sth |
| 131 | أسرف في | ?asrafa fi: | 4 | exaggerated in doing sth |
| 132 | أوجس في | ?awjasa fi: | 4 | [usually with oneself] felt scared |
| 133 | أوغل في | ?awḡala fi: | 4 | exaggerated in doing sth |
| 134 | ارتقى في | ?irtaqa: fi: | 4 | climbed on |
| 135 | استخلف في | ?istaxalafa fi: | 4 | appointed (sb) on (a group of people) |
| 136 | انزوى في | ?inzawa: fi: | 4 | stayed in |
| 137 | بزع في | bazaḡa fi: | 4 | shined in |
| 138 | تبحر في | tabaḡḡara fi: | 4 | studied sth extensively |
| 139 | تمادى في | tama:da: fi: | 4 | did sth in a presumptuous manner |
| 140 | ضارب في | ḡa:raba fi: | 4 | speculated in (shares, trade) |
| 141 | طعن في | tʿaṣana fi: | 4 | impugned (a verdict) |
| 142 | غلط في | ḡalitʿa fi: | 4 | made a mistake in |
| 143 | غمس في | ḡamasa fi: | 4 | immersed in |
| 144 | فجر في | fajara fi: | 4 | [usually of oath] broke |
| 145 | مد في | madda fi: | 4 | extended (sth) |
| 146 | استثمر في | ?istaṡmara fi: | 3 | invested (sth) in |
| 147 | استرسل في | ?istrasala fi: | 3 | [usually of speech] elaborated on |
| 148 | اعتكف في | ?iṣtakafa fi: | 3 | stayed in |
| 149 | تخبط في | taxabbatʿa fi: | 3 | Floundered |
| 150 | تعمق في | taṣammaqa fi: | 3 | elaborated on doing sth (such as studying a particular topic) |
| 151 | تلكأ في | talakkaʿa fi: | 3 | hesitated over |
| 152 | تمرس في | tamarrasa fi: | 3 | practiced a lot in doing sth |
| 153 | ثابر في | ṡa:bara fi: | 3 | put great efforts in doing sth |
| 154 | حشر في | ḡaḡara fi: | 3 | cornered |
| 155 | دلف في | dalafa fi: | 3 | entered in |
| 156 | رابط في | ra:batʿa fi: | 3 | remained at |

| | | | | |
|-----|-----------|-----------------|---|--|
| 157 | غط في | kaṭṭa fi: | 3 | slept heavily |
| 158 | غطس في | kaṭṭasa fi: | 3 | dived in |
| 159 | أقحم في | ʔaqḥama fi: | 2 | engaged (sb) in sth |
| 160 | أهدر في | ʔahdara fi: | 2 | wasted (sth) on sb/sth |
| 161 | اhtar في | ʔihta:ra fi: | 2 | became confused with |
| 162 | اختصم في | ʔixtasʕama fi: | 2 | disputed on |
| 163 | استشار في | ʔistaʃa:ra fi: | 2 | consulted (sb) about |
| 164 | استمات في | ʔistama:ta fi: | 2 | showed courage to do sth |
| 165 | استوطن في | ʔistawtʕana fi: | 2 | dwelt on/upon |
| 166 | بخل في | baxila fi: | 2 | became stingy in |
| 167 | تحصن في | taḥasʕsʕana fi: | 2 | got shelter in |
| 168 | تطوع في | tatʕawwaʃa fi: | 2 | volunteered in |
| 169 | تفرس في | tafarrasa fi: | 2 | Scrutinized |
| 170 | تمرغ في | tamarraʕa fi: | 2 | wallowed in |
| 171 | رשב في | rasiba fi: | 2 | failed in |
| 172 | زاد في | za:da fi: | 2 | increased in |
| 173 | ساند في | sa:nada fi: | 2 | assisted with/in |
| 174 | طمح في | tʕamaḥa fi: | 2 | yearned for |
| 175 | قبع في | qabaʃa fi: | 2 | remained at/in/with |
| 176 | أثخن في | ʔaθxana fi: | 1 | exaggerated in doing sth |
| 177 | أسهب في | ʔashaba fi: | 1 | elaborate on |
| 178 | أوجز في | ʔawjaza fi: | 1 | [usually of speech] talked briefly |
| 179 | احتقن في | ʔihtaqaana fi: | 1 | [of liquid] became congested |
| 180 | ارتاب في | ʔirta:ba fi: | 1 | doubted sth |
| 181 | ارتى في | ʔirtama: fi: | 1 | throw oneself in |
| 182 | استبسل في | ʔistabsala fi: | 1 | showed courage to do sth |
| 183 | اندس في | ʔindassa fi: | 1 | concealed in |
| 184 | اندلع في | ʔindalaʃa fi: | 1 | broke out in |
| 185 | بغى في | baʕa: fi: | 1 | committed offense in doing sth, did something in an offensive or wrongful manner |
| 186 | تباهى في | taba:ha: fi: | 1 | showed off in doing sth |
| 187 | تحكم في | taḥakkama fi: | 1 | took control over sth |

| | | | | |
|--------------------------|----------|--|--------------|------------------------------|
| 188 | تخصص في | taxas ^s as ^a fi: | 1 | specialized in |
| 189 | تسرع في | tasarra ^a fi: | 1 | was quick in doing sth |
| 190 | تطير في | tat ^a :jara fi: | 1 | flew over |
| 191 | تعر في | ta ^a θθara fi: | 1 | failed in |
| 192 | تعثم في | ta ^a ʃʃama fi: | 1 | hoped in sth |
| 193 | تلبط في | talaxbat ^a fi: | 1 | Floundered |
| 194 | تمرن في | tamarrana fi: | 1 | practiced a lot in doing sth |
| 195 | تململ في | tamalmala fi: | 1 | Fidget |
| 196 | حنث في | ħanaθa fi: | 1 | breached |
| 197 | خزن في | xazana fi: | 1 | stored in |
| 198 | دب في | dabba fi: | 1 | moved in |
| 199 | دق في | daqqa fi: | 1 | struck in |
| 200 | دلس في | dallasa fi: | 1 | cheated in (transactions) |
| 201 | ساح في | sa:ħa fi: | 1 | wandered in |
| 202 | غالى في | ka:la: fi: | 1 | exaggerated in doing sth |
| 203 | غش في | ka ^a ʃʃa fi: | 1 | cheated in (transactions) |
| 204 | ماطل في | ma:t ^a ala fi: | 1 | Procrastinated |
| 205 | نشط في | na ^a ʃit ^a fi: | 1 | became active in |
| 206 | نقب في | naqqaba fi: | 1 | dug for |
| 207 | نقع في | naqa ^a fi: | 1 | soaked in |
| 208 | هتف في | hatafa fi: | 1 | shouted at |
| Total occurrences | | | 28379 | |

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Prepositional Verbs in Arabic: A Corpus-Based Study

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Transmittance of Alienation and Blissfulness in Childhood to Adulthood: A Study in the Light of Joyce Cary's Selected Novels

Nabil Awadh Yahya Farae



Joyce Cary 1888-1957

Abstract

Joyce Cary, the post-war British novelist who wrote many famous novels such as *Charley is my Darling*, *The Horse's Mouth*, and *To be a Pilgrim* envisaged that a happy childhood is a hallmark for a happy and successful adult. There is an undercurrent of psychological answer to the problems of adulthood which he unravels through Carl Jung, Freud, James Joyce, etc.

The study provides a solution using the works of Joyce Cary to the problems faced by the young men across the world.

Keywords: Adulthood, Alienation, Metamorphosis, Childhood

Joyce Cary

Joyce Cary was born in Ireland in 1888, moved to England and settled in Oxford. He joined the war service and fought the Nigerian Regiment during world war II and was wounded and died in 1957. He was a prolific writer and wrote 17 novels in two trilogies. The most famous are *Herself surprised*, *To be a Pilgrim*, *The Horse's Mouth*, *Charley is My Darling*, *Not Honours More*, etc. His novel *A House of Children* won for him The James Tait Black Memorial Prize in 1971 posthumously.

The other noted novelist James Joyce and Joyce Cary were the descendants of Thomas Joyce who was the founder of the Joyce Family in Ireland.

Joyce Cary was influenced by writers like Tolstoy, Sigmund Freud, C. G. Jung, D. H. Lawrence, Dostoevsky, etc. His novels are a glorification of childhood themes and in particular *A House of Children*, *Charley is My Darling* and *Mr. Johnson* remain a children's monument.

Joyce Cary states, "the child is a born creator. The actions of children are really experiment to learn." It is quite obvious that the personality of an adult can easily be fixed by the traces of his / her childhood.

Early Life

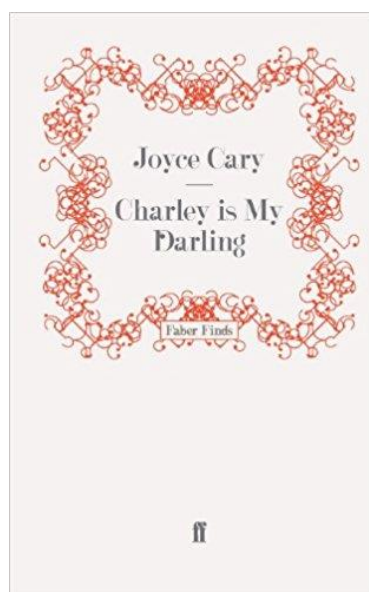
Cary, almost orphaned by the sudden death of his mother at his young age, traces, the factors and circumstances that molded him to the level of a writer. He explains by his own example that "the child learns anything so quickly that the adult metamorphosis is quite spontaneous". Cary was influenced by the noted psychologist, Carl Jung of what he said in 'Psychological' Reflections'. Jung says, "the little world of childhood with its familiar surroundings is a model of the greater world. The more intensively the family has shaped its characters earlier upon the child, the more it will tend to feel and its miniature world again in the bigger world of adult life"² As John Milton says, the childhood shows the man as the morning shows the day.

To Cary, "mother was the source of all hopes and strength and derived sustenance and rejuvenation just by clasping about her knees along with skirt which always remains to him a fortress".³ Cary ascribes his mental strength to his mother's religious outlook. He points out that it was his religious sense that made him look up to the life with an ease. He says that it is the prayer that makes him altruistic and he recalls that he always sought blessings for all.

It is testifying that children detest being cheated and have potential to interrogate the good and evil. Fantasy dominates the working of the mind of the children extensively.

"We were all constructing a private and ideal world for ourselves, out of such material . . . we had seen or heard (AHC , p.55) The fact that children suffer a lot from loneliness is brought out in the character of Cathy in 'The House of Children'. Cathy lost her father at an early age and her mother married another man and had children. This made Cathy to alienate herself from others. Cary adds, "Small children are thought happy, but for most of the time they do not even live consciously, they exist , they drift through sensations as a pantomime fair passes through coloured veils and changing lights".⁴

Charley is My Darling



Charley, a small boy in *Charley is My Darling* is a prototype of any child who with an outrageous denial of self-esteem cares much for the dignity of his

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Nabil Awadh Yahya Farae

Transmittance of Alienation and Blissfulness in Childhood to Adulthood: A Study in the Light of Joyce Cary's Selected Novels

existence. His head is shaven for some reason. But he views it primitive and barbarous. The shaving of Charley's lousy head can almost be seen to have the impression of a symbolic deprivation of power. Charley puts on his hat "Hastily, with a guilty and nervous, gesture (C.D. P.35)

A House of Children

Cary exemplifies the evocation of mood. "the mood of childhood," as Enid Starkie called it,⁵ or "the sudden sense of glory which, however intermittently, illuminates every childhood at some time",⁶ to quote Walter Allen. This is very much manifest in *A House of Children*, where life defies 'any intellectual' meaning but evokes its full impact. Cary adds, "in our own tribe, among its ideas, its love and wars, and the tribes of other children", (AHC p5).

It is palpable that "Children enjoy the present which seldom happens to adults." "For children, life seems endless, and they don't know that a grief has no cure" (AHC, p 58) "Children love beauty but do not notice it" (AHC, P.188).

It is pertinent to encompass that both the novels of the same genre, 'A House of children' and 'Charley is My Darling' can be compared and contrasted with the note of tenderness of observation and a synthesis can be created to draw the dawn of moral consciousness in childhood.

Similarly in 'Mr. Johnson,' the adolescent boy Johnson proclaims for the welfare of women in general. As a boy, he pleads people to refrain from wife beating. He wants to keep his wife in good humour. He indulges in fantasy. As adult, he assures his wife, "You think I'm broken. You think that now I'm not a government clerk anymore and I can't give you good things. But now I'm going to be a trader, the richest in Fada. You shall have clothes like the queen of England (M.J, p.123)

Horse's Mouth

Cary has used Sigmund Freud's theory of Oedipus Complex in his novel *Horse's Mouth* which signifies the son's excessive love for mother and the jealousy of father. The central ideal being inferiority complex on the part of the young

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boy in his familial position against his father. 'Horses' Mouth' eulogizes mother-child relationship in which the child's natural love for its mother is destroyed by his jealousy towards his father and the child's consequent fear and rivalry symbolized in little Johnson. He develops a repulsive image of horse's mouth whenever he looks up at his father's face.

In *Power in Man*, Cary declares, "The weakest child has power and will. Its acts are its own. ... It is an independent source of energy which grows with its life and ends only with death"¹⁷ In *Art and Reality*, Cary makes the child to prototype the adult man. "Initiations tend to be evanescent in adult life".⁸

Uneducated Man

The child in Cary's fiction stands for uneducated man, that is, man before he has acquired the codes of conduct and the models of thought which are parts of the established or traditional order of society. There is a persistent view of childhood in Cary's fiction which is related to his interest in the 'natural innocence' and the natural destructiveness of man.

Religious Upbringing of Children

Cary believed that the fundamental innocence of the child's will make it subsume the child's capacity for evil. From the novels of Joyce Cary, one can gauge that religious upbringing of children is one of the main Cary's viewpoints. He follows John Milton very sincerely and exhorts us to remain faithful to God forever. His view, 'Life is a Gift' is attributed to God's benevolent act.

"I look upon life as a gift from God. I did nothing to earn it. Now the time is coming to give it back. I have no right to complain"¹⁰ Cary spoke these words in Aug 1956, and they were quoted in his obituary notices around the world, seven months later.

Cary always maintains that 'we were lucky to be born, should be glad to have lived, and have no reason to expect rewards, punishments, or an extension of life, hereafter. But according to him, the completion and meaning of life depend on the "type of childhood each man passes' through. As George Eliot says, "In the man

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whose childhood has known caresses and kindness, there is always a fibre of memory that can be touched to gentle issued'

To Conclude

One can conclude that Joyce Cary returns to childhood not as an escape from the world of adulthood, but in recognition of the constancy of the prime element in the creative man.

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Short Forms used for Novels

- | | | | |
|----|-----|---|-----------------------|
| 1. | AHC | - | A House of Children |
| 2. | CD | - | Charley is My Darling |
| 3. | HM | - | Horse's Mouth |
- =====

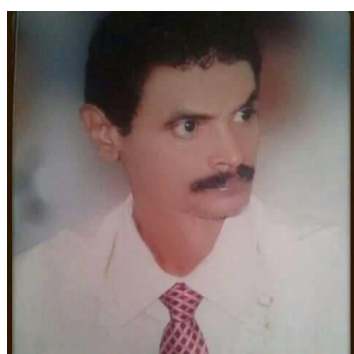
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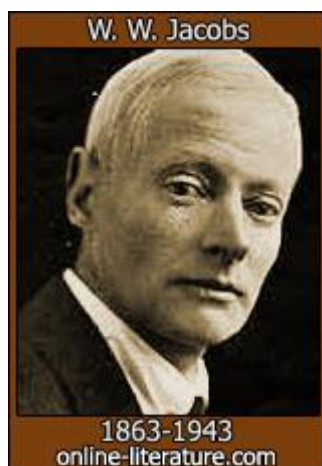


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Does Irony Enhance the Potential of Humor? A Vindication in the Short Stories of W.W. Jacobs

Nabil Awadh Yahya Farae

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Courtesy: <http://www.online-literature.com/ww-jacobs/>

Abstract

W. W. Jacobs, a pioneer in the 19th century British short story brings out the therapeutic effect of humour which he blends with an element of irony. The study finds out that Jacobs' short stories postulate how humour offers a universal panacea for all the illnesses that afflict the modern society.

Keywords: Hamartia, Incongruity, Paradox

W.W. Jacobs

W.W. Jacobs born in 1879 in London was a Master-craftsman in using Irony as a literary device. By using irony Jacobs makes his stories quite appealing and interesting to the readers. As Wayne C. Booth says, "Irony helps the writer to achieve a secret communication, collusion and collaboration with the reader".

A hidden meaning of a situation is more effective than an open revelation. A reversal of expectation and contradiction of opinion are the resultant effects of irony. Jacob's stories

hold good for such reversals and contradictions. "Irony is a kind of linguistic twist in which real meaning is concealed or contradicted by the words used to".

W. W. Jacobs Makes His Characters a Paradox

W. W. Jacobs makes his characters a paradox and through this paradox, he cautions of twin personality of man. An incongruity of situation is created because of expectation and a completely different outcome. Jacobs was one of the writers of the 1890's, the golden age of short – story who held high esteem among readers. It is apt to quote what the famous critic F.R. Leavis considered him a great master, than P.G. Wodehouse"³. As Peter Westland says, "Jacobs' humour cannot be classified. It belongs to the essence of humour, as we find it in Dickens"⁴ What is worth mentioning of Jacobs' is the combination of satire and Irony to the culmination of humour. According to David Daiches "Jacobs humour is quiet and traditional and his narrative control faultless" ⁵

Principal Figures

Jacobs' principal figures are generally the long shore man, sailors, night watchmen and others having to do with the sea and shipping although their domestic tribulations feature nearly as frequently as their professional occupations. We have in his stories enough of sharp-tongued wives, flirtatious widows, crooked landlords, downtrodden clerks, saucy errand boys and pert daughters of retired skippers. Conjugal and monetary hazards are a perennial concern, while the perils of courtship are also amply demonstrated. One can feel Jacobs' brilliance in ghost stories and stories of horror like the celebrated 'Monkey's Paw' and 'Jerry Blunder'. As Frank O. Connor says, "Jacobs' treatment of theme resembles that of Hemingway"⁶

W.W. Jacobs' characters do not possess great weaknesses. They are not characters found in epics and so those characters do not have 'hamartia'. These are people one can easily meet every day in the street. They have the daily beauty and folly at the same time. Jacob's stories are full of anecdotes with ironic twists. as Chesterton says, 'every one of Mr. Jacobs' stories is an amplified anecdote: that is to say it is a thing with a complication and a climax, a climax which must be at once expected and unexpected. In this matter, Mr. Jacobs is entirely in tune with the oldest mirth of mankind" ⁷

“Blundell's Improvement” is one such story where love is the main theme of the story. It is a story of two men loving one girl Venia; whom does she love? Well, she prefers sergeant Dick Daly to Blundell, at least she appears to do so. Mr. Turnbull, the father of the girl prefers Blundell to the sergeant. He has his own reason; he wants to marry Miss. Soppet the sister of Blundell. Only if Blundell married Venia, his marriage would materialise. Turnbull knows that his daughter prefers Dick for hero worship as he is in army. Turnbull suggests to Blundell to push down Dick in waters when they went for a walk on the quay. Blundell could jump and rescue Dick and become a hero in front of Venia. Blundell thinks it would create sympathy in Venia for Dick. So he changes the plan. Instead of Dick, Blundell pushes Turnbull into the waters and he jumps to save him. Venia has a lot of admiration for Blundell. But Turnbull keeps on shouting that Blundell pushed him. No one listens and everyone including his daughter thinks that he is affected by sunstroke. When Venia becomes, Mrs. Blundell she is in doubt whether her father would become normal at all as he married Miss. Sippet, a Younger Woman than her.

Ingenuity over Irony

Jacob's employs ingenuity over irony that brings out a humorous situation which no other writer would have thought out of a trivial incident.

In the story 'A Spirit of Adventure' Mr. John Blows, a lazy man who doesn't work and lives by his wife's money makes his son tell that he has drowned in the river. His wife starts collecting money for his funeral. He returns after some time to get the money collected for his funeral and for her subsistence. He tells his wife to keep his living matter, as secret, lest they have to return the funeral money to the committee. Jacob's makes it hilarious when the wife is shocked not by the appearance of her husband but by the thought of the money to be returned to the committee.

There is an ironic situation when the wife describes his funeral to him and chides him for missing it. The rector preached the Sermon, a beautiful Sermon it was, I wish you'd been there to hear it (Jacob's Stories p.100) But stung by conscience, he appears before the committee and pleads for the money only to become a butt for laughter.

Psychological Insight with Irony

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Jacobs

Jacobs's intertwines a psychological insight with irony to make the character interesting. Desire being a fallacy drives him almost to the verge of madness. But awakened by reason, he appears before the committee and pleads for redemption. It is the avowed intention of Jacobs to exploit the foils and foibles of human beings for the purpose of laughter. Writers like Jacobs are needed to wade off tensions and acrimony that prevail in the society. One can notice a light hearted and genteel humour in Jacobs'.

In the story 'Odd Freak,' the three sailor men Ginger Dick, Peter Busset and Sam make Sam's ugly looking nephew Beauty as the wild man caught in the forest of Brazil and sell him to Ted a keeper of wild animals for 100 pounds. Ted asks them to come after three days for the money. When they come for money, Ted tells that the wild man has been eaten away by a tiger. The three sailors return helplessly. (Though there is poignancy and an element of Pathos, the readers are relieved by the ironic twist employed by the writer judiciously. What is fascinating in Jacob's stories is the absence of rancor and temerity. There is no revenge motif in his stories. An element of irony runs through softly and gently to achieve the twin purposes of humor and conviction)

There is a real irony in the words of Ted, the animal keeper, "He'll be fed different here, I can tell you. You won't know I'm at the end o' three days."⁸ The power of language increases the tense moments of the characters as well as the readers. Though the language is simple, it has intensity to carry forward what S.T. Coleridge calls 'Willing Suspense of disbelief' The animal keeper who is firm in logging the wild man along with a tiger puts the other characters on tenterhooks when he says, "Bring i'm out to the lack, an I'll put 'im' is now 'ome'"⁹

Jacobs employs irony very effectively in the delineation of the relationship between the characters. The impact of the irony makes the personal relationship of the characters change for the better or worst. Jacobs is the storyteller par excellence. There were writers before and after Jacobs. But this unique trait of combining humour and irony makes Jacobs unique personality in the realm of short – story writing.

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**Integral Bond between Mothers and Daughters in Amy Tan's
The Kitchen God's Wife and *The Joy Luck Club***

V. Parameswari, M.A., M.Phil.

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Abstract

Amy Tan is a contemporary Chinese American writer whose achievements in her primary genre, the novel, have been complemented over the years by personal essays and juvenile fiction. Recurrent themes include the dynamics of mother-daughter relationship, general and cultural conflicts, and the particularities of women's life experience. The major theme in all her novels concerns the nature the mother-daughter relationship, which are complicated not only by age difference, but by vastly different upbringing. In her novels, *The Kitchen God's Wife* and *The Joy Luck Club*, Amy Tan mainly explores the theme of the whole bond between mothers and daughters. In *The Kitchen God's Wife*, Winnie Louie and her daughter, Pearl are unable to understand each other because both of them conceal the secrets between them. This inability to understand each other is central to the thematic development of the novel. As the novel moves on, they are trying to reveal their secrets with the help of Auntie Helen. When reconciliation and understanding is made between Winnie and Pearl, on sharing their secrets, a true bondage of love begins between the mother and the daughter. In her another famous novel, *The Joy Luck Club*, there are four mothers who left China. They dreamt of a bright and prosperous future for their daughters. The daughters who were born in a different country saw the easy lifestyle around and rebelled against their mothers. The mothers in this novel face difficulty in directing their daughters to the right choices. The four mothers share their past life to their daughters to make them understand their real love and affection on them. At the end of the novel, the daughters understand their mothers' care and love on them. A true and whole bond begins when reconciliation and understanding were made between them. Thus, the mother and daughter relationship is not easy to break. It is a strong and true bond. The integral or whole bond between mothers and daughters is unique and inseparable in this world.

Keywords: Mother-daughter Bond, Mystery, Reconciliation, Understanding

Introduction

Asian American history is the history of ethnic and racial groups in the United States who are of Asian descent. The term 'Asian American' was coined in the late 1960s, to promote political solidarity and cultural nationalism. Asian American literature is the body of literature produced in the United States by writers of Asian descent. Elaine Kim defines "Asian American literature as work in English by writers of Chinese, Filipino, Japanese, and Korean descent about U.S. American experience". Asian origin communities were designated as 'Oriental', east of and peripheral to an unnamed centre. (Quotd. Asian American Literature 9) Historically renamed as 'Asian Americans' they have had no place in the discourse on race and culture in the United States except as 'model minorities' on the one hand and/ or as 'inassimilable aliens' on the other who refuse to be assimilated into the dominant centre. Therefore, many Asian Americans felt the need to assert a self determined Asian American identity in direct opposition to this dehumanizing characterization. Consequently they used their writings as a means to forge a new and distinct identity in America. Asian American literature became a category during the 1970s but didn't see a direct impact in viewership until later in the 1970s. Asian American literature is now one of the most popular and important research areas within American literature and Comparative literature studies in China.



Amy Tan

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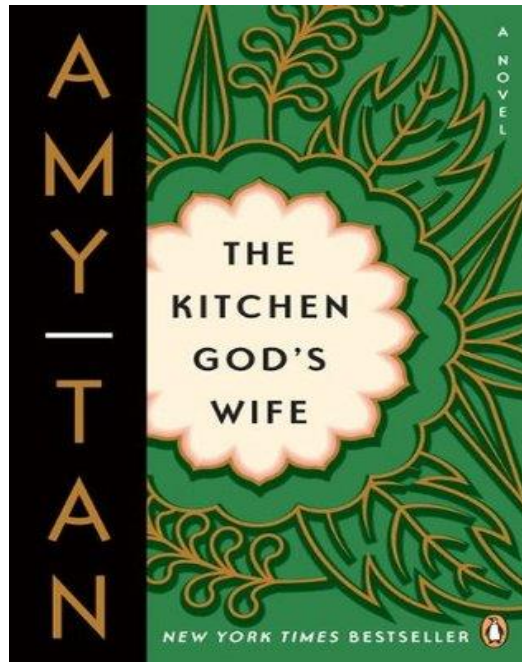
Amy Tan is an artistic member of the Chinese American women writers who address the issues of inequality meted out to women, the different cultural expectations of women, generation gaps between mother and daughter and the strength of women in the face of adversity. Amy Tan, whose Chinese name, An-mei, means “blessing from America”, was born in February 19, 1952, in Oakland, California. Her first Short story, *Endgame* later retitled *Rules of the Game*, earned her a pass to join the Squaw Valley Community of Writers, directed by the novelist Oakley Maxwell Hall, author of *The Art and Craft of Novel Writing* and *How Fiction Works*. This story was later incorporated into her debut novel *The Joy Luck Club*. Her other famous novels are *The Kitchen God’s Wife*, *The Hundred Secret Senses*, *The Bonesetter’s Daughter*, *Saving Fish from Drowning*, and *The Valley of Amazement*.

