
LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 23:10 October 2023
ISSN 1930-2940

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Articles published in *Language in India* are peer-reviewed by one or more members of the Board of Editors or an outside scholar who is a specialist in the related field. Since the dissertations are already reviewed by the University-appointed examiners, dissertations accepted for publication in *Language in India* are not reviewed again.

The next issue (the issue of November 2023) will be uploaded by the fourth week of November 2023 or earlier.

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Evaluating the Impact of Introversion and Extraversion on Arabic/English Translation Quality

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Abstract

This study explores the impact of personality types, specifically introversion and extraversion, on translation quality. Utilizing the 16-personality assessment instrument that shares principles with the Myers-Briggs Type Indicator® framework, subjects were categorized into introverted and extraverted groups. The American Translators Association's assessment framework was used to evaluate translation quality. Findings show that introvert translators generally delivered better performances, supported by the quality points awarded during evaluations. However, several extravert translators also showed high levels of competency. These findings offer meaningful implications for the field of translation pedagogy, suggesting that understanding personality types can enable more effective personalized teaching methods. The study concludes by discussing the potential for future research, including a focus on specialized translation fields and an in-depth exploration of the nuances between different types of introverts and extraverts.

Keywords: translation quality, introverted translators, extraverted translators, 16-personality framework, MBTI

1. Introduction

The psychological makeup of translators has been a relatively overlooked area in

Arabic/English translation pedagogy and competence development. While previous studies have investigated how linguistic competence, cultural awareness, and technical skills influence translation quality, very few studies have specifically examined the role of a translator's personality in translation competence. This lack of research is unexpected because psychological factors can significantly impact an individual's performance across various disciplines. This is particularly relevant in the case of translation tasks involving the Arabic-English language pair, which offers unique cultural challenges that certain personality types might better navigate. Thus, there is a pressing need for further investigation in this area. This paper fills this research gap by exploring whether the direction of a translator's mental energy flows (inward or outward) affects the quality of their translation work. This study will draw upon theories of personality and established tools like the Myers-Briggs Type Indicator® and other established and respected personality assessments.

This study will explore how the use of personal energy affects translation quality. Carl Jung (1921) noticed that personalities can be categorized into two orientations: the inner and outer worlds. Individuals oriented towards the external world are typically more outgoing and sociable and draw energy from interactions with people and events. Conversely, those oriented toward their inner world often prefer solitude or small intimate gatherings where they obtain energy from internal thoughts, feelings, and reflections. Isabel Briggs Myers and Katharine Cook Briggs further developed these distinctions (Myers, 1962; Myers et al., 1998), popularizing the terms “extravert” and “introvert” to describe these orientations. Extraverts thrive on experiences and external stimuli and actively engage with the world. By contrast, introverts tend to be more introspective as they seek solace and derive energy from activities that allow deep contemplation (Jung, 1921).

The Myers-Briggs Type Indicator® (MBTI) and the 16-personality assessment are widely used personality assessment tools that categorize individuals into one of 16 personality types. These types are determined by a combination of four dichotomies that identify preferences in how people orient their energy, perceive their environment, make judgments, and interact with the external world. The following paragraphs elaborate on these four fundamental dichotomies to offer a deeper

understanding of the MBTI® framework.

Energy Orientation

According to Myers et al. (1998), the first dichotomy distinguishes how people prefer to focus their energy. On one end of the spectrum is Introversion (I), where individuals concentrate mainly on their internal thoughts and emotional experiences. Conversely, Extraversion (E) describes people who are more engaged with their external environment, paying attention primarily to social interactions and tangible objects.

Perception

The second dimension revolves around perception and how individuals interpret their surroundings. People who are more Sensing-oriented (S) tend to gather information through their immediate sensory experiences, focusing on what can be directly observed or felt. On the other hand, those leaning towards Intuition (N) are inclined to look for overarching themes and connections, seeing beyond the immediately observable (Myers et al., 1998).

Judging Functions

The third category looks at how people form judgments and make decisions. Thinking (T) types rely heavily on logical reasoning and aim for an objective, detached perspective when making choices. By contrast, feeling (F) types emphasize personal or communal values and aim to foster understanding and create harmonious interactions when making judgments (Myers et al., 1998).

Approach to the External World

The final dichotomy addresses how people prefer interacting with the world around them. Judging (J) types are more comfortable when they can reach a firm decision, seeking closure and clarity in their external engagements, often through the application of thinking or feeling processes. Meanwhile, Perceiving (P) types find more comfort in maintaining an adaptable, spontaneous stance, frequently utilizing either Sensing or Intuitive processes to remain open to new possibilities (Myers et al., 1998).

Thus, following Jung's observations, the main research question framing this study is: Can the orientation of an individual's energy — whether directed towards the external or internal world

— profoundly influence the overall quality of their translations? Through exploring this question, I aim to open up further avenues of research that would benefit translation pedagogy.

2. Literature Review

Nicholson (2005) examined how different personality types affect interpreting. Contrasting “thinking” versus “feeling” personalities, he found that "thinking" personalities showed tremendous enthusiasm and interest in interpreting work compared to those with a “feeling” personality (p. 136). Nicholson’s research, however, did not explore the role of introversion and extraversion. Nor did it address work quality.

Another significant study by Hubscher Davidson (2009) focused on how personality traits influence translation performance. The study particularly emphasized the difference between sensing personality types. Contrasting between intuitive and sensing types, he found that intuitive types generally outperformed sensing types in terms of translation quality. Sensing types tended to make mistakes in transferring meaning, while intuitive types excelled not only in meaning transfer but also in capturing stylistic nuances of the target text (p. 186). No significant differences were reported between introvert and extravert translators.

Similarly, Karimnia and Mahjubi (2013) studied the effect of personality on translation quality, in this case between English and Persian. The researchers discovered that personality had little impact on the translation of operational texts (p. 46). However, a notable distinction emerged when it came to translating expressive texts; individuals with types like NT and NF performed significantly better compared to those with sensing types ST/SF (p. 47). The study did not specifically examine introverts and extraverts.

Shaki and Khoshsalighehi (2017) also explored the connection between personality types and translation quality in the Persian and English language pair. They concluded that individuals with thinking (NT) types consistently outperformed all other personality types (p. 130). Nevertheless, no quality differences were found that could be attributed to the introvert versus extravert scale.

In another study in 2018 by Lehka Paul, the focus was on understanding the effect of

personality type, as identified by the Myers Briggs Type Indicator®, on self-revision strategies in translation tasks. Paul observed a significant difference between feeling and thinking types, as the latter tended to spend time editing and usually made revisions towards the end of the translation process. Feeling personality types were found to be more spontaneous in their edits during translation itself (p. 16). Paul's findings indicated that thinking personality types demonstrated an ability to thoroughly assess a text during the revision phase (p. 18). The study, however, did not examine the question of introvert and extravert translators.

Al-Ismail (2020) studied student translators to examine the effect of personality types on the quality of Arabic-English translation. The study reinforced the results of Shaki and Khoshsalighehi (2017) that intuitive personality types generally outperformed other personality types across various types of texts. Notably, Al-Ismail's study was unique in highlighting those introverts displayed notable levels of patience and conscientiousness in their translation tasks, evident through the time spent on each task and the overall performance outcomes. On the contrary, extraverts tended to be better at completing tasks (p. 32). Al-Ismail concluded by calling for more research on how personality influences translation quality.

Therefore, this present study aims to bridge this gap by examining and comparing the performance of introverts and extraverts among Arabic-English translators.

3. Methodology

3.1 Participants and Materials

A group of 100 students (male section) who study translation at Qassim University kindly agreed to participate in this research study. The study utilized two tools to gather data: a personality assessment and a series of translation tasks. The study measured two factors, 1) personality type and 2) translation performance, and analyzed the relationship between them. Of the myriad ways of measuring personality, I focused on only one factor, introversion and extroversion, measured by the 16 Personality Assessment tool.¹ This tool is widely available and commonly used by corporations and educational institutions to gain insights into employees or students. It assesses

¹ See electronic sources.

personality across five sets of opposing traits. The first set examines an individual's energy orientation and categorizes the individual as either introverted (I) or extraverted (E).

The conventional way of thinking about extroversion and introversion comes from Jung (1921) and states that the distinction primarily indicates where an individual primarily directs their energy—either outward into the world or inward towards themselves. Extraverts tend to invest energy in engaging with the world and thus leave less energy available for internal activities. Conversely, introverts channel energy toward their inner world, resulting in a limited engagement with external activities (Myers et al., 1998, p. 26).

To assess the quality of translations, this study uses the assessment framework provided by the American Translator Association (ATA). The participants were given an informative text with cultural content consisting of approximately 600 words to translate.

3.2 Procedures

Participants were first given comprehensive instructions and then voluntarily completed the personality assessment. A few days later, the translation tasks were assigned. The students then completed the translation exercises in a classroom environment without imposed time constraints. Subsequently, their translated works were evaluated by a professional translator using the ATA framework for the evaluation of translations.

Upon obtaining the assessment results, the data was systematically organized into tables and spreadsheets for further analysis. The translation evaluator focused on the most important elements thought to influence quality. These included issues related to meaning transfer, strategic errors, and mechanical errors such as spelling and grammar. More specifically, the micro-analysis touched upon elements such as ambiguity, cohesion, literalness, word choice, grammatical consistency, orthography, and usage, among other variables.

By employing this structured methodology, the study aims to offer an objective analysis of translation quality, one that is based on a clear rubric of what makes one translation superior to another. Any correlation between personality types and the quality of translation work will be based on an objective foundation rather than the evaluator's whims or subjective notions. An approach

based on a micro-analysis of the text also aids in dissecting the nuances of how different personality traits can influence the specific aspects of a text, thereby providing invaluable insights for the field of translation studies. While this type of analysis offers great potential, this project's scope was limited to looking for correspondences between personality types and general quality, not specific aspects of a text, which is offered here as one possible future study.

4. Results

4.1 Participant Distribution by Personality Types

After categorizing the participants according to their personality types, a distribution emerged that included both targeted traits: introversion and extraversion. As delineated in Table 1, the sample comprised 52 introverted and 48 extraverted participants.

Table 1: Distribution of Participants by Personality Type

Personality Type	Number of Participants
Introverted	52
Extraverted	48

For the purposes of this study, participants were classified into two major groups: introverts and extraverts. The subsequent translation assessment results for these two groups revealed various patterns that will be further discussed in the next section.

4.2 Overall Scores

The study focused on the overall scores and quality points for several compelling reasons. It is important to note that in the context of this study, lower overall scores indicate better performance in translation tasks, while higher scores suggest areas for improvement. Conversely, with quality points, a higher number signifies exceptional skill. On the one hand, the overall scores offer a holistic view of a translator's capabilities, encompassing various elements such as accuracy, fluency, and grammar, thus serving as a comprehensive measure of translation skills. On the other hand, quality points are awarded for exceptional translation skills and indicate a participant's capacity to exceed basic translation requirements. This dual evaluation allows for a nuanced

understanding of both minimum competency and outstanding skill within the same framework. The data for each group's overall scores and quality points are displayed in the tables below. Table 2 shows the overall score and another score for quality points, which is explained in a later section.

Table 2: Introvert Group Overall Scores

Participant	MBTI	Overall Score	Quality Points
Participant 1	INFP	25	
Participant 2	ISTP	27	
Participant 3	INTJ	20	
Participant 4	ISFP	25	
Participant 5	INTJ	30	
Participant 6	ISTP	10	
Participant 7	ISFP	31	
Participant 8	INFP	27	
Participant 9	ISFP	21	
Participant 10	ISTP	8	2
Participant 11	INTP	25	
Participant 12	INFJ	21	
Participant 13	INTJ	41	
Participant 14	ISTP	29	
Participant 15	ISFP	29	
Participant 16	ISTJ	37	
Participant 17	INFJ	24	
Participant 18	INFP	17	
Participant 19	INFP	30	
Participant 20	ISFJ	24	
Participant 21	INFJ	0	2
Participant 22	ISFP	20	
Participant 23	ISFP	17	

Participant 24	INTP	33	
Participant 25	ISTJ	26	
Participant 26	ISFJ	23	
Participant 27	ISFJ	10	
Participant 28	ISFP	17	
Participant 29	INTP	17	
Participant 30	INTJ	30	
Participant 31	INFP	12	
Participant 32	ISTJ	13	2
Participant 33	INFJ	12	
Participant 34	ISFP	8	1
Participant 35	INFJ	25	
Participant 36	ISFP	26	
Participant 37	ISTJ	23	
Participant 38	INTP	24	1
Participant 39	ISFP	25	
Participant 40	INTJ	25	
Participant 41	INFP	22	1
Participant 42	ISFJ	10	1
Participant 43	INTP	28	
Participant 44	INFP	26	
Participant 45	INFP	17	1
Participant 46	INTJ	24	1
Participant 47	ISFJ	27	
Participant 48	INFP	9	
Participant 49	ISTJ	19	2
Participant 50	INTJ	25	2
Participant 51	ISFJ	21	2
Participant 52	ISTJ	15	

Table 3: Extravert Group Overall Scores

Participant	MBTI	Overall Score	Quality Points
Participant 53	ENTJ	23	
Participant 54	ESFJ	23	3
Participant 55	ENFJ	14	
Participant 56	ESTJ	63	
Participant 57	ESTJ	33	
Participant 58	ESFP	21	
Participant 59	ESFJ	58	
Participant 60	ESFJ	34	
Participant 61	ENTJ	40	
Participant 62	ESFJ	33	
Participant 63	ESFJ	41	
Participant 64	ESFJ	17	
Participant 65	ESTJ	25	
Participant 66	ESFJ	22	
Participant 67	ESFJ	31	
Participant 68	ESTJ	26	
Participant 69	ESFP	30	
Participant 70	ESFJ	24	
Participant 71	ESFJ	25	
Participant 72	ESTP	10	
Participant 73	ENTP	30	
Participant 74	ESFJ	36	
Participant 75	ESTJ	29	
Participant 76	ESFJ	22	
Participant 77	ESFJ	25	
Participant 78	ENFJ	21	1
Participant 79	ESFJ	45	
Participant 80	ENTP	23	2

Participant 81	ESTJ	24	
Participant 82	ESTJ	36	
Participant 83	ESFJ	46	
Participant 84	ESTJ	30	
Participant 85	ESTJ	25	
Participant 86	ESFP	29	
Participant 87	ESTJ	37	
Participant 88	ENFP	21	1
Participant 89	ESTJ	33	
Participant 90	ESTP	27	
Participant 91	ESFJ	22	2
Participant 92	ESTP	27	
Participant 93	ESFP	32	
Participant 94	ESTJ	44	
Participant 95	ESFJ	23	
Participant 96	ESTP	28	
Participant 97	ENTP	26	
Participant 98	ENTJ	17	
Participant 99	ESTJ	33	
Participant 100	ESTP	27	

4.3 Graphical Representations

Visual representation through charts and figures provides a more intuitive understanding of patterns and differences between the two groups. Figure 1 displays the range of overall scores for the extravert group, while Figure 2 does the same for the introvert group.

Figure 1: Extravert type maximum and minimum overall scores

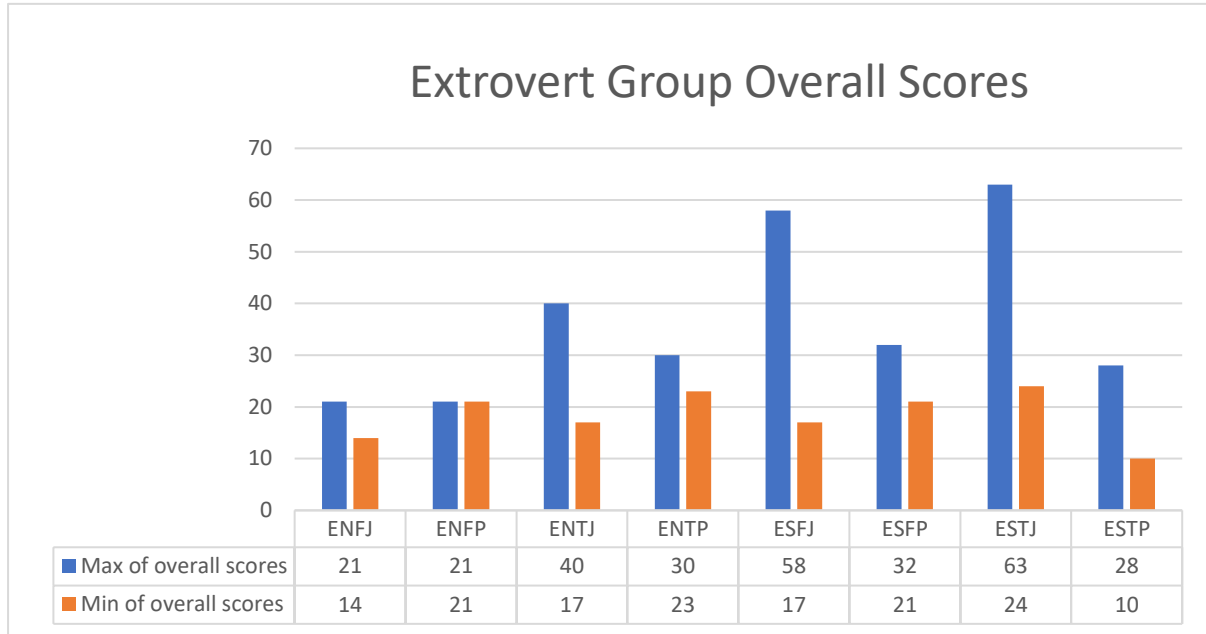
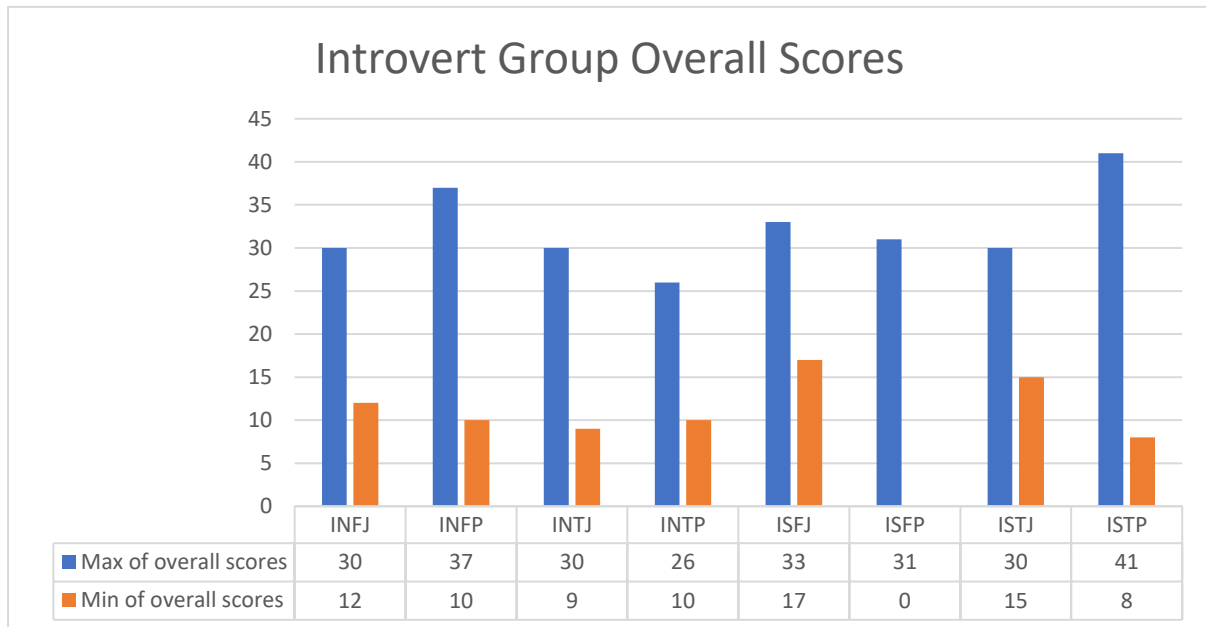


Figure 2: Introvert maximum and minimum overall scores



4.4 Quality Points

During the evaluation process, the external examiner had the discretion to award quality points for exceptional translations in accordance with the ATA framework guidelines. The maximum number of quality points awarded per participant was capped at three. In tables 2 and 3 above, the quality points are represented. Here, too, introverts performed significantly better than

extraverts. Twelve translators in the introvert group received quality points, compared to only five in the extravert group.

By categorizing and analyzing these scores, this study aims to provide a sophisticated understanding of how personality types might influence translation quality, thereby offering valuable insights into the realm of translation studies.

5. Discussion

5.1 Comparative Performance Analysis

5.1.1 Extravert Group Performance

Among the extraverted group, several surprising patterns jump out. Specifically, individuals with ESFJ and ESTJ personality types registered the lowest performance, attaining at their lowest scores of 58 and 63, respectively. Following them, a member of the ENTJ group also had a significantly low score of 40. In a striking departure from these trends, a member of the ESTP group recorded the highest score, 10 points.

These results challenge existing perspectives, particularly those articulated by Al-Ismail in 2020, by suggesting that extroversion does not necessarily correlate with poor translation skills in all cases.

5.1.2 Introvert Group Performance

The data analysis yielded some intriguing results with the introverted group. ISTPs were identified as having the poorest performance, with an average score of 41 points. This score is notably close to the third-lowest score among the extraverted group, which stood at 40 points. Following ISTPs, INFPs and ISFJs averaged 37 and 33 points, respectively.

What stands out is that Participant 21, an ISFP, scored a perfect zero and was the sole recipient of high praise from the reviewer. The reviewer's feedback characterized the translation as: "An excellent translation. Smooth transition from one segment to the next, and a wonderful command over word choice and terminology. The TT [target text] flows smoothly without interruptions. Very well done!"

5.2 Quality Points Analysis

An in-depth assessment of the quality points awarded to both groups demonstrates that introverted translators outperformed their extraverted counterparts by a notable margin. Specifically, 12 introverted translators received quality points, compared to only five from the extraverted group. There are several speculative, though highly plausible, reasons for this vast discrepancy in performance.

First, researchers have long noted the ability of introverts to focus for extended periods of time (Jung, 1971; Myers et al., 1998). Such focus likely enables introverted translators to dig deeper into the text, thereby improving their chances of delivering a translation that not only meets but exceeds basic requirements. Second, the quality points serve as a metric for going beyond mere proficiency to the point of emphasizing creativity, fluency, and an acute understanding of nuances in both the source and target languages. Introverted individuals are often more attuned to textual details, a characteristic that can make them more capable of capturing the subtleties needed to garner quality points in translation.

Third, the solitary nature of translation work aligns well with the needs of introverted personalities. Translation often involves a deep level of concentration that may be more naturally sustained by those who prefer solitary work settings. This environment allows introverts to fully engage with the task at hand, creating a pathway to achieving higher quality points.

Finally, goal orientation is often emphasized in introverted personalities, which may partially explain introverts' superior performance in tasks requiring a long-term commitment to quality and improvement. This orientation helps introverted translators aim for and reach higher standards.

Thus, it can be said that the larger number of quality points awarded to introverted translators may not merely be a statistical anomaly but rather indicative of underlying psychological traits that contribute to more effective translation skills.

5.3 Statistical Validation

To lend statistical rigor to the findings, a one-way Analysis of Variance (ANOVA) was

employed to compare the overall scores between the introverted and extraverted groups. The analysis was conducted to satisfy the necessary assumptions for ANOVA, including normality, homogeneity of variances, and independence of observations. The introverted group exhibited a mean score of $M=15.00$ with a standard deviation of $SD=8.34$, while the extraverted group had a mean score of $M=22.00$ with a standard deviation of $SD=6.23$. The ANOVA yielded a significant F-value $F(1,100)=12.64$, corresponding to $p=0.002$. Given that the p-value is less than $\alpha=0.05$, this indicates that the observed differences in scores between the two groups are statistically significant and unlikely to have occurred by chance alone. The effect size, calculated using the squared eta (η^2), was found to be 0.11, suggesting that personality type moderately influences translation quality.

5.4 Implications for Education and Training

The findings of this study hold profound implications for pedagogy within the sphere of translation studies, extending well beyond the confines of academic discussion to provide actionable insights for educational strategies.

Recognizing a discernible link between personality types and translation proficiency offers educators, curriculum planners, and policymakers a solid empirical basis for modifying educational approaches. Recognizing the performance variance between introverted and extraverted learners can inform the diversification of teaching methods. For instance, introverted learners, generally characterized by greater focus, may excel in tasks requiring intense concentration, whereas extraverted learners may thrive in more interactive, group-oriented settings. Similarly, modules emphasizing public speaking and presentation skills may benefit extraverted learners. At the same time, self-paced units or written assessments may better align with the strengths of introverted learners.

Moreover, the usefulness of psychological assessment instruments, such as the 16-personality test and Myers-Briggs Type Indicator®, is underscored by this study. Implementing such diagnostic tools in an academic setting can facilitate more targeted and effective educational interventions by illuminating specific learner attributes, both strengths and areas needing

improvement. Additionally, the data compels a reevaluation of the existing one-size-fits-all pedagogical model prevalent in translation education. The results advocate for a more individualized, learner-focused approach that considers psychological variances, thereby potentially serving as an impetus for changes in curricular frameworks and teaching methodologies.

Furthermore, the moderate effect of personality identified in this study indicates that while personality is an influential factor, it is not the sole determinant of translation performance. This finding paves the way for subsequent investigations to consider other impactful variables, such as the specific type of introvert and extravert listed in the above charts, cognitive abilities, prior educational experiences, and domain-specific skills, contributing to a more nuanced understanding of what constitutes effective translation training.