Unveiling the Mystery in Amy Tan’s *The Kitchen God’s Wife*

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Integral Bond between Mothers and Daughters in Amy Tan’s *The Kitchen God’s Wife* and *The Joy Luck Club*



The relationship between a mother and a daughter is like a tie. A tie is made of two strings. Each string can be a tie, but to make a tie bigger, two strings are used. Similarly, a mother and a daughter are two different persons and they have their own lives. But they are connected and related very much. For a daughter, a mother is a big part of her life, and for a mother, a daughter is a reflection of her life. To make their lives better they rely on each other and understand their affection, love without any mystery between them.

Amy Tan's second novel, another jewel of a book, *The Kitchen God's Wife* (1991), is again a story that a Chinese mother tells her daughter, but it surpasses its predecessor as a fully integrated and developed narrative, perspective, poignant, humorous and wise. In Tan's novel, a mother and daughter- Winnie Louie and Pearl share their stories, revealing the secrets that they hide - mind, self and history and veil and mask their voices. Winnie's tale is the loss of her mother as a young girl, marriage to a sadistic man who sexually abuses her, children still born or dying young, a patriarchal society that allowed little room for escape from domestic violence and her flight to America for the love of a good man. However the most devastating secret that she had kept away from her daughter Pearl is that she is the daughter of the monster Wen Fu who had raped her for one last time before she escaped. Daughter Pearl's secrets include her pain

upon the loss of her father and the unpredictable disease multiple sclerosis that inhibits her body and her life.

The opening narrator of the novel, Pearl, is a young woman living in San Jose, California. She is the American-born daughter of a Chinese mother, Winnie Louie and a Chinese-American father, Jimmy Louie. As a result she is raised in a kind of limbo between two worlds, and, by the time we get to know her when she is in her forties, she is more American than Chinese, is married to an American man, has two American girls, and has a sad distance between herself and her mother. The chapter opens with the narration of Pearl Louie Brandt, Winnie's daughter. The very first paragraph of the novel reveals the tension that prevails between Winnie and Pearl. Pearl says

Whenever my mother talks to me, she begins the conversation as if we were already in the middle of an argument (KGW11).

Her mother has invited her to come from San Jose to Pearl's cousin's (Bao-Bao) engagement party in San Francisco. Pearl and her American husband, Phil, do not want to go but decide to make the trip, especially after Winnie tells her daughter, in another phone conversation, that her Auntie Du has died and that the funeral is planned for the day after the engagement party. Grand Auntie Du was actually Helen's relative, but Winnie has always had a daughterly attachment to her. We also hear about Pearl's condition, in which she is afflicted with multiple sclerosis, a condition she is hiding from her mother. The drinking buddy told me I had multiple sclerosis (KGW 26)

So I never told my mother. At first I didn't want to hear her theories of my illness, what caused this happen, how she should have done this or that to prevent it. I did not want her to remind me. (KGW 30)

After making the drive into San Francisco, Phil, Pearl, and their two children (Tessa and Cleo) stay the night at Winnie's house, upon Winnie's request. Once at the wedding, Pearl is talking to Mary, Auntie Helen's daughter, whose "sympathetic" behavior concerning Pearl's multiple sclerosis angers and irritates Pearl. It is also at the wedding that Auntie Helen calls Pearl

aside. While cutting the cake, Helen tells Pearl that she must tell her mother about her condition, and, that if she does not, then Helen will be forced to do so herself.

She sighs deeply. “Pearl-ah, this is too much burden for me. It makes my heart and shoulders heavy that your mother does not know. How can I fly to heaven when this is weighing me down? No, you must tell your mother, Pearl. Tell her about your multiple neurosis. (KGW 36)

Winnie, on the other hand, thinks about how she turned down her first marriage proposal, to a boy named Lin, simply because her family did not think he was rich enough. And then years later, in America, that same Lin came to a church service conducted by Winnie’s second husband, Jimmy Louie. Lin was now a prosperous doctor with a beautiful wife. And although Winnie loved Jimmy and their life together, she could not help but feel she had made the wrong choice, so long ago, by not marrying Lin. It was the wrong choice because it led to her marry another man instead, a man named Wen, who made her life miserable. The element that arises out of these chapters is that the distance between mother and daughter seems to be filled with secrets. Winnie begins to think of all the things she would have to tell her daughter if she were going to unveil her secrets: that she had a first marriage and children that died from that first marriage; that she had survived a war; that Wen Fu is Pearl’s real father, not Jimmy Louie. She decides that she will call her daughter and that she will tell her these things.

Sure, I could tell my children first: I had another marriage, to someone else. It was a very bad marriage. I made a mistake. But now that man is dead. I could tell them: I had other children from that first marriage, but I lost them, so sad, but that was wartime, long time ago. (KGW 85)

Not only daughters are telling their stories and their mothers’ stories in the texts, but mothers are telling their own stories, enabling the texts themselves to incorporate different versions of the same events and circumstances. Within the process of telling of stories, mothers and daughters begin to understand each other whether there is common ground found or not. When reconciliation and understanding is made possible between Winnie Louie and Pearl, on sharing their secrets, a true bond of love begins with the mother and the daughter.

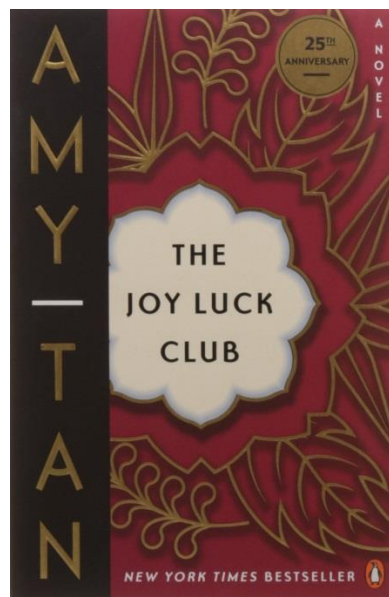
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Amy Tan's novels are a collection of inter-related stories, centered on the diverse emotional relationships of mother-daughter pairs. *The Kitchen God's Wife* is a novel, in which Amy Tan employs an inter-generational gap between a Chinese mother and an American daughter. The story relieves Winnie from her guilty feeling over the genetic rights of her daughter Pearl. Throughout all her novels the intensity and power of the mother-daughter bond is felt. This female identity shows that the mother-daughter bond is also connecting the bond to motherland.

Reconciliation in Amy Tan's *The Joy Luck Club*



One of the most basic and most insightful bonds women form with each other is that of a mother and daughter. It is a bond that should not be taken for granted, and it is a relationship built on trust and love. The mother and daughter relationship is one of the strongest and complex bond in the world. It is considered as one of the most powerful connections in nature. Sometimes mothers are the best friends for the daughters to talk their problems with and sometimes a beautiful smile on his sweet daughter will let father forget all the worries and stress in life. The mother is very caring and shows affection to her daughter. Therefore, mother is often considered as daughter's love.

Amy Tan is one of the best known and most popular Asian American writers known for her versatility and wide range of outlook. *The Joy Luck Club* is a novel written by Amy Tan. Tan wrote her first novel *The Joy Luck Club*, in order to gain a better understanding of the generational and cultural tensions between herself and her mother.

The novel *The Joy Luck Club* contains sixteen interwoven stories and conflicts between Chinese immigrant mothers and their American-raised daughters. In 1949, four Chinese women drawn together by the shadow of their past, become friends in San Francisco and start a “club”, which is their weekly mahjongg game. *The Joy Luck Club* has been divided into four parts such as Feathers From a Thousand Li Away, The Twenty-Six Malignant Gates, American Translation, and Queen Mother of the Western Skies. Each section carries four stories which contain separate titles. Structurally, the novel is comprised of sixteen stories told from the perspectives of all mothers and daughters. The narrators tell their stories in interior monologues over individually named chapters, with the only exception of Suyuan.

The first story begins two months after Jing-mei (June) Woo loses her mother, Suyuan, to a brain aneurysm. Jing Mei Woo began her narration speaking of her mother Suyuan, who believed that one could be anything one wanted to be in America and Suyuan was obsessed with the hope that her daughter would become a prodigy. At first she wanted Jing to become the Chinese Shirley Temple. Later she wished she would be like other remarkable children who knew the capitals of all the countries, or were good in mathematics or had exemplary memory. In order to prepare Jing-mei for a future that she hopes will be brilliant, Suyuan Woo nightly submits Jing-mei to a series of tests while forcing her to listen to countless stories about amazing children. Suyuan Woo however showed no signs of giving up. Once she saw a nine year old Chinese girl playing the piano on ‘The Ed Sullivan Show’.

Three days after watching The Ed Sullivan Show, my mother told me what my schedule would be for piano lessons and piano practice. (JLC)

Mother and daughter finally settle on Jing-mei’s becoming a concert pianist, and Jing-mei begins to take piano lessons from Mr. Old Chong, a retired piano teacher who happens to be

deaf. Suyuan Woo arranged for Jing to participate in a talent show held in the church hall. All the other friends of Suyuan Woo were there and Jing put up an awful show and this devastated her mother. Jing waited for her to get angry and blame her, but she simply wore:

A quiet, blank look that said she had lost everything... No blame. And in a way, I felt disappointed. (JLC 162)

But she would not give up even then. She wanted Jing to practice as usual but Jing strongly opposed the idea. Jing mei decided not to follow her mother's decrees. In addition, Jing-mei has no desire to cooperate with her mother. On the contrary, she fights her every step of the way. Determined to thwart her mother's ambitions, Jing-mei neglects practicing the piano. As a result, Jing-mei is shocked when her mother offers her the piano as a thirtieth birthday present.

So she surprised me. A few years ago, she offered to give me the piano, for my thirtieth birthday. (JLC 165)

Only after her mother's death can Jing-mei accept the piano. As she is packing her mother's things, she sits down to play the piano for the first time in many years. It is only after her mother's death that Jing-mei begins to realize what her mother had wanted for her. She looks back over the music that she formerly shunned and discovers something that she hadn't noticed before. This realization brings together the theme of the tension between mothers and daughters.

The mothers and daughters in this book are separated by many factors--age, experience, ambition, and culture. In the final story of *The Joy Luck Club* is "A Pair of Tickets". Jing-mei discusses her trip to China to meet her half-sisters, and she finishes the story of her mother's life.

Jing-mei and her sisters are the only known living relatives of Suyuan, as Suyuan's entire family died when a Japanese bomb landed on their house, killing several generations in an instant. She recognised that her mother had loved her a lot especially as she learnt more of the Chinese language and the significance of her name. The love of her mother led her to a personal understanding and made her feel whole again.

The novel traces the fate of four mothers--Suyuan Woo, An-mei Hsu, Lindo Jong, and Ying-ying St. Clair--and their four daughters--Jing-mei "June" Woo, Rose Hsu Jordan, Waverly Jong, and Lena St. Clair. The four older women have experienced almost inconceivable horrors early in their lives. Suyuan Woo was forced to abandon her infant daughters in order to survive in a war-torn land; An-mei Hsu sees her mother commit suicide in order to enable her daughter to have a future. Lindo Jong is married at twelve to a child to whom she was betrothed in infancy; Ying-ying St. Clair was abandoned by her husband, had an abortion, and lived in great poverty for a decade. She then married a man whom she did not love, a man she could barely communicate with despite their years together.

By comparison, the four daughters have led relatively blessed lives, cosseted by their doting--if assertive-- mothers. Ironically, each of the daughters has great difficulty achieving happiness. Waverly Jong divorces her first husband, and both Lena St. Clair and Rose Hsu Jordan are on the verge of splitting with their husbands. Lena is wretchedly unhappy and considering divorce; Rose's husband, Ted, has already served the divorce papers. Jing-mei has never married nor has she a lover. Furthermore, none of the daughters is entirely comfortable when dealing with the events of her life. Although she has achieved great economic success as a tax accountant, Waverly is afraid to tell her mother that she plans to remarry. Lena has a serious eating disorder, and she bitterly resents the way that she and her husband, Harold, split their finances, and how her career has suffered in order to advance his. Rose suffers a breakdown when her husband moves out. She lacks self-esteem, and her mother cannot understand why she sobs to a psychiatrist rather than asserting herself. Jing-mei is easily intimidated, especially by her childhood friend Waverly. She is not satisfied with her job as an advertising copywriter, and, like Rose, she lacks self-esteem. Through the love of their mothers, each of these young women learns about her heritage and so is able to deal more effectively with her life.

Narrative Techniques

Narrative techniques are the methods and devices that writers use to tell their stories, whether in works of literature, film, theatre or even oral stories. All literary devices can be analyzed as texts with narrative aspects that include storyline, character, narration, point of view,

Language in India www.languageinindia.com ISSN 1930-2940 17:10 October 2017

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etc. Tan's writing relies heavily on Memory Narrative, Storytelling, use of Myths, Prologues, Autobiographical elements, Language and Symbols. Amy Tan's *The Joy Luck Club* is a long complex and tempting narrative. It was one of the best sellers of 1989. The novel is divided into four sections and each section is again divided into four stories. Each of the four sections is prefaced with an initiatory thematic tale or myth, portraying a mother figure. The readers notice a very deliberate and well-conceived plan in the structure of this novel. In Amy Tan's novels, *The Joy Luck Club* and *The Kitchen God's Wife*, the style significantly contributes to the development of both the tone and the theme of the influences that a mother can have on her daughter. The author effectively portrays the somber tone and the theme by using a concise style of diction, images, details, language, sentence structure, point of view, and organization.

Conclusion

This article "Integral Bond Between Mothers and Daughters in Amy Tan's *The Kitchen God's Wife* and *The Joy Luck Club*" has attempted to expose a solution that the bondage between mothers and daughters is unique in this world. No love is greater than mother's love for daughters. Misunderstanding occurs when anybody hide secrets within them. In *The Kitchen God's Wife*, Winnie and her daughter Pearl are veiling secrets from each other and naturally the daughter did not understand her mother's love and care. When they reveal their secrets, they become united and their bond becomes much closer. In *The Joy Luck Club*, through the sharing of all four mother's personal experiences, reconciliation between mothers and daughters is reached. The daughters realize that their mothers have always had their best interests at heart. The reader suggests that hiding secrets from anyone may be resulted in misunderstanding. Thus the dissertation brings out a clear truth that whatever problems arise between the mothers and daughters, no one can break their bond between them.

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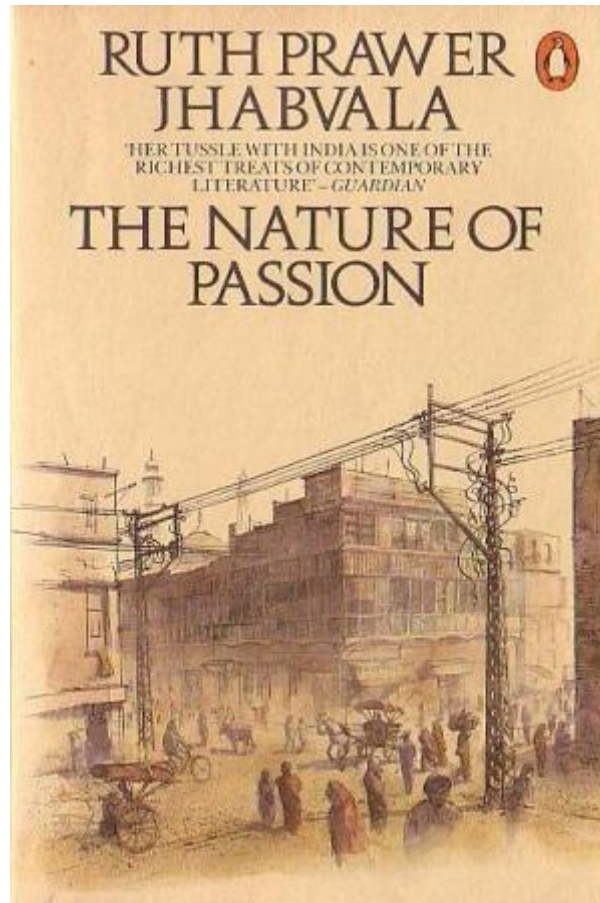
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Domestic Discord in Ruth Prawer Jhabvala's
The Nature Of Passion

I. Poornima, M.A., M.Phil.



Abstract

Ruth Prawer Jhabvala confines her attention to the Indian middle classes and the expatriates and her novels deftly ring the chimes on the same themes, tracing numerous permutations on family conflicts. The second novel *The Nature of Passion* opens with several scenes of tensions and domestic discord for which Lalaji's wife, his sister and elder son hold him responsible. Their complaint is that instead of confining his younger children within traditional moulds he has not only educated them beyond all reasonable limits but allowed them to forget the real business of life. In a society in which young men must be absorbed in business before they can develop any specific choices and women be married off at a tender age, too much freedom to the young has jeopardized his family's unity, making him a failure

as a paterfamilias. *The Nature of Passion* is pseudo-modernism, which loses ground as soon as it faces real problems of life. Jhabvala deals with a wide range of the Indian middle classes, from wealthy westernized intellectuals to poor teachers and government clerks clinging to status and respectability. Her scenes of domestic life range from emancipated England returned intellectuals to the suffocating women's quarters of traditional Hindu household. Much of her subject matter is the outcome of domestic conflicts of a changing society. She is particularly good at describing the characters, of their homes, which vividly reflect their personalities and lifestyle of their owners. She presents an accurate picture of Indian life.

Key Words: Ruth Prawer Jhabvala, *The Nature of Passion*, dominant, tradition and modernism, Indian middle class, familial conflicts.

The Nature of Passion

The Nature of Passion (1956), Jhabvala's second novel, deals with the tussle between the old and the young. It is both a novel of manners as well as morals. The novelist's art of characterization has minor psychological overtones. In fact its familial, social, cultural and moral aspects are more dominant and pervasive than its psychological trend.

The Nature of Passion opens with several scenes of tensions and domestic discord for which Lalaji's wife, his sister and elder son hold him responsible. Their complaint is that instead of confining his younger children within traditional moulds he has not only educated them beyond all reasonable limits but allowed them to forget the real business of life. In a society in which young men must be absorbed in business before they can develop any specific choices and women be married off at a tender age, too much freedom to the young has jeopardized his family's unity, making him a failure as a paterfamilias.

The title of the novel *The Nature of Passion* has been derived from "Swami Paramanad's translation of Bhagvad Gita", XIV, 7 (quoted by the novelist):

Know thou Rajas to be the nature of passion,
giving rise to thirst (for pleasure) and attachment.
It binds the embodied by attachment to action.

Jhabvala also quotes a passage from Radhakrishnan's comments on these aspects of *The Gita*:

The three modes are present in all human beings, though in different degree. No one is free from them and in each soul one or the other predominates. Men are said to be 'Satvika', 'rajasa', or 'tamasa' according to the mode which prevails....while the activities of a 'Satvika' temperament are free calm and selfless, the 'rajasa' nature wishes to be always active and cannot sit still and its activities are tainted by selfish desires. (TNOP 7)

Focus on Worldly Passion

Lalaji's is a nature of 'rajasa'. The main emphasis in the novel is in delineating the process of 'Rajas' the worldly Passion is marked by thirst for pleasure and which culminate in attachment. The 'Satvika' (the saintly) or the 'tamasa' are merely hinted at in the novel in the behaviour of a few minor characters such as Phuphiji, Om Prakash and Viddi. It is the worldliness of Verma or Lalaji's desire for money, his keenness to get Rs. 25 lakhs contract for the new building of the Happy Hindustan Trading Company, which is an evidence that 'Rajasa' rules the universe of Lalaji.

In *The Nature of Passion* Lalaji's six children, three daughters and three sons, very aptly portray the different types of girls and boys found in these Punjabi families. Lalaji's three daughters, Rani, Usha and Nimmi are poles apart from each other. Rani is married to a rich man and is well-settled. His second daughter Usha is ready to get married. She does not go to school she passes her time at home, eating sweetmeats and wasting her time without doing much. In fact, she represents a normal Punjabi girl, coming from a rich family. Their ultimate aim in life is to get married and produce children. Meena Shirwadkar *In Image of Women in Indo-Anglian Novel*, describing Usha writes: "Usha is the symbol of womanly fulfilment, loving, placid, looking forward to marriage and children." (42) Though Usha seems to be happy with her life, Lalaji's wife is worried about her. She knows that after marriage she cannot continue with this type of life, and one day she tells Usha:

I pity your husband and also your mother-in-law.

They will think that they have got a very bad bargain

and they will blame us for sending such a bad girl
into their house. (TNOP 87)

The Power of Money

But all this does not bother Lalaji, as he with all his simplicity, realizes the power of money and the important role that money plays in Indian marriages. He knows that the amount of dowry, he will give in her marriage, will cover all her shortcomings. He tells his wife that: “They will be content enough when they think of the dowry they have got with her”. And with these lines Jhabvala touches that aspect of Indian marriages which she has not done previously. In her first novel she writes about the marriage ceremony, but not about dowry. Here she makes it clear that, Indian marriages are more of business deals than anything else.

Nimmi

In contrast to Usha, we have Lalaji’s third daughter, Nimmi. She is an antithesis not only to Usha, but to her entire family, except Viddi, her youngest brother. Describing her Meena Shorwadkar very aptly writes:

Juxtaposed with her (Usha) is Nimmi, her sister enjoying
college life, friends having modern ideas, toying with
English poetry, influenced by a parsi because he is member
of a westernized club. She is ashamed of her parents whom she thinks
unfashionable and orthodox . (42)

These lines appropriately describe Nimmi a young girl, aspiring to be modern and bent upon breaking all the shackles of old Hindu traditions. She goes to the college has a best friend Rajan, who comes from a sophisticated, modern rich family. She goes to the club with him and keeps it a secret from her family. She plays tennis in the club and wears a dress which her family will never approve of. The most important thing is that Nimmi is aware of all this and knows that what she is doing is not according to the norms of the society she belongs to. She knew that:

It was so strange, showing bare legs in public.
She felt uncomfortable every time she thought
what her family would say if they could see her,

so she did her best not to think about it. Her tennis costume was a great secret. She had bought it out of her own money. (TNOP 91)

In these lines Jhabvala pointedly shows the young generation's fighting against the old tradition and customs. Another fact that these lines signify is that though the young people are revolting against their families, yet their stance is not pronounced and challenging. Nimmi does many things which she knows her family would disapprove of, yet she does them in front of her family members.

Her revolt reaches its climax when she develops friendship with a Parsi boy, Pheroze Batliwala. She accepts his invitation and goes out to dinner with him and after the dinner Pheroze proposes a drive to Kutub Minar. Nimmi knowing well that this is not proper for her, accepts the invitation and they drive down to Kutub Minar where Pheroze tries to kiss Nimmi. The entire episode is ridiculously humorous, and brings out clearly Jhabvala's sense of humour. She writes:

A bird moved in a tree, and suddenly Pheroze turned around and look her into his arms and kissed her. It was sudden and not very successful. Ridiculous, but their noses got in the way, so he tried again and this time brought his mouth firmly down on hers. (TNOP 137)

The description appears to be absurd and brings out the fact that howsoever these refugee may try to become modern and imitate the western world, they remain the same, backward and crude; on the other hand, this mad race for modernity makes them abnormal, for they remain neither Indians nor Europeans.

Nimmi was earlier attracted towards Pheroze for his life-style and his regular visits to clubs. But when Kuku is chosen for her by her family, she seems happier and says: "Pheroze is so boring, he does not know how to make conversation at all" (TNOP 258). She at once gets excited to know that after her marriage with Kuku, Kuku's father will let them to go to Europe. In the words of Kuku: "We will go next year; we will go to England and also to the continent and live in hotels" (TNOP 258).

Lalaji's youngest daughter Nimmi is almost similar to the character of Amrita's the heroine of *To whom she will*. Amrita falls in love with Hari, a Punjabi youth, who belongs to a different community and is also beneath her social status. In *The Nature of Passion*, Nimmi falls in love with Pheroze Batiwala, a Parsi boy, who also comes from a totally different community and family background. But the ultimate result in both the novels is the same. Amrita gives up Hari and marries Krishna Sen Gupta, a Bengali youth from her own community. Similarly, Nimmi has to give up the idea of marrying Pheroze and she succumbs to the wishes of her family members. She feels quite contented in getting married to Kuku, a boy from her own caste and social status.

Lalaji's eldest daughter Rani, and Usha and daughter-in-law Shanta, all of whom are securely assimilated into the family's mainstream. Rani the eldest, though married, identifies, and is closely involved in her father's family. She is an ardent supporter of tradition but is flexible as she protects her sister Nimmi from Phuphiji's wrath. Usha, the second daughter of Lalaji and Shanta are typical women who are the passive against male oriented society for them marriage is the ultimate reality in the life of woman and child- bearing the supreme fulfilment.

Lalaji's three sons, Om Prakash, Chandra Prakash, and Viddi, are like his daughters, different from one another, and through them Jhabvala has successfully projected three different aspects of Indian society.

Lalaji's Eldest Son

Om Prakash, the eldest son is a traditional young man following his father in every respect. He is not highly educated. He married a girl Shanta from his own community and settled down in his father's business. He lives with his father in his house and works with him in his business, and as a result he is totally dependent on him for all his requirements and has anything to worry about. Lalaji maintained two offices for his business purposes. The one in New Delhi was small and it was quite suffocating in there due to heat in summer. Om, who worked in this office constantly reminds Lalaji to install an air- conditioner in the office, but since Lalaji visited this office for a short time, he keeps putting it off by saying "yes, we will get air- conditioner. You go and order it soon". But Om knows only too well that, this was

only a way of putting off the thing. He just could not order anything on his own initiative. Once, years ago, he had ordered a wooden desk on his own initiative, but when Lalaji came to know about it, he asked Om, “Am I dead already”, and cancelled the order.

This clearly brings out the fact that when a son works with his father, he is totally dominated by him. But Om did not seem to mind this, and the main reason for this submission is his lack of education. He had no college education and could not speak English well. Hence he could not move in the modern westernized society. He was only mixing up with people of his own class and community. His own brother Chandra Prakash described him in these words: “Om is quite uneducated....He has not been to College and speaks bad English....”