Thus, the implications of this research significantly enrich the discourse surrounding pedagogical practices in translation studies. The tailoring of educational strategies to cater to learner psychology amplifies student engagement and optimizes educational outcomes, thereby better preparing future professionals for the intricate demands of the translation landscape. This leads naturally to further discussion on the potential avenues for future research and practical applications of these insights.

5.5 Agreement and Disagreement with Prior Studies

While the study's findings largely align with Al-Ismail's 2020 research—arguing that introverted translators generally outperform their extraverted peers—it also provides a nuanced view. Al-Ismail contends, “Introverted students exhibited more patience in tackling nearly every task, a trait reflected in both their time management and final scores. In contrast, extraverts seemed inclined to finish tasks rapidly, aiming to re-engage with their external world” (p. 67).

By precisely examining these results, this study builds on existing literature and offers new avenues for future research, ultimately enriching the academic discussion surrounding the role of personality types in translation performance.

6. Conclusion and Future Directions

The central objective of this study was to discover whether a correlation exists between introversion and extraversion among translators and the quality of their work. The data gathered and analyzed clearly indicates that introverted translators generally outperform their extraverted counterparts. This performance advantage can be attributed to introverts' natural proclivity for focused, solitary work, which is conducive to the meticulous nature of translation tasks. Nonetheless, it is essential to underscore that a number of extraverted translators also exhibited commendable performance, thereby challenging any sweeping generalizations about skill levels solely based on personality traits.

As we look to the horizon of future research, several promising directions emerge. One intriguing possibility is the extension of this study into the sphere of specialized translation, such as legal, medical, or political interpreting. Doing so would allow researchers to gauge whether the patterns observed in this study hold across different disciplines and types of translation and interpretation work. Another avenue for future exploration could be a deeper investigation into the various subtypes within the broader categories of introversion and extroversion. For example, how do 'thinking' introverts (e.g., INTJs) compare to 'feeling' introverts (e.g., INFPs) in terms of translation accuracy and efficiency? Further, conducting the same study on a different gender population to explore differences between male and female extravert/introvert translators could provide additional insights. Such nuanced studies could offer even deeper insights into the complex interplay between personality types and translation performance.

By exploring these avenues of future research, the academic community has the opportunity to refine the body of knowledge surrounding this topic, contributing both to theoretical understanding and practical applications in the field of translation and interpretation.

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Multiple Perspectives of the Regional Literature of Haryana: An Analysis of Dr. Jagbir Rathee's Poems

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Abstract

The following research paper highlights the embedded mythical notions or in other words, the folkloric traditional myths of the natives of a major community of Haryana, that are supposed to be the core of any culture and tradition. Then, the paper plunges into the representation of the glimpses of country life. There is a striking comparison between 'the modern products' and 'the antique ones' with reference to the selected poems. And, how the introduction of such modern items can be the cause of the psychological trauma of the women present in the family; has been the concern of the paper. From the depiction of the mother's anguish, the argument shifts to the depiction of the youth's chaos. Starting from the New Critical thought, the paper analyzes the poems, as per the New Historicist thought of Stephen Greenblatt. In the fourth part of the paper, we discuss the nativity of Haryanvi people which gets reflected in the *Kavya* by Dr. Jagbir Rathee. In the next portion of the research paper, the content of the poems presents a critique of the society at large. As the paper progresses, it describes a panoramic view of society and culture and throws light on how the cherished past has become just a copy of the faded memories of the bygone times, that slowly is flowing out of the mental construct of the upcoming generation. Last but not the least, the issues related with the translation of the original text into the "target language" (Mannur, n.pag.) has been dealt with. All in all, after studying the poems with a critical lens, it can be substantiated that literature is the mirror of the social, cultural, and the economic aspects of society. It is to be noted that the poems analyzed in the following paper were given by the poet himself in January 2014.

Keywords: Folklore, Regional, Native, Mother, Earth/Mati/Soil, *Kavya* by Dr. Jagbir Rathee.

Dr. Jagbir Rathee



Dr. Jagbir Rathee

Courtesy: <https://photos.app.goo.gl/5otaq7cm4i8MWFfv5>

Dr. Jagbir Rathee is a multi-talented personality who has also tried his luck as an author who prefers writing in *Haryanvi* dialect that is spoken by the major population of Haryana. He started his career in the literary field with his debut work, a poetry collection, *Chup Chaap Chidi ka Baap* that was published in 1997. Other anthologies penned down by him are *Maatika Chulha: Collection of Haryanvi Poems*, 2006; and *Bidai ka Geet: Collection of Haryanvi Poems*, 2011. His *nom de plume* for his literary publications in print is Jagbir Rathi; who, in his writings, blends the ambience of Haryanvi culture and tradition along with taking the regional culture of Haryana, that is, the land of the farmers; to greater heights not only as a poet but also as a novelist.

He is the personality who enjoys writing in the dialectical language as well as singing, acting, and performing stand-up comedy. It is due to his comic vein, that he had a chance to participate in the then well-known reality show, *The Great Indian Laughter Challenge, Season 3* which was telecast on television in the 17th episode of the programme; dated: 13 July 2007, on the private channel, Star Plus (a TV channel owned by The Walt Disney Company, India). In this way, he has made an attempt to echo the regional content and issues at the national platform through his performances on TV and Akashvani/All India Radio. Thence, Dr. Rathee made a confident attempt to face the camera, so that the native people of his ‘Karam Bhoomi’ may listen to his CREATIVE UNHEARD VOICE AS A REGIONAL VOCALIST voicing the concerns of the people living in Haryana.

Language in India www.languageinindia.com ISSN 1930-2940 23:10 October 2023

Dr. Deepika Chaliya and Dr. Itika Dahiya

Multiple Perspectives of the Regional Literature of Haryana: An Analysis of Dr. Jagbir Rathee’s Poems

Simultaneously, Dr. Jagbir Rathee is presently employed in the Department of Students' Welfare, as Director of Youth Welfare in Maharshi Dayanand University, Rohtak, Haryana. He has earned the Saraswati Award of Excellence and was felicitated two times in the United States of America. His most notable achievement is that he won laurels as a regional poet by bagging Pandit Lakhmi Chand Sammaan in 2010. His energetic spirit is well reflected in his active participation in theatrical activities for the last 30 years. Another literary work by Dr. Rathee appeared in 2008 entitled – *Yudhveer: Haryanvi Novel* which was also enacted as a play by the author himself as a solo performer.

He is actively involved with the broadcasting of cultural programmes on radio as well as is engaged with Zee TV (the first private channel launched in India) and Doordarshan (founded by the Government of India) as a screenwriter and as a performer performing both on stage and before camera. His voice too is blessed with a strange aura that he succeeds in capturing the audience right to the corner of their seats whenever Dr. Jagbir Rathee occupies the stage and the mic., thereby making the audience all the more cheerful who cannot restrict themselves from cheering him up when he starts singing to the tune of his songs. It is due to his intense passion and extraordinary zeal to excel in his own field, that he successfully handled the responsibilities of Haryana Cultural Akademi as a Project Director for subsequently two and a half year. It will not be an exaggeration if we say a few words for his indomitable spirit as he still strives hard to take his 'homeland' towards a new destination:

Oh Star! I want to shine like you!!

To attain your height,

To be much bright,

With my own light,

Oh Star! I want to shine like you!!

Focus of This Article

The present paper delves deeper into the fertile soil of the rich heritage of the roots of the tradition and folklore which is not only restricted to Haryana or Haryanvi culture and tradition, but these values portrayed here; in this write-up; also depict the very birth of every

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community, irrespective of its caste, creed or culture. It travels into the native culture of Haryana to narrate the tale of the origin of humanity at large; hitherto being unaffected by the destructive sting of ‘modernity’ that can easily be traced in the poetry of Jagbir Rathi, who tends to revive the treasure of the Haryanvi culture that used to be very rich in the long-forgotten past.

The author also pinpoints through the poems included in this paper how capitalism and globalization are gradually usurping the rule of nativity at the cost of introducing upgraded and modern equipment or commodities, thus, disturbing the state of equilibrium, especially, between the aged generation and youth that are usually working in opposite ways; as it is embedded in the mentality of the elders of a family that they must not leave the string of their hereditary values and mores which they wish to transfer to upcoming generation but on the other hand, the upcoming generation is more in favor of hugging the new and upcoming modes of alien culture. All the poems included in this paper are more about the nostalgic content which was once present in the family system. This nostalgia is gradually fading away but the poems echo that it is still present in the psyche of the elder generation. As a result, the elder generation has become insensitive towards their siblings’ treatment of their indigenous culture in their own way.

Mati ka Chulha

The poem, “Mati ka Chulha” is included in the collection of Haryanvi poems (published under the same title) which is written by Dr. Jagb[ee]r Rathi in 2006. In this particular poem, one can trace the supernatural elements in the “चूल्हे की आग”; as metaphorically, it depicts that someone is backbiting about the family members because the flame of the chulha is fluttering. It means that the flames have a certain role to play in the narrative structure of the poem like the “three naked flames” (Dodiya, 47) introduced in the Prologue of Karnad’s play, *Nagamandala*. The ‘flames’ in *Nagamandala* connotes the presence of the supernatural element that speaks volumes about Karnad’s dramatic art of adopting ‘myth’ for depicting the contemporary realities and personal conflict within the play. Karnad’s *Nagamandala* is an adaptation of the fantasized notion, the creative and the imaginative faculty of the playwright which lies in reorienting it for the contemporary discussion on the traditional moral values, male hegemony, and the process of socialization.

The condition of the mother in the poem is same as that of Rani in *Nagamandala*. If one can take a look at their physical condition, one can well understand that their loneliness and cold indifference of their family members set them dreaming. A dream is a means of realizing in imagination or in unconscious what one fails to realize in the real life. Rani fails to get the love and affection by her husband. She has no other company at home. One can feel the same situation with the mother in these lines:

चूल्हे की आग जब फड़फड़ाया करती
कोय करै सै चुगली थारी उननैँ बताया करती
पर उसनैँ कदे कराई जग-हंसाई ना
घर का हो या बाहर का, काची रोटी खुवाई ना
भाईयाँ में तैं सारे-ए तो पढ़गे
कुछ नौकरी लागगे, कुछ जहाजाँ में चढ़गे
खुशियाँ में बंडवारा बंडग्या
घर का चूल्हा एकला पड़ग्या
चूल्हे की कायां झरण लाग गी
बस चार-ए रोटी बणन लाग गी
दो बूढ़े की, एक बूढ़िया की,
अर एक बारणैँ बैठी कुतिया की

(Rathee, “Mati ka Chulha”)

One can see that there is no communication between the family members in the poem for a long time. Same is the situation of Rani because she is not on talking terms with her husband and her own parents. As Appana says to Rani, “Look, I don’t like idle chatter. Do as you are told, you understand?” (Karnad, 28). So, it can be said that fantasy is a compensation as well as an escape from the horrible reality for both the women as they are not educated to fight against the patriarchal societal norms. They are conformists who resign themselves to their respective fate.

From the Perspective of a Mother

The story of the poem, *Mati ka Chulha* has been narrated from the perspective of the eldest lady of the family who is a ‘Mother’ as well. She is telling the tale of her own

predicament and is vocalizing her repressed emotions through the poem, thereby, making an attempt to come out from the ghetto of her self-created 'life lyrics'. Hence, the poem:

. . . underscores reiterative power of stories – a story exists to be told; by extension, the teller exists to tell. And for women, whose stories for centuries have either been erased, or submerged, or appropriated by patriarchal structures, speech *is* power. The old woman tries to 'choke' and 'imprison' her creativity, but the story and the song escape her clutches, and earn a life of their own. . . (Mohan)

Authorial versus Textual Perspectives

In a nutshell, it can be stated that this poem can be analyzed from two perspectives: (a) authorial and (b) textual. The story is, therefore, a combination of both these identities. Firstly, it is an imitation of the male-centric discourse which is followed by the female narrator who is narrating her own life saga. Secondly, as the time passes by, the authority of the author fades away and only the words of the work 'exist' there for the textual analysis. In this manner, the narrative acquires its own independent identity which is altogether different from the identity of the narrator.

Regional Culture

The poems of Dr. Jagbir Rathee take a flight into the regional culture of Haryana that are dedicated to the cause of the loss of traditional values and endangered system of joint family. The ever-increasing generation gap is leaving the aged people in an agonized state of mind that is destroying them mentally as well as psychologically. This mental torture of the aged family members, devastation of the joint family system and the sudden refusal of the younger generation to cherish the precious heritage gifted by our ancients are the key themes of the poem, *Mati Ka Chulha*. The poem is about the depiction of the growing craze for the nuclear family system and the vanishing of the joint one that is on the brink of extinction. The plight of the mother who has witnessed this sudden change in the family system is also painted with the help of the Haryanvi vocabulary used in the poetry as well as by mentioning the typical regional and cultural product, that is, "Chulha" which is covered with "Mati" (mud/clay).

This poem, *Mati ka Chulha* begins with the idea that the psyche of a mother gets thawed after watching her only earthen chulha laden with mud getting wet in the rains. Here,

the psyche of the mother has been metaphorically compared with the wet chulha that was earlier in a frozen kind of state but decayed immediately after getting wet and, thus, melted. The muddy chulha daubed with a mixture of clay is the indicator of the love of entire family (familial love). Those who sit beside chulha waiting for the 'rotis' felt the soft and cool breeze and the entire 'kunba' (family) was fed by that single earthen chulha. The poet further says that near the chulha there remained the sufficient stock of mulch, that is, "material, for example, decaying leaves that you put around a plant [chulha] to protect its base and its roots, to improve the quality of the soil or stop WEEDS growing" ("mulch", def. 1, pg. 1005).

Later in the poem, the narrator also brings back the memories of enjoying eating their food in a joint family system sitting near the chulha. Then there is a shift in the arguments of the poem when, the narrator-cum-poet indicates towards the partition in the joint family system due to the advent of job culture where some brothers of the family succeeded in getting jobs while some migrated to other places resulting in the partition of the familial gaiety. As the poem illustrates the accurate graphic picture where the poet symbolically hints at the strange but unique beauty of 'silence' that prevailed in the household after the separation of the family members. The poet expresses in a poetic manner that now:

Gladness divided
The homely earthen chulha is all alone

The physique of chulha began withering
Only four chapatees are being cooked
Two for aged father, one for aged mother,
And one for the street dog sitting outside

(Translated by Itika)

But as rightly said, "Modernism appears ... as a deviation ... parasitic on what it sets out to deconstruct" (Eagleton, 388); in the poem also, the new cultural product: metallic gas and LPG cylinder, the indicators of a new ideology of modern and capitalist society also deconstructs the ancient and nostalgic aura of 'the earthen chulha' which is like a parasite sucking the very essence of the bygone tradition of making food on the chulha. In this manner, the following excerpt echoes the trauma of a mother who is feeling the anguish of this sudden change in the family system:

फेर एक दिन घरँ छोरा आया
चूल्हे नै दुःख मोटा आया

बोल्या, माँ क्यूँ धूममें मैं आँख फुड़ानै सै,
सारी दुनिया गैस पर रोटी बणावै सै

थारै खातर यू लोह का चूल्हा ल्याया,
सिलैण्डर भी सै सिफारसां तै पाय्या

धूममें तै पाण्डा छुटाओ
इसपै थाम रोटी बणाओ

माँ नै, ना था उसका बेरया
स्टील कै चूल्हे पै हाथ फेरया

मेरे मन की बात छिपै कोन्या
तेरा यू चूल्हा तो गार तै लिपै कोन्या

इसनै ठाये-ठाये कित हांडूंगी
ना इसकै नयन, ना नक्श, कित मैं पलवा टांगूंगी

फूक देगा सुवाहली, अर काँची राखैगा राबड़ी
इसके लोह के तन पै तै, कोन्या उतरै माँटी की पापड़ी

(Rathee, “Mati ka Chulha)

Hence, in the above excerpt, the mother’s trauma “... refer[s] to ‘psychical trauma, a morbid nervous condition’ ...” (Luckhurst, 898) and after the sadistic portrayal of the mother’s trauma, she becomes one of the “... victims [who] could escape physical injury completely yet suffer persistent forms of mental distress long after the event” (898). As a result of the conflict between the elderly people and the younger ones, it is the elder people like the mother, who “... suffered memory gaps, but also repeatedly re-experienced extreme events in flashbacks,

nightmares, and hallucinations months or even years afterwards ...” (901). Roger Luckhurst maintains later:

... memories relating to childhood [adulthood or old age] would mean that all memories could be subject to retrospective transformation and could only ever provide an interpretative account of childhood, [adulthood or old age], one open to endless reinterpretation. Was the record of the traumatic event lodged in the unconscious, waiting for recall, or was it the very product of that recall? Can we separate memory from what we desire to remember? What has fascinated critical theorists is that the paradox of traumatic temporality in Freud suggests that it is both these things, impossibly, at the same time. Trauma is a crux, speaking to the undecidability of representation and the limits of knowledge. (903)

This ‘motherly trauma’ is expressed by the poet as follows:

छोरे, जै मेरा सुख चाहवै सै, तो बताइये
एक बै मेरे धोरे सारे भाईयाँ नै लाइये

साच कहूँ सूँ बेटा, मैं फूल्ली नही समाऊँगी
सारे जणया नै आपणै हाथ तैं पो कै खुआऊँगी

छोरा ना मान्या, जूल्म करग्या
मॉटी कै चूल्हे नै छत पै धरग्या

माँ के दुःखदे गोड्डे छत पै चढ़ते नही
छोरे भी आ कै माँ का दुःख आँखाँ कै पढ़ते नही

बूढ़ी उम्मीद इब गोबर और गौरा ल्यावै सै
आच्छा-सा घोल बणा कै छात काहनी लखावै सै

जब भी बरसै सै मींह, चूल्हा खुले मैं भीजै सै
अर एक माँ का दिल बार-बार पसीजै सै
अर एक माँ का दिल बार-बार पसीजै सै

(Rathee, “Mati ka Chulha”)

Above all, the poem, *Mati ka Chulha* depicts the traumatic situation of the youth who have to go out or migrate from their village in order to earn their living and at the same time they are making their life more complicated with modernization which ultimately leads to ill effects on their health as well as the loss of mental peace due to loss of cultural values.

Toy of Policeman and the Real Hero Bhagat Singh – *The Real Hero*

By referring to the toy of a policeman and later to the poster of a patriotic movie in which a Bollywood actor played the role of Bhagat Singh, another poem, *The Real Hero* captures the detached selves of the present-day youngsters who are familiar with the “Reel Heroes” and not with the “Real Heroes”, that is, the freedom fighters who provided them this ‘free’ atmosphere where they are breathing freely. These two artifacts, that is, the “Chulha” in the poem “Mati ka Chulha” and the “poster” in “The Real Hero” can be seen as “cultural texts” (Nayar, 206) as they evoke certain cultural and historical associations attached with them. All this forms a part of new historicist ideology where:

New Historicism *not only* adds more texts to its subject of study *but also* treats various objects *as* texts, as a part of cultural texts.

Thus, icons, monuments, tapestries, jewelry, cookbooks, food, surgery are all texts that constitute a cultural formation in a given era. These constitute, if not complete texts, what Gallagher and Greenblatt term ‘textual traces in a culture’ (14).

These ‘traces’ are not merely representations: they are *events* in themselves. As ..., we cannot see literary or visual texts as merely reflecting social conditions – we have to regard them as actively enabling the construction of those conditions.

Thus, the “chulha” and the “poster” revive the historical scenario/event by creating the atmosphere/typical environment of joint family system and the role or contribution of freedom fighters in the freedom struggle, respectively. They can rightly be termed as “textual traces in a culture” (qtd. in Nayar, 206) as they are not merely representing the “events” but also play a significant role in the formation of the prevailing conditions. Besides this, they also analyze the relationship between those circumstances and our own. The ultimate goal behind these

processes is to “grasp simultaneously the historicity of texts and the textuality of history” (Greenblatt, 313).

Stephen Greenblatt analyzes the two terms – resonance and wonder in his essay “Resonance and Wonder” by clearly demarcating the difference between the two. The power when a displayed object or an artifact like the “chulha” and the “poster” goes beyond its boundaries into larger world to talk about its bygone past evoking “in the viewer the complex, dynamic cultural forces” is called resonance. Wonder on the other hand, is “the power of the displayed object to stop the viewer in his/her tracks, to convey an arresting sense of uniqueness and to evoke an exalted attention”. If someone is “drawn to something by a sense of wonder” (Spann) then the person would want to know the reason why he was drawn towards that object. An object, literary work or any artifact like Wolsey’s hat (to which Greenblatt refers to in the essay) “was created by someone who grew up in someplace and created that piece for some reason for the purpose of others to view and understand”. And if an artifact was created by its maker for one’s own purpose but it is still present there after many generations have passed on, it raises the question about its past significance and how is it related to the place where it is kept now. Similarly, the artifacts mentioned in the poems written by Dr. Jagbir Rathee evoke both the feelings of wonder and resonance in the readers as they feel attracted towards the said objects and then dives into their historical and cultural backgrounds.

Joint Family – Steadily Changing

The poem, “Mati ka Chulha”, recalls the pleasurable and cherished moments spent in the joint family system where the ‘mother’ is very concerned regarding the only “Chulha”, prepared from mud. Her excessive concern is due to the fact that it is the only object in the family which makes all the family members to gather at one place near the “Chulha”, the bread provider. This particular moment proves beneficial for the family as it is the place where they can share each other’s day-to-day activities, vomit out their anguish, burst out their suppressed wishes and emotions as well as share the joyful and jovial events happening in their lives. In this way, they ‘collectively’ enjoy the enlivened moments of their lives. If a person from the family is very happy with his success, he would redouble his happiness by sharing it with his family members. While if some other member is facing any kind of problem, various solutions suddenly appear, the very next moment, as he/she utters the problem. Sitting near the “Chulha”, all the brothers of the family jointly share various tastes as:

Language in India www.languageinindia.com ISSN 1930-2940 23:10 October 2023

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धौरै धरया रहता एक पलँवा
कदे पूरी अर कदे हलवा
गुलगुले, पूड़े, कदे राबड़ी
आग तै पकी मॉटी की पापड़ी

(Rathee, “Mati ka Chulha”)

The poet uses various poetic devices like ‘Anupraas Alankaar’, the one used in the first line of the above quoted stanza. Further, the poet recalls different tastes of different local dishes or meals that lend the feature of sensuousness to the entire stanza. “The practice of deriving taste from a broad and diverse range of sources” is known as ‘eclecticism’ (Dictionary... Languages). So, one can say that the above quoted lines of the poem too have an eclectic aura. In this regard, Terry Eagleton rightly quotes Lyotard, who, in the essay “The Postmodern Condition” argues, “‘Eclecticism’, writes Lyotard, ‘is the degree zero of contemporary general culture: one listens to reggae, watches a western, eats MacDonald’s food for lunch and local cuisine for dinner, wears Paris perfume in Tokyo and “retro” clothes in Hong Kong; knowledge is a matter of TV games”’ (Eagleton, 390).

The poems by Jagbir Rathee revive the naughty but pleasing moments as one of the children play mischievous tricks to eat some delicious sweets by stealing them, which gives them happiness that is beyond imagination. They live a ‘shared life’ in a ‘shared’ system of family. Living in such an environment, they are always in search of those moments that will give them happiness on a ‘shared’ basis. They enjoy eating in the shared plates which reminds them that they are ‘one’ family where each member can’t exist without another. The poem expresses it as:

सारे भाइयों का कट्टा परोसा
जब एक की टिण्डी दूसरे ने खोसया
राम की थाली लछमण का टूक
पेट सबके न्यारे साझली सबकी भूख
माँ जब लाकड़ी सहलाया करती
चूल्हे की आग भी बतलावा करती

बाबू भी तो उड़ै खाया करता
दुःख-सुख की बतलाया करता

(Rathee, “Mati ka Chulha”)

Preference for the Nuclear Family System – Change in Food Cooking System

But in the prevailing times, when all the family members, especially the younger generation, are well settled in their respective jobs, they prefer the nuclear family system. Now, they live not on a ‘shared’ basis but enjoy the ‘divided’ life cut from their family and devoid of all emotions for their family members. The tree (or the younger generation) that is fruitful and lively at present wants to cut its roots (i.e., the family) by moving away. But this tree of younger generation is not aware of the fact that it is the root that is responsible for its present existence. It is the root of the family that has made the tree of younger generation evergreen and has laden it with great success. If they are cutting the roots, they are chopping off their own existence.

माँ जब लाकड़ी सहलाया करती
चूल्हे की आग भी बतलावा करती

.....

चाहे घर हो, चाहे हो गमीणे की तैयारी
उस चूल्हे की थी हर जगहाँ भागीदारी
चूल्हे की आग जब फड़फड़ाया करती
कोय करै सै चुगली थारी उननैँ बताया करती
पर उसनैँ कदे कराई जग-हंसाई ना
घर का हो या बाहर का, काची रोटी खुवाई ना

(Rathee, “Mati ka Chulha”)

The poem, therefore, indicates the loss of Haryanvi culture and a little but major change in the food tradition or in other words, the cooking practices. The words of the poem do speak

for themselves which points out that it (the poem) is not just about the replacement of ‘chulha’ by the new mode of cooking, it is also the feelings with which the mother cooked food which had undergone a sudden change. The earlier mode of cooking food pinpoints the relationship of food cooked with ‘mati’/earth as it was cooked on an earthen chulha. Even modern science has approved that the nutrients does not get lost in ‘mati ke bartan’ or ‘mati ka chulha’ and the nutrients, thus, remain intact while cooking food on the ancient earthen chulha. Also, the taste of the food cooked in such a manner has no replacement. The poem, hence, describes the universal feelings of a mother towards her children that are not limited to Haryana only, as it is the pictorial description of pastoral village life. In this regard, Richard Kerridge, in the essay “Environmentalism and Ecocriticism”, rightly asserts:

Rural retreat offers temporary refuge. ... Gifford points out, in *Pastoral* (1999), that a basic pattern in the genre is the retreat and return cycle, evident in Shakespeare’s comedies. Flight from urban peril is followed by a consoling pastoral interlude, which heals the characters and readies them for return to the city. For this cycle to be reproduced in pastoral now would be misleading, because of the assumption that the rural or natural world is a safe refuge where modernity does not penetrate. (977)

Satirical Picture

The poems of Dr. Jagbir Rathee also portray the satirical picture of contemporary society by revealing the nature of family members who are now dominated by selfish interests. Corruption has become the order of the day as bribery or begging to gain someone’s preference/favor are different weapons to get the work done. Even to fulfill the basic or minimal necessities, people have to use the ‘magic stick’ prepared from the above said ingredients. The poet says that -

थारै खातर यू लोह का चूल्हा ल्याया,
सिलैण्डर भी सै सिफारसां तै पाय्या

(Rathee, “Mati ka Chulha”).

It is the harsh reality of the times that those helpless people, who neither have any kind of approach nor money for bribing the concerned authorities taste repeated failures in their lives irrespective of the fact that they do deserve success in the concerned field.

The Real Hero

Another poem, “The Real Hero” is also the epitome of the corrupted atmosphere. The poem, thus, captures the corrupted nature of the police officials when the poet says that anyone can have access to these officials by spending only 50 rupees, who are also being likened to the puppet depending on the puppeteers to move them as they desire. The poet expresses it as:

छोरे नै सिपाही का गुड़डा ठाया

बोल्या, यू चाबी का खिलौणा सै

चाबी भरते ही बूट कै बूट मारैगा
इसा जोर का सैलूट मारैगा
डण्डा घुमावैगा, लाग्या तो रुवावैगा
इसा खिलौणा और किते ना पावैगा
पीसे दे दो, पचास रूपये में आवैगा
में बोल्या, तू हामनै के बहकावैगा
इन खिलौणा पै इतना क्यूं इतरावै सै
पचास रूपये में तो असली का पुलिसिया आवै सै

(Rathee, “The Real Hero”)

The Real Hero, therefore, represents the present condition that is dominated by corruption, and it also exhibits the detached selves of the present-day youngsters who are familiar with the “Reel Heroes” and not with the “Real Heroes” who provided them this ‘free’ atmosphere where they are breathing freely. For the older generation, the real heroes are the freedom fighters but for the youth, only the ‘reel heroes’ appearing in Bollywood films are the ‘real heroes’, for instance, the boy utters, “क्यू बहकावै सै बाबू, यू तो बाबी दयोल सै” (Rathee, “The

Real Hero”). They do not keep back the ancient figures who sacrificed even their lives playing the REAL STUNTS for the freedom of India.

The father, in the poem, accepts his fault that it is a sin on their part that they have not transferred the knowledge of the events of freedom struggle and the sacrifices of the great warriors – a treasure that is treated as the ‘gift’ or precious ‘gems’ of the rich heritage of our ancients. The father realizes that:

में रो पडा बोल्या, सरदार म्हारे में खोट सै
आज फांसी के फंदे तें भी कसूती या चोट सै
आज दिन में पहली बार अपने-आप में शर्माया
गलती मेरी सै मन्नै, नई पीढ़ी ताय तेरा बलिदान ना बताया
ज्यायेंतें तो आज यो रोला सै
कि म्हारे हीरो भगत-सुखदेव नहीं,
बल्कि शाहरुख और दयोल सै

(Rathee, “The Real Hero”)

A Great Poem

A Great Poem is a tribute to the lost but memorable and cherished moments that shape the lives of people, especially those who are living in rural areas. The poem presents the delicacies that the rural people enjoy in the lap of traditional environment of villages. As the poet relishes the peculiar instances of joyful moments as are experienced by him being a member of the regional culture of Haryana:

ठाडे गेल्या अकड़ण का
भाज के रेल पकड़ण का
कुण्डी में सोटा रगड़ण का स्वाद तो ले कै देख
होके में डीकडे तोड़ण का
हारे में खिचड़ी रोड़ण का
भजा के टैक्टर मोड़ण का स्वाद तो ले कै देख
टैक्टर पै होती दूका हो, बनडा लाग झटका पड़ज्या
स्वाद का के बेरा भाईयों, कुण सी बात पै आज्या

(Rathee, “A Great Poem”)

Through the representation of these delicacies of the rural life, the poem encourages and inspires in the readers, a love for the past and a yearning to go back to those moments that have hitherto been cherished by our ancestors who had been living much in the close approximation to these influences. In such an atmosphere, one can come out of the humdrum of his/her chaotic life by enjoying the underlying humor and thus, feel relieved from the web of the complexities of modernity which resultantly soothes one's mind and soul.

Greenblatt argues in "Resonance and Wonder" that an object stands materially alone but not historically and culturally because "when its history is revealed and the story is told, it holds power" (Spann). Historically, here, means - the story about the origin of an artifact and the conditions in which it was created. Culturally, on the other hand, means the cultural information attached to the object as it has passed on from one culture to another and also the significance of the object in various cultures. Another relevant point which Greenblatt refers to regarding Wolsey's hat is that when an artifact moves through various cultures it gradually loses its charisma and the glow which it possessed in the culture in which it originated. And at last, it becomes a faded kind of piece, that is, just "a trophy of the distant founder. And in its glass case, it still radiates a tiny quantum of cultural energy" (Greenblatt, 307) that is not so powerful. Similarly, the artifacts traced here in the poems of Dr. Jagbir Rathee recreate the historical and cultural aura reflecting the regional spirit that finds 'NO SPACE' neither in the lives nor even in the memories of the youth. It is for this reason that the coming generation feels totally detached from the traditions and culture endowed upon them by ancients because for them the CHERISHED PAST is just a faded shadow that is lost in the light of the upcoming traditions and culture which is not labeled as 'unsophisticated' or 'uncivilized' rather it is the MODERN CULTURE. And in this modern culture to forget the roots or the rich heritage has become a fashion. Look at the kind of changed mentality of today's generation that for our parents, the possession of any cultural or traditional artifact is a matter of pride but is it the case with the youth also? A big NO to the question because for them to move ahead leaving behind the traces of the past is a matter of excessive pride.

In this way, a deep sense of the ancient rich heritage endowed upon the youth is constantly moving out of their minds. Today, in the 'MODERN CIVILIZATION', the youth want to cherish the New Upcoming Trends instead of the so called 'unsophisticated' and 'uncivilized' culture of the past. It is also because with the passage of time the artifacts like the

“Chulha” and other historical and cultural events are losing the charisma and radiance resulting in the lack of curiosity in the hearts of the MODERN GENERATION. But the poet, Dr. Jagbir Rathee has made an excellent attempt by reviving the priceless treasure of the rich heritage of Haryanvi culture and has cherished the regional spirit, traditional/cultural memories as well as the local language of Haryana with his golden words which shines as the silver lining of a cloud.

To Sum Up

To sum up, the underlying element of this research paper, namely, “Multiple Perspectives of the Regional Literature of Haryana”, is that each and every element of the traditional culture of Haryana is an assimilation of *khaan-paan, rahan-sahan, veshbhusha, rang-dhang, vaak kala, dharmik reeti rivaaz, padhai-likhai, milna-julna, khelna-koodna, gaana-bajana, chaal-dhaal, bholapan, desh-prem, and kritagyata*. All the above-mentioned core elements reflect the richness and the purity of ‘The Haryanvi Heritage’. And the poems taken for the analysis can, therefore, be considered to be the ‘Anthems’ of the positive essence of Haryana. It is not only the content of the selected poems that is reflective of the richness of the past as even the choice of words peculiarly used by the poet lend their artistic beauty to the serious issues dealt in a simplistic manner.

“The translation is essential to communicate the meaning of one language into another without disturbing the originally felt emotions” (Khokhar, “Abstract”, 274). The poem, “Mati Ka Chulha” seems to have enrobed the foreign cloth, thus, discarding the homely one. By the word, ‘foreign’, means the one which is manufactured with the help of technology - a product of the mechanization of culture as the poem (“Mati ka Chulha”), originally written in Haryanvi, a dialect of Haryana; has been automatically translated into “the target language” (Mannur, n.pag.) just by choosing the option - English; available on the task bar of the URL of the website, *Mhara Haryana.com*. Now, the question arises that what type of English it is in which the original text has been translated? This can only be categorized by the way of pronouncing the phonemes or even syllables of the words included in the text. While discussing the sober attire that the poem has adopted, the very essence of the aboriginal language has weakened its grip on the vernacular elements that reflect the indigenous way of life, customs, habits, ways, mores, values, and social behaviour.

The translated version of the poem “Mati ka Chulha”, taken from the website, *Mhara Haryana.com*, is included below in order to justify that in the process of this mechanical translation, the charisma and the power of local words has completely lost their significance as well as the meaning conveyed by the indigenous text has been devastated. Still, there is one positive element of this translation that makes it a literary product or artifact. The poem after translation discards the sadistic tone so that it can attain a new tone usually present in comedies. In other words, one can identify it to be a kind of “Interlude” because of its ability to relieve the mind of the readers from serious debates caused due to the content of this particular poem.

Seeing that, a mother's heart was sweating
when the stove of fat was soaked in the mine.

Chulha wo mati-gar ka saare kunbe ke pyar ka

Seeley used to make bread of
mustard while filtering the ball

Dhorai dharaya rahe one palwa kade full and kabhi halwa

Gulgule, Pude, Kade Rabri
Fire Tai Fat Papadi

Mother used
to harass her when she didn't eat the look-look.

All the brothers were
served when one of the other opened the trunk.

Ram's plate, Lachman's
tuk stomach everyone's eyes, everyone's hunger

When the mother used to shake the wood,

she would also tell the fire of the stove.

Babu also used to eat
food, tell about sorrow and happiness.

Whether it was a house, whether it was a home, the preparation
of that stove was a partnership everywhere.

When the fire of the stove was burning,
someone used to tell you that

But he never made the world laugh, whether
it was from home or outside, did not eat raw bread?

Brothers, I will read all of you, some will
get jobs, some will board ships.

I am happy that the stove of the
house is alone.

The stove's ears will be waterfaling[,]
just four -a bread will be made,
two old people, one old woman,
and one bitching dog.

Then one day the house came out, the stove did not come to the heart, the
sorrow came
thick.

She said, "Mother, why do I blow my eyes in smoke,
the whole world is making bread on gas?"

You have brought an iron stove,
the cylinder is also available.

Dhoommai tai panda chutao
ispai tham roti bana

Mother did not have a
Mother, she did not have a steel stove.

My mind is hidden konya
tera u chulha to gar tai lipai konya

I will not give it to anyone, i will not give it to anyone, i will
not hang it.

Rabri will burn the sword, and the couchy will keep the rabri
on its iron body, konya descends on the thick crust.

Chhore, if you want my happiness, then tell
me, one by one, all my brothers and sisters do not bring

Tell me the truth, son, I will not be fooled,
I will open my hand.

Don't be a child, you are tortured,
you are lying on the roof.

Mother's sorrow does not climb on the roof, even the children do not come,
the sorrow of the mother does not
read in the eyes

Old hope ib gobar and gora laivai se

a good solution to make a good solution

Whenever it rains, the stove is open and a mother's heart sweats again

and again, and a mother's heart sweats again and again.

- (Rathee, "Mati ka Chulha")

Above all, one can enjoy the humorous vein by reading the mechanical translation of the poem, "Mati ka Chulha". Here, it is essential to note that its translation is not the product of any human activity but is automatically generated by just one click that converts the text from Haryanvi to English. Although technologically, the poem has been translated into English but actually the translated version neither belongs to English nor to Haryanvi. Rather, this mechanical translation has provided a unique identity to the poem which is verbally converted into 'Haryanglish': a mixture of Haryanvi and English. In this regard, Sonika Khokhar rightly maintains in her research paper entitled, "Modern Indian Literature and Social Sciences", that, "Translation is not just the transfer of texts from one language into another, it is now rightly seen as a process of negotiation between texts and between cultures, a process during which all kinds of transactions take place mediated by the figure of the translator (274). Further, it is substantiated in her paper that:

Language is always interwoven with native culture. Therefore, culture specific jargon which can speak beyond words cannot find substitutes easily in another language. Here comes a challenge for the translator. It may be nearly possible if the translation is to another vernacular of the same cultural background. If it is for a foreign language the difficulty is multiplied. The names like Saraswati, Hanumantha, and Nagaraja have to be translated as the goddess of learning, monkey god, snake god and so on. These names could be used as they are in regional vernacular. Similarly, there are ritual-specific jargons which have no parallels, in which case an appendix has to be used to explain the details with meanings.

On the whole it can be said that the text demands the translator to be sincere to the original. And the reader demands more clarity in translation. The translator is obligated to both of them and therefore needs to compromise in between. . . . The

English language, [usually] destroy[s] the regionality of languages and culture.
(Khokhar, 275-76)

As per Narjeet Kaur's viewpoint, the writings of "Indian poets" are reflective of the influence of "the British Literary Movements so much so that they [write] poetry manifesting the manifest impact of British movements". Same is the case with the poet under discussion: "... the modern Indian literary history provides a singular case of co-existence of English and Indian literature [which has become] ... a feature of intellectual life of the English educated Indian" (qtd. in Kaur). It is

... during the process of language transfer [that] [t]he success of a translator depends on his approach to his method; for a literary translation can be made useful only when the doer knows that one cannot succeed if one tries to make a literal equation of word for word, phrase for ph[ra]se, or even simple equation of sentences or images for it does not produce good translation because two languages have different grammar, different idioms and different structural patterns. (Kaur)

However, all the poetic excerpts or stanzas mentioned above in the paper are clad in the local touch. They do have a sweet charm of their own and a kernel of the hidden but uncovered nativity of the Haryanvi culture.

Now, it can be concluded that the texts taken for analysis do contradict the vision of the Nobel Laureate, Rabindranath Tagore who visualized a "... world [that] has not been broken up into fragments by narrow domestic walls; ..." and a place "Where the clear stream of reason has not lost its way into the dreary desert sand of habit;" – which should be the sole aim of Indian Literature. On the contrary, if the regional literature portrays the society to be devoid of 'the feeling of oneness', then, how is it possible to attain Tagore's vision holistically in literature? The 'regional literature of Haryana' can be considered to be the smallest part of the broad term 'Indian Literature'. So, if the regional literature, itself, is far from Tagore's concept of the future of India, how far can it be achieved through various forms of Indian Literature, viz., Indo-Anglican literature, Anglo-Indian literature, Indian-English literature, Indian Writings in English, Translation Studies, or any edited anthologies based on Indian literature.

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Language in India www.languageinindia.com ISSN 1930-2940 23:10 October 2023



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Language in India www.languageinindia.com ISSN 1930-2940 23:10 October 2023

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Multiple Perspectives of the Regional Literature of Haryana: An Analysis of Dr. Jagbir Rathee's Poems

Attraction Effects on Closest Conjunct Agreement in Hindi-Urdu

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1. Abstract

Hindi-Urdu is a split ergative language, and a verb seeking agreement can agree with either the subject or the object, whichever is the highest nominative argument. When no argument is available, the verb resorts to default agreement, which morphologically is identical to Masculine Singular. Object agreement and default agreement usually take place in the perfective aspect. Another interesting thing about agreement in Hindi-Urdu is that when the agreement goal is a conjoined NP in the object position, the probe can optionally agree with the conjunct that is linearly close to the probe. This phenomenon has been called Closest Conjunct Agreement, or CCA. In this article, detailed analysis of Closest Conjunct Agreement in Hindi-Urdu is presented.

Keywords: Hindi-Urdu, Closest Conjunct Agreement, Attraction Effects.

2. Introduction

Hindi-Urdu is a split ergative language, and a verb seeking agreement can agree with either the subject or the object, whichever is the highest nominative argument. When no argument is available, the verb resorts to default agreement, which morphologically is identical to Masculine Singular. Object agreement and default agreement usually take place in the perfective aspect. Another interesting thing about agreement in Hindi-Urdu is that when the agreement goal is a conjoined NP in the object position, the probe can optionally agree with the conjunct that is linearly close to the probe. This phenomenon has been called Closest Conjunct Agreement, or CCA.

(1) a. Subject Agreement

[Ram ɔ:r Adil] cəna: k^ha:-te haiN
Ram.M.Sg and Adil.M.Sg chickpea.M.Sg eat-HAB.M.Pl be.Pres.Pl
'Ram and Adil eat chickpeas'

b. Object Agreement

Priya-ne [cəna: ɔ:r ci:ni:] k^ha:-yi: t̪i:
Priya.F-ERG [chickpea.MSg and sugar.FSg] eat-PFV.F be.Pst.FSg
'Priya ate sugar and chickpeas'

This phenomenon that has been observed in a number of languages such as Slovenian, Serbo-Croatian, Moroccan as well as Lebanese Arabic, Tsez, and Hindi-Urdu. However, they vary in small but non-trivial ways. In Moroccan Arabic, it can take place only in VS word order (Bhatia 2011:190), in Tsez, strict adjacency is required between the probe and goal (Benmamoun, Bhatia & Polinsky 2009), Slovenian and Serbo-Croatian number agreement is resolved, but the verb agrees with the gender of the closest conjunct (Marušič, Nevins & Saksida, 2007, Bošković, 2009, 2010), while in Hindi, CCA takes place with the number as well as gender ϕ -features, and does not require strict adjacency or specific word orders.

CCA poses an interesting problem for linguists, because it apparently displays effects of linear order within a syntactic operation. A number of analyses have been posited in the recent years, but the question is far from settled yet. In this paper, I will present novel data collected from native speakers of Hindi-Urdu over a number of different CCA environments, to present the attraction effects of factors other than the features on the nouns themselves. This data also shows that CCA is an optional agreement strategy used by native speakers of Hindi-Urdu, and not the only one, and in several instances not even the preferred strategy.

For the grammatical agreement task, an online Google form was created, and respondents were given a set of sentences, and were given different verb agreement options, and were allowed to pick more than one option, or none of the given options, and they could include any notes on the questions if they wished. All the questions were optional, where respondents could skip questions. Respondents self-identified as native speakers of Hindi-Urdu. 59 responses were recorded. Not every respondent answered every question, but many respondents chose more than one option within a particular environment, notably in object agreement environments where both conjuncts were singular. Most respondents chose at least one of the options given to them, and didn't report the sentences as ungrammatical, although some did point out that some of the sentences were clumsy. All the respondents self-identified as being multilingual, speaking two or more languages.

There weren't a lot of instances of CCA for bare NPs, but it was observed that other factors did affect the preference for CCA, like the presence of a determiner on the conjunct closest to the verb, or if the closest conjunct was plural, the occurrence of CCA increased substantially. Even so, both default agreement and resolved agreement strategies were used in these instances.

3. Does CCA Even Exist?

Bhatt and Walkow (2013) state that "...resolved agreement is not an option with objects", and that only one single conjunct can be accessed in object agreement. However, this was not found to be the case when respondents were asked to choose between resolved agreement and closest conjunct agreement in the object position.

Masculine singular can be indicative of single conjunct agreement as well as default agreement in Hindi-Urdu, which is why the more accurate means for testing closest conjunct is to look at instances of agreement with feminine NPs. In the experimental study conducted by Marušič et al (2015) on conjunct agreement in Slovenian, they studied the effects conjunctions with Feminine and Neuter

genders. Hindi-Urdu doesn't have a Neuter grammatical gender, and therefore the ways in which agreement can be looked at remains more limited.

Given below is the data from the responses of some sentences in the canonical SOV position. These are instances of object agreement, where one would expect to find closest conjunct agreement. Because the target conjunct is preverbal, last conjunct agreement is expected.

(2) Conjoined object NP agreement in canonical position

- a. a:dil-ne [təkya: ɔ:r caddar] **xari:d-a:/i:/e/iiN**
Adil-ERG [pillow.M.Sg and bedsheet.F.Sg] **buy-PFV.M.Sg/F.Sg/M.Pl/F.Pl**
'Adil bought a pillow and a bedsheet'
- b. a:dil-ne kuChh jhole ɔ:r ek kami:z **xari:d- a:/i:/e/iiN**
Adil-ERG some bag.M.Pl and one shirt.F.Sg **buy-PFV.M.Sg/F.Sg/M.Pl/F.Pl**
'Adil bought a few bags and a shirt'
- c. ra:m-ne kutte ɔ:r billi:-yaaN **dekh- a:/i:/e/iiN**
Ram-ERG dog.M.Pl and cat.F.Pl see- PFV.M.Sg/F.Sg/M.Pl/F.Pl
'Ram saw dogs and cats'
- d. ra:m-ne təkya: ɔ:r kursi-yaaN **xari:d- a:/i:/e/iiN**
Ram-ERG pillow.M.Sg and chair.F.Pl buy-PFV.M.Sg/F.Sg/M.Pl/F.Pl
'Ram bought (a) pillow and chairs'
- e. ra:m-ne ek təkya: ɔ:r kursi-yaaN **xari:d- a:/i:/e/iiN**
Ram-ERG one pillow.M.Sg and chair.F.Pl buy-PFV.M.Sg/F.Sg/M.Pl/F.Pl
'Ram bought a pillow and chairs'
- f. ra:m-ne ek təkya: ɔ:r kuChh kursi-yaaN **xari:d- a:/i:/e/iiN**
Ram.ERG one pillow.M.Sg and some chair-F.Pl buy-PFV.M.Sg/F.Sg/M.Pl/F.Pl
'Ram bought a pillow and some chairs'

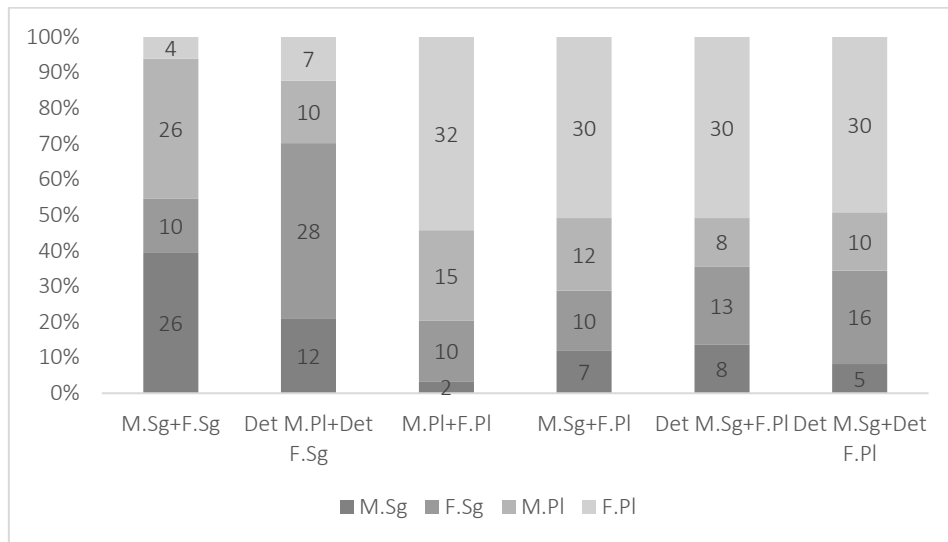


Figure 1

NP1+NP2	M.Sg	F.Sg	M.Pl	F.Pl
a. M.Sg+F.Sg	26	10	26	4
b. Det M.Pl+Det F.Sg	12	28	10	7
c. M.Pl+F.Pl	2	10	15	32
d. M.Sg+F.Pl	7	10	12	30
e. Det M.Sg+F.Pl	8	13	8	30
f. Det M.Sg+Det F.Pl	5	16	10	30

Table 1

With the F.Sg final conjunct (in the first column), only 10 of the recorded responses displayed a preference for Feminine Singular agreement. One can observe a much stronger preference for Masculine Plural agreement, which is the resolved agreement strategy, or Masculine Singular agreement, which can be the highest conjunct, or the default agreement strategy. I assume this is default agreement and not agreement with the highest conjunct. This can be inferred from figure 2, where the final conjunct is masculine, and the highest conjuncts are feminine. There is almost no tendency to agree with the highest conjunct at all, therefore the assumption that Masculine Singular agreement is a case of default agreement and not highest conjunct agreement seems to be sound.

In the second column, we can see that when there is a determiner (or quantifier) *ek*, ‘one’ before the final conjunct, the tendency towards agreeing with the final conjunct increases substantially. However, 28 is still fewer than half of all the responses that opted for CCA. There were 12 responses in favour of Masculine Singular agreement (default agreement) and 10 in favour of Masculine Plural or resolved agreement.