Lalaji's Second Son and Inter-caste Marriage

Chandra Prakash, Lalaji's second son, had also gone abroad for his education and he certainly did things which were very unusual in Indian society. Firstly instead of joining his father's business he took up a job and then married a Kanta a girl who did not belong to his caste and community. As a result, Kanta is not well received by his family members. The dislike of course, is natural and Kanta in her turn detests Lalaji's entire family for their crude manners and orthodox living. She does not want to maintain any relations with them, and this is the reason that she does not go to the hospital immediately, as was expected, to see Shanta, her sister-in-law, who had given birth to a baby girl. The entire household assembled there but for Chandra and his wife Kanta. This fact was much criticised by the ladies of the house, and the only reason they could guess was Kanta's belonging to another community. Lalaji's wife was confronted with the same question over and over again, as to why Kanta did not come. Lalaji's wife had no answer and she thinks:

...The girl has very strange ways...

Of course, she had always known that it
would be the same, and Kanta's ways would
be different from their ways but she had not
suspected that they would be so different... (TNOP 29)

These lines establish the fact that an inter-caste marriage is not accepted kindly in Indian society. The most interesting thing is that it is mutual. If the in-laws do not like the

girl, she equally dislikes her in-laws. Kanta does not like any relation with anyone in Lalaji's family, except for the financial help they have been receiving from Lalaji on so many occasions. The house in which they live and all the expensive furnishings come out of Lalaji's account. Chandra's salary is not sufficient even to provide them with a yearly holiday in the hills, and for that also they depend on Lalaji's generosity.

Lalaji's Youngest Son

Lalaji's youngest son Ved Prakash, or Viddi, is altogether different from his two elder brothers. It is through him that Jhabvala juxtaposes the old tradition and the young generation of India. Like Nimmi he runs after western culture. He and Nimmi in this novel are agents who make people aware or conscious of the western influence on the modern generation. Describing this aspect, R.S.Singh in his article on Jhabvala writes:

Here the juxtaposition of the traditional mode of life against the modern accentuates not only the changes that have become perceptible in the cultural complex of the country, but also the superficiality of the so-called modern life (154)

Viddi is a graduate and now his ambition is to go abroad for higher studies. He wants to be either an art critic or a journalist, but knows well that he cannot fulfill his desire, as Lalaji wants him to join his business, and when Tiwari asks Viddi why he wants to go to England, he himself sits and broods over this question:

...he wanted to go abroad himself, to England or America, and lead a very gay life there drinking and ballroom dancing and sleeping with English girls. Perhaps also he would go to a University and study some more. He would learn about modern art and literature, and then when he came back he would be also to speak about these things with authority... (TNOP 35)

These lines are very significant, as Jhabvala clearly brings out the reason why young Indian boys are keen to go to western countries. It is not so much the studies they think about, it is the free life they would be able to lead there, eat, drink and sleep with girls and the study part comes only after all this. Viddi also dreams of England and all these pleasures. His repeated requests to Lalaji and Om to send him to England are turned down, and this makes

him frustrated. He totally detests Lalaji because of his love of money, and when Viddi's artist friends praise Lalaji for his hard work and intelligence he loses his temper and tells them:

You do not know what he is like. He is so crude.
He is crude in his manners, and his ideas are also
crude. He does not know anything except eating
and sleeping and making money. When I speak
of anything else he laughs and picks his teeth. He is
quite uneducated; even reading and writing he cannot
do easily, and he speaks very bad English. (TNOP 36)

This description is quite revealing. It unveils the crude side of Lalaji's character and at the same time signifies the prevailing generation gap in modern society

Viddi – Jhabvala's Mouthpiece

Viddi's frantic condemnation of his father, brother and the entire family at times makes the reader wonder if it was Jhabvala's own impression about this nouveau riche class of refugees. Jhabvala has used Viddi as her mouthpiece to criticize them. It is quite obvious from her first novel *To whom She will* and also from *The Nature of Passion* that whenever she wants to criticize India or Indians, the criticism always comes through one of her Indian characters. In *To Whom She Will*, it is Krishna Sen Gupta, the Bengali youth who had been to England, who has been used to bring out the shortcomings of Indian society and in this novel it is Viddi.

Viddi's condemnation of Lalaji and Om Prakash is so vehement that at times it appears a bit unnatural, considering the fact that in the Indian society no son would go to the extent of describing his father as an animal, and we often wonder whether it was the novelist's personal view regarding these refugees.

Jhabvala used Viddi not only to expose Lalaji's personality, but also to expose their entire life style. Viddi tells his friends how the radiogram in their house is merely a showpiece. No one ever uses it, and if he wants to play it, it gives them headache and he is immediately asked to turn it off. Books are another thing which have no place in his household. The only book they ever possessed was 'Gita' or some commercial registers and

whenever he wants to read something else, he has to borrow it from his friends because his father would not give him any money for them. He tells them:

We have a radiogram....it is very big in walnut case
and of course like everything in our house, it cost a lot
of money. Nobody ever listens to the radio...
Several times I have tried to listen to a concert of classical
western music, but each time they have told me that such
noises they cannot bear turn it off. (TNOP 52)

The above lines once again reveal the fact that though these Punjabi refugees have acquired wealth, yet basically they remain uneducated and crude with no taste and no sophistication at all.

Art and Artists in Indian Society

Jhabvala has also written about art and artists in Indian society. In this novel she has tried to establish the fact that art and artists have no value in Indian society. The artists do not get employment and hence they have no money and waste their talent and time by setting in cheap restaurants, drinking coffee and thinking of ways to earn some money for their livelihood.

Zahir-ud-din is an artist who has nothing to do. He is not employed anywhere. He wants to use Viddi as a means to get money from his rich father, Lalaji. Tivari is a journalist, who has government job, but hardly ever goes to his office. Bhawa is a dramatist, who writes plays on social problems and sometimes stages them, but somehow never succeeds in his attempts. It is through these characters that Jhabvala has emphasized the unemployment problem in India. At the same time she has shown how talent is wasted in this country.

A Novel Written in a Light Mood

The Nature of Passion is a novel written in a light mood. Jhabvala has written about the Indian society and its problems as she saw them. The main theme of the novel is to project the nouveau-riche class of Punjabi refugees in Delhi, their awareness of the power of money, and the clash between the old and the new generations.

Lalaji's passion for money and love for Nimmi- the two focal points in the novel have been highly exaggerated. Lalaji's awareness of the value of money is also more than normal. Viddi's aversion to money and his entire family in the beginning of the novel is also not normal and the way he gives in to the temptation of money and forgets all about his ideals and higher studies abroad also appear ridiculous. Nimmi's quest for modernity and her adolescent sentimental love for Pheroze Batliwala is also exaggerated by Jhabvala; their drive to Kutub into the night and the kissing incident, in fact, the entire description is ridiculous and exaggerated. The characters which appear to be normal and life-like are the characters of Chandra, Kanta and Pheroze Batliwala, and it is interesting to note that all three are under western influence and do things which are against the set norms on Indian society, and hence their intrusion on the Indian society causes all the conflict and disorder.

Jhabvala is matchless in her keen observation of contemporary Indian behaviour and for documenting the life as actually lived by her characters. Jhabvala deals with a wide range of the Indian middle classes, from wealthy westernized intellectuals to poor teachers and government clerks clinging to status and respectability. Her scenes of domestic life range from emancipated England returned intellectuals to the suffocating women's quarters of traditional Hindu household. Much of her subject matter is the outcome of domestic conflicts of a changing society. She is particularly good at describing the characters, of their homes, which vividly reflect their personalities and lifestyle of their owners. She presents an accurate picture of Indian life. In this regard, her novels appear to be more compact and convincing. Jhabvala's worldliness and down-to-earth approach to life indirectly helps her in avoiding the pit-falls of sentimentality or superficial involvement with varieties of Indian ways of thinking. Her attitude towards traditional Indian family life is ambiguous. On the other hand, her satiric pain finds plenty of snobbishness, hypocrisy and materialism to attack. Apart from this, she endows her conventional Indian characters with greater warmth and humanity. The humour of the gossiping women in Lalaji's rich and yet essentially homely household in *The Nature of Passion*, the rivalry of Hari's family and the Anands', Radha's splendid descent on Hari family to encounter an upset Prema, the desperate attempts of both families not to be shown up at the railway station, can be cited as examples of realistic portrayal of life.

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Inner Journey of the Protagonists of Margaret Laurence's *A Jest of God* and *The Fire-Dwellers*

R. Rajeshwari

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Introduction – Canadian Literature

Canadian literature is originating from Canada. Canada is a country that always extends towards north and faces through natural condition. The word, “Canada” believed to have been derived from two Spanish words ‘aca’ and ‘nada’ which mean ‘nothing here’. The idea of nothingness is reflected in the name of the country itself. The main concern of the Canadian writers is the search for a recognizable and meaningful life.

Canadian literature is related to the search for a national identity. National identity is related to the influence of the landscape on the Canadian’s imagination. The Canadian writers move steadily towards the landscape. They also portray the journeys, which take place in the geophysical or cultural context. The interior landscape transcends all local, regimental, nationalistic or cultural concerns. After the Second World War, the Canadian women writers begin to assert the authenticity of the feminine sensibility. They also evolve a feminine discourse that is opposed to patriarchal discourse.



Margaret Laurence

Courtesy: <https://www.pinterest.com/explore/margaret-laurence/>

Jean Margaret Laurence

Margaret Laurence was born Jean Margaret Wemyess on 18 July 1926 in the small Manitoba town of Neepawa. She was a Canadian novelist and short story writer, and is one of the major figures in Canadian literature. She was also a founder of the Writers' Trust of Canada, a non-profit literary organization that seeks to encourage Canada's writing community. Margaret Laurence is one of the most influential writers of Western Canada. Laurence started writing when she was young. Laurence started writing stories from the age of seven. She wrote all through her high school and college years and worked after graduation, for the *Winnipeg Citizen*, a labour daily. Her first work was not published until the Somaliland years. Laurence's first published short story, "Uncertain Flowering", was published in a Whit Burnett anthology in 1954. She is best known for her novels, *The Stone Angel* (1964), *A Jest of God* (1966), *The Fire - Dwellers* (1969) and *The Diviners* (1970).

Journey towards Self-Discovery

Margaret Laurence's primary theme is journey towards self. In her novels all her protagonists struggle to achieve the inner freedom. Laurence's novels focus on a central female character in search of her identity, her relations with others ultimately determine that identity. The female hero, unlike the traditional male hero, does not separate herself from others in order to mature. Instead, she defines herself from others. On the other hand, the sense of connection with others is a world of entrapment. All Laurence's women wish to escape from their small town and their dependence on husbands, fathers or grandfathers, yet they have limited financial freedom because as women, their options are even more curtailed than their men's. The need to escape and need to affiliate are equally strong. Exploration of the individual's search for a new sense of personal identity dominates the novels of Margaret Laurence.

Laurence's *A Jest of God* and *The Fire-Dwellers* are sister novels in practical terms. In both the novels, Rachel Cameron and Stacey MacAindra, the protagonists of each novel, suffer an identity-crisis from having to play out the socially given roles. Socialization and

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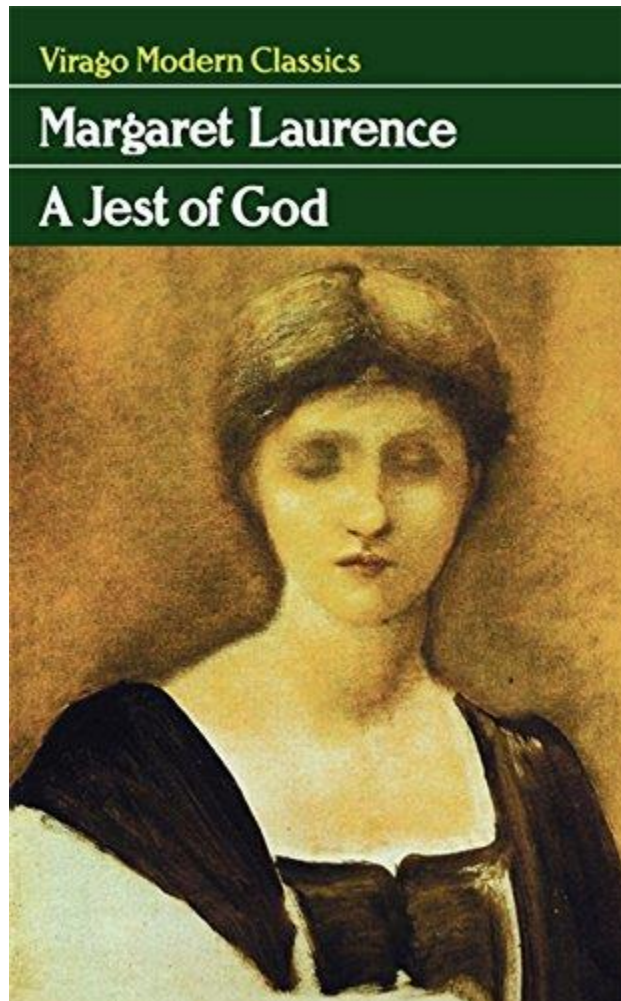
R. Rajeshwari

214

Inner Journey of the Protagonists of Margaret Laurence's *A Jest of God* and *The Fire-Dwellers*

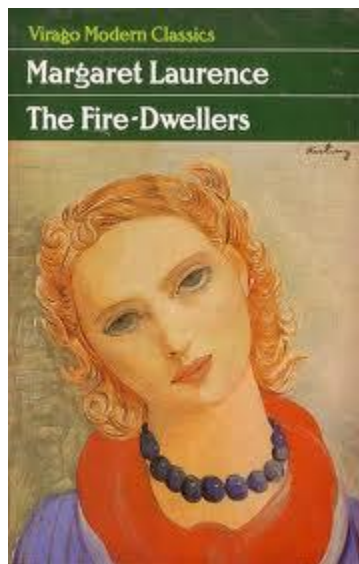
institutionalization of their femininity results in a sense of inferiority and inadequacy and problematizes their self-perception. Each accepts the mirrored image of herself and enacts the given role, that of a sexless, spinster school-teacher, in the case of Rachel, and a mindless, middle-aged house-wife, in the case of Stacey.

A Jest of God



In *A Jest of God*, Rachel Cameron, the protagonist, is an oppressed individual, obsessed by her fears and inhibition. A middle-ageing school teacher in the prairie town of Manawaka, Rachel's life is very dull due to its narrow range. After her father's death fourteen years ago, there was not enough money for Rachel to complete her studies at the University. At the age of twenty, she took upon herself the responsibility of looking after her mother and came back to Manawaka to teach in school.

Stacey Cameron is the protagonist of *The Fire-Dwellers*. She is an elder sister of Rachel Cameron in Laurence's *A Jest of God*. She leaves Manawaka at the age of nineteen and marries Cliff MacAindra, a salesman. At the beginning of the novel, she is living with her four children in Vancouver, British Columbia. She reveals herself at the age of thirty-nine, she feels unattractive, surrounded by the stresses of motherhood, chaotic by the absence of communication with her husband. It is a story of a housewife, the mother of four children, Stacey MacAindra struggles to identify herself as an individual amidst the role of daughter, wife, and mother.



Reflection in the Mirror

Laurence's women, in both the novels, have the relation with the mirror which is an ambivalent one. Their reflection in the mirror confirms their reality while reminding them that the image in the mirror fails to match their ideal selves. Rachel's mirrors reflect the extreme subjectivity in her perception of things. Her mirrors are all distorting ones and she recognizes that she herself is the mirror, generating these distorted images of herself. Like Rachel, Stacey's mirror tells that she is gaining weight and growing old, it does not tell of her desires, her memories and her fears for the future. It frames her physical appearance as if this were her only reality. She knows that neither her literal image in the mirror, nor the articles written for housewives like her reflect her own complex reality.

Rachel Cameron and Stacey MacAindra - Inner Monologues

Rachel Cameron lives in a cosy flat decorated according to her widowed mother's tastes and teaches in a school meant for children. May Cameron is a typical mother imposing the narrow traditions on her loving daughter. Mrs. Cameron is a frail but vain little woman whose tyranny over her daughter ranges from sharp censure of her activities to pathetic intimations of her own death. All the time Rachel is bothered about what the mother would say. She wants an extension cord attached to the phone so that she can take it to her room. However, she does not do so because she will never be able to explain it to her mother in any way the latter would accept. Again when she mentions to Calla that she intends doing an extension course in English the next term, the mother overhears and resents that Rachel has not mentioned it to her.

Like Rachel Cameron, Stacey MacAindra's inner monologues speak for her real self which longs to enjoy life at her mother's place. Outwardly, she has to be conscious of her role as mother to her children. She has great complex about her advanced age, matronly look, rural background and the absence of proper education. Laurence has adopted the method of interior monologue to narrate the story of Stacey and her reaction to the present situation:

Everything would be alright if I only was better educated...Listen Stacey, at thirty nine, after four kids, you can't expect to look like a sylp...Everything will be alright when the kids are older. I'll be more free. Free for what? What in hell is the matter with you, anyway? Everything will be alright...Come on, fat slob on down town, get up off your ass and get going...All the thing I hate. Hate, but perpetuate. (FD 8-9)

Again Stacey engages language in an effort to repair, reunite, rejoin separate entities- husband and wife, mother and child, woman and friend, body and brain, inside and outside. This struggle unfolds against a backdrop of silence her husband Mac's, her son Ian's, and her daughter Jen's. Even at the age of two, Jen appears determined not to communicate.

Amongst the people Rachel meets in the school, she becomes friendly with Calla, a fellow teacher. Calla lives with the songless cannery who does not even notice her, for she finds comfort in listening to some movement in the darkness of the night. But the fundamentalism of Calla's Pentecostal religion keeps Rachel on guard. She is embarrassed at Calla's talking about

the Tabernacle in the presence of her mother. Moreover, Calla looks and acts strange. Rachel wishes that Calla were like other girls and not so unusual. Another person who offers friendship to Rachel when she moves to Manawaka is Lennox Cates. He quite often asks her out but Rachel does not want to become the wife of a farmer who has not even finished high school learning. Lennox gets married leaving Rachel to her loneliness. To some extent, then Rachel is herself responsible for her loneliness.

Search Her Identity through Her Four Children

Stacey attempts to search her identity through her four children Katie, Ian, Duncan and Jennifer. She loves and cares for all the four children and does not want them to be spoiled. The role of wife and mother in a modern family in which, the mothers both promoted and gulped by their children. Even though Stacey does all the unchanging responsibilities related with life as a mother, she worries that she is always sacrificing her life in this sequence of trifles. Although she accepts that taking care of children is a valuable job, she needs a little for herself to be spent. She desires to talk with her husband, her children, and the world. She loves her children so dearly that she often prays to the Almighty to care and bless them. But still she is unable to cope up and feels bored, unhappy and even wants to escape. Stacey craves for a thing and when she gets it, she is somewhere far away. Then she doubts whether she has actually wants. She wants Mac and also her kids, still she would look for an escape from them. It is too late when Stacey comes to conformity with her incompatible married life, for her children are spoiled by this time. Her elder daughter Katie is lost in promiscuous way of living, her sons Ian and Duncan are ruined by Stacey's excessive cuddling, and her younger daughter Jen is unable to speak at the age of two. Communication is then a central theme, emphasized by the fact that Stacey's youngest child Jennifer Rachel, her "flower," does not speak, the breakthrough of the novel occurs when Jen turns to her mother and enquires casually, "Want tea, Mum? (FD 273) Stacey cannot communicate with any of her children, "I can't get through the sound barrier" (FD 203), she complains, as she contemplates, "All your locked rooms." (FD 198) Stacey's relationship with her eldest daughter Katie epitomizes the generation gap a hangover from the jitterbugging generation of boogie-woogie. Stacey is "a stranger in the new world" (FD 274) the sixties counterculture of marijuana and flower power. Her search for identity through her children also ends in failure.

Self-Imposed Silence

Self-imposed silence hurts Rachel Cameron in *A Jest of God*. She feels powerless in the Manawaka world as a spinster schoolteacher, which requires both responsibility and respect for the social norms. She longs to express a lot but bound by duty to her mother, she feels that she is not supposed to discuss with her sex and death. When denied the privilege to express herself freely she cries out at the Tabernacle and feels ashamed of her outburst. What she needs is a male counterpart to establish her feminine identity.

Stacey MacAindra's dilemma arises out of the many roles expected of a woman. Her immediate male counterpart Mac, her husband is not an effective communicator who can rescue her from all her internal fears and conflicts. She says, "Mac never talks about his war, never has, not that he talks much about anything anymore." (FD 10) Stacey attempts to search her identity through her husband, Clifford MacAindra. Stacey wants to a harmonious relationship with her children but cannot help behaving like her mother, May Cameron. She wants to become a good mother.

Stacey cannot expect her husband Clifford MacAindra in this record because as a salesman he comes back home very late. So she has to shoulder the family responsibilities all by herself. Even during his short stay at home, Clifford Mac has preoccupied with his own work. After returning home he could merely enquire Stacey about the children and go ahead with his work. Their physical intimacy develops a sense of boredom in Stacey. Stacey yearns for a mental affinity with her husband but he does not want to respond her affiliation. Mac is reserved while Stacey is talkative. Whenever she wants to share her joys and sorrows with him, he asks her to leave him alone. She thinks that she and her husband are like two parallel lines, which go together but can never meet. Sometimes Stacey is even sorry to have married Mac at all. Due to the physical and spiritual distance between the husband and wife they are able to exercise only negative impact on their children.

Rachel's Brief Affair with Nick

In *A Jest of God*, Rachel's brief affair with Nick during the summer holidays brings a sea change in her. A former schoolmate, Nick is a teacher in Winnipeg who has come to his father's farm near Manawaka. Rachel has such a strong need for love that she overcomes all the constraints and inhibitions of a small town girl and enters a physical relationship with Nick. When Nick asks her out she goes, when he kisses her she responds, when he makes love to her she is ready. She takes the initiative in her first physical love with Nick. She goes all out during her sexual encounter and wants to know Nick's body to the last detail,

Then I want my hands to know everything about him, the way the hair grows in his armpits, the curve of his bones at the hips, the tight muscles of his belly, the arching of his sex. (AJG 104)

Even the second time, it is she who reaches out to touch first, to ask for it. She suggests to Nick that he can shift to Manawaka. When Nick says that her openness suggests her loss of pride, Rachel says,

No, I have no pride, None left, not now. This realization renders me all at once calm, inexplicably, and almost free. Have I finished with facades? Whatever happens, let it happen. I won't deny it. (AJG 142)

She no longer has her obscure sex-fantasies, rather she dreams about being in bed with Nick or about marriage.

Rachel's relationship with Nick offers her an opportunity to free herself from the control of her mother. Her attitude towards her mother changes as she goes steady with Nick. When Rachel comes back from the outing, she finds her mother wide awake. She informs her that Nick had taken her to his house to meet his family. The mother's face gets more wan and sunken at this and she asks Rachel if the affair was serious. Rachel can see the real cause of her mother's worry the thought that is tormenting her mother, "What will become of me" (AJG 114) after Rachel is gone.

Stacey's Extra-Marital Relationship

Stacey's extra-marital relationship begins with Buckle, Mac's friend provides Stacey with an opportunity to move with a male counterpart by frequenting their home during Mac's absence. She senses a sex motive in Buckle's visits and is unable to find a real companion in him. The personal conflict between Mac and Buckle in the office makes Buckle revenge on Mac through Stacey. The patriarchal man is in an advantageous position in that he lies to Mac that Stacey has had sex with him and the uncommunicative husband does not verify but believes his fellow man's lie. Thus, Stacey is induced to leave home, for the uncommunicative husband and treacherous villain do not permit her the licence of living in her fantasy world.

But it is not just Stacey's inner world that is burning, the whole outer world is in flames, as the news constantly reminds the readers in capital letters,

ever-open eye...man burning. his face cannot be seen. he lies still, perhaps already dead. flames leap and quiver from his blackened robe like excited children of hell. voice: today another buddhist monk set fire to himself in protest against the war in. (fd 116)

Laurence makes her protagonist carve her own identity and gains a balanced vision of life at the end.

Making Choice

Towards the end, Rachel does make a choice. Her decision to move away from Manawaka indicates that she is an authentic individual, trying to create her own identity. She proves herself capable of freedom. She does not achieve passionate flight and social independence, instead she is free to accept the care of her mother and to move westward into a quiet new life.

Laurence thus introduces men who are promoters as well as stumbling blocks in her women's journey towards identity. She portrays her women protagonists' undivided self, which can be preserved only in relation to the other half of their psyche, the animus represented by the male characters. These redeeming men help the women break the strong chains wound round them by their restrictive husbands and partners.

Theme of Survival

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221

Inner Journey of the Protagonists of Margaret Laurence's *A Jest of God* and *The Fire-Dwellers*

The term “survival” brings into focus how women use their language in voicing their sufferings. It stands for continuing to live or exist. A survivalist is a person who believes in ensuring personal survival of a catastrophic event by arming himself and by often living in the wild. The theme of survival is not restricted to one nation. It is a universal theme. Nor is it confined to literature written only in the twentieth century. In the twentieth century however, diverse experiences of alienation and survival are encountered, as the central characters are drawn not only from the ruling or upper classes but also from various classes, occupations and races. The mental anguish of man as depicted in modern literary works, mirrors reality.

In *A Jest of God*, the primary theme is survival. Survival continues to be the basic theme in *The Fire-Dwellers*. It is an attempt of the personality to survive with some dignity, tilting the load of excess baggage that everyone carries, until the moment of death. Connected to this theme, there are a set of interrelated themes the incompleteness of human relationships resulting aloneness, the ambivalence between human relationships, miscommunication or lack of it, human alienation, personal identity and the case of women in a male dominated world all of which result in isolation.

Stacey in *The Fire-Dweller* is doubly under pressure for being forced into assuming the pre-ordained role of a woman as a mother of four, for whom there can't be any place in the society, unless she performs her duty as the good woman. In such a state, the coolness and silence of nature along with the presence of river and mountains are inspiring forces for her that would lead into her liberation and resistance.

Through *A Jest of God* Laurence depicts her protagonist's dissatisfaction and loneliness in small prairie town. For these protagonists, the small town is a symbol of restriction and boundaries, and they want to free from boundaries. But, as the depth of human mind and misery cannot be fathomed and understood easily, Laurence tries to devise a spiritual connection with nature that will help her go beyond the usual torments of life. In other words, human mind cannot calculate exactly the psychological and social pains inflicted upon humanity, because it is not yet scientifically very strong specially with regards to ordinary people, but there can always be a will and determination among all people to overcome the deadliness of life and find a window of calmness and meaning in the everyday life.