The tendency towards CCA also seems to increase when the closest conjunct is Feminine Plural. Even so, only about half the responses show CCA. In the third column above is where most people opted for Feminine Plural agreement, and this is where the first conjunct is also plural. Now we turn our attention to instances of object agreement when the last conjunct is Masculine Singular

4. Masculine Agreement Is Pervasive

In the sentences in (3), the final conjunct is Masculine, in SOV word order, so the expected CCA pattern to be expected is agreement with the last conjunct. As one can see from even a cursory glance, respondents seem to be more willing to agree with masculine singular nouns when it is the conjunct close to the verb than when the close conjunct was feminine.

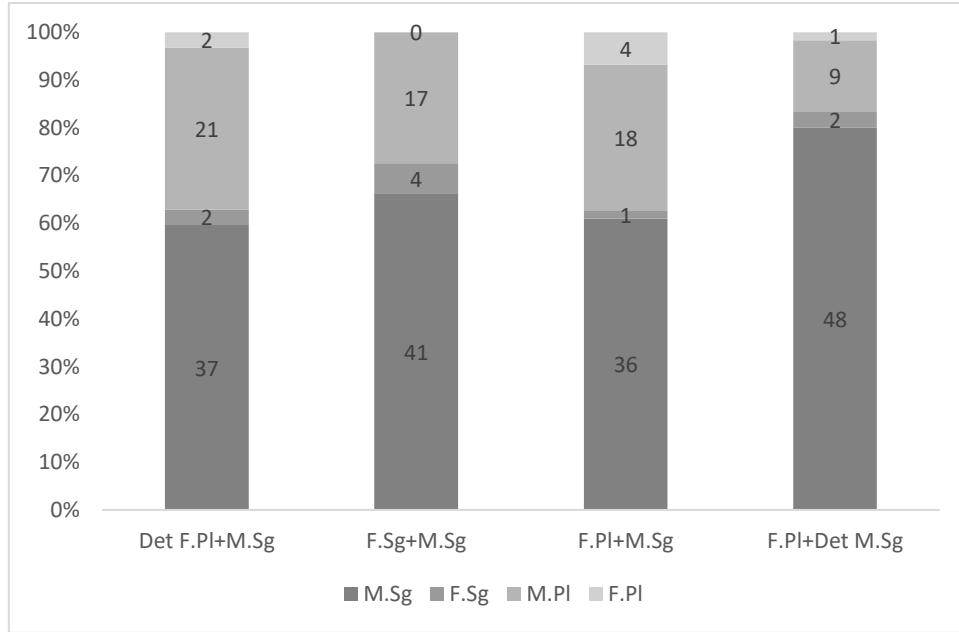


Figure 2

NP1+NP2	M.Sg	F.Sg	M.PI	F.PI
a. Det F.PI+M.Sg	37	2	21	2
b. F.Sg+M.Sg	41	4	17	0
c. F.PI+M.Sg	36	1	18	4
d. F.PI+Det M.Sg	48	2	9	1

Table 2

(3) Conjoined object NP agreement in canonical position, where expected agreement is with the final conjunct.

- a. a:dil-ne ka:fi: sa:ri: kami:z-eN o:r jhola **xari:d-a:/i:/e/iN**
 Adil-ERG enough all.F.PI shirt.F-PI and bag.MSg buy-PFV.M.Sg/F.Sg/M.PI/F.PI
 ‘Adil bought quite a few shirts and one bag’
- b. zoya-ne cu:Di o:r ju:ta **xari:d-a:/i:/e/iN**
 Zoya-ERG bangle.F.Sg and shoe.M.Sg buy.PFV-M.Sg/F.Sg/M.PI/F.PI
 ‘Zoya bought bangle and shoe’
- c. a:dil-ne kami:z-eN o:r jhola **xari:d-a:/i:/e/iN**

Adil-ERG shirt.F-Pl and bag.M.Sg buy.PFV-M.Sg/F.Sg/M.Pl/F.Pl
'Adil bought shirts and a bag'

- d. a:dil-ne kami:z-eN o:r ek jhola **xari:d-a:/i:/e/iiN**
Adil-ERG shirt.F-Pl and one bag.M.Sg buy-PFV.M.Sg/F.Sg/M.Pl/F.Pl
'Adil bought shirts and one bag'

When the closest conjunct is Masculine, we see that respondents opt for Closest Conjunct Agreement more frequently and consistently. All of the environments where the last conjunct is Masculine show a greater preference for CCA than any of the instances where the last conjunct is Feminine.

The possible reason for this is that Masculine Singular is both the CCA strategy as well as the default agreement strategy. Besides this, other factors also seem to influence the presence of Masculine Singular agreement. We see that the environment for which there is the highest occurrence of masculine singular agreement is when the final conjunct NP is Masculine Singular with a determiner, where 48 of the 60 responses were in favour of M.Sg agreement. This indicates that determiners do affect CCA tendency. On the other hand, we see that the environment where most respondents opted for Resolved Agreement when the first conjunct is a Feminine Plural NP with a determiner.

The consistent preference for masculine singular CCA as opposed to feminine singular CCA can be explained by Anttila (1997), who holds the position that when there are multiple grammatical strategies which have the same surface result, that result is likely to be numerically more represented. In this case, since masculine singular is the agreement strategy for CCA as well as the default agreement strategy, its presence is more represented numerically.

The data from these sets also shows that the instances of MSg agreement shown in figure 1 weren't instances of highest conjunct agreement, but of default agreement, because there is negligible agreement seen with highest conjunct when the highest conjunct is feminine. From these data points, one can infer that CCA is definitely a strategy available for object agreement, but it may not be the most prevalent one.

5. First Conjunct Agreement Environment Patterns

Let us now turn our attention to environments where one can expect First Conjunct Agreement. Hindi-Urdu allows scrambling, and there can be instances where the agreeing verb is linearly adjacent to the target NP (in SVO order), but there can be intervening NPs between the probe and the goal, like in instances where the verb agrees with the object, but the subject NP intervenes between the verb and conjoined object, or VSO orders.

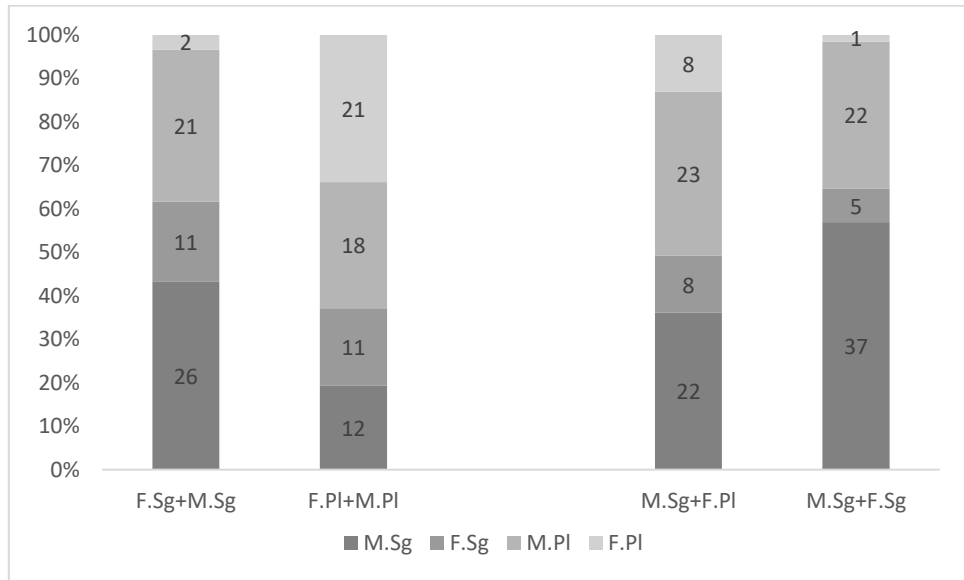


Figure 3

NP1+NP2	M.Sg	F.Sg	M.Pl	F.Pl
a. F.Sg+M.Sg	26	11	21	2
b. F.Pl+M.Pl	12	11	18	21
c. M.Sg+F.Pl	22	8	23	8
d. M.Sg+F.Sg	37	5	22	1

Table 3

(4) Expecting First Conjunct Agreement

- a. zoya-ne **xari:d-a:/i:/e/iiN** cu:Di o:r ju:ta
 Zoya-ERG **buy.PFV-M.Sg/F.Sg/M.Pl/F.Pl** bangle.F.Sg and shoe.M.Sg
 ‘Zoya bought bangle and shoe’
- b. zoya-ne **xari:d-a:/i:/e/iiN** cu:Di-yaaN o:r ju:te
 Zoya-ERG **buy.PFV-M.Sg/F.Sg/M.Pl/F.Pl** bangle.F.Pl and shoe.M.Pl
 ‘Zoya bought bangles and shoes’
- c. ra:m-ne **xari:d-a:/i:/e/iiN** təkya: o:r kursi-yaaN
 Ram-ERG **buy.PFV-M.Sg/F.Sg/M.Pl/F.Pl** pillow.M.Sg and chair.F.Pl
 ‘Ram bought (a) pillow and chairs’
- d. a:dil-ne **khari:d-a:/i:/e/iiN** təkyaa o:r caddar
 Adil-ERG **buy.PFV-M.Sg/F.Sg/M.Pl/F.Pl** pillow.M.Sg and bedsheet.F.Sg
 ‘Adil bought (a) pillow and (a) bedsheet’

When the first conjunct is feminine singular, 11 of the responses chose feminine singular, while 26 opted for default/second conjunct agreement and 21 for resolved agreement. This is consistent with

mixed gender conjunct agreement in the canonical SOV position. Compare the responses to sentence (4a) in figure 3 with the first set of answers in figure 1. The data is consistent for the two. However, compare the second set of answers in this figure with the third set of answers in figure 1. There are 21 responses for F.Pl agreement, but in the canonical SOV order, there were 32 responses in favour of last conjunct agreement, when the final conjunct is F.Pl.

In the M.Pl+F.Pl postverbal construction, there were only 2 responses in favour of default, Masculine Singular agreement, but in the SVO word order here, there were 12 responses in favour of default agreement.¹

Interestingly, more people opted for Masculine singular agreement in the first set of answers, where first conjunct is expected in F.Sg+M.Sg environments at 26 than when the closest conjunct is masculine singular, in M.Sg+F.Pl environment at 22. (Compare the first and third set of answers in figure 5).

The other puzzling thing about this data set is the presence of a sizable number of inexplicable responses – in F.Pl+M.Pl agreement, 11 people have opted for FSg agreement. This is not highest, closest, or resolved agreement. The only explanation I can think of is that the F.Pl and FSg morpheme are distinct only with respect to nasalization, and the distinction has blurred? (Having cross checked with some of the respondents who opted for FSg agreement, this does seem to be the case) Also, this is consistent with the SOV data sets shown above – between 10 and 16 people have opted for FSg when the closest conjunct is F.Pl. Bhatt and Keine (2017) have also noticed a trend of neutralization of the feminine plural morphological form.

Looking at the third set of answers in figure 5, First conjunct agreement is expected in MSg+F.Pl environments again, the presence of 8 F.Sg and 8 F.Pl agreement is puzzling. But again, one can see that the tendency to agree with a MSg conjunct is much higher when the gender is mixed than with F.Sg.

6. Determiner Effects

Presented below are the effect of a determiner (quantifier) on CCA, in passives and regular transitive verbs respectively. Last Conjunct Agreement is what is expected in these environments.

¹ There could be a generalisation that when the canonical word order is switched around, then more people opt for default agreement. However, I will hold off on this observation for lack of sufficient data and leave it for further work.

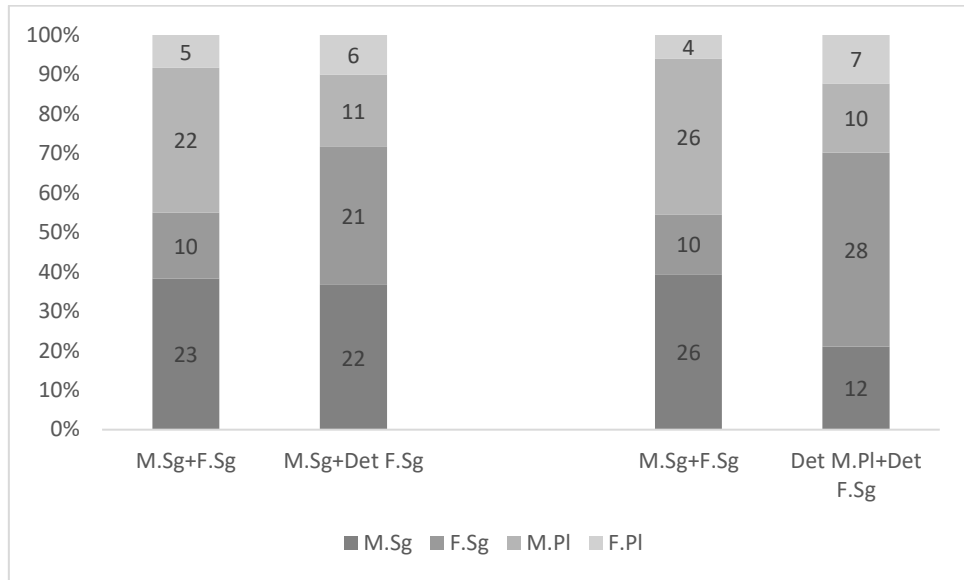


Figure 4

NP1+NP2	M.Sg	F.Sg	M.Pl	F.Pl
a. M.Sg+F.Sg	23	10	22	5
b. M.Sg+Det F.Sg	22	21	11	6
c. M.Sg+F.Sg	26	10	26	4
d. Det M.Pl+Det F.Sg	12	28	10	7

Table 4

(5) Determiner Effects on CCA:

- a. zoya-ko təkya: ɔ:r caddar di-ya: gəya:/di: gəyi:/diye gəye/diiN gəyiiN
Zoya-ACC pillow.MSg and bedsheet.FSg give-PFV.MSg /FSg/MPI/FPI
'Zoya was given (a) pillow and (a) bedsheet'
- b. zoya-ko təkya: ɔ:r ek caddar di-ya: gəya:/di: gəyi:/diye gəye/diiN gəyiiN
Zoya-ACC pillow.MSg and one bedsheet.FSg give-PFV.MSg/FSg/MPI/FPI
'Zoya was given (a) pillow and one bedsheet'
- c. a:dil-ne təkya: ɔ:r caddar xari:d-a:/i:/e/iiN
Adil-ERG pillow.MSg and bedsheet.FSg buy-PFV.M.Sg/F.Sg/M.Pl/F.Pl
'Adil bought (a) pillow and (a) bedsheet'
- d. Adil-ne kuChh jhol-e ɔ:r ek kami:z xari:d-a:/i:/e/iiN
Adil-ERG some bag.M-Pl and one shirt.F.Sg buy-PFV.M.Sg/F.Sg/M.Pl/F.Pl
'Adil bought a few bags and a shirt'

In the passive constructions, the agreement is taking place with the Direct Object, which precedes the verb in these constructions. One can see that in both these constructions, agreement with F.Sg is not the preferred strategy, but the number increases substantially when the second NP has a determiner. In the passive construction, the people who opted for F.Sg went up from 10 to 21 when there was a determiner, and with regular transitive constructions, it went up from 10 to 28. The determiner does seem to have quite an impact on the closest conjunct agreement facts.

7. Plural Effect on CCA

Speakers seem to opt for CCA more often if the closest conjunct is plural. Data to illustrate the point is given below.

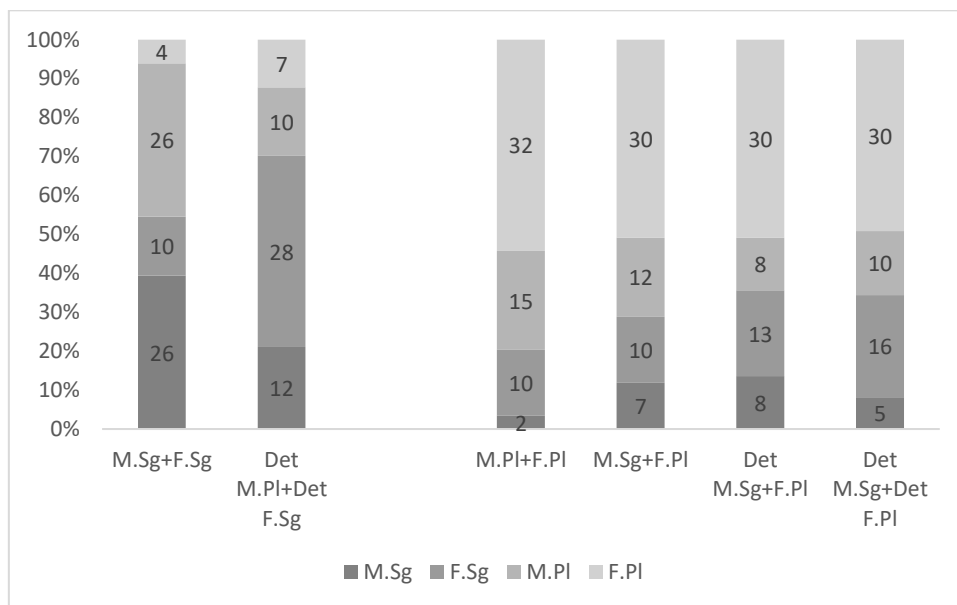


Figure 5

NP1+NP2	M.Sg	F.Sg	M.Pl	F.Pl
a. M.Sg+F.Sg	26	10	26	4
b. Det M.Pl+Det F.Sg	12	28	10	7
c. M.Pl+F.Pl	2	10	15	32
d. M.Sg+F.Pl	7	10	12	30
e. Det M.Sg+F.Pl	8	13	8	30
f. Det M.Sg+Det F.Pl	5	16	10	30

Table 5

(6) Feminine Singular vs Feminine Plural Final Conjunct Agreement

- a. Adil-ne təkya: ɔ:r caddar xari:d-a:/i:/e/iIN
 Adil-ERG pillow.MSg and bedsheet.FSg buy.PFV-M.Sg/F.Sg/M.Pl/F.Pl
 ‘Adil bought (a) pillow and (a) bedsheet’

- b. Adil-ne kuChh jhole ɔ:r ek kami:z xari:d-a:/i:/e/iiN
Adil-ERG some bag.M.Pl and one shirt.F.Sg buy.PFV-M.Sg/F.Sg/M.Pl/F.Pl
'Adil bought a few bags and a shirt'
- c. Ram-ne kutt-e ɔ:r billi-yaan dek^h-a:/i:/e/iiN
Ram.ERG dog.M.Pl and cat.F.Pl saw.PFV- M.Sg/F.Sg/M.Pl/F.Pl
'Ram saw dogs and cats'
- d. Ram-ne təkya: ɔ:r kursi-yaaN xari:d-a:/i:/e/iiN
Ram.ERG pillow.M.Sg and chair.F.Pl buy.PFV-M.Sg/F.Sg/M.Pl/F.Pl
'Ram bought a pillow and chairs'
- e. Ram-ne ek təkya: ɔ:r kursi-yaaN xari:d-a:/i:/e/iiN
Ram.ERG one pillow.M.Sg and chair.F.Pl buy-M.Sg/F.Sg/M.Pl/F.Pl
'Ram bought a pillow and chairs'
- f. Ram-ne ek təkya: ɔ:r kuChh kursi-yaaN khari:d-a:/i:/e/iiN
Ram.ERG one pillow.M.Sg and some chair.F.Pl buy.PFV-M.Sg/F.Sg/M.Pl/F.Pl
'Ram bought a pillow and some chairs'

As stated above, the determiner *ek*, 'one' appears to increase the tendency for CCA. When there was no determiner, only 10 responses chose Feminine Singular agreement, but when the final conjunct NP has a determiner, there were 28 responses that went for Feminine Singular agreement.

However, when the final conjunct is Feminine Plural, we see CCA more frequently and consistently. The puzzling point about respondents opting for Feminine Singular Agreement when the CCA is Feminine Plural, and the first conjunct is Masculine still persists. This is something that needs to be explored for future work.

8. Observations

One can see that CCA is not obligatory; it is not even the preferred agreement strategy. However, it is definitely an option that is available for speakers of Hindi-Urdu. In subject agreement, resolved agreement is by far the most widely used grammatical strategy, but factors such as the presence of plurals may create attraction effects and agreement with a single conjunct may take place. With object agreement, there is less consensus on the preferred agreement mechanism, and CCA is one of the available mechanisms. Observations from Bhatia (2011) are accurate here, in that the spec-head relation in addition to the Agree mechanism strengthens agreement in the subject position, leading to consistent resolved agreement and not a lot of instances of CCA or default agreement. In the case of object agreement, since there is no spec-head relation, agreement is not strengthened, there are more variations among speakers on what agreement strategies they can use, so one can see instances of CCA, Resolved Agreement, as well as Default Agreement. CCA is only one of the options available to a speaker when conjuncts are involved in the agreement with object position.

In this study conducted, not a lot of instances of singular CCA could be seen, especially when the closest conjunct was Feminine. However, one could see a lot more instances of Masculine singular agreement, but that could be explained by the fact that masculine singular agreement is also the morphological realisation of the default agreement strategy, which is consistent with the Anttila (1997) generalization, which is that if different strategies lead to the same surface result, that result will be more represented.

Most speakers use multiple grammatical strategies, resulting in intraindividual variation. This is in line with the experimental study conducted by Marušič et al (2015) in Slovenian, where speakers did use different grammatical strategies available. In their experiment from the 31 participants in the study, only 3 speakers consistently used the same agreement options, and all the other respondents used multiple options for agreement.

While CCA may not be the preferred option for object agreement when the nearest conjunct is a bare NP, it was noticed that there are factors that increase the tendency towards CCA. The closer the linear distance between the target VP and the controller NP, the greater was the tendency towards CCA was noticed. Additionally, when the closest NP contained a determiner, there was a greater tendency towards CCA. The tendency towards CCA was also seen to increase when the closest NP was plural.² Some of the factors that substantially increase the occurrence of CCA in the object position also seem to have an effect on subject agreement to a much lesser degree, such as having a plural in the closest conjunct and linear distance.

Boškovič (2011), and Marušič et al (2015) assert that the ConjP cannot be specified for gender, and can only be specified for number, which in Hindi-Urdu would have to be plural. This assertion could apply to conjunctions in Hindi-Urdu, in which case Resolved Agreement could be plural agreement + default gender agreement. In subject agreement where both the conjuncts are feminine, agreement can be feminine plural or masculine plural. This could mean that the spec-head relation strengthens only the number agreement and not actually gender.

The second part of their assertion is that while number on NPs is valued and interpretable, the gender is valued and uninterpretable. This means that the gender feature can get checked before spell-out.

In the existing analyses for agreement in Hindi-Urdu, default agreement only seems to be a last resort when there aren't any unmarked NPs available to agree with. It is claimed that default agreement only takes place when both subject and object NPs are overtly case marked, so they are blocked as agreement targets. While this may be true when there ConjPs are not involved in the agreement process, default agreement definitely seems to be an option when there is a ConjP in the object position. From the data, it was observed that default agreement was preferred over CCA when the closest conjunct was a bare feminine singular NP.

² The tendency towards CCA when there is a determiner or plural could be for reasons of focus or other pragmatic reasons, and needs to be studied further.

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Effects of Colonialism on Chinua Achebe's *Things Fall Apart* from an Ecocritical Postcolonial Perspective

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Abstract

Ecocriticism and Post-Colonialism, as intellectual currents, emerge as direct consequences of the post-structuralist paradigm. Both of these literary theories emerge as novel constructs, intricately intertwined with one another. The emergence of postcolonialism can be traced to the response of the formerly colonized territories to their erstwhile imperial overlords. The indigenous writers, in a courageous act of resistance, began to engage in a literary discourse that challenged the hegemonic center that had exerted its dominance over their existence for countless generations.

The dominant discourse has perpetuated a degrading representation of the native inhabitants of the colonies. The indigenous inhabitants were depicted as barbaric and devoid of civilization, thereby prompting the colonizer to rationalize its occupation by framing it as a noble obligation to rectify the purportedly "unethical" and "immoral" customs of these primitive individuals.

Similar to the emergence of postcolonialism, Ecocriticism too has arisen from a profound affection and apprehension for the entirety of the natural world. Ecocriticism endeavors to forge a robust nexus between the natural realm and the sociopolitical sphere. It is asserted that the preservation of Nature should not be compromised in the pursuit of human materialistic desires. Through the interdisciplinary framework of Ecocriticism Post-Colonialism, we are afforded the opportunity to delve into the intricate layers of Cultural and Environmental degradation, meticulously orchestrated by the White rulers under the guise of development and modernization.

In the seminal work *Things Fall Apart* (1958) authored by Chinua Achebe, one is presented with a vivid and penetrating depiction of the profound repercussions of colonialism upon both the human and non-human constituents. Achebe's masterful narrative endeavors to capture the essence of this historical phenomenon with a remarkable degree of realism and accuracy. This essay endeavors to delve into the intricate dynamics of Africa's cultural and environmental exploitation at the hands of colonial powers. Through a meticulous examination of Chinua Achebe's seminal work, *Things Fall Apart*, one can discern a profound exploration of the contrasting realms of pre-colonial African society and the colonized Africa, thereby illuminating the transformative impact imposed by imperial powers.

Keywords: *Things Fall Apart*, Chinua Achebe, Culture, Environment, Ecocriticism, Postcolonialism.