Margaret Laurence's *A Jest of God* explores and explodes the myth of spinsterhood. At the outset, she presents Rachel Cameron, a woman struggling to come to terms with love, with death, with herself, and her world. Every time she lacks in confidence and poise. She is abnormally timid. All these hinder her from establishing meaningful relationships with men as well as with other women. Rachel is a victim of low self-esteem, which is not congenial for the establishment and maintenance of harmonious relationships. Rachel thinks of herself as dry and empty, but she fights with darkness which makes her life significant. Clara Thomas describes her condition and the affirmation of life and living which the novel makes in the following words:

A Jest of God makes a great affirmation of life and living, happening in the midst of and inspite of terrible muddle, anxiety and confusion. Rachel does not grandly go mad or tragically die like those who would break life to their wills : She bends to life's blows, as most mortals have done before her and life plays its amazing, everlasting trick once again for her, bringing vitality and at least some hope out of defeat. (Thomas 87-88)

Margaret Laurence's *The Fire-Dwellers* epitomizes the dehumanizing, hellish state of urban existence. She depicts the plight of Stacey MacAindra, the protagonist, a middle-aged woman, who became a victim of the Bedlam in which she lives. Her consciousness of the chaotic wide world batters her sensibilities from all sides. The milieu is grotesque due to the encroachment of meaningless violence. It looks as though the universe is on the brink of conflagration, Stacey is perforce made to rely on her own internal resources for help, something to act as a bridge between the internal and the external world of her experience. Stacey's problem is that of the marginalized woman. The novelist utilises thoughts, memories and inner monologues constantly to keep everyone aware of the action unfolding within the mind of the protagonist.

Rachel and her mother live in a cosy flat which is bedecked to her widowed mother's tastes. She teaches in a school for children in the prairie town of Manawaka. Rachel exhibits her resentment and envy towards her sister Stacey living in Vancouver. After her father's demise

fourteen years ago, they were not gifted with enough, Rachel helplessly dropped her studies at university. She felt the responsibility to support her mother and came back to Manawaka to take up a job at school. At this precise moment in her life, she fails to notice what she is doing or what she has done. She manages to get through each day, and worse still, by teaching. Each tormented night moves on to the next, but she manages to support, pamper, and even feel some indulgence for her mother. All these facts mean nothing to her. She fears being thought an eccentric spinster. She identifies herself to be the object of the children's songs. During the course of the novel, she refers to herself as "a thin giant," "a stroke of a white chalk on a black board," (AJG 38) "a stick of chalk," "some ungainly bird" having a "crane of a body." (AJG 121)

Stacey MacAindra, thirty nine years old, is the wife of MacAindra, a salesman and the mother of Jen, Duncan, Ian and Katie, aged between two and fourteen. She has a deep anxiety about the family, about the hellfires of city existence, about the tension of modern-day living. Stacey places before everyone the picture of a confused, anxious, self-doubting, contemporary housewife.

Like Rachel, Stacey finds herself and her family imprisoned by the city's power structures which rob the people of their acclaimed identity and disintegrate the family. Furthermore, accidents, crime, international catastrophes have become part of everyday existence and make mockery of harmonious family life. The violence reported by media breeds violence among the younger generation. Stacey is affected by the images of war and violence shown on television and by newspaper headlines which interact with her maternal fears for the safety of her own children. Hallucinations of burning buildings, forest fires and Roman Centurions flash across in her inner vision, Stacey fears that her children become victims of sexual violence, murder, accidents, or even war. These are very real fears arising out of her immediate environment. Moreover, the occurrences are reflected inevitably in the home environment. Stacey is succumbed into a state of anguish by witnessing the behaviour of Mac's violent fits of temper, Ian's sullenness, Duncan's nightmares and Katie's rebelliousness. Even the baby's inability to talk is an indication of the more fundamental problem arising out of modern-day city experience.

Unlike Rachel, Stacey in *The Fire-Dwellers* governed by the maternal principle. She is despair - stricken because her maternal voice of compassion is drowned in the chaos of the urban inferno that the city is. The maternal process is however disoriented into negative channels in her so that she attempts to live solely through the lives of husband and children. This leads to a greater fragmentation and self-destruction. However, like Rachel, Stacey is also self-aware and self-analytical. Initially, however she finds herself without a support system. Her mother's memory always fills her with a sense of guilt. The mother had demarcated as forbidden that territory where neither she nor her daughter could enter. Stacey wants to communicate with her family, but she seems to fail. The key episode here is the one in relation to her daughter Katie. *A Jest of God*, written from the daughter's perspective, portrays the dilemmas of the younger women and those of the mother. What Stacey looks for, and by extension, what Katie looks for is a common ground where mother and daughter can meet. The first crucial episode dramatically rendered is the one where Stacey returns home after her date Luke in the manner in which her teenage daughter might have loved. It is the daughter who rebukes the mother by putting on the mother's tone and expressing her rebelliousness as well as her mother's anxiety.

In *A Jest of God*, Margaret Laurence writes with deep passion about Rachel trapped in a milieu of deceit and pettiness. Through her summer affair with Nick Kazlick, a schoolmate from earlier years, she learns at last to reach out another person and to make herself vulnerable. She recognizes Nick's role as that of the other self, "He had his own demons and webs mine brushed across him for an instant and he saw them and had to draw away, knowing that what I wanted from him was too much" (AJG 189) After symbolic completion the 'rite de passage', Rachel is 'reborn.' She can now cope with of the imperialistic and colonizing force symbolized by her mother and society. She asserts her independence by deciding to leave Manawaka against her mother's wish. She is able to make her peace with her inherited past symbolised by her great father. She thus acquires a holistic sense of reclaiming and valuing her inherited ancestry.

It is the story of a woman trapped in a prison partly of her own making. But the prison here is more tightly locked. The readers never see Rachel anywhere but in her home town, except for the trip to the hospital, she makes her break for freedom exists mostly in the future. Her prison is so difficult to get out of because it is made from virtues gone sour. Rachel alternates

between the two poles of courage and desperation. At the end, she realizes the childishness of her own mother, and her inability to offer emotional safety. She acknowledges our human, necessary limitations.

Narrative Technique

Narrative techniques are the methods that writers use to give certain artistic and emotional effects to a story. Although the term gets used loosely in everyday speech to talk about narrative, a ‘story’ is just a sequence of events in time. Not until a writer chooses how to present that story in language, it becomes a “narrative”. Many key narrative techniques fall into four categories: plot, character, point of view, and style.

The Narrative Techniques of Laurence reveals her as one of the leading master craftswomen of her time. In each of Margaret Laurence’s two Canadian novels *A Jest of God* and *The Fire-Dwellers*, the character whose thoughts, memories and actions control all aspects of the novel is a woman. They are all natives of Manawaka the prairie town that is the focus of Margaret Laurence’s fictional world, a world as real as any actual Manitoba town. The Manawaka novels center on female characters and are told from their individual points of view. One can speak interchangeably of the Manawaka world or of the Manawaka women of Margaret Laurence it is the women who reflect and refract that world; the novel provides them with materials for their monologic dialogues. Each heroine in the Manawaka novels tells her own story in her own voice. Yet her shared experience of the condition of being a woman colours all Laurence’s stories with similar thematic concern.

The fantasy narratives within Rachel’s and Stacey’s interior monologues are structured as direct imaginative responses to their social situations, for, to Laurence the possibilities of subversion and revision lie within individuals and existing structures. She uses the conventions of autobiographical fiction which privilege subjectivity in order to create the spaces for her character’s dreams and fantasies and such breathing spaces in their turn expose the limits of realist fiction as a construction of private or social reality.

One of the major challenges of the novelist is to control the weight of the details by his narrative art. It must be said to the credit of Laurence that she manages her material with admirable dexterity. Mixing the present and past, Laurence gives the reader a new reading experience. She uses images, metaphors, allusions to deepen the meaning and significance of the event. In both the novels the narrative technique control very effectively the action, the meaning and characters involved. Laurence proves herself as an eminent Canadian feminist writer through *The Fire-Dwellers* and *A Jest of God* by using the language, uses of landscape and uses of prominent narrative structure and techniques.

Summation

The Geo-physical factors in Canada made it an entirely different country from any of the typical European countries, the inhabitants of which had migrated to Canada to settle there on permanent basis. But the cultural ethos they brought with them made Canada, culturally and linguistically speaking, a healthy mosaic against the American culture. The natives of Canada had hardly any literary tradition of their own except in some folk forms. The task of the Canadian writers whose parents had come from European countries was chiefly confined to carve out norms for cultural rootedness. Hence the main thematic concerns perceptible in their works are the question of a distinct identity of their own. Many Canadian novelists have based their novels on the theme of search for identity.

Margaret Laurence's fiction is largely dominated by an individual character's persistent search for identity. Laurence's fiction has always tried to explore the definitions of women and to dramatize the ways in which a woman discovers her voice and uses it as a path to self-realization. Each of her Manawaka novels portrays the growth of a woman's individual consciousness.

The present study has also attempted to show how the women protagonists of Margaret Laurence flout the traditional notions of woman as either the 'Angel in the house' or the 'Sexually Voracious', and reveal the mortal nature of an ordinary woman. In the process of their discovery, the characters realize that they have lost their real identity which they strive to assert.

The realization of their lost identity propels them forward to break the shackles that bind them and come out of the cocoons of subordination which is either built by them or by others.

A perusal of the status of women in the two novels reveals the fact that women keep evolving from time to time yet all the while sticking to the grove of the culture. They do not overstep the borders but try to push it further to suit their position and circumstances. This offers an immense scope for further research on the evolving pattern. So, a study on this would always enrich the existing literature and throw more light on the transformation which is inevitable.

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Education - as Inner Management

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Education must attend to all facets of life. Dr. K. Parvathi Kumar (2005) suggests that “Education is systemized development of mind, senses, soul and body to facilitate complete human expression.” Sadhguru Jaggi Vasudeva (2015) writes that “The quality of one’s life depends on how well one manages one’s body, mind, emotions, situations and home; one’s communities and nations- life in general. But, generally we are thinking of management only in terms of business management, or industry management; generally we are taking management only with economic situations, not life as a whole. Fundamentally, life is management.”

Purpose of Life and Education

The very purpose of life is to be happy and the very aim of education is to ignite and help the human being realize his full potential and make him lead a joyous life and scatter the same joy around. But most unfortunately, both are not happening for a person even after spending considerable number of years in schools and colleges.

Lack of Inner Management

Most people who are on the top of the ladder of social success, wealth, name and fame are leading disastrous lives. Why? Only due to lack of Inner Management. The present system of Education is teaching us competition instead of cooperation; putting compulsions instead of providing inspiration and training the humanity how to consume, grab and possess things and use them instead of intelligently distributing the resources to all, effectively and managing the inner self.

It is most unfortunate that those who do not have any control over one’s emotions and energies, are trying to control people in the name of administration and governance everywhere.

This is the main reason why there is no human well being in spite of physical wealth. Education must address this important aspect.

Focus of This Paper

In this paper, an attempt has been made to analyze what is holistic and complete education and how an effective system of education can only impart true intelligence, instill confidence, broaden vision and deepen roots, which will help men and women manage themselves to experience the sweetness of life.

Need for Change in the Transmission of Knowledge

The transmission of 'knowledge' should undergo a significant change- obsolete theories, out-dated principles and archaic methodologies have to be replaced with the creative methods of teaching. Instead of burdening the child with huge loads of books on irrelevant subjects, we need to harness a child's capacity to digest more, understand more, and consequently encourage him think more creatively.

The present system of education is making learning a misery to the child. Child, by nature is very curious about learning new things. When such an enthusiastic child feels miserable, there is a serious flaw in our present system of education. When one looks at the teachers, they are helpless creatures in many aspects. Only a few teachers can inspire the students rather than passing dry information.

Role of Teachers

Teachers, many a time, demonstrate their emotions without being aware of their effects on the students. Teachers are none other than the ideal extensions of the parents in the schools. They should keep this in mind and act accordingly. They should remember that they are dealing with the absolutely unique students. No two students are one and the same. Hence, the teacher should not indulge in any sort of comparing activity. How can one compare two unequal things? Without comparing the children, they should allow the creativity and the genius of the children to flower and flourish in its own way but not the way the parents or the teachers want it to blossom.

Broadening the Horizon of Children and Curtailing Intolerance

The very purpose of education is to broaden the horizons of the children. In this regard, the present education is a huge failure. The more a person is educated, the more he is trying to differentiate himself from others. Instead of becoming more and more inclusive, the educated are becoming exclusive to the extent of not tolerating their own people- parents, relatives and friends- not able to co-exist with them; then it is unthinkable of him being cooperative with other communities, regions and religions. This shows that the present day student is becoming intolerable.

Intolerance is due to the inability in managing one's emotions and senses and due to the failure in educating oneself in the right direction. The very ideology, the perception, the goal of education has completely been distorted. Children are sent to schools not with the expectations of imbibing a zeal for great learning but just with the greed of earning. Education has become synonymous with Earning. This fundamental principle of education has completely transformed the scenario of education. Accordingly, children are trained by completely neglecting the most precious aspects of human life.

Encourage Children in the Creative Direction

Instead of encouraging the children in the creative direction, parents are spoiling them by offering them toys as gifts with a caution that those toys should not be offered to or shared with anybody. The seeds of 'possession' are sown instead of 'distribution' and 'sharing'. Unless one cultivates the habit of sharing with others, one cannot enjoy life as sharing alone gives immense happiness. If one wants to be stress-free, 'sharing' is one of the important aspects of life. If a person is not habituated to share simple physical things, he cannot share his joys and sorrows as well. Joy increases by sharing alone and sorrow decreases due to sharing only.

Need to Learn the 'Inner Management' of Life

Children are the embodiments of joy and happiness by their nature and if it is allowed to grow on at home by the parents and in schools by teachers, the children remain in that state and can spread that joy around. The capabilities of a child will flower only when there is absolute freedom of heart and mind. Our present education is not oriented towards enhancing the true

human capabilities, but only acquiring the degrees and percentage of marks. Man is ultimately happy, not because of his academic certificates or wealth he possesses, but because of his 'nature', his inner nature, a right understanding and managing which is very essential. We need to teach the children how to use their brains, not just to read and write. Reading and writing are important, but using one's brains is more important. A lot of educated people are very successful in their careers, but they are a great mess with their own lives. It is because they have not learnt the 'inner management' of life.

Sharing Vision with Children

Teachers and parents often force their vision on the children, instead of sharing their vision. One thing should always be kept in mind that every child is a unique piece of creation. Forcing one's ideology will suffocate them and will not allow them to grow in originality and creativity. Then, naturally the child is accustomed to the artificial attitude and life, devoid of spirit. The lack of control of temper on the part of the teacher often leads to the most undesirable situations. Most unfortunately, both the teachers as well as the students come to school stressed and discontented on account of the prevailing conditions at home and they spread most unpleasant and anguish filled thoughts and consequently, learning is becoming very difficult and monotonous instead of becoming a highly delightful one. The students feel a sort of unpleasantness to leave the school. In this aspect, the teacher has to play a very vital role. The teacher has to manage his or her emotions and rise beyond and spread a fresh air of happiness and fill the surroundings with energy. Then, the students will also be charged with energy and enthusiasm and can easily learn that which is taught in a friendly atmosphere. All this is possible only when the teachers have the skill of managing themselves, when she knows the inner management.

Need to Expose Children to Multifarious Activities

Children need to be exposed to multifarious activities - in the school and outside the school. As far as their studies are concerned, they should be taught Arts, Sciences and Fine arts to help them discover their love of learning in a particular branch of knowledge. The children should be taken to orphanages or old age homes and be asked to distribute some sweets or fruits. Now and then, if they are taken to some slum areas and asked to render service as a part of social

service programme, they enhance their perceptions and personality. This direct contact with the reality of world and life will enable them have a sympathetic outlook and shape their attitude in positive way. Sports is another direct way to deal with life. Teachers also must involve in the sports along with the students. This will shatter the inhibitions of the students and enable them rise beyond the imaginary concepts of success and failure.

Tendency to Imbibe Negative Aspects

Strangely and most unfortunately, children tend to imbibe the negative aspects of character as heroic- aggressiveness, egoistic behaviour and violent nature which are the outcome of a mismanaged personality, as the mark of heroism which has to be replaced with the real concept of heroism i.e. tolerance, perseverance, affectionate behaviour and compassionate attitude which are the result of an efficient inner management of senses and emotions. The teachers should play a very enlightened role.

Need to Impart a Global Vision

We need to give our children a global vision of stress-free and violence-free society. Instead of making them religious, we should make them spiritual which will help them break the barriers of all the insignificant and trivial things in the outer world- caste, creed, region and religion and even they can grow beyond nationality and they can transcend the feelings – fear, anger, hatred, jealousy and conflict. This all can become a possibility chiefly through education- a stress free and a soul elevating education.

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Education - as Inner Management

Additive Constructions in Kannada Language Using Ancorra Annotation Scheme

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Abstract

The present study investigates the annotation of Kannada additive constructions based on Ancorra annotation scheme/ guidelines. Ancorra annotation scheme is an annotation scheme based on Paninian Grammar Formalism, which is developed to annotate Indian languages. It makes easy to annotate Indian languages and said to be an extensive application on both free word-order languages and positional languages. It can be placed in Dependency approach, one of the syntactic approaches, which currently became a mainstream research area in both linguistics and computer science disciplines.

Additive constructions are coordinating constructions that use ‘and’ in English sentences. In Kannada, other than conjunct words such as *mattu* and *hāgu* ‘and’, other similar constructions use comma and alternatively the inclusive clitic ‘*ū*’ etc. to indicate additive constructions. The main aim is to identify various issues while annotating the additive constructions in the Kannada language. The present study of Kannada additive constructions is based on a corpus of nearly hundred annotated sentences. The purpose of the article is an attempt to exhibit the annotation of the additive conjuncts and follow the labels that have given in Ancorra guidelines. The article presents the application that extends the Paninian Grammar Formalism to Kannada.

Keywords: Annotation, Additive Conjunct, Kannada, Ancorra Guidelines

Introduction

The present article is an effort to develop a Treebank for the Kannada language. A Treebank is a collection of syntactically annotated sentences in which the annotation has been manually checked. These syntactically annotated sentences are described and often come in the form of tree structures. The annotated linguistic resource is essential to develop the Natural Language Process (NLP). It (linguistics resources) can be used in both basic as well as advanced applications, such as Machine Translation, Parser, etc.

There are various Treebanks available in preparing such annotated linguistic resources, most notably the Penn Treebank (PTB) for English, Prague Dependency Treebank (PDT) for Czech, Alpino for Dutch, and English, TUT for Italian, TIGER for German, Latin Dependency Treebank (LDT) for Latin, Hyderabad Dependency Treebank etc.

Lack of such linguistics resources has been a major drawback for developing natural language processing tools. These resource-rich Treebank has been developed by using phrase structure approach or dependency approach.

According to literature, the use of Phrase Structure (PS) is not suited for free-word-order languages rather than, the dependency approach which would be better suited (A. Bharathi and R. Sangal, 1993; A. Bharathi., V. Chaitnya and R. Sangal, 1995,). The effort described in this paper follows the Paninian grammatical framework (PGF) which has been successfully used for Hindi, Telugu, Bangla, Malayalam, Urdu, etc., languages. This Framework also worked well for positional language like English (A. Bharathi, V. Chaitnya and R. Sangal 1997; A. Vaidya, S. Husain, P. Mannem, and D.M. Sharma. 2009; Chaudhry, H., & Sharma, D. M. 2011)

Since Kannada lacks such resource (based on available literature) to develop a good natural language processing tool for Kannada, one has to develop linguistics resources. Hence, it is an initial effort to come up with linguistics resources. The Kannada language falls into Free-Word order (FWO) constructions, the annotation is based on dependency annotation. Here, this paper introduces the Ancorra Guidelines/ Hyderabad Dependency Treebank for data annotation that is developed based on PGF. The annotation can be done at various levels of linguistics. Since the coordinate structure comes under syntactic level, the article focuses on the syntactic level. An annotation is a process of description or explanation or comment applied to the raw data.

Kannada is one of the major Dravidian languages with relatively free word-order, spoken in South India. It has its own script. It is also morphologically very rich. A significant amount of discussion on Kannada is available but the discussion about coordination structure is limited in both linguistically as well as computational linguistically. So it is an attempt to bring out the structure of coordination especially additive constructions in Kannada and the annotation of them based on PGM.

Additive Conjunct in Kannada

There are only a small number of coordinating conjunctions in Kannada. Coordination refers to the combination of the similar syntactic unit into some larger group of the same category that attached through coordination conjunctions like and, or, but. Additive construction is one of such coordinating sentences in which meaning "and" is expressed (S. N. Sridhar 1990). One of the most frequently expressed coordination in Kannada (S. N. Sridhar 1990) is additive conjunct where addition is described as one of the most basic forms of cohesion (Halliday M. A. K. and Hasan R. 1976).

Additive conjunct is the most basic forms because it is acquired early by children than other conjunct types. In Kannada, additive conjunct can form through conjunct words or suffixes. Those are lexical item *mattu* and *hāgu* ‘and’, ‘inclusive clitic –ū’, and as *dhīrgās* ‘lengthened vowels’, and also putting the comma or without a comma after each coordinate element in a (written) sentence. Few model sentences have mentioned below:

(1) rādha kālēji -ge, rāNi skūl -ge hōdaru.

Radha college -dat Rani school -dat go-past-3p,pl,

‘Radha went to the college and Rani went to the school.’

(2) rādha kālēji -ge mattu rāNi skūl -ge hōdaru.

Radha college - dat and Rani school -dat go-past-3p,pl,

‘Radha went to the college and Rani went to the School.’

(3) rādha kālēji -g-ū mattu rāNi skūl -g-ū hōdaru.

Radha college - dat-inc and Rani school -dat-inc go-past-3p,pl,

‘Radha went to the college and Rani went to the School.’

The sentences mentioned above giving same meaning with different coordinate expressions. The sentence (1) is one of the additive constructions that expressed by simply juxtaposition (S. N. Sridhar 1990). The sentences express the coordination through with or without a comma (note: wherever the comma occurs, it can be optional. It is just a writing convention). Similarly the

sentence (2) conveys the coordination through the word *mattu* ‘and’, where as the sentence (3) expresses the same through inclusive clitic *-ū*. The information of conjunction is explicit in sentences (2) and (3).

An additive conjunction can also form by using the word *hāgu*. More or less it has the meaning of ‘and’. It can be used as synonymy of *mattu*. The word *hāgu* can be used in a similar fashion that has mentioned above to conjoin the elements in the sentence (2). Hence, the word *mattu* can be replaced by the word *hāgu*. The same has mentioned below in (4) and (5). Only the destination differs between (4) and (5). The sentence (4) states that there are two different destinations: college and school which have occurred with two different proper nouns or agent that they prefer to go has conjoined with conjunct word, where as in sentence (5), school only the destination for two different agents that conjoined with conjunct word.

(4) rādha kālēji -ge hāgu rāNi skūl -ge hōdaru.

Radha college - dat and Rani school -dat go-past-3p,pl,

‘Radha went to the college and Rani went to the School.’

(5) rādha hāgu rāNi skūl -ge hōdaru.

Radha and Rani school -dat go-past-3p,pl,

‘Radha and Rani went to the School.’

Another set of coordination construction in Kannada is expressed through *dhīrgās* which can include conjunct two elements in a sentence. *dhīrgās* in sentences occur by lengthening the vowel at the end of the lexical items. In such constructions, the information of conjunction is implicit.

(6) rāju siLLe hākuttā negiyuttā manege banda.

Raju whistle put-n.past-ptpl jump- n.past-ptpl house-dat come-past-3p,sg,m

‘Raju came to home by whistling and dancing.’

The kind of construction that has mentioned in (6) also comes under additive constructions. In such constructions, the *dhīrgās* indicates the multiple actions of the single agent at the given time.

In sentence (6), dance, as well as whistling has done at the same time by a single agent, Raju. In such construction, the *karta* will be obligatorily deleted in every conjunct except in the first conjunct (i.e., subject phrase) and the verbs in the sentence will turn in to participle (non-past) except final verb. Hence, the verbs in such constructions are in non finite that indicated by *dhīrgās*.

The sentences that mentioned above in (1), (2), (3), and (4), have only one action *hōdaru* “go” and two coordinate elements *rādha kālēgige* and *rāNi skūlge*. What happens when more than two elements are coordinated? Let’s look at few more examples:

- (7) rādha kālēji -ge, rāNi skūl -ge, raju āpīsi -ge hōdaru.
 Radha college -dat, Rani school -dat, Raju office -dat go-past-3p,pl,
 ‘Radha went to the college; Rani went to the School and Raju went to the Office.’

- (8) rādha kālēji -g -ū rāNi skūl -g -ū raju āpīsi -g -ū
 Radha college -dat -inc Rani school -dat -inc Raju office -dat -inc
 hōdaru.
 go-past-3p,pl,
 ‘Radha went to the college; Rani went to the School, and Raju went to the Office.’

- (9) rādha kālēji -g -ū rāNi skūl -g -ū mattu raju āpīsi
 Radha college -dat -inc Rani school -dat -inc and Raju office
 -g -ū hōdaru.
 -dat -inc go-past-3p,pl,
 ‘Radha went to the college; Rani went to the School, and Raju went to the Office.’

- (10) rādha kālēji -g -ū rāNi skūl -g -ū raju āpīsi

Radha college -dat -inc Rani school -dat -inc Raju office

-g -ū hōdaru.

-dat -inc go-past-3p,pl,

‘Radha went to the college; Rani went to the School, and Raju went to the Office.’

(11) rādha kālēji -ge, rāNi skūl -ge, mattu raju āpīsi

Radha college -dat Rani school -dat and Raju office

-ge hōdaru.

-dat go-past-3p,pl,

‘Radha went to the college; Rani went to the School, and Raju went to the Office.’

Any number of clauses or phrases can be conjoined by using a comma and/or inclusive clitic –ū but the word *mattu* ‘and’ cannot occur after every element. The same is mentioned from the sentence (7) to (10). It can occur only at final element of coordination. The same reflected in the sentences (9) and (10), the word *mattu* ‘and’ has occurred only at the end. The one more point to notice in the (9) and (10) is that the word *mattu* ‘and’ can occur only at the final coordinate element with both a comma (10) and inclusive clitic (9) (S. N. Sridhar 1990).