The current discourse aims to examine the depiction of Igbo culture and its subsequent collapse as a consequence of colonialism. The literary work entitled *Things Fall Apart* is authored by Chinua Achebe, a prominent African writer. The publication of the work occurred in the year 1958, with its title being borrowed from the poem "The Second Coming" by W.B. Yeats. The work is structured into three distinct sections, providing a portrayal of the experiences and circumstances of the Igbo community in both the pre-colonial and post-colonial eras of the nineteenth century. The first segment delineates the customary practices, rituals, cultural norms, and historical background of the Igbo society. Subsequently, the subsequent and tertiary sections expound upon the ramifications of imperialism and the influence of Christian missionaries on Okonkwo and his community.

The majority of the narrative unfolds inside the setting of Umuofia, focusing on the trajectory of Okonkwo's ascent and subsequent decline. Umuofia is a self-sufficient and mostly agricultural community that effectively meets its own requirements. However, the encroachment of imperialism introduces a disruptive element that upsets the existing equilibrium. The individuals in question exhibit a profound sense of satisfaction with their current circumstances and possess an inherent inclination towards hospitality. They consistently extend a cordial reception to their visitors and engage in harmonious communal existence.

Chinua Achebe, in his literary works, does not engage in the idealization of indigenous culture, but rather unveils the inherent contradictions and spiritual turmoil that existed within African society prior to the advent of colonialism. As Booker writes, "Achebe's novel *Things Fall Apart* is worthy of close analysis not simply because it offers insight into the purely structural or syntactic dynamics of European colonialism, but also because of its visionary exploration ... of the pre-colonial people" (01).

The novel's protagonist, Okonkwo, fights to protect his people's culture against the oppressive influence of colonial authorities. He is a wrestling champion, a rich farmer, and a member of the elite Egwugwu, all of which have helped him become famous in the Umuofia suburbs at an early age. In the androcentric Igbo culture, where men are revered and women are devalued, his masculine qualities—his strength, work ethic, and lack of a feminine side—are highly valued. He is quite traditional and feels that he cannot be a real man until he has complete control over his home and his wife. When he refuses to eat for a few days after murdering Ikemefuna, his humanity finally shows through.

Achebe depicts many core aspects of Igbo culture, from their religious beliefs to their familial and societal structures to their views on evil spirits. Mainstays of African culture such as the arts, music, and poetry have been portrayed in a unique light. The work also delves into the Igbo culture's secular side. Most men have many wives and a large brood of kids. Taking care of crops is fundamental to their daily lives. Yam is their primary food crop, and males are responsible for its cultivation. Women, however, tend to a variety of other crops, including melons and beans.

The absence of centralized governmental systems is an integral part of Igbo culture. Every tribe has its own head, but they all celebrate together at important events to foster unity and cooperation. Achebe has shown both the good and bad sides of Igbo society by presenting the beauty and the weaknesses of Igbo culture. Traditional Igbo rituals include killing identical twins, polygamy, and reliance on oracles, indiscriminate warfare, and the deplorable treatment of women. A person with severe swelling of the limbs and stomach is not permitted to die at home according to Igbo tradition. If such a person were to die in the town, it would anger the Earth goddess. They are herded into the Evil Forest and left to perish there. The Evil Forest also claims the life of Okonkwo's father.

Because of these brutal customs, White colonial authorities look down on Igbo society as morally bankrupt. The missionaries had arrived to the tribal people with the good intentions of convincing them to abandon their harsh and barbaric ways and convert to Christianity. They established Christian communities by constructing churches in many different settlements. Every day, more and more people converted, and as a result, many of them turned into sworn enemies of their brethren. When Obierika saw how his community was breaking apart, he became despondent, “Our own men and sons have joined the ranks of strangers. They have joined his religion, and they help to uphold his government. How do you think we can fight when our own brothers have turned against us?” (Achebe 129).

But it was the establishment of British government apparatuses like courts, jails, and trade and commerce restrictions that marked the beginning of the genuine breakdown of Igbo

society. Those who did not follow the Whiteman's rules found themselves behind prison as the government started to enforce its regulations.

A messenger from the government declared the chiefs of Igbo society's unlawful gathering as they discussed the imperial rulers' deceitful character. After Okonkwo murdered the officer and realized his clansmen wouldn't fight beside him against the wicked authorities, he took his own life. His death marked the end of Igbo civilization and the triumph of British overlords. By imposing its own, more evolved theological and political ideals, the outside force manages to destroy the Igbo way of life. Ernest N. Emenyonu fittingly argue that “*Things Fall Apart* is indeed a classic study of cross-cultural misunderstanding and the consequences to the rest of humanity, when a belligerent culture or civilization, out of sheer arrogance and ethnocentrism, takes it upon itself to invade another culture, another civilization.” (Whittaker, p. 59).

Things Fall Apart's Ecocritical Preoccupations

The word "Ecocriticism" was introduced by William Ruckert in 1978 via his work titled "Literature and ecology: An experiment in ecocriticism." This term pertains to a method in literary analysis that involves the examination of ecological issues and problems within the environment. , Chinua Achebe explores the complexities of Igbo society and the impact of European colonization on traditional African cultures. The novel delves into the life of Okonkwo, a respected warrior and leader Chinua Achebe portrays the profound spiritual connection that exists between the Igbos and their natural environment, extending beyond just observable physical manifestations. The Igbo people have the belief that nature has divine qualities and is endowed with boundless capabilities. Ani, Amadiora, Ufiozioku, and Anyanwu are revered deities within Igbo culture, fulfilling the role as guardians of the natural world.

The Igbos have effectively preserved ecological balance by abstaining from any actions that may cause damage to the environment. The notion of exploiting nature just for personal financial benefit is inconceivable within their cultural framework. The myths, festivals, and religious beliefs of this culture exhibit a profound connection and interdependence with the natural world. It is posited that in the event of one individual transgressing the divine rule, the whole clan would be subjected to the occurrence of natural calamities.

The Igbo people adhere to stringent regulations during the periods of planting and harvesting. Prior to the commencement of the agricultural season, a customary practice is undertaken whereby a designated period of time, known as the 'week of peace', is observed. This observance is conducted with the intention of appeasing Ani, the revered deity associated with the land, in the hopes of receiving her kind blessings for a bountiful harvest. Throughout the course of this week, individuals refrained from engaging in laborious activities. They engage in

social visits to the households of their acquaintances, where they mostly allocate their time to engaging in conversations, exchanging rumors, consuming food and beverages, and participating in celebratory activities. The act of uttering a derogatory remark towards another individual is seen as a transgression. In the event of an individual's demise during the current week, their remains are not interred but rather disposed of in the Evil Forest, where they are left to decompose in an exposed state. Individuals are hesitant to engage in behaviors that deviate from the established customs of this event. Should someone choose to act in opposition, they will be subjected to a substantial punishment enforced by Ezeani, the priest of the earth goddess Ani. Okonkwo transgressed the sacredness of the community by engaging in physical violence against his second wife, Ojiugo. As a consequence, he was instructed to present an offering of one goat, several textiles, and a substantial sum of currency to the revered site of Ani, as an act of penance.

The earth goddess and the spirits of the ancestors are revered during the new yam festival, which is celebrated by the Igbo people. Intimacy among the Igbo people was fostered as well as the more obvious necessities of food, drink, and matchmaking by the celebration. Many guests, including affluent farmers from far and close and in-laws, are invited. This event gives them a chance to talk to one another and learn more about one another's perspectives. Uchendu elaborates on the festival's underlying ideology by saying, "A man who calls his kinsmen to a feast does not do so to save them from starving. They all have food in their homes...we come together because it is good for the kinsmen to do so" (Achebe 118).

Achebe's portrayal of the precolonial Igbo culture is comprehensive, providing a holistic understanding of its many aspects. Subsequently, the author highlights the detrimental impact of imperial control on the indigenous people's philosophical beliefs and values. The indigenous population maintains a subjective connection with the land, while foreign governing powers see the land primarily as a resource to be used for the construction of their institutions and infrastructure. The act of deforestation was undertaken in order to facilitate the construction of the religious edifices. The Igbo community has the belief that Pythons possess holy and divine qualities. However, the introduction of missionaries led to a shift in perspective, as they portrayed the python as a common snake, so encouraging the Igbo people to engage in its killing. Oduche terminated the python, so initiating the fight between man and the untamed wilderness.

Achebe's work elucidates the manner in which the geographical landscape had an impact on the development and evolution of the Igbo language. The Igbo people, being an oral civilization, used a diverse range of oral techniques for communication and discourse, including riddles, sayings, tales, and proverbs, among others. The author draws parallels between Okonkwo's increasing popularity and the rapid spread of a bush-fire, as well as Obierika's constant engagement in various activities to the bustling nature of an anthill. Achebe adeptly incorporates a diverse array of myths and traditional folk tales into his work, including the

mosquito myth, locust myth, conflict between Earth and Sky, and the narrative around Tortoise and birds. These examples provide as proof of the deep affection that the Igbo people have for their natural surroundings. About this facet De Loughrey observes, “The post colonial ecology of *Things Fall Apart* is evident in the way that language develops in a long historical relationship to a particular environment and culture” (07).

The colonists cut down forests, dammed rivers, and leveled slopes in the name of progress. Cutting down so many trees to make way for highways has a direct impact on the survival of forest-dwelling creatures. The conquerors utilized their superior knowledge and resources to eliminate African communities' autonomy in every sphere of life. For their personal financial gain, they successfully pillaged their society and despoiled their land.

Conclusion

Ecocriticism and postcolonialism are two distinct academic disciplines, with the former focusing on environmental issues and the latter on colonial subjects. Colonialism unquestionably had a profound impact on both individuals and communities at the same time. When a place gets colonized, its whole ecosystem is altered forever. Before colonization ruined everything, the Igbo people had a close connection to their natural environment, which is shown in *Things Fall Apart*. Obierika one of the important characters in the novel said that the whites have “put a knife on the things that held us together and we have fallen apart”. The profound connection with the natural world and the equilibrium that formerly supported the community has been entirely eradicated. The novel depicts what the critic Ato Quayson has called “the struggle between an organic esthetic...indigenous to the culture and an esthetic... that comes with colonialism” (833).

In Achebe's masterful narrative technique, one witnesses a profound portrayal of societal agitation and the contamination of the land, achieved through his deft manipulation of time, mastery of language, and adept utilization of proverbs and metaphors. In the denouement, the indigenous inhabitants, regrettably, prove unable to safeguard their time-honored rapport with the natural world, ultimately capitulating to the dominion of the colonial overlords.

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Language in India www.languageinindia.com ISSN 1930-2940 23:10 October 2023

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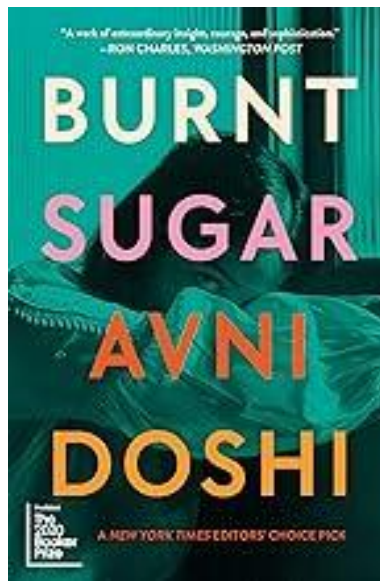
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Mapping the Contemporary Contours of Motherhood: An Analysis of Avni Doshi's *Burnt Sugar*

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Courtesy: www.amazon.com

Abstract

Avni Doshi's novel, *Burnt Sugar*, unfolds around a mother who adamantly refuses to sacrifice her desires for her child, Antara. Antara grapples with the consequences of her mother's choices and the exercise of free will that lands her in an existential crisis rooted in societal perception.

The story explores the contradictions and tensions inherent in Antara's simultaneous socialization into patriarchal norms and her recognition of her mother's humanity. The suffering and shame of being an outsider contribute to Antara's profound sense of alienation. *Burnt Sugar* refrains from idealizing motherhood and instead portrays it as a space where women must reclaim their identities as individuals while also embracing their roles as mothers.

The narrative challenges the fates of women who defy these conventions and delves into abstract notions of motherhood, juxtaposing them with the raw, embodied experiences of maternal ambivalence. The story presents a mother who is deeply connected to her child yet retains her individuality and free will. Tara, the mother in the story, is presented as a unique individual with her own desires, yearnings, and choices. Doshi's subversive narrative framework challenges the traditional construction of motherhood as a restrictive and limiting role by realigning mothers' identities as individuals with their own aspirations and life goals.

Keywords: *Burnt Sugar*, Avni Doshi, Motherhood, identity, individuality, maternal ambivalence.



Avni Doshi

Photograph by Sharon Haridas

<https://www.avnidoshi.com/about->

An American woman writer with Indian ancestry, Avni Doshi was born in 1982 and raised in Fort Lee, New Jersey. Doshi has spent seven years in India, where she has held curatorial positions at several galleries. She graduated from Barnard College in New York with a B.A. in Art History and from University College London with an M.A in Art History. Doshi's writing is known for its honesty, rawness, and humour. She explores complex subjects such as female sexuality, motherhood, and mental illness in her works. Her works have been praised for their insights into the lives of Indian women and their willingness to challenge traditional social norms.

Avni Doshi's debut work, *Burnt Sugar*, achieved international recognition by winning the Sushila Devi Award in 2021 and earning finalist positions in the 2020 Booker Prize and the 2021 Women's Prize for Fiction. Through the narrative of the Wild Lady Tara, Avni portrays a multifaceted analysis of issues, incorporating myth and memory, that demonstrate how women continually shape and reshape their life stories. Tara's character symbolizes a deeper exploration of the collective memories and life stories of women that are intricately interwoven within the narrative. Doshi's portrayal of Tara, her evolution, and the influence of memory on her identity serve as a microcosm of the intricate experiences that define the diverse spectrum of womanhood. The narrative explores the complex interplay between myth and memory, emphasizing the boundless potential for transformation and self-discovery within the female experience.

Avni Doshi's *Burnt Sugar* is a captivating and poignant story that meticulously explores the intricate aspects of the mother-daughter relationship. The novel examines the nuanced and complicated nature of the relationship between Antara and her mother, Tara, against the background of contemporary India. The most fundamental relationship, which has been defined by an interplay of love, resentment, memory, and identity, serves as the crux of the narrative.

Antara, the protagonist of the novel, is pictured grappling with the weight of her mother's Alzheimer's disease, a condition that thrusts her into the dual role of being both a daughter and a caretaker. Even when she yearns for a sense of identity and freedom, she remains inexorably tied to her mother's past and present. Doshi beautifully captures this ambivalence through Antara's words, "I hated her, really. She was a weight on my chest, and I couldn't breathe" (Doshi 10).

This effectively conveys Antara's inner turmoil and her fundamental struggle in the relationship with her mother. It serves as an effective illustration of how deeply personal mother-daughter relationships can be, where affection and animosity constantly coexist. Antara's emotions reveal the intricacies of a relationship distinguished by years of dependability and a journey of recognition and self-discovery that has been profoundly affected by Tara's illness.

Tara, on the other hand, is a character wrapped in mystery. Tara's portrayal brings forth a combination of pity and disappointment. As Antara delves deeper into her mother's past, she exposes a lady who previously defied norms, lived fervently, and made unconventional decisions. Chandni Bhambhani and Anand Inbanathan, in their article "Not a Mother, yet a Woman: Exploring Experiences of Women Opting out of Motherhood in India," say

Motherhood is a role and institution that defines a woman's identity and provides her adult status in Indian society. A girl, from her childhood, is socialized to be a future mother and reproducer of the family. In this context, when a woman is not a mother, either by circumstance or choice, she is deemed as "incomplete" with a "deviant" identity. (Chandni Bhambhani and Anand Inbanathan, 1)

When examined within the confines of this particular framework, Tara's maternal role deviates notably from conventional paradigms. The mother-daughter relationship is further complicated by the dichotomy between Tara's youth and her current state as a helpless, bewildered elderly woman. Antara's perceptions of her mother are challenged by Tara's independent and unorthodox younger self. This information intensifies Antara's inner agony as she struggles with the knowledge that her mother, too, was once a young woman with ambitions, goals, and transgressions. It is the complexity of these emotions that enables Doshi to create an elaborate portrayal of Antara and Tara's relationship, one that transcends mere maternal and filial bonds.

Memory and its connection to identity are central themes in *Burnt Sugar*. In her journey to understand her mother's past, Antara painfully realises that memory is a fragile and elusive entity. Antara's struggle is further worsened by Tara's dementia, which appears to erase the essence of the woman she once knew. Doshi poignantly conveys this idea through Antara's perspective: "The past seemed to be shrinking, leaving behind just traces of the person I used to be" (Doshi 20).

The depiction of memory loss is both evocative and emotionally distressing. It undermines the emotional intricacy of the mother-daughter bond. Antara experiences a sense of being wiped from her mother's memory as the memories that previously connected them start to vanish from her mother's consciousness. This narrative element serves as a powerful

metaphor for the larger human experience, in which memory plays a crucial role in one's sense of self as well as serving as a storehouse for one's identity. For Antara, watching her mother's memories fade away is similar to witnessing the gradual dissolution of the very essence of Tara as she once knew her. This is a profoundly emotional aspect of the mother-daughter relationship in *Burnt Sugar*, where the erosion of memory represents the erosion of self and identity. Doshi writes

Reality is something that is co-authored,' the woman says. 'It makes sense that you would begin to find this disturbing. When someone says that something is not what you think of it as, it can cause slight tremors in the brain, variations in brain activity, and subconscious doubts to emerge. Why do you think people experience spiritual awakenings? It's because the people around us are engaged. The frenzy is a charge that's contagious.' 'Are you saying my mother is contagious?' 'No, I'm not. Though maybe I am, in a sense. We actively make memories, you know. And we make them together. We remake memories, too, in the image of what other people remember.' 'The doctor says my mother has become unreliable.' 'We are all unreliable. The past seems to have a vigour that the present does not. (Doshi 78)

The mother-daughter relationship in *Burnt Sugar* is permeated by guilt and resentment. Antara's role as an attendee to her mother forces her into a position for which she is not prepared. She grapples with the responsibility of caring for a woman who was often distant and neglectful during her own childhood. The palpable gravity of this responsibility is undeniable and Antara articulates her feelings: "I think I am being erased. Not by Alzheimer's, but by my own mother, by her memories of me" (Doshi 50). The burden of the task she has undertaken is both a moral obligation and a source of inner turmoil, adding further layers of emotional complexity to their relationship. The weight of this, coupled with the memories of a tumultuous mother-daughter relationship, becomes a source of deep-seated guilt and resentment for Antara. The sense of being "erased" by her own mother takes a significant emotional toll on her, leaving her physically and mentally exhausted.

Tara guards many hidden truths about her past, and the revelation of these secrets has a significant impact on her relationship with Antara. As Antara discovers the truth about her mother's early life, she is forced to confront the woman she believed she knew. The act of

revealing these truths is both a betrayal and an opportunity for greater comprehension. The interplay of secrecy and revelation becomes a central element of the mother-daughter relationship, further complicating their connection.

The secrets that Tara guards are essential to the progress of the narrative because they introduce a degree of complexity that blurs the lines between love and betrayal, trust and mistrust. The revelation of these secrets serves as a catalyst for a deeper understanding of Tara and the impact of her choices on her daughter's life. Doshi uses these secrets to underscore the convoluted nature of the mother-daughter relationship, where the past continually informs and sometimes fractures the present. The secrets and revelations in the story create a complex and nuanced emotional world, allowing the reader to experience the characters' emotions on a deeper level.

The cultural and generational differences between Antara and Tara are also highlighted in the novel. Tara's generation belonged to a more traditional, patriarchal society where women had limited agency and were expected to conform to societal norms. In contrast, Antara's generation is part of a more modern and progressive society where women enjoy greater opportunities and freedom. The two women find themselves in conflict and misunderstand each other as a consequence of these generational differences, which emphasize the challenges of integrating the past with the present, traversing the shifting cultural and generational landscape. These differences create a clash of values and expectations, leading to conflict and misunderstandings. The evolving landscape of cultural and generational change serves as a backdrop against which the mother-daughter relationship is tested and strained. This dynamic reflects a broader theme in the novel, where societal and generational shifts impact the dynamics of families and their relationships.

In *Burnt Sugar* Avni Doshi expertly crafts a story that dives into the multifaceted nature of the mother-daughter bond. The problematic emotional landscape that characterizes the relationship between Antara and Tara is shaped by the novel's exploration of memory, identity, guilt, and cultural differences, among other topics.

Through the lens of this multifaceted relationship, the novel grapples with profound questions about self-discovery, forgiveness, and the enduring ties that bind individuals to

their families. It serves as a testament to the enduring and complex nature of the mother-daughter bond, a relationship that continues to evolve, challenge, and shape throughout their lives. The novel poses interesting concerns regarding the nature of memory, the influence of secrets, and the enduring bonds of familial ties. It provides deeper reflections on how relationships between parents and children can be a source of strength and a cause of strife. It can be concluded that in *Burnt Sugar* the portrayal of the mother-daughter relationship is characterized by its profound emotional resonance, leaving an enduring impact on the reader's psyche that extends well beyond the closure of the text.

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Marked Pronouns in Three Barish Languages

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Abstract

The present paper attempts to describe some aspects of the morphological features – including the morphophonemic changes – in pronouns of three Barish languages namely Dimasa, Kokborok, and Tiwa (aka Lalung). This study mainly focuses on the pronouns marked for plural, possessive, proximate and remote, and indefiniteness in pronominal system of the said languages.

Keywords: Barish, Dimasa, Kokborok, Tiwa, pronouns, markers, morphophonemic alternation

1. Introduction

Dimasa, Kokborok, and Tiwa are cognate languages. The speakers of these three languages are found in the Northeastern region of India. As per 2011 Census of India, the population of following languages was: Dimasa (1,37,184), Kokborok (10,11,294), and Tiwa (33, 921) respectively. R. Shafer (1955: 107) in his classification of Sino-Tibetan languages reported that such closely related languages are preferably termed as *Barish*; however, some scholars use different terms for the same group of languages as such Bodo-Naga (Grierson, 1903), Bodo-Garo (Benedict, 1972), and Bodo-Koch (Burling, 2003). It is observed that these three languages shared some of the morphological features. However, some of the distinct morphological features are also noticed.

One can divide the pronouns of Dimasa, Kokborok, and Tiwa into two categories: basic and marked forms. The basic pronouns in these languages are mostly monomorphemic forms. Marked forms are non-basic ones, often ones with inflectional and derivational endings. As a result, marked form of pronouns are mostly bimorphemic or polymorphemic. In other words, in these three Barish languages pronouns are marked for plural, possessive, proximity and remote, and indefinite.



Figure1: Dimasa, Kokborok, and Tiwa people dwelling areas in Assam, and Tripura states of India

2. Overview of Pronouns in Three Languages

2.1. Personal Pronouns

In the languages Dimasa, Kokborok, and Tiwa, personal pronouns can be distinguished in three persons (first, second, and third persons) and two numbers (singular and plural). In all these languages, there is no gender distinction in the third person personal pronoun; it can refer to both masculine and feminine. The singular personal pronouns are all monosyllabic free forms. In personal pronouns, these languages manifest two pluralization processes: suppletion and affixation. In first person, pluralization is done by means of suppletion, which is one of the typical features of Barish (aka Boro-Garo) languages; on the other hand, in second and third person it is done by affixation.

Table 1: Personal pronouns

Languages	First person		Second person		Third person	
	I	We	You	You all	He/She	They
Dimasa	<i>aŋ</i>	<i>ɟiŋ</i>	<i>niŋ</i>	<i>nisi</i>	<i>bo</i>	<i>bunsi</i>
Kokborok	<i>aŋ</i>	<i>ʃiŋ</i>	<i>nunŋ</i>	<i>norok</i>	<i>bo</i>	<i>borok</i>
Tiwa	<i>aŋ</i>	<i>ʃiŋ</i>	<i>na</i>	<i>nabur</i>	<i>pe</i>	<i>pibur</i>

2.2. Demonstrative Pronouns

Like other Barish languages, these languages have mainly two demonstratives to locate two different points on a distance scale: a proximal demonstrative referring to an entity near the deictic center, and a distal demonstrative indicating a referent that is located at some distance to the deictic center. In these languages, the demonstrative roots are open, they manifest bilabial sound at its initial with voiced and voiceless contrast, and in nucleus position the occurrence of high-mid vowel is evident. Dimasa, Kokborok, and Tiwa, employ demonstratives that are marked for proximate and distal. Tiwa manifests an anomaly here, i.e., its demonstrative plurals can indicate human and non-human as well (see 3.1.3).

Table 2: Demonstrative pronouns

Languages	Proximate		Distal	
	Singular	Plural	Singular	Plural
Dimasa	<i>ibo</i>	<i>ibobutu</i>	<i>bo/houbo</i>	<i>houbobutu</i>
Kokborok	<i>obo</i>	<i>oborok</i>	<i>abo</i>	<i>aborok</i>
Tiwa	<i>hebe</i>	<i>himun</i>	<i>pe/pui</i>	<i>pimun</i>
		<i>hebur</i>		<i>pibur</i>

2.3. Interrogative Pronouns

In these languages, the basic interrogative pronouns are those that refer to the meaning of the words *who*, *what*, *where*, and *how much*. Most of the basic interrogative forms are monomorphemic. Across these languages, the basic interrogative pronouns that refer the notion of the word *who* appear more productive, in compared to other basic interrogative pronouns, since the expressions for *whose* and *whom* are derived from it by adding bound morpheme (possessive, and dative).