Similarly, if the sentence has more sequential actions by a single agent (*karta*), then each coordinate element will be having either comma or inclusive clitic. But in such sentences, the *karta* will be obligatorily deleted in all the conjuncts except in first conjunct (i.e., subject phrase) and the verbs in the sentence will turn in to participle except final verb, which is similar to the constructions that has *dīrḡa* (sentence 6). See the examples below:

(12) rādha mane -ge hōg-i, baTTe badalāyisi, kelasa mugisi,

Radha house -dat go-pp clothes change-pp work complete-pp

malagidaLu.

sleep-past-3p,sg.f

‘Radha went home, changed her dress, finished her work and slept.’

- (13) rādha mane -ge hōg-i, baTTe- nū badalāyisi, kelasa- nū mugisi,
Radha house -dat go-pp clothes-inc change-pp work-inc complete-pp
malagidaLu.
sleep-past-3p,sg.f

‘Radha went home, changed her dress, finished her work and slept.’

Since sentence (11) and (12) has multiple actions by a single agent, the word *mattu* ‘and’ has not occurred either in the last coordinate element or in each coordinate element. It is just opposite to sentences (9) and (10) which have *karta* for each action. And sentence (11) and (12) also differ with the sentence (6). Actions in the sentence (6) are simultaneous whereas in sentence (11) and (12), an actions took place one after the other. However, in both the cases, the agent got deleted except in first coordinate element.

Annotation

Nearly 100 sentences have been taken for annotation which consists of the coordinate element. The annotation is done using Sanchay tool (annotation interface), in Shakti Standard Format (SSF). The sentences have been run in the Sanchay Tool, where the sentence will split into tokens and then need to add information like Morphological Analyzer (MA), Parts Of Speech (POS) tag and chunk to the tokens. After that annotator can build a tree for the sentences. Dependency Relations is given to indicate the type of the relation that the tokens has. It is annotator’s job to annotate the dependency relations. Hence, by using Sanchay tool, one can have information from MA to dependency relation.

As mentioned, the annotation has done by following the Ancorra guidelines (A. Barathi, et al 2002; R. Begum, et al 2008) in which the Paninian Grammar has taken as a base. The grammar captures certain syntactic- semantic relations. In Paninian grammatical model, each word should belong to the list of either modifier or modified. The PGM has mentioned two kinds of dependency relations: *karaka* and non-*karaka* relations. Based on these relations, the labels have given in Ancorra guidelines. There are nearly 40 labels identified considering various sentence types. Along with

considering the karaka and non-karaka relations, it is also considered some tags that don't have dependency relations. A few under specified tags of the type are vmod, nmod and ect.

Annotation of additive construction comes under non-karaka relations in Ancorra guidelines. It is also called as Hyderabad Dependency Treebank (HyDT). Based on PGM, HyDT is developed for Hindi. HyDT is developed as a part of LTRC project. It has provided a guidelines called Ancorra for annotation of Indian languages as well as other than Indian languages. The additive construction is tagged as 'CCP' in HyDT.

This tag 'CCP' is used for both coordinate and subordinate conjunctions. The conjunct is annotated as head in HyDT and takes the coordinating elements as its children. The usually the relationship between the coordinate elements and its children is named as ccof. The annotated tree is given below for the sentence (2) *rādha kālēgi-ge mattu rāNi skūl-ge hōdaru*.

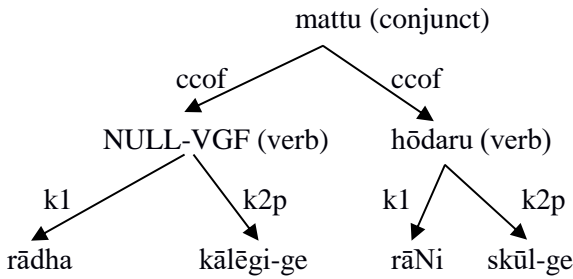


Fig-1

Here the word *mattu*, a simple coordinating conjunct gives explicit information of conjunct and tagged as CCP. The CCP is the head with a coordinate element as its children. In the fig-1, the relation between *mattu*, and the verb is tagged as ccof. It does not reflect the kāraka relation in HyDT. Hence, does not start by 'k' which indicates the kāraka relation. Similarly, the *mattu* can be replaced by the lexical word *hāgu* 'and', which can also expresses the coordination explicitly and will have similar tree.

There are sentences which mentioned in this article stands for implicit conjunct words i.e. the sentence does not take explicit additive conjunct *mattu* or *hāgu* but takes comma, inclusive clitic *-ū* and *dhīrgās*. which is mentioned above in sentence (1), (3), (4), (5), (6). In such cases, the conjunctive is annotated as NULL-CCP. The fig-2 gives the idea of implicit additive conjunct in a sentence. The NULL_CCP is a tag which is given by HyDT, should insert at chunk level in Sanchay tool³. The following tree represents same but with the different tag.

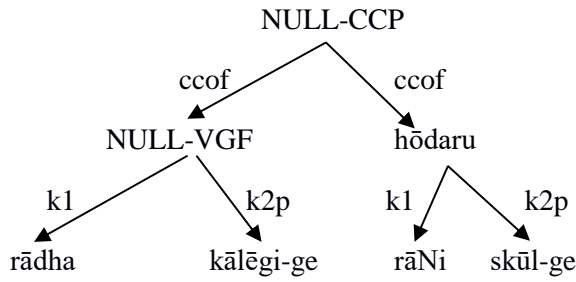


Fig-2

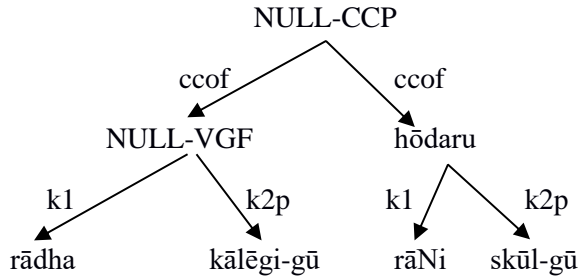


Fig-3

The NULL-CCP tag is used when the information of conjunction is implicit, such as mentioned in sentence (1) and (6). In the sentence (1) we have a comma and in (6) *dhīrgās* without having an overt conjunct word. The sentence (2) and (3) are an example for the explicit conjunct, is tagged as CCP at the tree level.

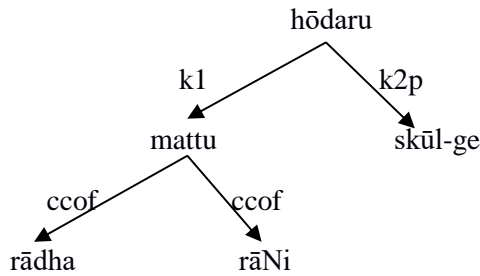


Fig-4

The tree in Fig-4 differs with previous trees by the position that placed in the tree. But the CCP has occurred under the verb node and has k1 relation. Since verb is considered central to the sentence in PGM, it is the head and participants occur under it. Here the conjunct occurs between two agents. Since conjunct word corresponds to participants and attaches with the verb node, it gets actual karaka relation that supposed to get with a noun and the relation between conjunct and agent is said to be ccof. Similarly, if the conjunct is implicit in this manner, then we can use the NULL-CCP in the place of CCP. The tree would be like Fig-5.

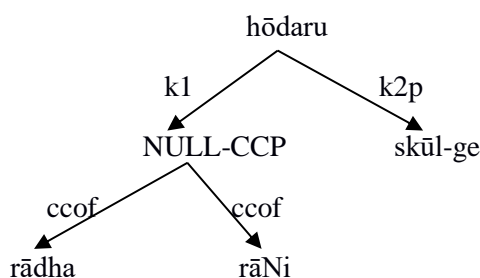


Fig-5

Conclusions and Future Work

The paper has introduced the annotation scheme and applied for coordination construction in the Kannada language. Coordination construction comes under non-karaka relations in PGM. In Kannada, coordinating constructions are marked by conjunct words or suffixes like lengthening, inclusive clitic, or comma. Hence, it is explicit in some cases and implicit in some other cases. For explicit, the HyDT/ Ancorra guidelines has given CCP tag and in implicit construction, one has to insert the node at chunk level and annotate as NULL_CCP, which is also given in HyDT. Kannada has used both tags for annotation.

Data can be further run in to malt parser or some other parser. The out come of the parser can be presented as a paper.

Note:

1. Panini is one of the great Indian Grammarians, worked on Sanskrit and used the concept of dependency 2500 years ago.
 2. kāraka is the term, given by Panini for Sanskrit language. It refers to the relationship between a noun and a verb in a sentence.
 3. Sanchay is an open source platform for working on languages, with components like a text editor with customizable support for languages and encodings, annotation, interfaces, etc.
 4. The word Ancorra can also be used as AnnCorra in this paper.
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Blend of Fact and Fiction in the Novels of Bharati Mukherjee

Saranya P., Research Scholar and Dr. R. Lakshmi

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Abstract

This paper is an in-depth analysis of portrayal of women in the novels of Bharati Mukherjee. Most of her women characters are from India who migrates to America for a specific purpose. The first two of her novels deals with expatriates and the rest with immigrant experiences in the new world. Bharati Mukherjee has acquired a strong place among the diasporic writers through her writings which portrays the sufferings and survival of immigrant women. Mukherjee's women immigrants undergo a major and essential change in the process of living in the adopted homeland. All these are beautifully woven through her protagonists making them bold and assertive to face any kind of situation in the new land.

Keywords: immigrants, expatriates, multi-dimensional, South Asian women, diaspora

Bharati Mukherjee as an American Writer

Bharati Mukherjee is an example for the expatriate writers who claimed that they were Canadians or Americans or British Asians rather than Indians. She called herself, 'an American writer, in the American mainstream, trying to extent it. This is a vitally important statement for me – I am not an Indian writer, not an exile, not an expatriate. I am an immigrant; my investment is in the American reality, not the Indian' (Narayan 52). Bharati Mukherjee has created a fair place for herself in the American literature through her contribution to English writing. She is one of the few prominent Indian American immigrant writers who have not only earned a good name in the U.S. but has also contributed considerably to the third world literature.

Mukherjee's creative oeuvre comprises seven novels – *The Tiger's Daughter* (1972), *Wife* (1975), *The Holder of the World* (1993), *Leave it to Me* (1997), *Desirable Daughters* (2002) and *The Tree Bride* (2004) and two collections of short stories – *Darkness* (1985) and *The Middleman and the Other Stories* (1988).

Bharati Mukherjee admits of being subjected to racial discrimination in Canada. In the book, *The Fiction of Bharati Mukherjee*, Nagendra Kumar describes Mukherjee's experience as 'a psychological expatriate' in Canada. To quote his words, "I remember how bracing it was to cloak myself in my own Brahminical elegance" (18). She became a civil rights activist in Canada and wrote about the crippling effect of racism on individuals. Not only in the personal and political writings of Mukherjee but also in her Canadian fiction, the experience of expatriation poignantly manifested. Her essay **Invisible Woman** is a blistering reflection on her stay in Canada. In U.S.A., Bharati Mukherjee sees herself with an immigrant sensibility, recognizing its duality and flexible identity. The choice of the writer from expatriation to immigration is also reflected in the choice of the writers who shaped Mukherjee's creative sensibility.

Mukherjee's Female Characters

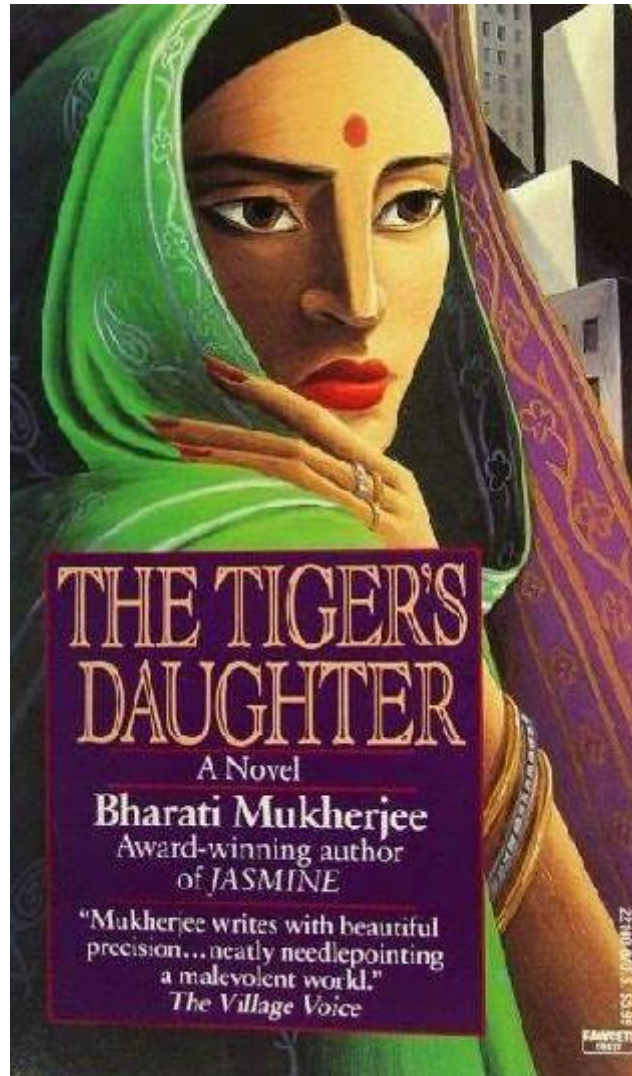
Mukherjee attempted to project women as the central figure in her novels. She succeeded most effectively in representing the predicaments of women. Her instinctive perception and insight into women's reactions and responses, problems and perplexities, the complex working of their inner selves, their emotional involvements and disturbances helped her in portraying a life-size picture of the contemporary women with all their longings, aspirations, hopes and frustrations. Her female characters are people on the periphery of the society in which they have chosen to spend their lives. They are all immigrants and new ones at that while analyzing the problems encountered by the immigrants and new society, Oscar Handlin in *The Uprooted* states:

You long of course for the safety, you cherish still the ideals of the nest. But the danger and insecurity are other words for freedom and opportunity. You are alone in a society without order; you miss the support of a community, the assurance of the defined rank. But you have also quit traditional obligations, of the confinement of a given station." (5)

Mukherjee's women immigrants undergo a major and essential change in the process of living in the adopted homeland. The assimilation did not mean a denial of past thoroughly, which is impossible, but probably meant giving up a rigid hold of the past, and once this was

successfully accomplished, the immigrants were able to find their roots in the alien soil, which was now their adopted country.

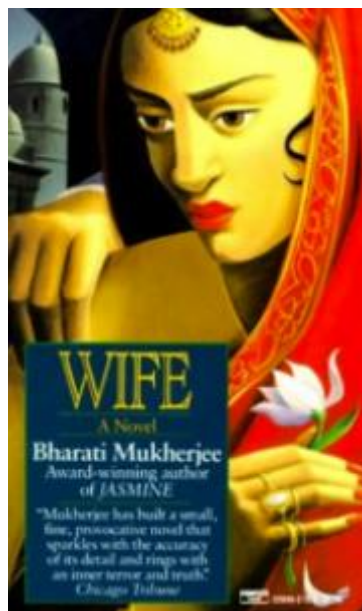
***The Tiger's Daughter* – A Manifestation of Cultural Conflict**



Bharati Mukherjee's first novel is *The Tiger's Daughter*. It is a very fine manifestation of cultural conflict. It explores the condition of being an Indian expatriate. In conceiving the character of Tara, Mukherjee has already begun to distance herself from the role of an expatriate. She models so well in her novel the deep and persistent undercurrent of nostalgia almost sensual in character. The writer does not attempt a family saga, but set about exposing how it feels for a young girl to leave sheltered home, hedged by class privilege and wealth, return home, a fully grown young woman to come after breaking all social taboos by marrying a foreigner and see whether she can find a place at home again. She realizes that she

could not communicate with that society because the society where Tara meets again is without a vision of the west.

Wife



Courtesy: <http://www.salford.ac.uk/arts-media/about/arts-and-media-news-folder/arts-and-media-graduate-programme-marriage-as-the-medium-of-exploitation-in-wife-by-bharati-mukherjee>

Wife brings a unique Indian perspective to the standard of immigrant fiction, failed quests, thwarted dreams, dislocation and isolation leading to marital stress, demand of a new and hostile cultural environments, loss of supportive community and loss of a relatively coherent earlier identity. Dimple's is a case of a feminist and an immigrant's crisis in her life. Isolated in an alien country with no supportive base, no traditional values to hold on to and no hardy rules of dominant culture to help the new comers like Dimple, all these are exposed to dangerous lives, fast-paced and mercenary in nature.

In Dimple's America, in her enforced isolation, she is left alone to the fatal submission of the fantasy narrative of American culture and soap operas portraying the lives of women of her host culture. It is a moving study of a relatively docile person's inexplicable explosion into violence. The senseless, violent act of the protagonist in murdering her husband Amit may be viewed as a desperate act on the part of Dimple in Americanizing herself. It is misguided act of self assertion that comes as a consequence of misguided Americanization. Bharati Mukherjee employs much wit, good ear of dialogue and deep

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Saranya P., Research Scholar and Dr. R. Lakshmi

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insight into her character. In writing of the aborted Americanization of Dimple in life, Bharati Mukherjee herself is already moving towards it. The style becomes distinctly American. She discarded irony for passion.

Non-fiction Works

Even though Bharati Mukherjee's first two novels are well received and invited enthusiastic response in the west, there was a gap of almost ten years before her third work of fiction appeared. She turns to other genres, her mind diverted due to the rabid racism of Canada. She collaborated with her husband, Clark Blaise, *On Days and Nights in Calcutta*. The first half of the book is Blaise's response to his experience of India, while second half of the book is Bharati Mukherjee's account of the upper – middle class life around her, during their one year sojourn in Calcutta in 1970. It is not the account of one year that she writes about, but the urgency of her life, the life of a particular class at a particular time in Calcutta's history. It is while writing this book that she realized that in spite of all the racial trauma she was undergoing in Canada, it is still the new world that she wanted to live in.

The second non-fictional work, in collaboration with Clark Blaise is *The Sorrow and Terror: the Haunting Legacy of the Air India Tragedy*. It is about the Air India plane crash, off the coast of Ireland, during its flight Toronto to Bombay. The crash killed three hundred and twenty nine persons, mostly Canadian Indians. The Canadian Government is perceived to be indifferent to the tragedy, seen as an Indian disaster only.

Darkness

Darkness is the next collection of her short stories Bharati Mukherjee appeared confident enough to include a wide range of character from various countries and strata of society in this collection of short stories. The book is very well received and her compact but fluid style is a matter of gradual evolution. In an adroit mixture of narratives voices, male and female, young and old, she expresses the resourcefulness of her resident aliens. The women characters in this collection of stories are shown to attempt to break free from tradition in a liberating environment. Their resourcefulness and inventiveness are important tools for survival and success. The third world immigrants, whose lives are depicted in the *Middleman and Other Stories*, are conquerors who boldly stake their claim to their adopted and adoptive land. Her stories show the eagerness and enthusiasm of the immigrants in chasing the

American dream. In the process they may get the codes wrong. In this book they are shown to be involved in the process of conquest over themselves.

In *Jasmine*, she tries to unravel the complex layers of cross cultural reality through a sequence of adventures which the heroine undergoes during her journey from Punjab to California via Florida, New York and Iowa. Her struggle symbolizes the restless quest of a rootless person piqued by a depressing sense of isolation all around. The story opens with the village astrologer sitting under his banyan tree foretelling Jasmine's 'widowhood and exile'. It all turns out just as nastily as he says it will, but at the same time Jasmine is a survivor, a fighter and adapter.

Jasmine's life journey leads her to many transformations – Jyoti, Jasmine, Jase and Jane in different locales across the world like Punjab, Florida, New York, Iowa and finally California. Jasmine fights against her fate and the way that exhaust her. The narrative shuttles between past and present, between India and America, between the narrator's early life and her present one. Jyoti's childhood in the small village of Hasnapur, Punjab and her marriage to Prakash Vih has resulted to her departure to America.

The Holder of the World

Mukherjee explores other ramifications of cultural confrontation in *The Holder of the World*. It is also a tale about dislocation and transformation arising when two cultures come onto contact with each other. This novel has a wide canvas that sweeps across continents and centuries, cultures and religions. Immigration, exile, alienation and foreign land have always been the colour of Mukherjee's palate and with *The Holder of the World*, she uses the familiar tones and shades to create a universe of infinite possibility and eternal time, Arhia Sattar. In a review of *The Holder of the World* an unlikely and intriguing meeting of two worlds, the puritan 17th and early 18th century American world trying to come to terms with the Mughal view of Indian life is witnessed. The inspiration behind this 'fantastic' story is an ordinary incident on an ordinary day.

Issues of Self Identity and Cross-Cultures - *Jasmine*

To explore the issues of self identity and cross-cultures, Mukherjee used fiction where the Indians migrate to West and Westerners to India. The former is dealt with in the novels

like *Jasmine, Wife* and *Desirable Daughters* and latter is found in the novels like *The Holder of the World* and *Leave it to Me*.

Among the writers of Diaspora, Mukherjee has secured a special position and her work reveals a kind of approach towards life where a protagonist has to work hard to establish her own identity in the society for survival, for a new way of life as reflected in the unique novel *Jasmine*. Moreover, it has become obvious that *Jasmine*, one of the best creations of Mukherjee, reflects the boldness of a heroine who can go to any extent for the autonomy and fulfillment of her own desires in the male dominating society.

Bharati Mukherjee's *Jasmine*, the journey of the young woman to the U.S., escapes from her widowhood life and she passes through torturous physical, mental and emotional agony. Jasmine starts her life in U.S. with a murder. She is very much excited in the new world. She has broken away from the shackles of caste, gender and family. She brings death to Half-Face, she brings happiness to Duff and Taylor as a traditional, self-sacrificing Indian woman and she is offering love to Du as loving mother. A close experience of both the worlds – the western and the Indian – gives Bharati Mukherjee an authentic and objective perspective with a delicious combination of grief, desires and self-sacrifice.

Bharati Mukherjee's own creativity pushes her heroines to the edges of her world and liberates for a new world's order. Jasmine's every movement is a calculated step into her Americanization and with each development a vital change is marked in her personality. Jasmine's flight to Iowa and her renaming as Jane is inactive of a slow but steady immersion into the mainstream American culture.

Use of Language

The most important particularity of Mukherjee's strategies is her use of language. Reshaping of self involves reshaping of language as well. Mukherjee uses neither contemporary Indian English nor colonial British in her stories. In her novels, Bharati Mukherjee handles the situation full of pathos, grief, grace, passion, temptation and self-sacrifice. Mukherjee's success lies in her technical virtuosity. Mukherjee succeeds in developing and resolving the problem of racial encounters and cultural collisions.

Mukherjee has presented a fascinating study of the problems and difficulties of a displaced person in the United States as well as in India. She is hailed in U.S.A. as, “the supreme lyricist of ‘The Great American Mix’ for her daring, intimate perfectly ventriloquised narratives of the immigrant experience” (Padma 1).

The synthesis between tradition and modernity has given her a true perspective where she can see traditional Indian and contemporary American way of life. Jasmine gains a personality and becomes a confident individual. The multi-dimensional roles of the protagonist are quite fast but she is unable to slow down the pace as she is unwilling to abandon the ride she is on. With infinite care Bharati Mukherjee sketches her protagonist’s gradual transformation and multi-dimensional character of Jasmine but sometimes there is conflict between two selves, one still holding fast to traditional Indian values of life and the other an adventurer in a capitalistic culture. As she so succinctly puts it, “For every Jasmine the reliable care-giver, there is Jase the proliferate adventurer” (176).

Autobiographical Narrative

Bharati Mukherjee is an autobiographical writer, in the common place of critical literature on her. Nagendra Kumar states the view of Mukherjee, who points out her expanding vision, “I have been wise enough to move away from particular autobiographical concerns- that my themes are larger my strategies more complex. Multi-culturalism / diversity are key words for being American; they’ve also what I think are dramatizing, injecting, ‘quickenings’ my fiction” (25).

Mukherjee's narrative wanders between worlds from India to America and America to India, in time from past to present, and also visualizes the time in future. Thus, we can conclude that Bharati Mukherjee’s novels are a perfect blend of fact and fiction.

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Multifaceted Love as Reflected in Toni Morrison's *Love* and *Jazz*

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Abstract

Toni Morrison is one of the most sophisticated novelists in the history of African American Literature. She is a Nobel Prize and Pulitzer Prize winning novelist, editor and professor. Her novels are known for their epic themes, vivid dialogues and richly detailed African American characters. She gives a clear description about the multifaceted love in her novels *Love* and *Jazz*. The novel *Love* is about the central character Mr. Cooney, who shows his love as a Husband, Friend, Father, Lover, Guardian and Stranger to his respective characters – Heed, his second wife; Sutter Gibbons, his friend; Billy Boy, his son; Celestial, his lover; May, his daughter-in-law; Christine, his granddaughter and Junior, his stranger. Most of them are women, who are obsessed with him, love him, fight over him, make him miserable and finally drive him to his grave. Cooney married his granddaughter Christine's friend Heed, and so Christine thought that she was betrayed by Heed. Both are good friends until Heed's marriage. But at the end of the novel, both the friends are betrayed by Cooney for giving all his belongings to Celestial- his lover, before his death. The novel *Jazz* is about the marital relationship between Joe and Violet, who lead a happy life in the beginning. Later Violet pays less attention to her husband, Joe. This makes Joe to find a girl named, Dorcas. Joe's love for Dorcas become horrific, when Dorcas gets bored of an aged old man, Joe. Instead Dorcas prefers a young and a good looking man named Acton. Joe follows Dorcas wherever she goes with Acton. At one point of time, Joe cannot tolerate his obsession towards Dorcas and so he shoots her. Later, Violet realizes her mistakes and gets united with her husband, Joe with the help of Dorcas' aunt Alice. Therefore, in both the novels, *Love* and *Jazz*, the multifaceted love leads the life of the protagonists, Mr. Cooney and Joe to disaster.

Keywords: Toni Morrison. *Love* and *Jazz*, Love, Death and Betrayal

Introduction

African American literature is the body of literature produced in the United States by writers of African descent. The genre traces its origin to the works of such late eighteenth-century writers as Phillis Wheatley and Olaudah Equiano. African American literature reached early high points with slave narratives of the 19th century. The Harlem Renaissance of the 1920s was a time of flowering of literature and the arts. Writers of African American literature have been recognized by the highest awards, including the Noble Prize to Toni Morrison. Toni Morrison is the most formally sophisticated novelist in the history of African American Literature. Indeed, her single accomplishment as a writer is that she has managed, uncannily, to invent her own mode of literary representation.