Table 3: Interrogative pronouns

Languages	who	what	where	how much	whose	whom
Dimasa	<i>sere</i>	<i>snadi</i>	<i>bəra</i>	<i>bisilei</i>	<i>sereni</i>	<i>serene</i>
Kokborok	<i>sabo</i>	<i>tamo</i>	<i>boro</i>	<i>busuk</i>	<i>saboni</i>	<i>sabono</i>
Tiwa	<i>s^har</i>	<i>inda</i>	<i>padʒiŋ</i>	<i>pasi</i>	<i>s^hare</i>	<i>s^hara</i>

3. Marked Form

In these three languages, marked pronouns can be further categorized into four groups: the pronouns which are marked for (i) plural, (ii) possessive, (iii) proximity and remote, and (iv) for the formation of indefinite pronoun.

3.1. Plural Marker

3.1.1. Personal Pronoun

With exception in first person plural personal pronoun¹, most of the non-singular pronouns are marked for plural in these three languages. The occurrence of plural markers is evident in both second and third person pronouns. Plural markers which are found in these languages are *-si*, *-rok*, and *-bur* in Dimasa, Kokborok, and Tiwa, respectively.

It has been observed that the plural marker *-rok* of Kokborok is used for both human and non-human nouns, whereas the plural markers *-si* and *-bur* of Dimasa and Tiwa, respectively, occur only with the human nouns.

¹ In Dimasa, Kokborok, and Tiwa, the first person personal plurals have suppletive forms.

The use of the plural markers *-si*, and *-bur* of Dimasa and Tiwa, respectively, has limitation. The occurrence of the plural maker *-bur* of Tiwa is limited to personal, and demonstrative pronoun, whereas in Dimasa the occurrence of the plural marker *-si* is confined to personal pronoun only. In case of Kokborok, besides pronoun, plural marker *-rok* is used with noun form, as well.

Table 4: Plural marker in personal pronouns

Dimasa	Personal Pronoun	<i>niŋ/nuŋ</i> ‘you’ 2	<i>ni-si</i> ‘you all’ 2-PL
		<i>bo</i> ‘she/he’ 3	<i>bun-si</i> ‘they’ 3-PL
	Noun(Human)	<i>ansa</i> ‘child’	<i>ansa-rao</i> ‘children’ ‘child-PL’
	Noun (Animal)	<i>sisa</i> ‘dog’	<i>sisabutu</i> ‘dog all’
	Noun (Inanimate)	<i>laisi</i> ‘book’	<i>laisibutu</i> ‘book all’
Kokborok	Personal Pronoun	<i>nuŋ</i> ‘you’ 2	<i>no-rok</i> ‘you all’ 2-PL
		<i>bo</i> ‘he/she’ 3	<i>bo-rok</i> ‘they’ 3-PL
	Noun (Human)	<i>ƒurai</i> ‘child’	<i>ƒurai-rok</i> ‘children’ child-PL
	Noun (Animal)	<i>sui</i> ‘dog’	<i>sui-rok</i> ‘dogs’ dog-PL
	Noun (Inanimate)	<i>bidzap</i> ‘book’	<i>bidzap-rok</i> ‘books’ book-PL
Tiwa	Personal Pronoun	<i>na</i> ‘you’ 2	<i>na-bur</i> ‘you all’ 2-PL
		<i>pe</i> ‘he/she’ 3	<i>pi-bur</i> ‘they’ 3-PL
	Noun (Human)	<i>ork^hia</i> ‘child’	<i>ork^hia-rao</i> ‘children’ child-PL
	Noun(Animal)	<i>k^hugri</i> ‘dog’	<i>k^hugri-rao</i> ‘dogs’ dog-PL
	Noun (Inanimate)	<i>lai</i> ‘book’	<i>lai-man</i> ‘books’ book-PL

3.1.2. The Plural Markers *-rao* and *-rok*

It is striking to note that all these languages have monosyllabic plural markers that have alveolar sound *r-* at its initial position. These monosyllabic plural markers are open

form in Dimasa and Tiwa, and closed form in Kokborok. The closed form has final velar stop *-k*. In other words, the diphthong *ao* occurs as the nucleus of plural marker in Dimasa and Tiwa, however the monophthong *o* merely occurs in the nucleus of plural marker in Kokborok.

Although the plural makers *-rao* and *-rok* are similar but there are differences in their usages as in Dimasa, the plural marker *-rao* occurs only with the human nouns, but in Tiwa it occurs with animate nouns. Conversely, in Kokborok it can occur with both human and non-human nouns.

3.1.3. Demonstrative Pronoun

With the exception in Dimasa, the demonstrative pronouns are marked for plural in Kokborok, and Tiwa. The languages Kokborok and Tiwa utilize the plural markers *-rok* and *-bur*, respectively, which occurs in their respective plural personal pronoun. However, Tiwa employs another maker *-mun* specifically for non-human since we have observed that (see 3.1.1.) the plural marker *-bur* in Tiwa is used specifically for human. Thus, we can infer that Tiwa has two plural markers in demonstrative pronoun, one for human and the other for non-human.

The base form of demonstrative, in Dimasa, neither employs the plural marker *-si* (of personal pronoun) nor does it have separate plural marker for demonstrative pronoun. Unlike in Kokborok and Tiwa, here the demonstrative form in Dimasa is not marked for plural, instead it co-occurs with the distinct plural word *butu*² to represent the notion of plurality.

Table 5. Plural marker in demonstrative pronoun

Dimasa	Demonstrative	<i>i-bo</i> ‘this’ PROX-DEM	<i>i-bobutu</i> ‘they’ PROX-DEM all
	Personal pronoun	<i>niη/nuη</i> ³ ‘you’ 2	<i>ni-si</i> ‘you all’ 2-PL
	Noun (Human)	<i>an-sa</i> ‘child’ 1.GEN-child	<i>an-sa-rao</i> ‘children’ 1.GEN-child-PL
Kokborok	Demonstrative	<i>o-bo</i> ‘this’ PROX-DEM	<i>o-bo-rok</i> ‘they’ PROX-DEM-PL
	Personal pronoun	<i>nuη</i> ‘you’ 2	<i>no-rok</i> ‘you all’ 2-PL
	Noun (Human)	<i>ƒurai</i> ‘child’	<i>ƒurai-rok</i> ‘children’

² In Dimasa, *butu* is used to refer collectively the similar/same items (or group). The second syllable *-tu* of *butu* is a bound root for plural. The plural marker *-tu* can inflect the kinship terms as well as human name to refer the person including its companion.

³The form *nuη* is mostly used in the dialect (Hawar dialect) spoken in Cachar district.

			child-PL
Tiwa	Demonstrative	<i>he-be</i> ‘this’ PROX-DEM	<i>hi-mun</i> ‘these’ DEM-N.H.PL
			<i>hi-bur</i> ‘these’ DEM-H.PL
	Personal pronoun	<i>na</i> ‘you’ 2	<i>na-bur</i> ‘you all’ 2-PL
	Noun (Human)	<i>ork^hia</i> ‘child’	<i>ork^hia-rao</i> ‘children’ child-PL

3.2. Deictic Elements

One may find interesting to note that, in these languages, most of the base forms of demonstrative pronoun are marked with deictic elements. In demonstrative pronouns, the language Dimasa employs the deictic elements *i-* for proximate, and *hou-* for remote. Similarly, Kokborok employs the deictic elements *o-* for proximate, and *a-* for remote. In Tiwa, however, the demonstrative pronouns are marked only for proximity with *he-*, the remote demonstrative form is unmarked form. To express the notion of remoteness, Tiwa has two (unmarked) forms: *pe* and *pui*. The later form *pui* is preferred when there is a need to express more remoteness in the context.

Table6: Deictic elements

Languages	Proximate (This)	Remote (That)
Kokborok	<i>o-bo</i> PROX-DEM	<i>a-bo</i> RMT-DEM
Dimasa	<i>i-bo</i> PROX-DEM	<i>hou-bo / ∅-bo</i> ⁴ RMT-DEM
Tiwa	<i>he-be</i> PROX-DEM	<i>pui / ∅ -pe</i> RMT-DEM

3.3. Possessive Marker

For possessive pronoun these languages do not have distinct lexical items like of English ‘my’, ‘your’, ‘his’ and so on, rather the possessive pronouns are formed by attaching possessive marker to the basic pronoun forms as summarized in the following table.

Table7: Possessive marker

Pronoun	Dimasa	Kokborok	Tiwa
1-POSS	<i>a-ni</i> ‘my’	<i>a-ni</i> ‘my’	<i>ã-i</i> ‘my’

⁴Sometimes unmarked form is also used for remote demonstrative in Dimasa.

2-POSS	<i>ni-ni</i> ‘your’	<i>ni-ni</i> ‘your’	<i>n-e</i> ‘your’
3-POSS	<i>bu-ni</i> ‘his/her	<i>bi-ni</i> ‘his/her’	<i>pe-ne</i> ‘his/her’
DEM-POSS	<i>ibo-ni</i> ‘DEM- POSS’	<i>abo-ni</i> ‘DEM- POSS’	<i>pe-ne</i> ‘DEM- POSS’

3.4. Nominalizing Marker

These languages do not have distinct indefinite pronouns; however, they have their own way of expressing the notion of indefiniteness. With exception in Kokborok, the indefinite forms in Dimasa and Tiwa employ nominalizing marker *-ba* and *-ki*, respectively, which are attached to their respective basic interrogative forms *sere* and *sar* to express the concept of positive indefinite pronoun.

Table 8: Nominalizing marker

Languages	Someone
Dimasa:	<i>sere-ba</i> Who-NMLZ
Tiwa:	<i>sar-ki</i> Who-NMLZ

However, in Kokborok instead of nominalizing marker, it employs an indefinite marker *-suk*, which is attached with the numeral classifiers such as *k^horoksa* (*k^horok* ‘head’ + *sa* ‘one’) for human, and *muṅsa* (*muṅ* ‘name’ + *sa* ‘one’) for non-human to represent the notion of indefinite pronoun.

Table9: Numeral classifiers

Kokborok:	<i>k^horok-sa-suk</i> ‘someone’ CLF-one-body
	<i>muṅ-sa-suk</i> ‘something’ CLF-one-body

In negative indefinite pronoun, Kokborok simply employs the same classifiers *k^horoksa* and *muṅsa*, and attach them with the marker *-p^hano* ‘any’ (Jacquesson 2008: 122) for the sense of negative indefiniteness. In the case of interrogative sentences, Kokborok employs the different expression *kebo* ‘anyone’ to refer the notion of indefinite pronoun.

In Dimasa, like Kokborok, it also employs the numeral classifier to represent the notion of negative indefiniteness. It has *sao-si* (*sao* ‘body’ + *si* ‘one’) for human and *musi* (*mu(ṅ)* ‘thing’ + *si* ‘one’) for non-human which commonly co-occurs with the additive marker *-bo*.

Unlike Kokborok and Dimasa, in Tiwa, the classifiers are not used to express the sense of negative indefinite pronoun. Tiwa employs the interrogative pronoun *sar*, and marked it with the additive marker-*bo*, to form the expression *sarbo* for negative indefinite pronoun.

Table10: Negative indefinite pronoun

Languages	Negative indefinite pronoun (nobody/ no one)
Dimasa	<i>k^horok-sa- p^hano</i> head-one-any
Kokborok	<i>sao-si-bo</i> body-one-additive
Tiwa	<i>sar-bo</i> who-additive

3.5. Other Markers Precede Possessive Marker

In these languages, when the plural and possessive markers co-occur together with the basic pronoun form, the plural marker precedes the possessive one. Similarly, when the nominalizing marker co-occurs with the possessive marker, the nominalizing marker also precedes the possessive. Thus in both the cases the possessive marker always gets preceded by other markers.

Table11. Possessive and other markers

Possessive Pronoun	Dimasa	Kokborok	Tiwa
	<i>bun-si-ni</i> 3-PL-GEN 'theirs'	<i>bo-rok-ni</i> 3-PL-GEN 'theirs'	<i>pi-bur-e</i> 3-PL-GEN 'theirs'
Indefinite pronoun	<i>sere-ba-ni</i> who-NMLZ-GEN 'someone's'	<i>k^horok-sa-suk-ni</i> CLF-one-body-GEN 'someone's'	<i>s^har-ki-ni</i> who-NMLZ-GEN 'someone's'

3.6. Marked Interrogatives

In these languages, there are no distinct lexical items to represent the notions of English words: whose and whom. However, these languages have the interrogative forms marked with possessive and dative morphemes. In these marked interrogatives, all the markers have alveolar nasal sound *n* at its initial with a few variations in vowels that occur in nucleus position. In nucleus, the possessive marker employs the high vowel *i* in Dimasa and Kokborok, whereas in Tiwa it is mid vowel *e*. On the other hand, in nucleus position of dative marker, Dimasa and Kokborok have the mid vowel *e* and *o*, respectively, but in Tiwa it is low

vowel *a*. Thus, the occurrence of high vowel *i* is predominant in nucleus position of possessive marker across the languages, whereas in dative marker it is mid vowel.

Table12: Marked interrogatives.

Languages	whose	whom
Kokborok	<i>sabo-ni</i> who-POSS	<i>sabo-no</i> who-DAT
Dimasa	<i>sere-ni</i> who-POSS	<i>sere-ne</i> who-DAT
Tiwa	<i>sar-(n)e</i> who-POSS	<i>sar-(n)a</i> who-DAT

4. Morphophonemic Changes

It has been observed that the languages Dimasa, Kokborok, and Tiwa manifest some morphophonemic changes, especially when base pronouns are marked for plural and possessive as described below.

4.1. Deletion

Dimasa, Kokborok, and Tiwa languages have the common form *aŋ* as first-person singular, and the form *-nV* as possessive marker. When the first person is marked for possessiveness the final velar nasal *ŋ* of *aŋ* is being dropped in all these three languages.

Table13: Morphophonemic changes in first person

Languages	my
Dimasa	<i>aŋ-ni</i> > <i>ani</i> (1-POSS)
Kokborok	<i>aŋ-ni</i> > <i>ani</i> (1-POSS)
Tiwa	<i>aŋ-ne</i> > <i>ãi</i> (1-POSS)

In Tiwa, when first person personal pronoun *aŋ* is marked with the genitive marker *-ne* to express possessive, the form undergoes through morphophonemic process where the velar nasal *ŋ* of first-person personal pronoun, and the alveolar nasal *n* of genitive marker are being dropped resulting monomorphemic possessive form *ãi*.

With exception in Tiwa, both Dimasa and Kokborok have the form *nVŋ* for second person personal pronoun. Dimasa and Kokborok have the forms *-si* and *-rok* for plural marking in personal pronoun. When second person personal pronoun *nVŋ* is marked for plural the velar nasal *ŋ* is dropped here too, as illustrated in the following table.

Table14: Morphophonemic changes in second person

Languages	you all	
Dimasa:	<i>niŋ-si</i>	> <i>ni-si</i> (2-PL)
Kokborok:	<i>nunŋ-rok</i>	> <i>no-rok</i> (2-PL)

It is evident from the Table14 that the velar nasal *ŋ* that occurs in the final position of the basic pronouns is dropped when it is followed by alveolar sounds (*n/r/s*). It has been observed that markers also go through some morphophonemic changes when they co-occur with base forms. Here, in Tiwa, the initial alveolar nasal *n* of possessive, and dative markers are dropped when they co-occurs with another alveolar *r* as illustrated in the following table.

Table15. Morphophonemic changes in markers

Tiwa:	<i>sar-ne</i> > <i>sar-e</i> (who-GEN) 'whose'
	<i>sar-na</i> > <i>sar-a</i> (who-DAT) 'whom'

4.2. Vowel Harmony

The case of vowel harmony is also noticed in the basic pronouns of all three languages when they are marked for plural. These languages exhibit regressive vowel harmony whereby the vowels of basic forms were harmonized by the vowels of plural makers.

Table16: Vowel harmony

Kokborok	<i>nunŋ-rok</i> > <i>no-rok</i> (2-PL) 'you all'
Dimasa (Hawar dialect ⁵)	<i>nunŋ-si</i> > <i>ni-si</i> (2-PL) 'you all'
	<i>bon-si</i> > <i>bun-si</i> (3-PL) 'they'
Tiwa	<i>pe-bur</i> > <i>pi-bur</i> (3-PL) 'they'
	<i>hebe</i> > <i>hi-mun</i> (DEM-NH.PL) 'This thing'

4.3. Fusion

It is worth mentioning that the possessive pronoun of Tiwa also exhibits fusion. Although the nasal sounds are dropped, the possessive form *ãi* still retains the nasal feature; here, the remnant of nasal sound fused with the preceding vowel *ã* as illustrated below:

- (i) Tiwa: *aŋ-ne* > *ãi*

⁵Found mainly in Cachar district of Assam.

4.4. Syllable Drop

It also observed that, in Tiwa, when the demonstrative (disyllabic) form gets marked for plural, it retains the disyllabic nature by dropping its second syllable-*be* of *hebe* as can be seen in the following example:

(ii) Tiwa: *hebe* > *he(be)-mun* > *hi-mun* (DEM-PL)

5. Conclusion

As in other Tibeto-Burman languages, with the exception in first person personal pronoun, the second and third persons in all three languages are marked for plurality. It is interesting to note that first person plural is an unmarked form, its pluralization is done by means of suppletion. Kokborok manifest regularity in plural marking, i.e., the base form of personal pronoun, and demonstrative employs the same plural marker *-rok* which uses to pluralize the nouns. In other words, in Kokborok the plural marker of noun has invaded the semantic space of personal pronoun, and demonstrative pronoun. Plural markers of demonstrative pronoun are more productive in Tiwa since they have made distinctions between human and non-human. Demonstrative pronouns manifest an anomaly in Dimasa, instead of employing markers, the demonstrative pronoun co-occurs with the plural word *butu* to represent the notion of plurality.

To represent the notion of indefinite pronoun, in Dimasa and Tiwa, the interrogative pronouns are marked with nominalizing marker, and in the case of Kokborok the human classifier is marked with indefinite or additive marker.

The marked pronouns in these languages exhibit some morphophonemic changes such as deletion, vowel harmony, fusion, and syllable drop. It is also observed that more than one morphophonemic process can take place to a single expression such as the form *āi* ‘my’ of Tiwa which has undergone for both deletion and fusion, as well.

In all these languages, pronouns are not marked for gender. In other words, there is no gender distinction in the pronominal system of these languages. Thus, the absence of gender marker forms one of the correspondence features of these languages.

Abbreviations

1	First person
2	Second person
3	Third person
Classifier	CLF
Dative	DAT
Demonstrative	DEM

Human	Human
Non	N
Nominalizer	NMLZ
Plural	PL
Possessive	POSS
Proximate	PROX
RMT	Remote

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Social Reformation of the Masses of Down-trodden Men in Select Novels of Anita Desai – A Subaltern Studies Perspective

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Abstract

The recent novels in Indian English mostly deal with the past history of the masses of the marginalized in the South-Asian continent due to the impact of “colonialist elitism” (Ludden 2002) and its upshot-colonialism. Generally, the word, “colonialist elitism” (Ibid), denotes the Western modernity which badly influenced the masses of the marginalized groups in a society during the rule of imperialism.

In her novels, Anita Desai, one of the most eminent female writers of Indian English, often portray the harsh realities of the day today life of the masses of the marginalized including the lower-class workers, the lower-caste fishermen and the lower-caste women when they resist against imperialist elitism and its results. She often makes “use of symbolism” (N. R. Gopal 99) to portray the characters of her novels and uses pictorial words for describing the settings of the scenes in her novels. Also, she uses “flashback technique” (Ibid) in her novels significantly.

The select novels of Desai adding in *Where Shall We Go This Summer?* and *Fire on the Mountain* give an account of details about the inner thirst of the masses of the less-privileged men to get released from the tradition bound society by resisting against dominant ideologies prevailing in the colonial rule and its effects. Also, the novels describe how far the social evils

prevalent in India such as class/caste discrimination, race, gender, religion, nation, colour, and age-oriented discrimination and other ethnic differences affect the everyday survival of the masses of innocent men in India.

The select novels of Desai obviously expound the importance of a separate space for the masses of the marginalized men to lead their life in a respectable way. The novels also show how the masses of down-trodden men hate the colonialist/nationalist elitism and its aftermath collapsing their identity and the past history of their ancestors. They develop self-confidence enough to resist the worse effects of modernity in destroying their soil, tradition, culture, social setup, etc. The novels exhibit how the masses of the under-privileged men tirelessly strive hard to resist against colonialist elitism and its aftermath. As a result, they get liberated from the age-old traditional taboos and from the ever-mounting imperialist elitism repressing their self-dignity and traditional culture.

The masses of the downtrodden men in the select novels are able to realize their self-potentiality, expressing love and affection to their compatriots through their close friendship with empathetic elites. The select texts explain how the masses of less-privileged men celebrate “traditional/territorial kinship” (Guha 1983) among them to strongly fight against the ever-mounting colonial knowledge and its upshot in India, similar to subaltern studies analysis. The groups of under-privileged men in the select novels, including the *chelas*, the fishermen of Manori Island in *WHERE SHALL WE GO THIS SUMMER?*, the mass of under-privileged male-workers and the poor village men of Kasauli village in *FIRE ON THE MOUNTAIN* are able to retain their self-dignity through their kinship with their compatriots throughout their life. The paper logically analyzes how far the select novels of Desai’s *WHERE SHALL WE GO THIS SUMMER?* and *FIRE ON THE MOUNTAIN* establish the just-order in the colonial/post-colonial society in India by depicting how the masses of ignored men get released from the social, cultural, and economic divergence intended by native elites, the colonialist elites and the modern elites during the colonial/post-colonial period in India through their kinship relationship, education and self-employment. It highlights the indomitable struggle of the masses of the down-trodden men against colonialist elitism and its upshot to obtain social-equality, freedom, and fraternity by reflecting the conceptual thoughts of Subaltern Studies philosophers like Ranajit

Language in India www.languageinindia.com ISSN 1930-2940 23:10 October 2023

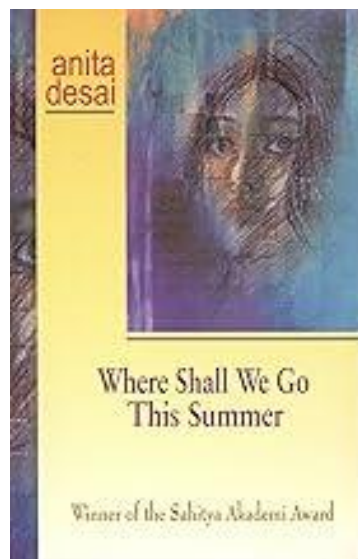
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Social Reformation of the Masses of Down-trodden Men in Select Novels of Anita Desai – A Subaltern Studies Perspective

Guha, Partha Chatterjee, Gayatri Spivak, Dipesh Chakrabarty, Kancha Illiah, Uday Chandra and Robert Young.

Keywords: Anita Desai, *WHERE SHALL WE GO THIS SUMMER?* and *FIRE ON THE MOUNTAIN* novels, resistance, social-reformation, self-potentiality, Subaltern studies criticism and colonialist elitism.

In general, social reformation means releasing someone from slavery or oppression caused by multiple social differences and traditional customs prevalent in a society. In the context of colonial/post-colonial space, it means someone's freedom from the thought or behaviour of the colonial/post-colonial capitalists.



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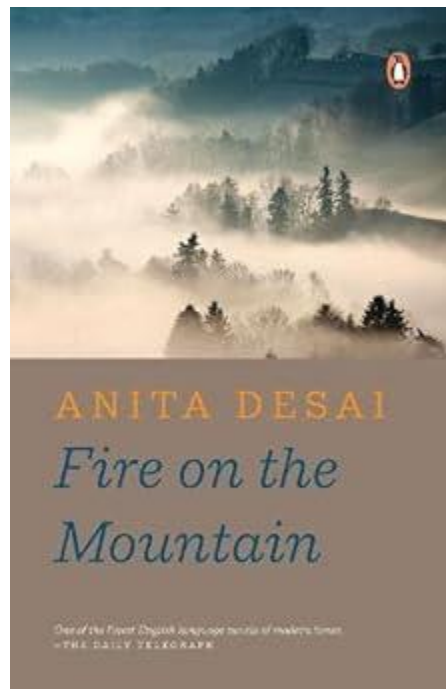
The paper examines how the select novels of the well-renowned Indian English women writer, Anita Desai's *WHERE SHALL WE GO THIS SUMMER?* And *FIRE ON THE MOUNTAIN* expose the theme of self-reformation of the under-privileged masses of men when they encounter the adversity of the ever-growing colonialist elitism such as caste, class, gender, race, age, religion, region and "post-coloniality" (Ludden 2002). In the novels, Desai explicates

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the social rebellion of the less-privileged masses of men against the social/spatial dominance of the ruling-elite groups in colonial India and in post-colonial India. As a social novelist in Indian English, she clearly explicates how the underdogs strive hard to recover their identity collapsed by the selfish desires of powerful elites during the hierarchy of colonialism and its aftermath in India.



Courtesy: www.amazon.com

Also, the paper reflects the conceptual thoughts of Subaltern Studies philosophers, like Ranajit Guha, Partha Chatterjee, Gayatri Spivak, Dipesh Chakrabarty, Kancha Illiah, Uday Chandra and Robert Young through the analysis on the reclaimed identity of the masses of the under-privileged men in select novels of Desai.

Firstly, the paper discusses the resistance of the masses of less-privileged men against the social evils during the regime of colonialism and post-colonialism represented in the select novels of Desai. The word, “resistance” refers to an ‘organized covert opposition to an occupying or ruling power (Oxford-2562). The select novels of Desai elucidate the ‘subaltern politics’ (Guha 1983) of the masses of the marginalized men. The “subaltern politics” (Ibid)

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means the resourceful fight of the masses of the marginalized men against the power elites who subjugate them through the implementation of land laws, labour laws during the regime of colonialism and its consequence. It exhibits how the mass of marginalized male-individuals remain as dissenters of legal laws, traditional customs and trade policies implemented during the regime of imperialism and its upshot in India and prove that the “subaltern can speak” (Young 1995) when they are given enough space as mentioned by the subalternist, Robert Young.

In *WHERE SHALL WE GO THIS SUMMER?* the ashram life of Sita’s father and the social evil, untouchability, affecting the normal life of the low caste men in Manori Island are criticized by the under-privileged male-individuals and by the groups of subaltern men, like *chelas* and the mass of the marginalized village men of the Manori Island. In *FIRE ON THE MOUNTAIN*, the fake medicinal practices of the Hindu-priest, untouchability, and the wrong desires of the colonialist elites of Carignano house, Pasteur Institute, Carignano club, school and army millet oppressing the marginalized people of Kasauli villages are condemned by the mass of the less-privileged men of Kasauli village and by the subaltern cook, Ram Lal.

The paper projects how the novels expose the “inadequacy” (Partha Chatterjee 1986),” rightful resistance” (cited in Uday Chandra 2015) and the “productive labour” (Kancha Illaih 1996: 165-200) of the marginalized male-individuals against the upper-handedness of colonialist elites and nationalist elites and other type of powerful elites in India today. The novels spell out how the marginalized individuals/groups represented in the novels have retained their fragmented identity in a colonial/post-colonial society through their healthier relationship with the empathetic elites and through the mutual understanding among themselves. They reveal how “the subaltern cannot speak” (Gayatri Spivak 1988) when they project the predicament of the masses of male-individuals in *WHERE SHALL WE GO THIS SUMMER?* and *FIRE ON THE MOUNTAIN*. The masses of the marginalized *chelas* and fishermen in *WHERE SHALL WE GO THIS SUMMER?*, are exploited by the false idealism of Sita’s father, a hypocrite politician. Similarly, the masses of the marginalized workers and the village men of Kasauli village in *FIRE ON THE MOUNTAIN* are often affected by the social prejudice of the white elites and of the Hindu priest. The masses of under-privileged rural men of Kasauli village in the novel blindly follow the Hindu Priest’s superstitious belief that the cow-dung is the best medical-treatment for

all chronic diseases. The masses of the marginalized rural men's blind belief upon the superstitious ideas of the Hindu priests exposed in the novel reveals their "unawareness" (Chatterjee 1986) as stated by the subaltern critic, Partha Chatterjee.

The paper elucidates how the marginalized male-individuals integrating Moses in *WHERE SHALL WE GO THIS SUMMER?* Ram Lal and the cook, in *FIRE ON THE MOUNTAIN* converse with the urbanized elites, like Sita in *WHERE SHALL WE GO THIS SUMMER?* and Raka in *FIRE ON THE MOUNTAIN* boldly. The novels clearly expose how the male-subaltern individuals tirelessly strive hard to produce positive changes in the Indian society during the colonial/post-colonial period. The marginalized male-individualism the select texts adding in Moses in *WHERE SHALL WE GO THIS SUMMER?* and Ram Lal in *FIRE ON THE MOUNTAIN* are projected as brilliant individuals who never believe the irrational myths existed in colonial/post-colonial rule in India.

In *WHERE SHALL WE GO THIS SUMMER?*, the subaltern, male-individual, Moses, is a brilliant boatman. He shows his dissatisfaction with the worse social manners of the mainlanders through his gestures and body language. He condemns the modernity of the mainlanders, like Sita and the driver from the city instantly. He strongly questions at the strange behavior of the urbanized elites, adding Sita's father, Sita, and her children. Moses seems to neglect the European notion of 'bourgeois domesticity' (cited in Guha 1997, 2000: 277) of the urbanized elites upon the underprivileged masses of men, as observed by the subaltern critic, Dipesh Chakrabarty. He criticizes the arrogance of Sita at her second arrival at the Marve beach. He perceives that Sita has not inherited 'the dignity, the mystery and the ascetic splendour of her father' (*WHERE SHALL WE GO THIS SUMMER?* 13).

He mocks the strange behaviour of Sita and her children during their sea-journey towards the Manori Island. The sea-journey to Manori Island illustrates the 'productive labour' (*SS IX* 1996: 166) of Moses as perceived by Kancha Illaiah, the subaltern studies essayist. In the journey, Moses is enforced to perform multiple roles as boatman, bullock cart driver, conductor, and conveyer in order to fulfill the needs of the ruling elite, Sita, in the Manori Island. He criticizes 'them for their folly in having come' (*WHERE SHALL WE GO THIS SUMMER?* 19) when he is given the driver's

seat during their sea journey to the island. He hates the existence of untouchability in India when Sita's daughter, Menaka, hesitates to touch his hands. Moses yells at her loudly 'Sit still please Memsahib' (*WHERE SHALL WE GO THIS SUMMER?* 17), like a commander during the sea-journey when Sita bends down lowly from the boat to catch a strand of seaweed for her son, Karan. The journey displays how he reacts sharply when he is subordinated by the urbanized elites, including Sita and her children, Menaka and Karan. Despite being a dalit fisherman, he stands as a man of outstanding social behaviour.

Moses' strong opposition to Sita's egotistical commands at her father's house in the Manori Island is yet another example to his strong willpower. He gets irritated at her egotistical commands ridiculing his dignity. He quickly and sharply responds to the provocative questions of Sita, when she questions arrogantly about the poor maintenance of her father's house such as "Why haven't you cleaned it? Haven't you got any food made?" (*WHERE SHALL WE GO THIS SUMMER?* 23). His unpleasant physical response to the provocative questions of Sita exemplifies his 'rightful resistance' (cited in Uday Chandra 2015)) against the proud elite, Sita. The term "rightful resistance" (Ibid) signifies a negotiation of "power structures from below" (Ibid). He expresses his hatred upon the self-centered commands of Sita through his facial expression, such as 'His jaw swung-warningly... rigidified into a purple barrier about his faces' (Ibid). Afterwards, he purposefully 'began to shuffle towards the door' (Ibid). He drags his feet towards the door. The silent resistance of Moses against the nationalist elite, Sita's is more than enough to show the dissatisfaction of the male-subaltern, like him to the Western-modernity of the urbanized elites.

In *WHERE SHALL WE GO THIS SUMMER?*, Desai reflects the subalternist, Guha's perception on 'people's politics' (Guha 1983) which condemns the rule of the elites. It is displayed very well through the description about the prompt reaction of marginalized men, like Moses. The novel vividly expresses how Moses liberates himself from the shackles of colonialist elitism and its consequences when he bitterly remarks at Sita's insane activity, playing on mud along with her children that 'she was mad' (Ibid143). His bitter remark about Sita's insane activity confirms that he is 'not a subaltern anymore' (Spivak 1992: 20) as appropriately mentioned by Spivak in her essay, *The Post-colonial critic: Interviews, Strategies, Dialogues* (1992). Such

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types of the non-verbal resistance of the subaltern man, Moses, are an illustration to the everyday struggle of the marginalized men in the Manori Island against the urbanized elite, like Sita.

The marginalized cook in *FIRE ON THE MOUNTAIN*, Ram Lal, primarily resists against the modern elite, Nanda when she hates the arrival of her great granddaughter, Raka, at her Carignano house to stay along with her. He subtly whispers, ‘She is old, I am old, we are old’ (*FIRE ON THE MOUNTAIN* 35) when she goes out of his sight. He reveals his contempt for the selfish attitude of Nanda by his act of flinging his market bag furiously at a bony hen. He hits at the hen in Nanda’s house ‘in a particularly demanding tone’ (Ibid), as if he is criticizing Nanda’s selfishness. Secondly, he scornfully speaks to Raka about the colonial hegemony of the white elites in the research station, the army millet, and the club located at Carignano hill. He exposes his rightful anger against the selfish activities of the urbanized elites of Pasteur Institute, army millet of Carignano hill and Carignano club. He dislikes their selfishness to live for their wish without caring about the survival of the less-privileged village people of the Carignano hill by polluting the natural environment of the hill.

In his interaction with Raka, Ram Lal extensively narrates the pitiful ill-treatment of the modernized elites on the group of rural men lived in the Kasauli village. For instance, the dogs in the Kasauli village greedily eat the decayed bodies of dead animals poured down from the Pasteur institute in the hill-station. As a result, the dogs become mad and bite the mass of under-privileged men of Kasauli village. He scornfully criticizes the indecent parties conducted by the elites of the army millet at the club. He dislikes the unpleasant evening visits of the band of army men to the Carignano club. He comments hatefully that such parties are the unnecessary imports of colonialism. He speaks condescendingly about the merriments in the garrison, destroying the livelihood of the local people of Carignano hill. He does not like the awkward dances of the ‘Angrez Sahibs and Memsahibs’ (Ibid 73) during the nighttime parties conducted in Carignano club. He complains that such parties spoil the peaceful sleep of the villagers and pollute the environment of the Carignano hill. He hates the British army men’s visit to the Carignano club affected the normal livelihood of the innocent villagers of Carignano hill. He denounces the bad behavior of the British army men who throw away the empty bottles of whisky and cool drinks near the club.

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His speeches delivered to Raka against the installation of the imperial institutions, such as the Pasteur institute, the Carignano club and the army millet in Carignano hill spoiling the normal life of the mass of villagers everyday proves that “the subalterns can speak” (Young 1995) as mentioned by the subalternist, Robert Young. In his conversation with Raka, Ram Lal reveals his dream to bring social changes uplifting the living standards of the masses of innocent people in the village. Owing to the furious speeches of Ram Lal against the malfunctioning of the imperial institutions of Carignano hill-station, Raka gets instigated to set fire to the hill-station. The strong criticism of Ram Lal about the colonial institutions explains how he becomes a promoter of liberation to the mass of under-privileged men living at the Lower mall of Carignano hill.

Secondly, in select texts, Desai discloses how the down-trodden masses of men regain their ‘class consciousness’ (Guha 1983) or ‘traditional organization of kinship and territoriality’ (Ibid) in order to fight against the “elite politics” (Ibid) of the ruling elites, similar to the subaltern studies criticism. The “traditional/territorial kinships” (Ibid) are developed among the less-privileged groups of men and between the marginalized groups of men and the group of compassionate elites against the ever-growing colonial knowledge in the regime of colonialism and its upshot in India.

The select texts expose how this type of kinship relationship help the masses of repressed men struggle against the “colonialist/nationalist elitism” (Ludden 2002) which spoiled several social associations including family system, marriage system, legal system, religious system, and other systems prevalent in the South-Asian society today. Almost all the downtrodden groups of men in the select novels, including the mass of less-privileged *chelas*, the mass of lower-caste, fishermen of Manori village in *WHERE SHALL WE GO THIS SUMMER?*, and the mass of under-privileged village men of Kasauli village in *FIRE ON THE MOUNTAIN*, get uplifted in their life by releasing themselves from the social, cultural and economic divergence intended by the feudal capitalists, the colonialist elites and the modern elites during the colonial/post-colonial period in India.

The paper presents how the down-trodden masses of less-privileged men boldly criticize the fake-idealism of the urbanized elites through their ‘kinship relationships’ (Guha 1983) in a society. They struggle hard to claim their civil rights and liberty during the reign of imperialism and its effects through their revolutionary acts against the British elitism and its effects. The novels portray how the downtrodden groups of men assert their ‘insurrectionary consciousness’ (Guha 1983) against the social conflicts created by the domineering groups of elites, such as forced exiles, imprisonment, displacement, and migration. They also portray how the non-elite male individuals or groups of non-elite men who gradually obtain maturity to figure out the ways and means to lead a morally worthy life. The writer of the select books and the subalternists, like Guha, Chatterjee, Spivak, Kancha Illiah, Chakrabarty, Uday Chandra and Young, give a picture of how the less-privileged masses of men get freedom in thought and expression as distinguished human beings. The novelist and the subalternists take great effort to portray how the masses of the marginalized men aspired to live nobly in the separate spaces created by them in a society.

Desai makes the empathetic elites in the select novels, like Sita in *WHERE SHALL WE GO THIS SUMMER?* and Nanda, Raka, Ila Das in *FIRE ON THE MOUNTAIN*, take responsibility to bring positive changes in the life of the marginalized people. Desai tries to stimulate the empathy of the people in the upper rung of society. She evidently portrays both the social-protest and social-uplift of the masses of the downtrodden people, like the masses of chelas, the fishermen in *WHERE SHALL WE GO THIS SUMMER?* and the less-privileged masses of rural-men in Kasuali village in *FIRE ON THE MOUNTAIN*. She idealistically presents how an outstanding human relationship between elites and non-elites results in social reformation in a society through the select novels, *WHERE SHALL WE GO THIS SUMMER?* and *FIRE ON THE MOUNTAIN*.

Particularly, the groups of the displaced men rebel against the ever-mounting colonial violence in India, like the Western modernity of Sita’s father, Sita and her children in *WHERE SHALL WE GO THIS SUMMER?* and the doctors of the Pasteur Institute in *FIRE ON THE MOUNTAIN*. The colonial/post-colonial violence represented in select texts such as the implementation of the imperial’s institutions, the enforced exiles of the down-trodden groups of men and the selfish desires of the ruling elites of colonial/post-colonial period affected the

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ordinary life of the masses of the less-privileged men in India today. For instance, the group of marginalized village men in the text, *WHERE SHALL WE GO THIS SUMMER?*, gets used to recollect the mythical deeds of Sita's father by singing songs about his ashram life in the Manori Island. The group songs of Moses, along with the fisher folk of the Manori Island, mock at the failures of Sita's father in implementing the social doctrines of Gandhiji in the island. The songs of the less-privileged group of men in the Manori Island are an indirect criticism of the social doctrines of Gandhiji like subaltern studies analysis. The group songs of Moses show how the doctrines of Gandhi, specifically his doctrine on simplicity by avoiding the usage of modern tools or machines everyday degraded the social status of the displaced communities existing in India. The lifestyle of the masses of rural-men in many villages becomes worse daily as they blindly follow the doctrines of the nationalists preached by the fake-politicians, like Sita's father. They are forced to live in slum areas with improper roadways. They are also forced to drink impure drinking water daily.

The novel, *WHERE SHALL WE GO THIS SUMMER?*, noticeably illustrates how the mass of the under-privileged group of males, the *chelas*, gets liberated from the Western modernity of Sita's father. It exposes how those masses of the under-privileged men in the island develop their "self-capacity" (Guha 1983) when they identify the false politics of Sita's father. Although the influential speeches of Sita's father delivered during the freedom struggle in India seem to help the masses of the common men, the *chelas*, his speeches aimed at exploiting them. His lectures on the concepts of the national father of India, Gandhiji, make them believe that Sita's father is a 'second Gandhi' (*WHERE SHALL WE GO THIS SUMMER?* 78) who comes to release them from their slavery to colonial modernity. The mass of *chelas* is mostly inspired towards Sita's father when he miraculously cures the strange diseases of the mass of the innocent fishermen-folk of the Manori Island. The *chelas* join themselves voluntarily in the 'community devotions' (Ibid 61) conducted by Sita's father at the upstairs of Fiona house in the island. They are also instructed to follow Rekha's devotional songs during the prayer hours held in the Fiona house. Gradually, they are forced to 'wear homespun clothes and walk bare footedly' (Ibid 68). In all, they are misused by the false politician, Sita's father to implement his social doctrines in the Manori Island. However, the mass of innocent *chelas* understands that Sita's father is a false

politician when he moves to cut off his relationship with them. At first, they, as the mass of less-privileged men in a society, cannot display their protest the illegal relationship of Sita's father with the down-trodden group of women of the island. Afterwards, they derived enough courage to keep themselves away from the false-politician, Sita's father. Hence, they start leaving him one after another without even 'saying goodbye' (Ibid) to him and become businessmen.

Similarly, the mass of less-privileged fishermen of the Manori Island is also hypnotized psychologically and emotionally by Sita's father. Because of his adaptation to ashram life in the island, the mass of down-trodden fishermen starts loving Sita's father. They innocently adore him as a man with 'supreme power' (*WHERE SHALL WE GO THIS SUMMER?* 110). He becomes a 'local feudalist' (Gulati 110) as he exposes himself as 'a Gandhi-Prospero figure' (Ibid) before the group of poor *chelas* and the fishermen in the island. Even though the mass of down-trodden fishermen in the Manori Island acquires "a lifestyle dangerously" (Charmazel Dutt 182) by getting inspired to the false-idealism of Sita's father, they undergo a metamorphosis to uplift themselves as social rebels condemning the colonialist elitism and its outcome. Before his death, they are pathless and helpless as they are converted into emotional slaves to him. They are unable to stand against his sexual abuse of the poor fisherwomen of the island during his private prayers at nighttime in Fiona house before his death. They noiselessly glance at the upstairs in his house 'with the troubled roll of their eyes' (*WHERE SHALL WE GO THIS SUMMER?* 85) during the prayer hours of Sita's father. However, they get released from the magic spell cast over them at his deathbed. Sita indicates the release of the mass of the less-privileged village men of the Manori Island by saying that her father lies dying and adds that he has 'released them to go saint-like into their native sea' (Ibid 90) from the fake dreams of her father. Sita's father himself accepts that he has failed to implement his idealism of 'transforming the island into a New Atlantis' (Tiwari Shubha 166) at his deathbed.

After the death of Sita's father, 'a beam of light flickered in the minds' (*WHERE SHALL WE GO THIS SUMMER?* 85) of the mass of less-privileged fishermen. They get improvement in their life by throwing away their subordination to fraud politicians, like Sita's father. Progressively, the mass of neglected fishermen of the Manori Island becomes courageous enough to pass comments on the failure of Sita's father in implementing the social theories of

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Gandhi in the Manori Island. The group songs of the masses of the fishermen explain how they aspire to stand on their own legs by getting engaged in a new business. The masses of the marginalized fishermen led by Moses sing group songs about the magical cures of Sita's father at the Temple of Manori Island. Moreover, the masses of disadvantaged fishermen in the island collectively march towards the house of Sita's father as a token of gratitude, carrying baskets full of fishes, a vessel full of milk and other things during the second trip of Sita to her father's house. This kind of marching of the group of less-privileged fishermen with plenty of food items is a symbol of their prosperity and self-sufficiency and it shows that they are liberated from their poverty after the death of the fake politician, Sita's father. Their march towards Sita's house demonstrates their 'pre-political' (Guha 1983, 5-6) awareness or a traditional type of 'kinship' (Ibid) relationship that existed in between the modernized elites and the mass of poor fishermen-folk. Additionally, it symbolizes how the mass of fishermen of the island 'collectively fight' (Ibid) against the modernity of the urbanized elites, like Sita, her father, and her children.

After the departure to Sita from the island, the group of marginalized fishermen including Joseph Ali, Jamila's husband and the sick man denounce her rude behaviour. They jointly question themselves by saying that 'Who is she to come here to live' (*WHERE SHALL WE GO THIS SUMMER?* 143). They try to reconstruct their lost identity. They get emancipated to such an extent that they can question the elitism of the urbanized elites, like Sita at least in her absence. Though they are discontented with the attitude of Sita, they firmly lay their faith in the supernatural power of her father. They utter, 'We will remember *him*, the father' (Ibid 142). Their recitation of mythical stories about Sita's father is considered as one of the 'practices of peasant insurgency' (Guha 1983: 73-76) as stated by Ranajit Guha to oppose the hypocrite elitism of Sita's father. The critic of the novels of Anita Desai, Dr. S. P. Swain, passes a comment on the downtrodden men, like Moses in *WHERE SHALL WE GO THIS SUMMER?* and Ram Lal in *FIRE ON THE MOUNTAIN* that they are radical individuals who are resentfully 'promiscuous and inordinately self-conscious' (Dr. S. P. Swain 253), seeking a just order in society.

The novel, *FIRE ON THE MOUNTAIN*, also portrays the resistance of the mass of neglected men of Kasauli village who face the unavoidable circumstances that repress them. Due to the establishment of colonial institutions adding in Pasteur Institute, Carignano club and the

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army millet in Carignano hill-station, the survival of the marginalized rural men becomes risky. They are often affected by dangerous diseases, like rabies, as they are bitten by mad dogs which roam around the Pasteur Institute. Desai also explains the worst effects of social problems such as child marriages and the superstitious beliefs of the group of poor rural men on their village priest. However, the group of oppressed, village men of Kasauli village resist against such social evils with the help of Ila Das, a social welfare officer. They obtain freedom from the dominance of 'colonial modernity' (Guha 1997, 2000) over them during the regime of colonialism and its aftermath.

The text, *FIRE ON THE MOUNTAIN*, also shows how the group of innocent village men resists against the social, cultural, and environmental conflicts caused by the Hindu priest and the colonialist elites of the Pasteur institute, the Carignano club and the army-millet existed in Kasauli village. Especially, the novel exhibits how the mass of village men overcome the social menaces prevailed in the village such as child marriage, untouchability, superstitious beliefs and the environmental pollution caused by the British institutions through their sincere adherence to the suggestions of the social activist, Ila Das. They understand how the British institutes eradicate their traditional culture, the purity of their soil, and their physical and mental health. The text explains how 'the doctors in the Pasteur Institute make serum for injections' (*FIRE ON THE MOUNTAIN* 48) for the whole country and polluting the surroundings of the Carignano hill. As a result, the mass of ignorant men are 'doomed to blindness' (Ibid 140) caused by the air pollution of the Pasteur institute. Owing to the counsel of the empathetic elite, Ila Das, the mass of neglected village men of Kasauli village start visiting the doctor's clinic. The mass of less-privileged village men gets liberated from its subjugation to the Hindu-priest and to his false medical treatment for all dreadful diseases. They stop taking red chili powder and cow-dung as 'a universal treatment for all diseases' (Ibid) due to the regular advice of Ila Das, a social activist. Gradually, they stop conducting child marriages in their houses. Their adherence to the counsels of Ila Das is seen as their willingness to get uplifted in a society. Raka's angry reaction to Ram Lal's speech is exposed at the end of the novel. Her act of setting fire to the Carignano hill-station is an outcome of her desire for social-advancement of the mass of under-privileged in Carignano hill.

To conclude, this paper represents how the less-privileged masses of men in select novels of Desai, the mass of the *chelas*, the mass of fishermen Manori village in *WHERE SHALL WE GO THIS SUMMER?* and the mass of rural-men of Kasauli village in *FIRE ON THE MOUNTAIN* successfully attempt to retain their self-dignity in a society when they fight against the colonialist elitism and its aftermath. They recollect the history of their ancestors. Also, they speak boldly about their present social-status as masses of non-identities due to the false-utopianism of the elites of imperialism and its outcome. In the select novels, the masses of the marginalized men were able to raise their voice either silently or strongly. The article presents the social reformation of the masses of less-privileged men in select novels describing how they create a utopian world of social equilibrium developed by their strong bond of love among themselves and through their mutual-relationship with the kind-hearted elites of the colonial/post-colonial society. Those kinship relationships existed among the masses of non-elite men and between the masses of non-elite men and the modern elites are considered as the social revolution of the masses of downtrodden men. Such a kind of the social-revolutionary affiliations of the masses of less-privileged men is called as ‘autonomous’ (Guha 1983) social activities as mentioned by the subalternist, Ranajit Guha.

The paper presents how the select novels of Anita Desai reveal her sincere social concern to liberate the masses of the marginalized from the clutches of conventional taboos and the modernity of the elites of imperialism and its upshot. She yearns for the social reformation in India, treating all human beings equally. The paper proves how Desai genuinely exposes the tireless hard work of the masses of the desolate men to earn a dignified survival in a society as a novelist of social realism. The masses of neglected males in her novels, *FIRE ON THE MOUNTAIN* and *WHERE SHALL WE GO THIS SUMMER?*, assert the new identity and get uplifted in their life by removing their old identities and by altering their blind adaptation to the elitism of the imperialists in colonial and post-colonial society in India. She minutely concentrates on everyday occurrences happening in the social appendages including family, marriage, class, castes, and religion in the select texts.

Thus, the paper describes how the masses of under-privileged men and the subaltern, male-individual in select texts of Desai try to rewrite and place things in order in a society. It

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reveals that the representation of the social reformation of the groups of exploited men in select novels of Desai paves a way for the social uplift of the masses of deprived people in a society. It highlights how the masses of the under-privileged men get uplifted in their life if only they will take steps to form a common link of togetherness ‘derived from membership in community’ (Chatterjee 1988: 11) as opined by the subaltern studies theorist, Chatterjee in *Selected Subaltern Studies* (1988). At the end, the paper emphasizes healthier human relationships, breaking out the dominant ideologies of colonialist elitism and its upshot in a society as a subaltern studies evaluation.

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Evaluation of Gender Biases in National News and Tabloid Articles

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Abstract

This research evaluates gender biases in national newspapers, Bangladesh's Reputed Daily Newspaper *The Daily Star* articles (main edition including sections-- news, city, country, international, editorial, opinion, sports, art, and entertainment) and Lifestyle tabloid articles conducted with in-depth analysis of sexist elements. It examines sexism in Bangladesh's news and tabloid articles by pattern analysis, article titles, gender-based words and issues, and contrast with relative theories related to feminist stylistics and toolkit provided by Mills (1995). This study uses a mixed-method approach and conducts surveys with readers to enhance the reliability of the findings on understanding and perception of sexism in these publications. The paper showed significant gender/sex bias in Bangladesh's Leading English Daily, Lifestyle tabloid articles, and the respondents' perceived presence of imbalanced gender portrayal in newspapers and magazines. However, due to a lack of materials and survey responses, this study cannot be generalized to all the newspapers or populations of Bangladesh.