Toni Morrison

Courtesy: www.nobelprize.org

Chloe Anthony Wofford, later known as Toni Morrison, was born on February 18, 1931, in Lorain, Ohio. She is a Noble prize and Pulitzer Prize winning American novelist, editor and professor. Her novels are known for their epic themes, vivid dialogue and richly detailed African-American characters. Her themes are often those expected of naturalistic fiction - the

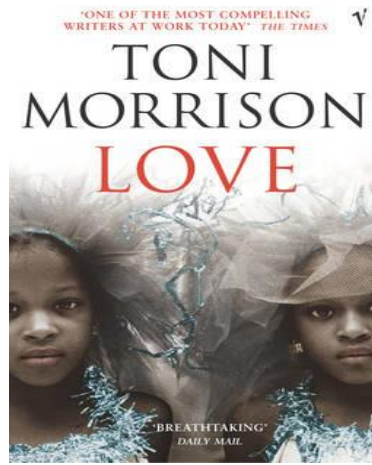
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Multifaceted Love as Reflected in Toni Morrison's *Love* and *Jazz*

burden of history, the determining social effects of race, gender, or class. But they are also the great themes of lyrical modernism: love, death, betrayal, and the burden of the individual's responsibility for her or his own life. Among her best-known novels are *The Bluest Eye*, *Sula*, *Song of Solomon*, *Beloved*, *Love* and *A Mercy*. Morrison has won nearly every book prize and has also been awarded an array of honorary degrees.

Different Forms of Love and Betrayal in Toni Morrison's *Love*



Love is an exploration into most complicated and complex web of human emotions. Ancient myths, poems, plays, novels, songs, folklore, fairytales, films and popular culture in general all reflect people's preoccupation with love and its dizzying impact on human consciousness. Love bewitches both the lover and the beloved. Love is a sort of animal desirability between two humans but sometimes it's heavenly.

Toni Morrison's *Love* is a masterpiece by itself. She carefully projects and portrays love in a kaleidoscopic way. It has many forms; devotional, sexually seductive, romantic, faithful, misplaced, obsessive, courtly, connubial, honorable, warm, sentimental, intimate, truthful and enduring – are catalogued in a concatenation of elegant structure. Love that runs into hate is different but both are inherent and it is unrequited, broken-hearted, critical, cold, jealous, vague, betrayed, fickle, icy, illicit, misplaced and covetous even than both love and hate intermingle in a mysterious manner and leave the reader dazed. Love and hate emerge as mysterious 'characters' imbued by their inherent inexplicability, and this adds profundity to Morrison's provocative novel *Love*

Love has unearthed the deepest and the most complicated human emotions. It has laid bare the animal instinct that dominates the hearts of people. This animal passion cannot be fathomed and the romantic element comes along with passion. Love has reigned the earth since times immemorial. It can be ascertained in more than one way. Poems, myths, stories, folktales, media and present day culture portray people's preoccupation with love and the ultimate outcome on human behavior. The betrayal, the pain is inevitable and Toni Morrison's curiosity spills over in her writings. Love is the central theme and the world revolves around it. Ordinary men and women succumb to love and sometimes they end up doing a really bad job that is the cause of their ruination.

The novel *Love* tells the story of Bill Cosey and the women who love him, fight over him, make him miserable, and finally drive him to his grave. As the novel begins, Mr. Cosey has long since died under suspicious circumstances, but his memory and his presence live on inspiring a deep and lasting hatred between his granddaughter Christine and his widow Heed. As youngsters, Christine and Heed were best friends until the day Mr. Cosey decided he would take Heed, at the tender age of eleven, for his wife. From that moment, bitterness and envy drove the friends apart, and now they live together in an enmity so deep that seems only after death of Cosey will free them from it. Mr. Cosey's will- a hand written note scrawled on a menu is in dispute, as is the ownership of the house Heed claims to own and in which Christine is allowed to live. The struggle to verify or nullify that note drives the women to new depths, and when a street smart young woman named Junior arrives to help Heed write a family history, Christine rightly senses a deception, and their dispute takes on a deadly urgency.

The central character Cosey was a fifty-two-year-old wealthy and powerful man whose acts of love and violence, generosity and cruelty, structure the novel. He had a natural talent for attracting the wealthiest clientele and the jazziest musicians to his hotel:

Mr. Cosey was a smart man. He helped more colored people here than forty years of government programs. (L 9).

The women who inhabit Cosey's world are Heed, his second wife who was eleven at the time of her marriage and now is a recluse determined to keep the family's legacy. Christine,

his granddaughter was Heed's best friend until she married Cosey. Cosey's mentally retarded daughter-in-law, May, is jealous of Heed and does everything possible to distance her daughter Christine, from her friend Heed. Celestial, Cosey's pleasure woman, the only one who asks to be his equal and was able to inspire his romantic lover. Junior Viviane, is a young woman who has applied for a job in Heed's house as a companion and also to assist her in her wicked plan. Last but not the least is the voice of the hotel's former cook 'L' whose presence may be ghostly but she is the voice of the narrative, who has seen all of these relationships develop, fall apart. She weaves her judgement of Cosey's women and through her series of recollections at the same time disclose her own infatuation with Bill Cosey. The relationship of Cosey with women who surround him are the guiding elements of Morrison's novel. While during his life, these women vied for his attention, after his death, their rivalries grew stronger. Even Junior, who has never seen him or known him, worships his memory and idealizes him as a 'perfect man'.

Mr. Cosey's first wife Julia died when his son Billy Boy was twelve. Mr. Cosey trained his son in a good way. He was pleased with everything Billy Boy did and said. When Billy Boy reached his marriage age, he chose May as his wife. The two of them were like the compass of a clock. As an outcome of their love, they had a daughter named, Christine. Later Billy Boy died of walking pneumonia at an early age. After the death of her husband, May bravely looks after her daughter. May acted as an ideal mother and seemed to have been a model of efficiency. She helped Bill Cosey, her father-in-law to run the hotel.

Cosey seemed to have a penchant for Virginal girls who had yet to attain menarche. His marriage with Heed was quite unexpected, her family gave her off willingly as if she were a puppy. Christine, Cosey's granddaughter and Heed were like "two peas in a pod" and were inseparable friends. Cosey's marriage with Heed makes them declared enemies. The narrator too said "Heed belonged to Christine and Christine belonged to her" (L 105).

Sandler Gibbons and Vida Gibbons, the couple was once working in Cosey's resort and house. Now they live in One Monarch Street which was given to them by Cosey. Cosey didn't mix with local people, but developed a good and friendly relationship with them. One Sunday, Cosey and Sandler went for boating, they spent their time in fishing and drinking

alcohol. After that, their talk turned very gloomy. Cosey started to share his past life to him. After the death of his son, Billy Boy and his wife, Julia, Cosey felt lonely in his own house and he had been mourning for twenty years. Sandler decided to pour drinks for Cosey to change the topic.

Romen is the teenage grandson of Sandler and Vida Gibbons. Romen's parents are engaged for military services. Therefore, he lives with his grandparents. After Cosey's death, Heed wants to write a secret book about her husband's family, without the knowledge of her best friend, Christine. Heed, an illiterate girl needs an assistant to write a book. Heed tells Romen about it, he gives an ad in 'The Harbor Journal'.

COMPANION, SECRETARY SOUGHT BY MATURE, PROFESSIONAL
LADY, LIGHT BUT HIGHLY CONFIDEBTIAL, WORK. APPLY TO MRS. H.
COSEY ONE MONARCH STREET, SILK. (L 20)

A woman named Junior, who saw the advertisement, came to see Mrs. H. Cosey in One Monarch Street. Heed interviewed Junior about her work history. Junior replied that she was eighteen years old and can do anything whatever Heed wanted. Heed hired Junior as her assistant to write a book. While working in Heed's house, Junior was attracted towards Romen. Junior gathers information about Romen through Heed and Christine.

Heed comes to know the affair between Romen and Junior. In order to make Junior move away from Romen, Heed asked Junior to color her hair and help her in the bath. Junior didn't know why Christine and Heed hate each other. Junior wanted to know about how cosey would choose Heed and their marriage ceremony. Cosey chose Heed as his wife because he wanted to protect her from other women. Heed's marriage was unobserved by her own family because the family members were mourning for Heed's brother's death. When Cosey gave some money for their funerals, May objected it. Afterwards, May became desperate when she finds her father-in-law marry her twelve year old daughter's playmate and put that playmate ahead of everything, including herself, her daughter, and all she has worked for. Her behaviour became full of jealousy and hatred for her father-in-law and his teenage wife. This even affected her relationship with her daughter. It was because of her that Heed and Christine, once childhood

friends, became bitter enemies of each other. It also made Christine hate her grandfather who was like a guardian after her father's death. L, the cook was the only person in Cosey's family would support her, taught her a lot and saved the life of Heed. Junior notes all the information given by Heed for her secret book.

Heed then shared the first few weeks of her marriage life to Junior. Marriage was a chance for her to get out of all the habit, Heed used to be in her house. She belonged to the middle class family which was the contrast to her Cosey's house. But she slowly cope with habits which was followed in Cosey's house. Even though May and Christine hated her, she fought for her place in Cosey's family. Cosey too supported her. Heed's sexuality developed the very moment when she married Cosey and is evident by the fact that she has enjoyed her honeymoon. Cosey enjoyed indulging her in every way after her marriage. He bought new outfits for her and let her buy anything that pleased eyes including Parisian Night Lipstick, high heeled shoes, shiny bedroom slippers and fishnet hose. When Heed wore a new dress with a tag, May and Christine mocked at her. L, the cook came forward with a scissor to cut the price tag hanging from Heed's sleeve. Cosey asked her daughter-in-law, May to train his wife Heed in all household works:

May's mother-in-law was not just a child, she was a Johnson, in no wild dream could she have invented a family that scared her more. (L 138)

When Heed longed to have Christine's affection and tried to revive her lost relationship with her, she even offered to share her wedding ring with Christine and gets reprimanded by May and L. Christine felt terrible and there was a betrayal that turns her, 'love for Heed' into 'hate and bitterness'. Her life was like a 'lifeless stone' (L 132).

Christine's hatred is justified to a point "She would never forget how she had fought for her, defied her mother to protect her, to give her clothes: dresses, shorts, a bathing suit, sandals; to picnic alone on the beach. They shared stomachache laughter, a secret language. ..." (L 132). They even shared the same dreams. Heed's marriage changed everything drastically. It changed Christine's life and May's life. They begin to quarrel and May is rude to Heed when

Cosey is out of hearing range. Christine begins to hate her mother as well as she has been sent to a, “far away school” (L 133).

Christine returned from far away school when she was sixteen years old. Her return began with a celebration of her birthday and graduation. Once Heed unknowingly set fire in Christine’s room, when May and Christine were out of house. While they returned, smoke was billowing from their room. May informed about this to Cosey through phone. Cosey had left the hotel party abruptly and came to his house. He scolded Christine for this incident and asked her to leave the house for a week or two. But May said, that “ Heed started the fire. She’s the guilty one. Why should Christine leave?” (L 135). Cosey replied that “I’m not married to Christine. I married Heed. Besides, it will only be for a little while. Till things get settled around here” (L 135).

Christine, expensively educated and angry, had run away from home. When Cosey died, she returned after some years to claim her inheritance. Heed consented to share the house with her. The apparent cause of the hostility is Cosey’s will: doodles on a 1958 menu, a just-legible scrawl declaring that his house should go to the ‘sweet Cosey child’. The sweet child may be Cosey’s Wife or his granddaughter. The judge ruled in favour of Heed, but Christine’s lawyer believes she has grounds for reversal on appeal, and she has spent years looking for evidence of a proper will.

When Heed and Junior goes to Cosey’s resort at night, without the knowledge of Christine to find a will in the attic, Christine too goes there not knowing that they are in the hotel. Heed and Christine are searching for a RINSO box, where the will was kept. In that box, they found a ballpoint which was used by Cosey for his writing. Heed becomes upset for not getting anything about the will. Junior, her secretary consoles her. At that time, both hear the footsteps ascending the ladder of the attic. Their eyes were terrible when they saw Christine entering into the attic. When Christine asks about their coming, Junior replies that for Heed’s book, they have to check the dates for her research.

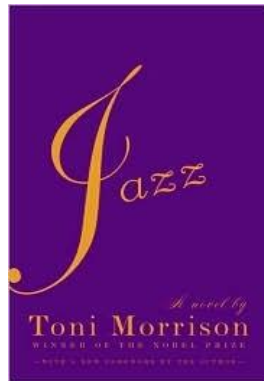
Heed wants to confide everything to Christine. Heed tells Christine that Cosey took all her childhood away from her. After hearing this, Christine is ashamed of her grandfather and of herself. The shame and pain of parting remains an integral part of both their lives. 'L' blames May, the mother of Christine, for the hate she puts in them. Cosey goes away leaving these women in their emotional islands. His male superiority has led to the utter denigration of the main women in his life.

At that time Heed is almost forty-one, was not supposed to go back to her family, who had not spoken to her. Christine too do not know what to do after that. Then they return to her home and had a open talk. They both went to visit Cosey's cemetery. Heed is soothed by reading the words on Cosey's tombstone. The fold of her red dress hid the insult: "Ideal Husband. Perfect Father" (L 201). Heed is longing for her dead husband, she wants him back alive. She asks him to take her by his hand.

In the novel *Love*, Morrison pulls the readers' heart's strings. '*Love*' stands supreme in the literary scene. Human behaviour is unpredictable at times and people are caught in a web of betrayal. Love is a dangerous emotion that invades the being.

Morrison's *Love* is an ever-moving tribute, to the past all the while, making evident the realities of the present. Morrison's characters are full of life, emotion and perfect vehicles through which the complexities of human behaviour are uncovered. Morrison does a fabulous job of navigating through the tale of a group of women all enamored with one man. As the novel suggests, love takes many shapes and can lead to an innumerable amount of reactions when confronted with adversity.

Horrific Love and Obsession in Toni Morrison's *Jazz*



Love is a feeling from the heart, and obsession can be termed as a crazy feeling. Though love and obsession are related in some aspects, the two can never be thought to be the same. Love is a feeling that is uncontrollable, and a feeling which one has for another person. Love always means caring, supportive and giving. On the other hand, obsession is only a crazy idea where a person cannot think in an affectionate manner. Love is a feeling when a person wants the best for the one he loves, and always wants them to be happy, even if they are not part of his life. On the other hand, obsession is a crazy feeling where the person wants the other to be his or her's only. An obsessed person always thinks of having the beloved one on his or her side all day.

The horrific love in Morrison's novel is multifaceted psychological, social and historical. It is for the most part the manifestation of a culture corrupted in its racial past and in its present. It is the creation of forces so brutal that they can transform conventional "signifiers" of cruelty and evil into gestures of extraordinary love – incestuous rape, infanticide, and the murder articulate not the immorality condemned by the dominant culture, but the inverse. They become acts "signifying" a profound if often convoluted love.

The novel *Jazz* revolves around the three characters Violet and Joe, a married couple and Dorcas. The husband, Joe fell in love with an eighteen-year-old girl, Dorcas, who went mad with his love for her and then shot her. Violet appeared at the young girl's funeral and slashed the face of the dead body with a knife before being thrown out of the church. No one ever prosecuted Violet's husband, Joe Trace, for shooting his young lover. The girl's aunt knew that hiring cops was not worth it because Joe cried every day in grief and was already repentant. Violet was the topic of conversation at a meeting of the local women's club but the ladies decided against giving

her financial assistance after the scene she caused at the funeral. Furthermore, she had gone on to get herself a boyfriend in an attempt to get revenge for her husband's affair but this tactic didn't seem to work. Joe sat around the house listless and sullen so Violet tried instead to regain his love. However, she could not break through their embittered silences. Finally, Violet decides to find out more about her husband's dead lover. Violet and her husband often stare at the photo of Dorcas in silent bewilderment.

Jazz begins in the midst of the love triangle between Violet, Joe and Dorcas. Joe and Violet, are happily married and living together in an apartment in Harlem. Violet is a fifty-six-year-old woman who is hopelessly scrawny with very dark skin, she has a reputation in Harlem for being odd and she does not quite fit in with the other ladies. Violet herself has no children and, after several miscarriages, she longs for a child. Violet's husband, Joe Trace is a good-looking man in his late fifties who, despite having lived in the City for twenty years, retains the boyish innocence and dignified comportment of a hardworking outdoorsman. Joe works hard, shuttling between a job as a waiter and a cosmetic salesman. The women in Harlem trust and respect Joe because he seems decent and honest. Joe loves his wife but is hurt when she gets herself off from him because of her depression. Violet used to live with a flock of birds and talk with them. She never pays attention to her husband, Joe. Later, Violet's behaviour annoys her husband and finally depresses him. Joe thinks that he is married to a woman who speaks mainly to her birds. One of whom answers back: "I love you" (J 3). This leads Joe to search of another woman.

Joe meets Dorcas, when Joe comes to her aunt's house to sell lady's cosmetics and Joe falls in love with her who is eighteen years old. Dorcas is neither decidedly pretty nor flatly unattractive. She is precocious and romantic; Dorcas seeks male attention at a young age and yearns to live a adult life. She wants to attend nightclubs and parties and most importantly she wants to adore and be adored. This made her to fall in love with Joe. Joe loves her not just because of sexual desires; but he is in search of the lost love he has had once with Violet. He has lost all trace of his feeling that he experienced once with Violet.

As Joe's love for Dorcas is explored in more depth, Joe feels that his lost mother and the girlfriend start to meld into one. He thinks that Dorcas is similar to the traces of his mother. Their affair continues for several months and neither Violet nor Alice Manfred Dorcas's aunt have any knowledge about it.

Joe brings Dorcas presents and gifts every time they meet, eventually Dorcas begins to get tired of the older man and starts going out with younger boys, attending parties with her best friend Felice, and making up excuses so as not to meet Joe. When Joe finally confronts Dorcas about this, she cruelly tells him that he makes her sick and that he should not bother her any more. Dorcas prefers the attentions of a popular and good looking young man named Acton, with whom she dances at a party on New Year's Day. Dorcas knows that Joe has not forgotten her and will come looking for her, so she is only half-surprised when he tracks her down at the party and sees her dancing with Acton. Joe however, brings a gun and shoots Dorcas in the shoulder. Dorcas tells the alarmed witnesses not to call an ambulance, even though she would survive if she allowed someone to help her, and she consequently bleeds to death. Everyone knows that Joe shot Dorcas and rumour of their affair begins to spread in the community after the young girl's death.

Violet appears unexpectedly at Dorcas' open-casket funeral and slashes Dorcas's face with a knife. Violet, although she can cut the face of a dead girl, is portrayed with softness: "She used to live with a flock of birds" (J 3). In frustration and confusion, she does not know what to do, so she set the birds "out the windows to freeze or fly, including the parrot that said, "I love you" (J 3). The reader would expect Violet to kill the birds but she reacts to the contrary by setting them free. This contradictory feeling sets the tone of the novel.

Joe's illicit affair annoys her more. Violet does not know about the girl except her name and age. She wants to collect more information about the girl. Violet as a well known beautician, she can commence to gather the rest of the information. When Dorcas died, she looks for Alice and asks her about the girl. She loves the poor girl. As a matter of fact, Dorcas is young enough to be her miscarried daughter. Violet after the death of the girl starts loving her.

Violet wants to rectify her mistakes, she decides to learn more about Dorcas. She starts her enquiry with an upstairs neighbour named Malvonne, a writer who is interested in living with newspapers and other people's stories printed in small books. Once, when Malvonne was in her house, Joe approached her and asks for a favour. Joe would like to rent her house when she is in her office. Joe wants to spend time with Dorcas personally without the knowledge of his wife, Violet. Joe also said that he will pay two dollars for every month as a rent whether he used it or not. Later Joe and Dorcas started to spend their time in Malvonne's house. At the end of each meeting, Joe gives Dorcas a present.

After hearing the secret affair between Joe and Dorcas from Malvonne, Violet comes to know that Joe does not love her. He needs a woman who loves and cares him better than Violet. Later, she plans to fall back in love with her husband like when she was in the first year of her marriage.

A few months after Dorcas's murder, Alice Manfred waits in her home for a visit from Violet, an unlikely visitor but one that Alice no longer minds. Alice Manfred renamed Violet as "Violent" after her behavior at the funeral. When Violet comes to see Alice for the first time, Dorcas's aunt only grudgingly opens the door for the woman who ruined the ceremony and stole the spotlight away from the task of mourning.

Violet begins to visit Dorcas's mourning aunt, Alice Manfred, and the two women begin to develop a friendship as a result of their shared tragedy. The aunt shows all the dead girl's things to Violet and it became clear to her that Dorcas had been hardheaded as well as sly. When she returns to her home, she gets a photograph of Dorcas, which she puts on her mantle piece so that Joe can clearly see it. The picture serves as a constant reminder to Joe of his guilt and infidelity. Thus Violet restores the relationship she had with Joe. Violet epitomizes the perky courage that is distinctly visible in Toni Morrison's heroines. Two or three times during the night, as they take turn to go and look at the picture, one of them will say her name, Dorcas, Dorcas. Joe seems to feel that expansiveness of love when he stares at Dorcas' picture, knowing "it is the absence of accusation that wakes him from his sleep hungry for her company" (J 12).

Violet and Joe suffer from a deep sense of betrayal on their individual levels, respectively. Joe is depressed because of his beloved Dorcas who left him in favor of much younger boy, Acton.

Then Violet often visits Alice Manfred House, she too likes her company. Alice shares her past life with Dorcas to Violet. Later Violet shares with Alice about her past life. Through Alice, Violet learns the meaning of life. Now she understands that she has been denying herself all along and that she has to make the most of it. Alice teaches her how to love: “You got anything left to you to love, anything at all, do it” (J 112). It is not surprising that Violet identifies herself completely with Alice, and with this identification, she establishes her own individuality and starts loving her husband, Joe. After that, the couple leads a happy life.

Throughout her fiction, Morrison inverts conventional moral categories. In a world warped and distorted by brutish oppression, innocence can assume a criminal nature, and evil can become a regenerative force. Glimpsing such a world, Morrison explores the dimensions of love in many manifestations: in the love between women and the love between men, in the sexual relationships of male and female, in the care of a mother for her child, in the bonds interlocking brothers and sisters, in devotion to the tribe. It is sometimes desperate, sometimes tender, sometimes jealous, sometimes generous, sometimes possessive, sometimes freeing, sometimes sacrificial and sometimes barbaric. In her fictional world, monstrous deeds can become expressions of compassion; Violet’s deeds can lead to the restoration of love. Rape, infanticide, murder become “signifiers” of love disguised in frightening acts. As Morrison herself observed, sometimes “Evil is as useful as good” and “Sometimes good looks like evil; and sometimes evil looks like good” (Intimate Things 216). Throughout her novel, acts of horrific love bear witness to such truth.

Narrative Techniques

Technique is the means by which the novelist chooses to tell his/her story. The novel is like a living organism. It grows and leaves its impact on the readers and inspires the readers to think it and practice in his life. When a novelist imagines a story and works out its plot and characters, he starts the process of composing the subject matter. Experience, discovery, use of language all come together to bring forth the work of art. The writer has to write the story in a

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B. Selvalakshmi, M.A., M.Phil.

Multifaceted Love as Reflected in Toni Morrison’s *Love* and *Jazz*

convincing manner. A pattern takes shape, it acquires a rhythm with words and the story starts developing. In other words, technique is ‘craftsmanship.’

In the novel *Jazz*, Pathos, First Person Narrator and Third Person Narrator, Jazz Music, Self Fulfilling Prophecy, Story within a story and In Media Res are the techniques used by Toni Morrison. The techniques like Division of the chapter, italization of ‘L’, Structural Opposition, Time Organization, Red Herring, Flashback, and Plot Twist are used by Morrison in her novel *Love*.

One of the most important aspects of technique is the use of language in a novel. The language that the writer uses is made to yield larger meanings through conscious manipulations. Even the selection and arrangement of words is also conscious and meaningful. So, language defines both the character and atmosphere. The spoken language is the mirror of the speaker and of the moment. The author’s reporting speech builds up the atmosphere through its linguistic features including its tone, just as a character’s speech is revelatory of personality by its very style.

Conclusion

This paper “Multifaceted Love as reflected in Toni Morrison’s *Love* and *Jazz*” has attempted to describe the different forms of love and betrayal through the central character Mr.Cosey in Toni Morrison’s *Love*. When Mr.Cosey cannot get the true love and satisfaction from her second wife Heed, he goes on to chase girls like Celestial without the knowledge of his wife, Heed. He even goes to extend of handing over all his belongings to Celestial before his death. In *Jazz*, the theme was described through the central character Joe, and how he was obsessed with Dorcas. At one point of time, he becomes horrific and shoots his beloved Dorcas before her aunt Alice when Dorcas prefers a young and good-looking man named Acton to accompany her during the dance at New Year’s party. By analyzing these two novels *Love* and *Jazz*, the readers come to a conclusion that in the beginning of marriage life, the couples led a happy life. Later, they came across problems like unfaithfulness, lack of true love and care in their companions. This made the couple to find some other to accompany them. Whether the

partners are in mutual love or not, they should always show their love and affection on their companions. This will make the partners realize the true love of their fellow partners.

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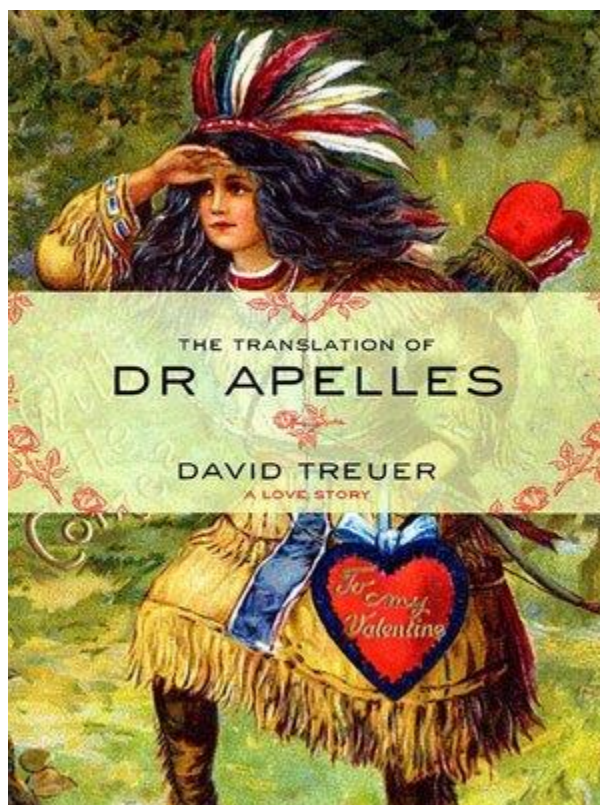
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A Study of Ethnocentric Elements in David Treuer's *The Translation of Dr. Apelles*

S. Sindhu and Dr. V. David Arputha Raj



Abstract

A society consists of a group of people who live in a territory, interact and identify themselves with one another. The people of the same society and territory share certain common aspects, such as religion, language, ethics and behaviour, etc. Culture is a defining element of society (people). The problem arises when different cultures of diverse nature live together in a society. Practicing some common aspects of one culture will inevitably offend or contradict the values of other cultures in the society. This may lead to misunderstandings, biases and judgments between different cultures in the society. The attitude of making judgments based on the criteria

belief in the cultural superiority of one's own ethnic group or an unusually high regard for one's own ethnic, religious, cultural group. This method of using one's own culture superior to all other cultures is called ethnocentrism.

Ethnocentrism is of two types: Low ethnocentrism that serves as the basis for nationalistic pride and patriotism and High ethnocentrism, an abnormal feeling, where an individual or country becomes aggressive towards other cultures or countries. Though it is a common behaviour among people, it leads to some consequences.

Some Consequences of Ethnocentrism

According to Gudykunst (2003), Harris and Jonson (2007) and Jandt (2004), (qtd. in Mekonnen Hailemariam Zikargae: 131) the consequences are mentioned below:

- Hindrance in understanding and adapting with the people of the other culture and at the same time, creating deep understanding with the people and customs of their own culture.
- Bringing about negative affective reactions to out-groups such as distrust, hostility and contempt.
- Leading to a rejection of the richness and knowledge of other cultures. Furthermore, it impedes communication and blocks the exchange of ideas and skills among people.
- Intolerance towards the out-groups and use of abusive language or mistreatment of people in the other groups.

The Translation of Dr. Apelles

The above characteristics are found in the novel *The Translation of Dr. Apelles* by David Treuer. The novel is about a translator of the Native American texts, Dr. Apelles, who, by chance, happens to find a document that seems to be in a language only he can speak and understand. He feels that he alone is capable of translating the same into English. As he begins translating it, he becomes one with the story in the original document and realizes suddenly that he has never been in love with anyone. As such, the novel comprises quest of sorts, quest to translate the document and quest to fall in love.

At the surface level, the novel may seem to have less cultural relevancy and more emotional relevancy but while delving deep into it, it is found that the novel is wrapped with exhaustive cultural aspects. The novel glimpses over the life of Dr. Apelles in the Reservation in **Language in India** www.languageinindia.com ISSN 1930-2940 17:10 October 2017
S. Sindhu and Dr. V. David Arputha Raj
A Study of Ethnocentric Elements in David Treuer's *The Translation of Dr. Apelles* 274

his childhood, his pains and discomforts undergone mentally in an American city and his passion for his profession, i.e., translator, and especially towards his Native American languages. All such aspects contribute to the better understanding of ethnocentrism in this novel.

Native American Novels

Native American novels are rich in cultural aspects because the Native Americans are very traditional and unique. A novel that has cultural aspects will evidently represent some characteristics of ethnocentrism because ethnocentrism is present in every individual in various degrees.

An author brings forward his cultural elements in his writings mainly because of the ethnocentric nature that he has got within himself for his own culture. However, positive ethnocentrism is a controlled emotion and when it goes uncontrolled, it leads to terrorism, racism and so on. As such, the controlled ethnocentric nature is presented through such native literatures. By presenting their cultural values and tradition, every ethnocentric writer attempts and achieves in presenting to the world the uniqueness of their culture.

Protagonist Dr. Apelles

In the novel, the protagonist Dr. Apelles is shown as an ethnocentric person because he has so much attachment and passion towards his tribe, culture, language and place. It is exposed in the novel by his constant thoughts and references to his tribe, life in Reservation and his tribal languages. He ponders over the good old days that he spent during his childhood with his parents and tribal people in his place, even the days at Reservation area (the least maintained land in the country with no basic facilities for survival). Dr. Apelles lived quite a happy life which he remembers all the time and he does not experience that happy and contented life in the American city. He does not feel comfortable in socializing with the people or place or culture.

One of the consequences of ethnocentrism is hindrance in understanding and adapting to the people of other culture and at the same time, creating deep understanding with the people and customs of their own culture. This is well shown by the character Dr. Apelles. He has very strong bonding towards his tribe Anishinaabe, his place at Reservation and his family members. At a point, when he has to leave the Reservation area and move to the city, he cries literally and he starts crying when he contemplates about his past life at Reservation area. While translating the Native American manuscript he is reminded of his childhood and adolescent period that he has spent with his tribal

community and family members at the reservation area. As he repeatedly ponders over his past life, he does not have any interest in his present life in the city. He does not try to associate himself with his co-workers, his neighbours, and the new culture in which he lives at present. He likes to live his life in solitude.

Negative Affective Reactions

Another outcome of ethnocentrism is the negative affective reaction about other groups such as distrust, hostility and contempt and this is well shown through the same character Dr. Apelles by his extreme distrust towards the out-groups (out-group refers to groups of people from different culture, religion and language). In the novel, he develops distaste and hatred towards the White people, their culture and especially, their language. That is the reason he did not even try to mingle with other people in his present life in American city for years.

Attachment towards His Language

Like his attachment towards his tribe and place, he has so much attachment towards his language too. As a translator, he takes more interest and concern while translating the documents from the Native American languages into English than translating documents into other languages. The reason for his involvement in translating this Native American manuscript is that it was written in his own tribal language, which he claims that he alone could translate in the world. The love for his ethnic language is expressed by the author while introducing the character. The following lines from the novel convey his love for his tribal languages. “When he occasionally meets with the Indians from his tribe, or other tribes, he can bring those beautiful languages to the front of his mind. So special are they to him. . . .”(TA 35)

Rejection of the Richness and Knowledge of Other Cultures

The third consequence of ethnocentrism is leading to a rejection of the richness and knowledge of other cultures. Such rejection impedes communication and blocks the exchange of ideas and skills among people and this is shown by Dr. Apelles’ rejection of the richness and knowledge of the other culture. Furthermore, ethnocentrism impedes communication and blocks the exchange of ideas and skills among people, which is again portrayed through the character of Dr. Apelles. Though he lives and works in an American city, he did not want to know about the city culture. He is fixed and contented to know only about his culture, which, according to him,

is the best. As a result, he rejects the other culture (city culture) and does not socialize with anyone at RECAP. He never shares his views, opinions, feelings and emotions to anyone. He prefers to be alone and away from the present atmosphere. He does not even exchange his thoughts and ideas related to his work at his work place. The complete rejection of the city culture in which he resides is seen obvious in his solitary life in the city.

Intolerance towards Other Cultures

The fourth and final consequence of ethnocentrism is intolerance towards other cultures and use of abusive languages or mistreatment of people in the other group. Dr. Apelles does not mistreat any person or people from the out-group but he highly distrusts people of other groups and the intolerance resulted in abusive words against White Americans. He refers to White Americans as “‘a little ghost in living colors,’ robbed of his own reality” (TA 205). The hatred he has for White Americans who robbed the identity of the Native Americans is evidently seen all through the novel. This final consequence of ethnocentrism is not only found in Apelles in the novel but also in White Americans and their government. The intolerance of White Americans towards the Native Americans grew very strong and that resulted in the mistreatment of them. Taking away all the lands and houses from the Native Americans, sending them to the reservation area, and eradicating the tribal groups and languages from the country are all the extreme consequences of ethnocentrism found in the novel. The inefficiency of the tribal government to take any step for the betterment of Native Americans by giving the basic needs for their people and taking steps against White Americans for their mistreatment of Native Americans are experienced by Dr. Apelles in the novel.

Love as a Solution

All these traits of ethnocentrism are discussed with the reference to the incidents in the novel but in a subtle way, because the ethnocentric attitudes have not resulted in the destructive way in the novel. Though Dr. Apelles is an ethnocentric person, he has control over him and that protects him from doing any harm to the people living there in America. To conclude Treuer has literally transformed his ethnocentric outlooks in the novel in a different way without the common aspects of the Native American novels and through the novel he has recorded his Native American culture and his feeling of ethnocentrism towards his culture to the world. Finally the author has given love as a solution to this ethnocentric attitude of Dr. Apelles by

Language in India www.languageinindia.com ISSN 1930-2940 17:10 October 2017

S. Sindhu and Dr. V. David Arputha Raj

A Study of Ethnocentric Elements in David Treuer's *The Translation of Dr. Apelles*

making him fall in love with his co-worker Campaspe, who is a White American. The author has given a positive ending by making him accept this love and mingle with his co-workers in RECAP.

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S. Sindhu and Dr. V. David Arputha Raj

A Study of Ethnocentric Elements in David Treuer’s *The Translation of Dr. Apelles*

278

**Phallocentric Ideologies in Bapsi Sidhwa's
*The Pakistani Bride and Water***

K. Siva Nandhini



Courtesy: <https://www.overdrive.com/media/1274115/the-pakistani-bride>

Introduction

Pakistani Literature is a distinct literature that gradually came to be defined after Pakistan gained nationhood status in 1947, emerging out of literary traditions of the Indian Subcontinent. The shared tradition of Urdu literature and English literature of British India were inherited by the new states, Pakistan has emerged in nearly all major Pakistani languages, including Urdu, English, Punjabi, Balochi, Pushto and Sindhi. The nature of Pakistani literature soon after

independence aroused controversy among writers due to its being centered heavily on the negative events related to the India-Pakistan partition.

Feminism, as a movement, has played a very vital role in projecting the suppressed status of women in the patriarchal society. The term 'feminism' signifies the emergence of female power in order to get rid of their excessive dependence on men. It is a worldwide movement to secure equality of women with men in enjoyment of all human rights—social, political, economic, moral, religious, educational, legal and so on. Feminism argues that woman should be left alone to live on her own strength and means to fight against the unjust system and obtain her own subsistence and thereby remove her dependent status. According to Simone de Beauvoir, a world where men and women would be equal is easy to visualize. Women reared and trained exactly like men were to work under the deplorable conditions and on lower wages.

Bapsi Sidhwa

Bapsi Sidhwa is the most familiar novelist in Pakistani writing in English. She is a new and important voice in the world of commonwealth fiction. Bapsi Sidhwa cannot be easily labeled. She was born on August 11, 1938 in Karachi into an eminent family. Soon after Sidhwa was born, her family moved to Lahore, however, there were few parsees and the Bhandara family was cut off from mainstream parsee life. This multi-lingual, multi-cultural background is pivotal to Sidhwa's work. In 1978, at time when publishing in English was practically non-existent in Pakistani, Sidhwa self-published her novel *The Crow Eaters*. Since then, *The Crow Eaters* has been published and translated in numerous European Asian Countries while *The Pakistani Bride* (1982) was the first novel Sidhwa wrote, it was the second to be published *Crackling India* another name *Ice-Candy Man*. Sidhwa's third novel received the recipient of Literature Prize in Germany and was nominated by the American Library Association as a Notable Book the same year. *An American Brat* was published in 1993 and *Water*, Sidhwa's latest book was published in 2006.

Child Marriage

Child marriage is defined by global organizations as a formal marriage or informal union entered into by an individual before reaching the age of 18. The legally prescribed marriageable

age in some jurisdictions is below 18 years, especially in the case of girls, and even when the age is set at 18 years, many jurisdictions permit earlier marriage with parental consent or in special circumstances, such as teenage pregnancy. In certain countries, even when the legal marriage age is 18, cultural traditions take priority over legislative law. Child marriage affects both boys and girls though the overwhelming majority of those affected are girls, most of whom are in poor social-economic situations.

Women writings make an attempt at self-assertion, an expression of freedom and dignity of an individual. Every aspect of society and history is a patriarchal construction. Marriage, morality in terms of the definitions of respectability, kinship and citizenship, knowledge and access to learning has all been male-oriented. Women's writing is an expression that breaks through the power structure of inequality.

The Pakistani Bride

The Pakistani Bride mainly focuses on the three brides Afshan, Zaitoon and Carol whereas the novel *Water* mainly focuses on Chuyia and Kalyani's life. The child marriage is Afshan, at the age of fifteen, Afshan is married to a ten year old boy named Qasim. The marriage takes place forcefully because her father has not been able to repay his debts that he has taken from the boy's father, Resham Khan. Afshan is offered to compensate the loss and cover up her father's failure. Neither the ill-proportionate age gap matters nor the amount of the loan is mentioned. The amount could be ten rupee or ten thousand; however, the daughter is always there for settlement. This transaction exposes the position of a woman as nothing more than a 'Bargaining Commodity'. When Afshan saw her husband, she was quite amazed by his physical appearance.

At sixteen, Qasim becomes a father. Qasim and his family managed to survive by rearing meagre string of cattle. By the time he is thirty-four, he has lost all his six children. His wife Afshan also died of small pox.

Afshan's story encapsulates women's power of resilience. Her father has bartered her away and married her to a boy, five years younger to her but she does not lose heart. She takes

command of the situation from day one. She assists her mother-in-law in housekeeping, grooms her young husband and bears him six children. Unfortunately, neither she nor her children survive the ravages of the epidemic. Qasim travels down to Jallundar and finds him a job as watchman in the National and Grindlays Bank.

As the train is derailed the group of Sikhs before reaching its destination, the passengers almost exclusively Muslims, are massacred with deliberate cruelty. Zaitoon's mother is killed before her eyes. Soon afterwards, her father is also murdered by the attacking Sikhs. It is then that she blindly runs into Qasim and immediately starts calling him 'father'.

Faced with a terrifying situation, she understands that the best way to protect her is to assume the role of a daughter and Qasim is adopted to cover over the void which has been created as result of the loss of her parents. Thus, she is able to overcome a crushing personal tragedy, which would have been undoubtedly overwhelmed by many adults. Zaitoon real name is Munni but Qasim gives her the name of Zaitoon, because his own dead daughter's name.

Returning to the Old World of Kohistani Mountain-Life

The novelist brings into focus the old world of Kohistani mountain-life to which Qasim now returns after fifteen years of his life. He is in praise of his land by saying that they are lived by their own rules and they had own destiny. They had no government clerks and police. They feel very free and breathe the fresh air.

Bapsi Sidhwa's *Water* begins with the innocent girl, Chuyia was playing with her clay dolls. Chuyia was the daughter of Somnath and Bhagyalakshmi. Chuyia is the most winsome of her characters in the novel. She grows up along with her brothers Prasad and Mohan in a traditional Brahmin family. Her brothers go to school while she helps her mother at house. She is a poor Brahmin Priest. He wants her daughter to get married with Hira Lal who is forty four years old. Chuyia's mother expresses her concern about Hira Lal, her would be son-in-law: "I've heard Hira Lal is a grandfather." (W 13).

Somnath is satisfied that they don't want a dowry and will pay for the wedding. Bhagya is concerned about Hira Lal's age as she says: "By the time her womanhood blooms, he'll be old and spent." (W 14). But her husband has the last word and she thinks that he is right.

But Somnath, Chuyia's father, a poor Brahmin priest, dismisses his wife's concerns about Chuyia's age with this authoritative quote from the shastras:

"In the Brahmanical tradition," said Somnath, shifting into the soothing and at the same time authoritative mode he adopted when speaking to his clients, "a woman is recognized as a person only when she is one with her husband. Only then does she become a Sumangali, an auspicious woman, and a Soubhagyavati, a fortunate woman." And, as if recalling a passage from a holy book, he half-closed his lids to add, "A woman's body is a site for conflict between a demonic stri-svavahava which is her lustful aspect, and her stri-dharma, which is her womanly duty." (W14).

Chuyia's father Somnath feels somewhat happy about her marriage because Hira Lal's family doesn't want any dowry for their wedding. Bhagya is concerned about Hira Lal's age but she consoled herself by thinking about her husband's situation. The marriage ceremony takes place at a temple, where only Brahmins are allowed to enter. Chuyia looks like a doll, sitting in front of Hira Lal. He applies the red sindoor to the parting in Chuyia's hair and to her forehead. He offers her a new sari with which she covers her head, and with this act the couple is considered officially married. She gets married without even having a realization of the sanctity of the concept of marriage. According to Indian culture, the woman was not expected to have a voice of her own beyond the periphery of marriage. They also think that a woman's role in life is to get married and have children. Husband is given the authority of a ruler to control the destiny of woman.

Chuyia carefree life does not change after her marriage. She continues to play with her brothers and other village children. Chuyia continues to live in her parental home as is the custom with wedded pre-pubescent girls. Two years pass away, Chuyia has almost no memory of her wedding. One day her father, Somnath brings the news that Hira Lal is ill. After five days he

tells his wife that Hira Lal must be dying. Chuyia's mother-in-law wishes for her son to die on the banks of the Ganga so he can liberate his soul and attain moksha. And his mother also wishes that Hira Lal's wife must be at his side.

Chuyia is taken into Hira Lal's place by the bullock cart. Hira Lal also dies. Somnath doesn't know how to convey this news to his daughter. So he has started slowly by asking her if she remembers about her marriage. Not taking too much of time she says no to his father. Somnath said that she has got married two years before. Now her husband is dead. She is widow. Somnath was unable to face the innocent child. Her mother-in-law takes the mangalsutra from her neck and the beads scatter on the ground. The bangles are also smashed. The barber cuts her hair and she is asked to wear white homespun cloth. Chuyia becomes speechless.

Her father introduces her new home. She asks where her mother is. In that question, Somnath has no answer. Her fate pulls her to go to ashram. There, she must live in penitence until her death. Inside the widow-ashram, Chuyia encounters the strong and the weak, the corrupt and the honest, the victims and the victors. Still years away from a proper understanding of the ways of the world, she is told that she no longer exists as a person – all because of the sudden death of her husband she has barely even met.

Traumatic Experiences of a Girl

Bapsi Sidhwa's *The Pakistani Bride* has been a heart touching novel describing the traumatic experiences of a girl named Zaitoon is now sixteen years old and her father Qasim is nearing fifty. Age has made him nostalgic. He often talks about his past life in Kohistan and his accounts are so fascinating that Zaitoon sometimes has a yearning desires to see what she considers her native land. In her imagination she can see tall, light-skinned, proud, heroic and incorruptible men living beside crystal streams of melted snow, with their bright, rosy-cheeked children and beautiful women. Once Qasim's cousin brother Misri Khan visits him and Qasim promises Zaitoon's marriage to Misri Khan's son.

Qasim arranges Zaitoon's marriage to the tribal man. It is Miriam who brings out the contrast and points out how Qasim himself has changed, "They are savages. Brutish, uncouth,

Language in India www.languageinindia.com ISSN 1930-2940 17:10 October 2017

K. Siva Nandhini

Phallogocentric Ideologies in Bapsi Sidhwa's *The Pakistani Bride* and *Water*

284

and ignorant! Most of them are bandits; they don't know how to treat women!"(TPB 93-94) whereas Zaitoon is brought up in liberal ways of life in Lahore. She is educated and really belongs to the plains. Mirriam is even prepared to adopt her as her own daughter since she has doubts about the ways of the tribals. She tries to explain this to even Zaitoon but Zaitoon does not listen to her. As she is young, she is guided by "Visions of the glorious home of her father's forefathers and of the lover her fancies envisaged" (TPB 98). Both Nikka and Mirriam advise her to return to them the circumstances required so.

Journey of Zaitoon into Unknown Yet Romantic Mountains

Thus begins the journey of Zaitoon into unknown yet romantic mountains, into the civilization completely different from the one in which she is born and brought up. The novelist brings into focus the old world of kohistani mountain-life to which Qasim now returns after fifteen years of his life, where "We are not bound hand and foot by government clerks and police. We live by our own rules- calling our own destiny! We are free as the air you breathe!" (TPB100). But he forgets that it is difficult and insecure world for his daughter, the bride to be the hill man. There is shift not only in the scenario of the novel but also tone of the novel.

Kalyani's Life

In the novel *Water* Kalyani's life is like a Chuyia's life. Kalyani looks very beautiful. Her mother was died before she had first year birthday. So she is forced to marry a man who is sixty, when she was only six on that time. Her husband also dies within few years of their marriage. After her husband's death, her head is shaved but Madhumati allows her to grow her hair back because she wants to force her into prostitution. Inside the ashrama she meets Narayan, a young upper class Gandhian idealist. She admires his beauty. She speaks to Narayan through Chuyia. Chuyia becomes the secret emissary carrying little notes from Narayan and conveying Kalyani's verbal answers to them. Narayan reveals his love with Kalyani to his mother. His mother is shocked and she shoutes her son for selecting a bride as a widow.

Questioning Patriarchal Laws

Narayan is a Gandhian and also a rationalist who questions the patriarchal laws and points out at the end of the story, after Kalyani's death, the injustice laid down by the law-

Language in India www.languageinindia.com ISSN 1930-2940 17:10 October 2017

K. Siva Nandhini

Phallogocentric Ideologies in Bapsi Sidhwa's *The Pakistani Bride* and *Water*

285

makers of the ancient age that have institutionalized male dominance over women. The purity of the Kalyani-Narayan romance reaches its highest celebration when Narayan expresses his love by reciting the Sanskrit verses of Kalidasa's classic *Meghaduta* ("The Cloud Messenger"), a poem about the pain of separation between lovers, foretelling at the same time their future parting.

In the novel, their relationship serves as a powerful contrast to Kalyani's enforced prostitution, which is enjoyed by Narayan's father, a wealthy landowner (zamindar), who secretly used her for his pleasure and hypocritically calls her a whore. Narayan's love for Kalyani is far removed from his father's lust, his feelings being even nobler as motivated by the Gandhian ideals of emancipating her from widowhood by making her his wife. Like Chuyia, Kalyani has been led to prostitution unwillingly. After having fallen in love with Narayan, she finds herself no longer capable of living as a passive victim of patriarchal oppression.

The two cultures cannot meet, be they of Pakistan and America or the mountains and the plains. Sidhwa feels that the rules of the society, the old traditional male made rules, should be followed by women only. Carol's conflicts are resolved when she decides to accept her failure in her marriage to Pakistani Farukh and courageously decides to return to her own culture and land. Bapsi Sidhwa brilliantly explains the pathetic condition of child marriage through her novels *The Pakistani Bride* and *Water*.

Marital Disharmony

Marital relation is one of the most frequently studied phenomena in the field of family and relationships. Continued importance is placed upon the quality of marital relationship due to its impact on individual and family wellbeing. Over the years, the quality of marital relationship has been investigated as satisfaction, adjustment, adaptation and happiness. Sometimes these terms have been used interchangeably and sometimes as complimentary elements of marital relationship quality.

Zaitoon is the protagonist of the novel *The Pakistani Bride*. After her marriage, Zaitoon transfers into tribal village where her husband lives. As she was grow up in city, she is unable to

survive in the tribal village. She faces many difficulties in her life. Zaitoon is shocked at the brutal treatment of Sakhi as well as other tribal men to their women. Zaitoon confronts a completely unfamiliar and savage surrounding. Qasim leaves Zaitoon alone with her fate. Sakhi is cruel not only to Zaitoon but to every women including his own mother. Whether the woman is a mother or wife, is destined to receive ill-treatments from men in tribal society. There is no civilization, no touch of law in the tribal society.

In the novel, *Water* Chuyia's marriage life is not a successful one. After the death of her husband, her father brings her to ashrama where all the widows stayed. There also she suffers a lot. When Chuyia's father tells her, "you are a widow now". She asks, "For how long, Baba?" (W 29). No one can expect a girl of eight years who is just not aware of marriage, to accept the widowhood. The male domination and prevailing superstitions have made woman so hardhearted that she becomes cruel towards her own sex.

The first night of Zaitoon's marriage reveals both the proprietarily lust and jealousy on one hand and sympathetic consideration for this delicate girl of sixteen in Sakhi. Sidhwa artistically and delicately describes the tragic and comic aspects of the first night of marriage. Very few women writers, whether Indian or Pakistan have endeavored to describe the initiation into sex life of the young bride in such detail.

Sakhi's sense of insecurity with this dark girl of the plains always surges up in him murderous instincts and he treats her cruelly thereby frightening her to an extent that her attempts to adjust herself to her fate appear futile to her. Sidhwa once again focuses on the enormity of Zaitoon's situations poignantly thus:

The enormity of the change she faced struck her with brutal force. In an intuitive flash-sapphire eyes and ice-blue waters merged with the terror of her dream in the cave it was an ominous presentiment. (TPB 167)

Sakhi tries to find out one or the other reason to torture and beat Zaitoon even for false reasons, he beats and kicks her until she faints and he gets exhausted. As she is brought up in the liberal ways of life in Lahore, she cannot understand Sakhi's murderous jealousy and hate.

The woman, Zaitoon as a mother or a wife, is savagely ill-treated. The incidents that Sakhi beating the animal almost to death and beating his own mother and his wife Zaitoon brings into focus the tribal manhood, and their unjust treatment against women. Man is a master even if he is a child, as Sidhwa points out at the beginning of the novel, describing Qasim the child husband of his grown-up young wife.

Women are slaves to the men of the family, and they torture her at their fancy at any time even without reason. No laws of civilized life appeal the tribal men. They may kill their women for the dishonour caused to them but do not hesitate to rape women if they get such an opportunity as is revealed by the author – an attempted rape on Qasim's wife earlier and Zaitoon being raped by the two tribal men of some other group. Women are exploited both sexually and also for household work which includes collecting fuel and fetching water from the stream.

In the novel, *Water* Chuyia's total lack of comprehension and anger at being left at the doorstep of a strange place by her own father and the screams for her mother is an image made more by Sidhwa's understated description as seen through the eyes of a bewildered child. At this time, the author attentively observes how Chuyia's father reverts helplessly to the harsh reality of sending her daughter to a widow colony, Vidhwa ashram, highlighting the fact that in rigid dominator systems, every human being is a victim of the violence and un-humanness that support them.

Inside the dominator system, the widow constitutes threat to society as she is perceived to be inauspicious and polluted, because of her association with death and sexually dangerous as she becomes desirable and uncontrolled by a male counterpart. The disfiguring of the body is enforced in order to reduce their attractiveness as women by transforming them into sexual beings by prohibiting them from wearing the symbols of marriage - vermillion mark, bangles, marriage pendant, and more deeply traumatic, having their heads shaven.

The brutal transmutation of Chuyia's body being shorn as a trademark of her civil death, and the strict severance from old ties marks the beginning of the miserable life that awaits her in the destitute widow's house:

With her white sari and bald yellow head, Chuyia was a very different child from the girl who had ridden in the bullock cart. (W 44)

Indifferent by Chuyia's tears, Madhumathi, a soulless grotesque figure whose every word is law in the ashram, tells the child:

Our Holy Books Say, 'A wife is part of her husband while he's alive.' Right? The widows nodded their heads in solemn concurrence. And when our husbands die, God help us, the wives also half die. She paused for effect and sighed dramatically. So, how can a poor half-dead woman feel any pain? she asked, not really expecting any answer. Chuyia, tears still slipping down her face, raised her head, and between snuffles, replied with a child's innocent logic, because she's half alive? (W 52)

Through the passage of time, Chuyia's defiance is tempered and she begins to accept the austere ways adopted by the other widows. The rest of the novel revolves around the lives of the widows in the ashram around the beautiful young Kalyani, the only widow whose head is shorn, around Shakuntala whose belief in the scriptures is unwavering and absolute, around Chuyia. The novelist's distressing the depiction of the social background of governing the daily life of the abandoned widows, and the fear, disregard and contempt with which the outside world views them, creates an awesome picture in the minds of the readers. They are destined to suffer till their death. The tradition-bound society forces them remain isolated, because of that they have no ray of hope and life for them.

Exposing Hypocrisy and Double Standards

In Brahminical tradition, a woman is recognized as a person only when she is one with her husband. Outside of marriage, the wife has no recognized existence. So, when her husband dies, she should cease to exist. The same thinking is responsible for the cruel act of Sati which fortunately was outlawed in 1829. The same thing did not hold true for the men; men were

Language in India www.languageinindia.com ISSN 1930-2940 17:10 October 2017

K. Siva Nandhini

Phallogocentric Ideologies in Bapsi Sidhwa's *The Pakistani Bride* and *Water*

289

allowed to remarry, keep mistresses or visit prostitutes. One Brahmin man in the book explains it:

Our holy texts say Brahmins can sleep with whomever they want, and the women they sleep with are blessed (W 74).

The novel exposes the hypocrisy and double standards of the Indian society in the 1930's, especially with unfortunate widows-ones, too. Sidhwa creates new life for all her widows to give them humanity in their stripped and primal state. In fact, happier past is the one thing that saves each widow from despair.

The Pakistani Bride apart from the tyranny of her husband, Zaitoon is further tormented by the sense of alienation, the variation in the lifestyle, rites and rituals. Her colourful clothes are in sharp contrast with the coarse dull coloured fabrics worn by the Kohistani women. Her garments lose their luster similar to her life. She is forced to survive on the dry maize bread dipped in water, which is the staple diet of the villagers. Used to the spicy Punjabi cuisine, she feels hungry. Her physical appearance stridently conveys her alien origin; hence she has both physical and mental barriers which prevent her from assimilating into the new culture.

Major Mustaq acts as the spokesperson of the novelist and voices her views about the problems of cultural discrepancy. When he realizes that the Punjabi girl Zaitoon is about to marry a Kohistani, he conveys his anguish about the fate of Zaitoon. The wide variation in the culture would eventually cause rift between the pair. It would have been better for Zaitoon to have accepted the proposal of the Punjabi jawan, but bound by her sense of duty to her adopted father she marries Sakhi. Major Mustaq after rescuing Zaitoon wishes that she had a peaceful life with the people who would understand her behavioural pattern and cultural traits.

Sakhi is forced to abide by the established norms of the community, in order to protect his honour he should establish justice by brutally killing his runaway bride. If he fails to accomplish the task then for a lifetime he should bear the brunt of the community. By running away from the tribe, Zaitoon has broken the established cultural norms and committed a heinous crime. The entire tribe, disregarding all the differences unites to hunt her down.

Language in India www.languageinindia.com ISSN 1930-2940 17:10 October 2017

K. Siva Nandhini

Phallogocentric Ideologies in Bapsi Sidhwa's *The Pakistani Bride* and *Water*

290

Sidhwa contrasts Chuyia's view of the miserable life led by the widows with the public reception of and the reaction to the presence of widows around them. This contrast allows her to focus the huge gulf that exists between how religious traditions ascribe things to be and how they actually exist. When Chuyia laugh out loud at the antics of a small puppy she was washing with Kalayani, an old woman nearby glares at them forgetting the decorum of a widow.

Sidhwa has highlighted in her novel that the main purpose behind condemning widows to a life of celibacy is to control and curb their sexual apped. The widows are not allowed to eat spicy food, wear colourful clothes or adorn themselves because their active sexuality, without any male control, threatens the moral order of the society.

In both the novels, *Water* and *The Pakistani Bride*, women suffer a different situation due to their marriage relationship. In *The Pakistani Bride* Zaitoon is oppressed by the male dominated society. In the *Water* the innocent Chuyia suffers a lot in widow's ashrama due to her child marriage. Countless women across the country live by these words, suffering abuse and trauma at the hands of their husband and in – laws. Bapsi Sidhwa brilliantly portrays the bitterness of the marriage relationship in her both novels.

Victimization of Women

Women victimization is one of the evils confronting women all over the world. Women being extremely vulnerable are easy targets of any form of oppression, humiliation, deprivation and discrimination. Partition literature explores the sexual trauma, sufferings and painful experiences of women during and after the Partition. This, in many ways, demonstrates the fact that inequality of sexes is neither a biological fact nor a divine mandate but a cultural construct. Bapsi Sidhwa specifically explores the abducted women's experiences. Anita Rau Badami represents an actual violation of the female body during the violence, through her writings. Baldwin on the other hand portrays women as victims of both the patriarchal society and the Partition.

The novel thematically deals with the oppression of women in context of psychological and sexual by men in the conservative tribal society. In the novel, there are three major women characters ranging from Zaitoon, Carol and Saki's mother, Hamida who represent different aspects of the problems faced by women in a patriarchal world. These are the different types of problems become symbols of traumatic life of suppressed women. The lives of women become very worse and their families are illiterate and live in tribal society.

The Pakistani Bride and *Water* are novels about South Asian societies characterized by a mind divided similar to the one that existed in the classical Western Cartesian philosophy. Marked by a distinct and dominant reverence of religion in everyday life, these societies exhibit a clear inclination to privilege transcendence over imminence, the spiritual world over the material, rationality over corporeality, and consequently, men over women. *The Pakistani Bride* is a story about women and marriage written against the backdrop of the relatively newly independent Islamic Republic of Pakistan. *Water*, set in the historical context of a pre-independence Indian Society, revolves around the themes of marriage and widowhood.

Both the novels are linked and dominated by images of women who are primarily conceived in terms of the corporeality and sexuality of their bodies. Sidhwa shows in *The Pakistani Bride* and *Water* that whether it is the Hindu Brahmin Patriarchal society of pre-independence Pakistan, both societies consistently objectify and essentialise a woman's body in terms of its physiological reproductive function. They use it as an excuse to reductively position a woman in society in the role of a wife and mother. The characters of Zaitoon, Carol in *The Pakistani Bride* and those of Chuyia, Kalyani and Sakhuntala in *Water* illustrate that in the prevalent patriarchal cultural norms and customs of Pakistani society and the dominant socio-religious doctrines of India, a woman fails to attain the legitimacy of an independent self or an individual being like that of a man.

Sidhwa based *The Pakistani Bride* on an actual story she had heard about a Punjabi girl like Zaitoon who had entered into an arranged marriage with a Himalayan tribal man, attempted to escape, and after fourteen days of wandering in the mountains was found by her husband; he cut off her head and threw her body into the river. That Sidhwa allows her heroine to escape is

Language in India www.languageinindia.com ISSN 1930-2940 17:10 October 2017

K. Siva Nandhini

Phallogocentric Ideologies in Bapsi Sidhwa's *The Pakistani Bride* and *Water*

292

significant. By altering the original story, Sidhwa sends the message to women that they must rebel no matter the consequences. Further, through the voice of the American bride she denies the male excuse expressed by Carol's husband that women ask for it. Carol thinks with sarcastic disgust, asked to be murdered, raped, exploited, enslaved, to get importunately impregnated, beaten-up, bullied and disinherited. It was an immutable law of nature.

Certainly Sidhwa's stories are always about women who dare to go beyond the limits set for them, along with her own story. They can only raise the awareness of women-and of men as well. Although the men in her novels may often be weak, unreasonable, and cruel. Sidhwa sees them caught in the webs of another so-called immutable law that needs to be reversed. They, too, must rebel against the role in which tradition has placed them. In Sidhwa's view, only when this dual rebellion takes place the story of *The Pakistani Bride* be a happy one.

Sidhwa's novel *Water* can be seen as a victimization of women to break through the constraints of patriarchal society and discover themselves as human beings. They are shown as the victims of male world and the role that a traditional society forces on them. Sidhwa's fiction has in its backdrop of the socio-political condition of 1936 India, with Gandhi's freedom movement and his making people conscious of their equality, liberation against ignorance, superstitions and backwardness. It also reveals the inner consciousness of mind and feelings of women's hearts in relation to the outer world. A deeper insight into her women characters; who live in a widow ashram, reveals them not as different characters with lives interwoven, rather as five stages of woman's life in a circle that undergoes repression of emotions and desires of various degrees.

Sidhwa has highlighted the victimization of women through two novels *The Pakistani Bride* and *Water*.

Summation

In the twenty-first Century, women writers' works are considered as a powerful medium, which changes the social life of women. Their novels consist of the latest burning issues related to women as well as those issues that exist in the society. They describe the whole world of

women with simply stunning frankness. The majority of these novels depict the psychological suffering of the frustrated women.

Bapsi Sidhwa's protagonists are mainly women and they invariably win against men in their struggle for survival and honour. Zaitoon in *The Pakistani Bride* manages to save her life despite the looming threat. In the same novel, Carol, an American girl who is equally oppressed in her married life, decides to break free and returns to her own American culture. In *Water Chuyia*, too, escaped in the end of the novel. Thus Sidhwa's women are strong-willed, assertive and courageous. They resolve their crisis in their own way. The fact that her novels have been translated into several languages and published in numerous European and Asian countries shows her popularity across the world and also the adaptability of her art. Though her literary output is meagre, she holds a very special place among contemporary writers of English fiction in the subcontinent. It makes to proceed further research in her novels.

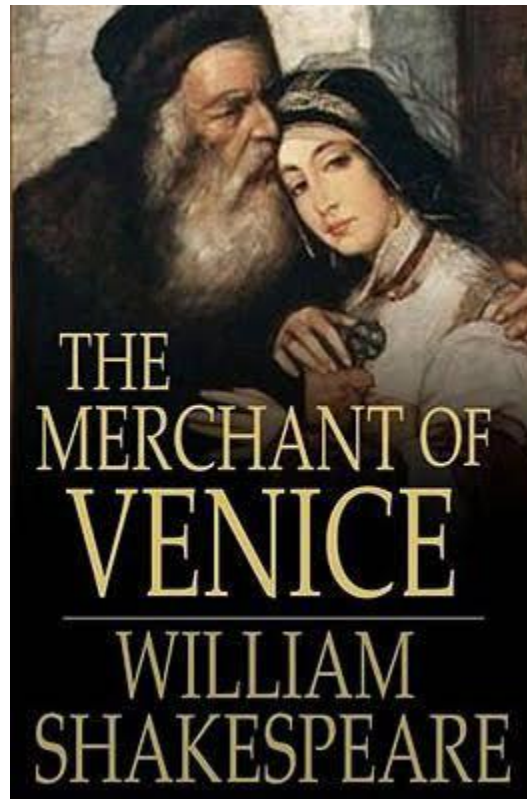
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**Re-reading Shakespeare's *The Merchant of Venice* as a
Romantic Comedy**

Dr. Gautami Pawar, M.A., Ph.D.

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Courtesy: The Floating Press

[https://books.google.com/books/about/The Merchant of Venice.html?id=DWW5hidA0MgC&source=kp_cover](https://books.google.com/books/about/The_Merchant_of_Venice.html?id=DWW5hidA0MgC&source=kp_cover)

Abstract

William Shakespeare's *The Merchant of Venice* is one of the most popular of Shakespearean comedies and one of the most discussed; it has received much criticism as well. It displays a real blending of romance, wit, humor, and fantasy. Though written in the sixteenth century, there is still so much contemporary significance in the play. It is undoubtedly the most

Language in India www.languageinindia.com ISSN 1930-2940 17:10 October 2017

Dr. Gautami Pawar M.A., Ph.D.

Re-reading Shakespeare's *The Merchant of Venice* as a Romantic Comedy 295

read and appreciated play of Shakespeare. This paper is an attempt to re-read *The Merchant of Venice* and find out how it is a romantic comedy of the Shakespearean age. The paper also attempts to have some glimpses of the contemporary relevance of the play.

KeyWords: *The Merchant of Venice*, Elizabethan Era, romantic comedy, love at first sight, Shakespearean comedy, disguise, female lawyer, Venetian court.

Introduction

Though well known for his world famous tragedies, *Macbeth*, *Othello*, *Hamlet* and *King Lear*, the play *The Merchant of Venice* is one of the most appreciated plays of Shakespeare. It is a Comedy. Some critics may call it as a problem play or a tragic-comedy. Whatever is the conceptual variation for the term ‘Comedy’, *The Merchant of Venice* is undoubtedly a popular comedy displaying a real blending of romance, wit, humor, and fantasy.

What is a Shakespearean Romantic Comedy?

Shakespearean Comedy has got some common salient features. These include:

- Shakespearean comedy is primarily romantic.
- Shakespearean comedy takes us away from the dirty realities of life.
- Balance and blending of romance and realism.
- Love as a major theme of comedies.
- The technique of love ‘Love at first sight’ is used.
- Shakespearean Comedy contains songs, music, dance fun and mirth.
- The twist in the path of love is the common feature of Shakespearean comedy
- Chance plays a major role in the plot of the play
- Some comedies are with the main plot and the sub-plot, and they are beautifully interwoven in a unified whole.
- Characterization is more important than the story
- Disguise is another important technique used by Shakespeare

- Female characters are dominant in the comedies.
- Female Characters are shown more intelligent, resourceful more active alert and witty.

Is *The Merchant of Venice* a Romantic Comedy?

The Merchant of Venice is undoubtedly a romantic comedy. It deals with the theme of love, is full of humor, humorous incidences and dialogues, disguise and violation of unities by the playwright Shakespeare. Shakespeare makes it look very real, but we can say it is a romantic comedy in the real sense of the term.

Love is the central theme. Three love stories have been interwoven with each other in such way that it appears to be unique, one single story. It is Shakespearean craftsmanship that he beautifully has interwoven the three stories. The major love story is that of a Bassanio and Portia, and the other love stories include Gratiano - Nerrisa and Lorenzo-Jessica. These three stories are interwoven in a breathtaking manner that one could not easily separate them from each others

Shakespeare is quite revolutionary in his approach while creating women characters. He projects Portia predominantly throughout the play. As readers, we have to note that Portia was crafted somewhere in the 16th Century, and this point of history is crucial because women's conditions in contemporary life are still not justified. Shakespeare could craft Portia as a very dominate character, and this move itself was a very revolutionary one. When we take a look at the contemporary social and political life, we come across the fact that at that time in history, women in the western world did not have the right to vote. So it can be said that women had limited rights at that point of time. So, Portia appears to be very emancipated and revolutionary when we see her in the casket scene and then she appears as a very prominent, confident figure in the court scene. We really appreciate her intelligence in the court scene. She has to face lots of challenges and she goes through them brilliantly. Portia, though rich enough, cannot marry anyone of her choice, rather she has to follow her father's will. Her father's will is that the one who chooses the right casket which contains Portia's Picture only can marry her.

Though Bassanio and Portia get attracted to each other as in all cases of love at first sight, Bassanio does not have money, so what he does is, he goes to Antonio and borrows money from him. In fact, Antonio has already helped Bassanio a couple of times in the past, and he is willing to help Bassanio again. However, this time, he does not have money, so what they do is that they decide to borrow money from the marketplace. There was no one to give them money. Shylock is ready to give money, provided Antonio should sign a bond. If they return the amount within three months, he will not charge a single penny. However, if he fails, then Antonio has to give a pound of flesh from his body.

Three Love Stories in One Play

Though, the ‘Love is the central concern’ of *The Merchant Venice* and there are three love stories: Portia- Bassanio, Gratiano-Nerrisa and Lorenzo-Jessica, there is also the embedded love of the two dearest friends, Antonio and Bassanio. Antonio loves Bassanio so much that he is ready to help him all the time and once he signs a very strange bond for the sake of friendship, The bond probably would take him to death. Bassanio also loves Antonio so much as he says that he can leave his dearest love for Portia if required, for the sake of his friend Antonio. That is why when we find that the young lawyer is asking for the ring as reward, he is ready to hand over the ring to the lawyer though Portia has warned him not to give it to anybody at any cost, because it is the symbol of their love. So, as readers what we find here in the play are love, parting, reunion, problems and difficulties and solution. Another thing that we come across here is that there are three prominent women characters.

The play *The Merchant of Venice* is full of humour. Basically, there are three major sources of humour. They include a) the wit of Portia, Gratiano, Bassanio and Lorenzo b) humorous incidents/episodes like the ring episode, the laments of Shylock, etc. c) The humorous characters like the fool – Launcelot Gobbo

The play is a romantic comedy in the real sense of the term as opposed to the classical concept of comedy. The crucial thing what we come across here in the play is that Shakespeare deviates from the

classical rules of unities. The action of the play moves from one place to another frequently from Venice to Belmont and Belmont to Venice. The play also covers a period of more than three months. Moreover, there are four different stories interwoven in such a way that it appears to be a unique story. The subplots always add to the fun and story of the main plot. We also come across songs and music especially in the background as Bassanio chooses the casket. Apart from this, there are three little, fine pieces of poetry on the three caskets. These three caskets contain different inscriptions on them. The inscription on gold is 'who chooseth me shall gain what many men desire'; The words of the silver casket are: who chooseth me shall get as much as he deserves' and the lead casket contains, 'who chooseth me must give and hazard all he hath'.

Chance Plays an Important Role

Another crucial feature of Shakespearean comedy is that chance plays an important role in his comedies. In 'The Merchant of Venice' it is an account of chance or fate that Antonio gets the news of the drowning of all his ships in the sea voyage and it is also by chance that Antonio and Bassanio borrow loan from Shylock and there was nobody else to give them a loan. And it is also by chance Lorenzo and Jessica choose to elope as they are in love with each other being Christian and Jew.

Conclusion

Thus, the Shakespearean comedy consists of balance and the blending of romance and realism, which takes us away from the mundane realities of life. Love as a major theme and that technique of 'Love at first sight' and the twist in the path of love is used; Chance plays a major role in comedy too, the main plot and the sub-plot are beautifully interwoven in a unified whole. Disguise, prominent female characters, songs, music, dance, fun and mirth are some of the most important features of the Shakespearean comedy we can find in the play 'The Merchant of Venice'



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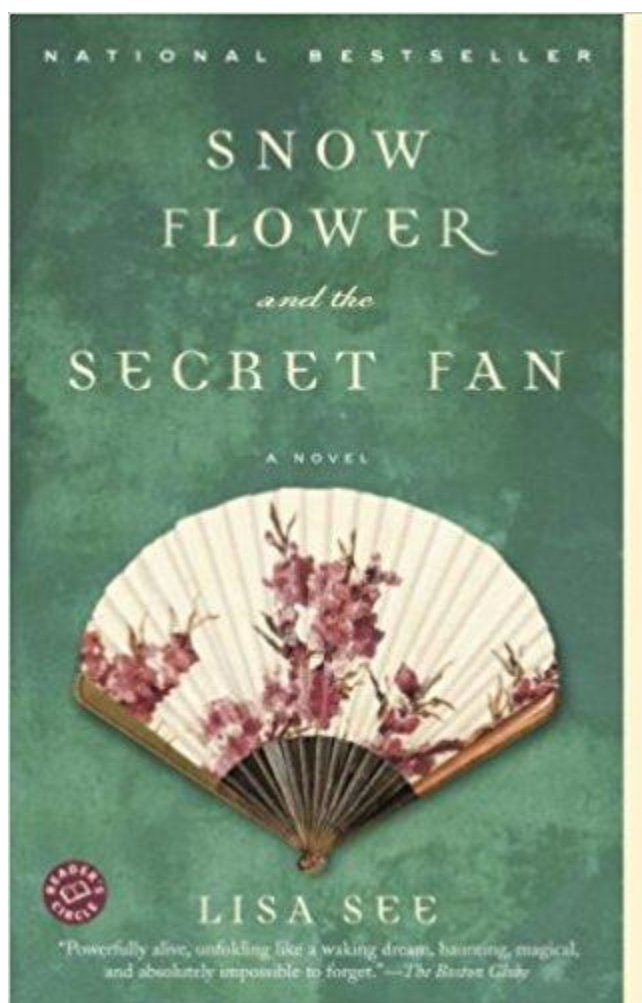
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Dr. Gautami Pawar M.A., Ph.D.

Re-reading Shakespeare's *The Merchant of Venice* as a Romantic Comedy 300

The Power of Love in *Snow Flower and the Secret Fan*

Selvi Bunce



Abstract

This essay will examine love as a theme of *Snow Flower and the Secret Fan* and how its presence and absence affected women of 19th-century China.

Keywords: Lisa See, *Snow Flower and the Secret Fan*, *laotang*, Snow Flower, *nu shu*, deep-heart love.

Snow Flower and the Secret Fan



Lisa See

Courtesy: <http://www.lisasee.com/about-lisa-see/>

The novel *Snow Flower and the Secret Fan*, by Lisa See, follows the life of two women in 19th-century rural China from the retrospective viewpoint of Lily, a widow with nothing left to lose. Lily grows up as a peasant girl with one unique feature - feet with potential. Due to her beauty and small feet that will ensure her with a more prosperous marriage, Lily is given a *laotang*, a “forever friend”, from a wealthy family with whom she will write *nu shu*- secret women’s writing- for the rest of their lives. Her *laotang* is called Snow Flower, and the two form a rare relationship for 19th century China - one that was meant to last a lifetime.

Problems Faced – Difference in Experience

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Selvi Bunce

The Power of Love in *Snow Flower and the Secret Fan*

However, as life often does, all did not go as planned. Lily did successfully marry into a wealthy family and eventually became the most powerful woman in the city, whereas Snow Flower married beneath her and suffered heavily. This difference in experience affected both women more than either had imagined possible and eventually brought an end to their friendship. This bond breaking can be traced back to the lack of importance Chinese society placed on women and girls, and the love that was shown to them.

This essay will examine love as a theme of *Snow Flower and the Secret Fan* and how its presence and absence affected women of 19th-century China.

Love – an Overarching Theme

On the very first page of *Snow Flower and the Secret Fan* by Lisa See, Lily says “for my entire life I longed for love” (3). This one sentence makes love an overarching theme throughout the book, serving as both a reference point of growth and development, as well as a reason for why society, and Lily, acted as they did.

Lily had very specific ideas about love from an early age. She knew that it was difficult for others to love her because she was a girl, and therefore worthless. She knew that because of her sex, she could only win her family’s affection through obedience. She showed love towards her natal family through her obedience of filial piety, nothing more or less. She showed love for her husband and her in laws through service and obedience to them. She showed love for her daughter through “mother love”: training her daughter to be obedient so that she may become as well placed in society as possible. However, this love through obedience was not adequate to fill her longing for something more.

Deep-heart Love

By stating that she longed for love her entire life, Lily implies that she never truly had it. This is contradictory to the claims she makes about her vast knowledge of the different types of love. For example, Lily states that she experienced “pity love, respectful love, and gratitude love” (5). However, once a deeper look is taken, what she truly longed for, was not just love, but what she calls “deep-heart love”.

Deep-heart love is different from the other types of love for numerous reasons. First and foremost, deep-heart love is different from the love she shared with her mother, husband, and children, because it was not founded in obedience. These relationships came with specific societal expectations. As a female, these relationships were formed on the presumption that Lily would obey her role as daughter, caretaker, mother, and lover, to the best of her abilities in order to uphold the family name and maintain or achieve high social standing. Therefore, since these relationships did not exist to support her, and she instead existed to obey the rules for her role in them, she could not be herself. While love could be found in these relationships, it is not the deep-heart love that she so craved, as she could not bring her whole self into them, and could only follow her duties as set by society.

Reason to Distinguish Deep-heart Love from Other Types of Love

Furthermore, Lily distinguishes deep-heart love from the other types of love because deep-heart love is meant to be with one person, forever. The other relationships in which Lily experiences love are seen as temporary. As a woman, she leaves her natal home, and therefore cannot get too attached to her natal family. Her sons leave her for the “outer realm” to study or work. Her daughter leaves her and marries into her husband’s home. Her husband resides in the outer realm, until he requires her services as wife.

***Laotang* Relationship – How It Developed**

The only relationship that could transcend these boundaries that barricaded Lily from deep-heart love was with her laotang, Snow Flower. The nature of the laotang relationship was life-long and sacred. Far more sacred than even marriage- where concubines were allowed- but in the laotang relationship any other sworn sisters were forbidden. This made the laotang relationship permanent, unlike with family members. In addition, the premise of the laotang relationship was to communicate that a woman was learned and highly marriageable. But once established, the relationship itself had no purpose other than that of providing friendship. In this relationship, Lily found freedom. Here, Lily could bring her whole self, which she did, for the first twenty-three years of the relationship. Lily and Snow Flower could whisper and giggle at

jokes no one else would ever hear. They could tell stories no one else would care to hear, and share secrets they themselves were not prepared to hear.

Difference in Married Experience

This vulnerability, alongside the lack of required obedience, is precisely what enabled deep-heart love to form between Lily and Snow Flower – they could be themselves, without societal convention dictating their every action. However, this is also what scared Lily. When Snow Flower and Lily got married, their experiences were vastly different. Lily married up and Snow Flower married down. Lily had a supportive husband, Snow Flower had an abusive one. When Snow Flower began to share what was really happening in her life, as a *laotang* should, Lily did not know how to respond. She had no experience in how deep-heart love worked when a loved one was struggling. She felt she could not find the adequate words to convey what she felt for her *laotang* and it scared her, so she fell back on what was comfortable: societal convention.

Pushing toward Obedience

Instead of pushing through her feelings of awkwardness in the unknown realm of deep-heart love when the strength of their love was tried, Lily pulled away, and pushed Snow Flower towards obedience as that was all she was familiar with. Lily should have fought to support her *laotang*, and explore unconventional ways to empathize with her. This is what Lily refers to when she states that she did not value deep-heart love as she should have.

While Lily did not value deep-heart love in the only relationship where it was present, it is hard for me to blame her. Lily could not know what deep-heart love should look like, as she had no one to model it in her own life. She had never seen such a love in any other relationship, nor heard the pain that such intense love would require. Lily acknowledges this and states quite well that “it is hard to be generous and behave in a forthright manner when you don’t know how” (247).

It is easy to suppress half the population if they do not know how to support each other - this is how oppressive patriarchies have survived for so long. However, Lily shows us that it is

possible to learn deep-heart love and eventually share it with others in order to make amends and support those that need it most.

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