Keywords: Bangladesh, newspaper and tabloid, gender biases, sexism, gender studies, feminist, stylistic, linguistics.

Sexism or gender biases in the language are comprehended as gender-discriminating language, with more attributes towards a preferred gender, also known as androcentric (male-centric) language, primarily pointed out by Lakoff's (1973) study on Language and Woman's Place. However, these differences have decreased over the centuries after the rise of feminism and women's power; English is a less-gender-based language but is influenced by a patriarchal society. In South Asia, women are still facing gender discrimination. At the same time, there is

global research on gender discrimination in different sectors like workplaces, the film industry, education, and many more, but little addressing gender biases in newspapers language; this paper evaluated the language through the lens of gender biases in the context of Bangladesh and its reputed daily newspaper *The Daily Star* and Lifestyle tabloid linguistics. The Reputed newspaper *The Daily Star* is one of the most well-renowned English newspapers in Bangladesh, with online e-news and tabloid articles that are constantly updated. They publish numerous supplements, including Lifestyle tabloids.

The news and tabloid articles' data are collected through pattern analysis, article analysis, title analysis, and gender-based word and adjective identification, as per the feminist stylistics toolkit, according to Mills (1995).

The objectives of the present study are:

- To identify linguistic gender biases in the news and magazine articles.
- To find if the audiences perceive gender biases from newspaper language.

Theoretical Questions:

- Are the Linguistics of Leading English Daily newspapers affected by sexism?
- Are the Linguistics of their Lifestyle tabloids affected by sexism?
- What linguistic patterns are associated with gender discrimination in these newspapers and tabloids?
- Does the audience perceive and identify any gender biases in language?

This study contributes to sociolinguistics and mass media as it fills the research gap, as gender inequality research is absent. Gender equality is crucial as it terminates the violence against women, building a safe society. The study's scope is limited due to constraints in time and materials, as well as the fact that it was conducted only in Bangladesh with few respondents. Generalizability is also constrained.

Review of Literature

In *Language and Gender*, Eckert and Ginet (2003) explored the relationship between linguistics and gender. Women and men have different speaking ways associated with rank in society. Women's language is often subordinate to men's, making it oppressive. This led to the discourse turn, where feminist theory and gender studies shaped traditional discourse. The existence of gender discourse was soon dismantled and restructured as produced, reproduced, and gender performance associated with their identity, as Judith Butler described in 1990. The "performance turn" inspired feminine perspectives into linguistic alterations.

Similarly, Mills's (1995) work presented **Feminist Stylistics**, a theory of gender representation, as a toolkit of stylistic questions. The toolkit had two types of analysis: word-level, sentence-level, and discourse-level. The author discussed gendered generic words, naming, and gender characteristic descriptions. Sexism in linguistics was a variable to context, as the traditional view of men as superior at the social levels, linguistics has been influenced more by masculine variants, which caused gender bias. The suffix "man" used in words can lead to stereotypes of certain occupations; for example, "policeman" or "businessman" described the job as gender-centric.

Mills described these feminist stylistics as gender-neutral by restricted sexist words; the authors gave an example of using "person" as an alternative to "man." Titles for women like "Miss" or "Mrs" are symbols of marital status with negative connotations, whereas "Mr" is a neutral title for males; this is discourse-level sexism. It is common in the newspaper to state females as wives or mothers. The author argued that the feminist model should be analyzed regarding production and reception. Journalist's language usage should be kept unbiased, which the author describes as "political correctness." The author outlined that linguistic sexism is still present as "indirect sexism," even after language reformations, and it can be out of the system with a constant process of consciously changing or avoiding sexist language.

In *Language in the Media* by Johnson and Ensslin (2007) divulged that the construction of media practice contributes to linguistics in communication with society; Preston's (2004) theory about Metalanguage is the linguistic use of properties for language as clear communication to be more reachable, with shared beliefs and attitudes. Jaworski et al. (2004) explained that metadiscourse, metapragmatics, metacommunication, and metasemantics are discursive and explicit practices. "Media are public agencies; information is encoding, transferring, and decoding between the sender, receiver, and encoded message" (Johnson et al., 2007). The linguistic preferences of the messages are connotative, emotional, and meaningful for maximum effect on audiences, and it influences perception and cognition. This mediated communication was essential to sociolinguistics, as Coupland (2003) mentioned in "Sociolinguistics Authenticities".

Moreover, in "Dreaming of Genie: Language, gender difference and Identity on the Web", Cameron (1985) examined language representation towards the audience from a gender-linguistic media coverage perspective. Cameron argued that the media frames gender-based materials with the lesser concern of "scientific" and "unscientific" linguistics, which often leads to misconceptions such as the "battle of sexes," creating controversy for sexism. Dong's (2014) Study on Gender Differences in Language Under Sociolinguistics explored the differences in phonology, syntax, vocabulary, and grammar between genders, highlighting sociological factors'

role. Language can show how society was being operated by social power and communication, according to French feminists. The study concluded that sociological factors, such as men's higher status, played a significant role in these differences. It also highlighted age difference as an independent factor in linguistic differences. Dong further explained these social phenomena as a traditional concept of "men outside, women inside" people, and men are seen as the dominators of status and power. Lakoff's (1973) research suggested that women use more tag questions and seek others' opinions, whereas men ignore others' views and are blunter in speech.

Additionally, *The Language of Newspapers Socio-Historical Perspectives* by Conboy (2010) argued that newspapers used to have less regard for language, resulting in a more static and negligent approach. Newspapers must evolve towards linguistic correctness to provide a forum for diverse audiences.

Foucault's (1974) work, the discourse around language and culture, gained prominence, indicating that language usage is a practice that builds the object as a social function. Language change can be due to political issues or a market strategy and technology such as the internet as radical change—Simpson (1993) defined newspaper language fabric as androcentric. Similarly, Sirbu's (2005) *The Significance of Language as a Tool of Communication* highlighted the social nature of language and its mutual relation with society. Language practice creates interactive communication with members of society, and language is a medium that communicates between individuals and society.

Furthermore, *Gender Bias and Sexism in Language* by Menegatti and Rubini (2017) found a negative connotation of women in language that reflected complementary social roles and asymmetries of men's power. Language reflects not only stereotypes but also the thinking process of society; this contributes to the reinforcement of stereotypes and gender discrimination. Stahlberg et al. (2007) classified languages into three types to eliminate gender biases - genderless, natural gender, and grammatical gender languages. Gender stereotypes in communication excluded women from mental representation as language is not neutral. English words for women are ten times less frequent than those for men. Women are often associated with family-oriented words like "working mother" or "career women", which have no male counterparts (Maass & Arcuri, 1996, pp. 193-226). Linguistics materials like job titles and gender wording requirements in workplaces were biased towards women, which caused more difficulty in the success of women (Eagly & Karau, 2002, cited in Menegatti, 2017).

The English language perpetuates subtle gender inequality using feminine forms derived from masculine words. For instance, the suffix "ess" is used in words like air hostess, creating a distinction between men and women. Even women in higher professions are referred to with masculine words like surgeons and prime ministers.

In order to achieve gender balance in language, it is essential to choose equal gender representation consciously. In gender conclusive, linguistics was theoretically concrete or abstract conception as described in the linguistic category model by Semin and Fiedler (1988). Gender stereotypes lead to linguistic biases where certain action verbs and adjectives are associated with a particular gender. Male community members usually initiate this discrimination. However, geography, religion, and political customs also influence language patterns.

The language-planning effect of newspaper editorial policy: Gender differences in The Washington Post by Fasold et al. (1990) studied The Washington Post Deskbook on Style editorial and language policy associated with gender. Language should be focused and consciously used as language impacts the targeted population in the print media industry.

Lakoff's (1973) "women's language" was a language that could be described and identified as women. Language usage was "androcentric generics," which caused gender bias. English language in the newspapers was concerned with elaboration and style. It should be arranged by corpus planning (a systematic styling of language and words), correlated to language and sex, and observed under sociolinguistics.

Cooper's research on feminist consciousness caused changes to media that resulted in less non-biased language usage due to corpus planning. The New York Times Manual of Style and Usage (Jordan, 1976) advises avoiding sexist language, such as "housewife" and masculine tones. While progress has been made, some sexist reporting persists, portraying women as helpless and relying on sex appeal. Language policies remain limited.

Gendered Space and the British Press by Brake (2009) examined the gendered discourse in journalism from the perspective of nineteenth-century journalism. A study published in the Guardian by Delano and Henningham found that 75 per cent of the journalists were male, and women always remained under masculine power, supported by various writings and research. In the late nineteenth century, women were recruited actively due to Matthew Arnold's denunciation of "new journalism." Female readers were thought to be more interested in suffrage or anti-suffrage, travel, and literature. Publication of periodicals was for women who included family-related items, known as "class" journalism. In 1863, Cox launched Queen, which excluded politics as it was a "lady's paper." Subjects were designed according to the classes of the women readers. W.T. Stead published a scheme, "Review of Reviews," to create "lady journalists" who trained on political topics. The author highlighted that women were excluded from mainstream activities in politics, journalism, and journals, which limited their power to vote

or hold authority. Women demanded a larger market share and criticized news that excluded them.

The gender space ideology from the nineteenth-century press persists; newspapers should not limit gender representation in any sector and encourage women to participate in journalism.

In *Small Circulation, Big Impact: English Language Newspaper Readability in Bangladesh*, Genilo et al. (2016) the research analyzed English newspapers' readability and credibility in terms of content, proportion, and information. Using front-page content analysis of national English newspapers, the study found that Dhaka Tribune publishes the most content, and shorter word length was preferred for readability. However, the front page lacked diversity, mostly quoting officials, celebrities, and males, and using photographs of mostly Bengalis and male faces. Suggestions for improving readability include colour page graphics and photographing children and females. Newspapers should improve their jump by diversifying the front page and readers' stories. Story analysis could be included. (Genilo et al., 2016).

These discussed articles and books are based on sociolinguistics, feminine stylistics, the language of media, newspaper language, and Bangladesh's newspaper audiences; this information also discusses the relationship between language, sexism, society, and Bangladesh's society.

Materials and Methodology

To evaluate sexism in national news articles is an in-depth analysis of sexist elements from the newspaper of Bangladesh's Reputed Daily *The Daily Star* (primary text) and their tabloid Lifestyle (primary text). The newspapers and tabloid articles are analyzed by word/lexical level analysis followed by discourse level analysis as per Mills' (1995) toolkit. This process detected sexism from pattern analysis, article titles, gender-based words, and issues, contrasting with relative theories from a decade of that newspaper. The primary materials are collected from e-newspaper accordingly, one random newspaper from each year of July 2011-2021, eleven newspapers, and for the Lifestyle tabloid, thirty-one articles from the Fashion and Beauty section are analyzed dated from April to August 2021.

Procedure

The method of the first and second parts of this study is material analysis as this study examined through Bangladesh's Leading English Daily main edition: news, city, country, international, editorial, opinion, sports, art, entertainment, (1.1.0) and Lifestyle tabloid's fashion and beauty section (1.2.0) that covers tips and tricks to look appropriate for all their audiences. The findings are words that represent the social identity of gender, phrases, expressions, and

connotations that are stereotypical towards gender are studied under exclusive linguistics, which means usage of words that are intended for a specific group/category or individuals as per the feminist stylistics toolkit according to Mills (1995).

Collection of types of words such as adjectives and nouns, along with sentences, pictures and photographs that can be counted as a remark for sexism. These findings have been collected as qualitative data based on primary sources such as newspapers and tabloid articles written in English. The secondary sources are collected via reliable resources such as e-library and websites like URLs like .com, .edu, .gov, and .org where they are published; the time constraint while developing this research proposal was affected adversely and became a limitation for the study.

The third part of the data was collected through the survey method (1.3.0) as it surveys how audiences perceive these linguistic gender biases through newspapers and tabloids. This survey contains closed questions to be answered within the few options provided in the questionnaire; this allows for collecting quantitative data. The research tool for this survey is conducted online through Google questionnaire forms. The respondents for this study are twenty Bangladeshi English newspapers and tabloid/magazine readers. The quantitative approach helps to extend or support the generalizability of the study and provides statistics and numbers that are easy to analyze. These scientific methods give less biased or uninfluenced data that are more reliable and generalizable. However, this survey does not contain open-ended questions that limit the study.

These data collection methods are used in standard research methods under literature, making them more reliable. Hence, this study uses a mixed data collection method. The material analysis section achieved the qualitative data collection, and the survey achieved the quantitative data collection, as the responses contain fourteen closed-ended questions and one open-ended question used in this study for the online Google form survey.

Findings and Discussion

The data analysis is categorized into two sections, like the toolkit provided in Feminine Stylistic; firstly, Mills (1995) found that word/lexical level analysis helps to categorize how females are connoted in the text, like words that are appearance, identity, and work occupation based. Secondly, discourse-level analysis helps to analyze the representation of females in the text that is influenced by different aspects and powers of society. The survey responses are dissected analysis.

1.1.0 Bangladesh's Reputed Daily Newspaper *The Daily Star* Articles

The analysis is conducted over one random newspaper from each year of July 2011-2021, that is eleven newspapers. This analysis covers (the main edition, including sections-- news, city,

country, international, editorial, opinion, sports, and entertainment). This examination is vital for the study because it identifies the linguistic patterns that cause gender differences in newspapers.

1.1.2 Firstly, the word/lexical level analysis is analyzing individual lexical-level; this is analyzed by the titles of articles are detected in the category of social identities of males and females, which are separated by two categories: gender nouns like women/girl/female/man/boy, represented by a relationship such as a mother/daughter/wife/father/husband; usage of words with affixes and suffixes of a specific gender in articles and captions.

The following tables consist of the usage of the words as mentioned above' frequency in articles from 10 newspapers below:

Social Identities	Gender	Approximate Usage
Represented by Relationship	Male	02 times
Represented by Relationship	Female	10 times

Titles of some articles that used social identities of males represented by relationships are illustrated in the following:

Example 1. Father sues 4 max doctors

Titles of some articles that used social identities of females represented by relationships are illustrated in the following:

Example 1. Housewife beaten to death (Correspondent, 2013)

Example 2. Jurno Mukul's girlfriend sent in jail (Correspondent, 2018)

Example 3. A mother's appeal to another (Correspondent, 2018)

The above chart shows that females are more represented by their relationships than males. Women are identified based on their relationship with others compared to males; these words, like housewife/girlfriend/mother, are used in the news as a social identity that they share with a male. However, using these identities creates undercover sexism as it symbolizes that females belong to society only when they are related to a male. Hence, society becomes centralized to males, where females have less or no participation, which is indirect sexism, as Sara Mills's 1995 work mentioned in the literature review.

Social Identities	Gender	Approximate Usage
Represented by Gender Nouns	Male	12 times
Represented by Gender Nouns	Female	21 times

Titles of some articles that used social identities of males represented by gender nouns are illustrated in the following:

Example 1. “Indian boy reunites with family” (Correspondent, 2016)

Example 2. “Israel troops kill Palestinian man” (Ramallah, 2020)

Titles of some articles that used social identities of females represented by gender nouns are illustrated in the following:

Example 1. “Girl saves friend from early marriage” (Report, 2016)

Example 2. “Two arrested for raping minor girl” (Report, 2020)

The above chart shows that females are more represented by gender nouns than males. In most news about women against violence, to maintain integrity and ethics, newspapers do not reveal names, and some articles are addressed to women in a unifying manner. In contrast, most news about men uses their original names or work occupations. However, news about women is less in number in comparison to men.

Example 1. Seoul mayor takes own life after ‘# MeToo’ complaint (AFP, 2020)

Moreover, gender generic words that use affixes/suffixes with “man”, as found by Mills (1995), portray gender biases, for example “, postman or fisherman.” the usage of these words affects the mindset of the readers unconsciously, which creates and categorizes that these work occupations are for males, or any such words are indicating about male. The captions of pictures used in newspapers and articles analyzed for this study show the use of “chairman” in a higher ratio. However, there is the usage of “manslaughter”, “policemen”, “newspaperman”, and “sportsmen”, but at a frequency of once within these eleven newspapers. The gender-neutral words that can be used are “murder/assassination/slaughter/homicide”, “chairperson”, “police officers”, “newspaper-person”, and “sportsperson”.

The following table provides the approximate usage of the Chairman compared to the Chairperson:

Nouns Approximate Usage

Chairman 07

Chairperson 02

Some of these illustrations of the words that used Chairman and Chairperson:

Example 1. Ex-UP Chairman 'kidnapped' in Rangamati.(Correspondent 2018)

Example 2. “She was 75 and left behind her husband, Mr M. Anis Ud Dowla, Chairman, ACI Limited” (ACI, 2021)

Example 3. “demanding release and proper treatment of party Chairperson Khaleda Zia” (Khan, 2018)

“Chairman” has been used for males, and “Chairperson” has been used for a female. For political correctness, as Mills (1995) mentioned in writing, journalists and news agencies should use gender-neutral words such as “Chairperson” for all genders.

1.1.3 The analysis provided linguistics standardizing of different genders in society through printed media discourse. It is divided into three parts; the first analysis provides an insight into passive and active tones/voices in how different genders are represented in article titles, depiction of different genders in obituaries, and representation of different genders in sports.

Passive tones/voice are used for indirect sentences that cause the readers’ process of sensation to be minimized unconsciously. Active tone/voice makes a sentence more precise and more understandable, which causes the readers to consume and adapt the news/sentences consciously. Newspapers use mostly passive language to avoid allegations. The usage of passive tone/voice in cases of violence against women makes the topic indirect. This type of news should use an active tone/voice in violence against women, as a passive tone/voice makes the intentional incidents sound like a natural course of occurrences. Some of these passive titles are illustrated in the following:

Example 1. Girl raped by muezzin (Correspondents, 2013)

Example 2. The rape of the Rohingya (Islam, 2019)

Obituary and death anniversary articles are most common in newspapers; they are brief notifications of someone’s death or death anniversary. This study has found that most of these articles follow a pattern based on different genders. Males are first identified by their work occupations followed by family/relation brief; however, females are identified by profession, followed by family and relationship details more than males.

Some of the following examples are given below:

Example 1. “We announce with profound sadness the demise of Rezaur Rahman, founder partner of Rahman Rahman Haq, Chartered Accounts, Mr Rezaur Rahman breathed his last in London in the evening of Wednesday, 1 July 2015. May Allah grant eternal peace to his departed soul.” (Haq, 2016)

Example 2. “Today is the 12th death anniversary of Rebecca Walie, wife of late ATM Wali Ashraf, who was a freedom fighter, lawmaker of Brahmanbaria-6 and founder editor of the

Janomot Newsweekly London...Rebeka Wali played an important social role in London for the 1971 Liberation War.” (Desk, 2018).

Example 3. “Mrs Najma Dowal, Director of Board of ACI Limited and its Subsidiaries... left behind her husband, Mr M. Anis Ud Dowla, Chairman, ACI Limited, daughter Ms Shusmita Anis, son Dr Arif Dowla, daughter in law, Rumana Rashid Ishita.” (ACI, 2021).

1.1.4 Among eleven random newspapers, there were only two newspapers that had articles written about women athletes. In the sports section, news about women is when women achieve in higher ranks, compared with news about men, focusing on daily sports updates and achievements. These cause centralized concentration over men, which is biased towards women.

Some of the news article titles are illustrated in the below:

Example 1. The girl who survived and thrived. (Shabuj, 2018)

Example 2. Double Gold Joy for American men Chinese women. (Reuters, 2021)

Example 3. Diya goes down fighting in shoot-off (Rahman, 2021)

1.1.5 Gender biases were present, as newspaper discourses focus mainly on men. Women have a weaker social identity than men, and gender-categorized words are still used, creating a stereotype against a particular gender. Passive titles are used on violence against women, and articles are less about females, especially in the sports section. They create an unconscious bias and discourage women from keeping an interest in sports or newspapers. As these types of language distinctions create biases, it is a concern of sociolinguistics as it is related to language and society. Neutralizing these biases will contribute to an equal society for all genders.

1.2.0 Lifestyle tabloid articles

1.2.1 Bangladesh’s Leading Daily Newspaper’s Lifestyle tabloid “Fashion and Beauty” provides tips and tricks for beauty and fashion for their audience to look and gain their best. In this study segment, the data are based on the last five months, from April to August 2021, which investigates thirty-one articles about fashion and beauty. The gender bias analysis in this section is divided into two categories. Firstly, the word-level study investigates the generic adjectives and words that are stereotypically gender-based; the second part looks into the discourse analysis based on how different genders are represented or influenced in this particular Fashion and Beauty. This analysis is essential because it provides the perspective of how linguistics is used for styling and appearances of different genders and how they are redirected towards the audience.

1.2.2 The word/lexical-level analysis data has been achieved by analyzing thirty-one articles. These works address women or men, and some are gender neutral. While describing the

purpose of the fashion, tips and tricks, the words and adjectives are analyzed in the course of gender neutral or biased, with extracted lines as examples from the primary source.

According to sixteen of these writings, the usage of words such as “eye-catching/gaze/bold,” “attractive/drama/frolic,” and “chic/feminine” has been used with the lexical variations that are directly addressed to women with high intonation towards appearance, there is the usage of adjectives like “comfortable/formal/classic” but low in comparison with words based on appearance. A few illustrated in the following from the Lifestyle tabloids that are considered biased or sexist adjectives and words:

Example 1. “It creates a chic and graceful ripple effect” (Sarkar, 2021).

Example 2. “These unique and eye-catching accessories descend originally from nerd-chic” (Sarkar, 2021).

Example 3. “It is a united front in its stitches and accessories that tells a wordless story to anyone laying a gaze upon you” (Haque, 2021).

Example 4. “we crave a little drama. This is where a pair of bold berry lips come to our rescue” (Jahan, 2021).

In most components that are addressed to men, words and adjectives such as “essential/staple/ideal,” “comfortable/breathable/bearable,” “official/formal/casual,” and “classic/excellent” are used often in writing while explaining the benefits of these provided tips and tricks about styling and keeping organized, these articles use gender-neutral adjectives and words. Some of the examples are given below:

Example 1. “The lightly woven and dimpled surface of seersucker cotton shorts will leave you feeling the breeziest, as it lets more air in than other types of cotton. Madras fabric is another good option for cotton as it is loosely woven, breathable, and dries quicker than most, making it the ideal candidate for monsoon” (Ahmed, 2021).

Example 2. “However, using a contrasting pattern or design and color to give dimension to the entire outfit is a modern approach to the classic accessory” (Sarkar, 2021).

Example 3. “Such qualities make linen trousers an excellent contender as a yearlong staple for both the office and casual outings” (Ahmed, 2021).

Example 4. “Incorporating linen trousers into your office wardrobe can help make extra stressful days at work slightly more bearable” (Ahmed, 2021).

In articles that have no direct/indirect address to any gender and are gender-neutral, these types of texts use words such as “comfortable/healthy,” “brave/cool/stylish,” and “fresh/creative,” some of these adjectives and words as shown in the following examples: Example 1. Definitely, these styles are for the young at heart, and that is why we mentioned the words hip and cool at the beginning (Police, 2021).

Example 2. Monsoon is the perfect time to let the creative side in you finally take the lead! (Police, 2021).

Example 3. It has more to do with your health than your appearance (Rudro, 2021).

Of thirty articles, twenty are geared towards women, two are addressed to men, seven are gender-neutral, and two are addressed to both genders. In this word-level analysis, it is clear to conclude that for women, the tabloid uses adjectives that are directly correlated with looks and presentation. Whereas articles with gender-neutral, directed towards men, use similar adjectives and words that focus on comfort and importance. These disproportionate words create a stereotypical idea of how women should be and their priorities in society, which is sexist as it creates an expectation of society from women.

1.2.3 The discourse analysis data is achieved by analyzing thirty-one articles according to their titles and how these write-ups represent the genders. This analysis is mainly focused on texts that aim at both genders.

As already mentioned in the literature review, *Gendered Space, and the British Press* by Brake (2009) included details about 1863’s Cox launched *Queen*, which was “lady’s paper.” This paper was developed for women with more family-related articles that were also categorized in class division as they exhibited fashion, beauty, and things seen as entertaining to women; these papers were known as magazines/tabloids. Lifestyle tabloid also falls in the similar category of “lady’s paper” as most of its writing is aimed at women.

Titles such as “The rising nerd-chic,” “The ‘no-makeup look,” “Choose your shade of burgundy,” “All about the Cat Eyeliner,” and “Words that scream style” are related to looks,

Fashion and Beauty are focused on the female audience. On the other hand, titles focused on men, like “A grown man’s guide to shorts” and “Men’s accessory today,” are also based on ways to be trendy but are few in numbers.

Moreover, a title such as “The power of a befitting lingerie” in comparison to “A grown man’s guide to shorts” shows that intimate topics are more directed towards one gender, i.e.,

females, in this tabloid in respect to the “Proxemic Theory” by Edward T Hall which explains that communication is a dependent variable of distance. According to the proxemic theory, it is correlated with the relationship between the sender and the perceiver, as distance is four types: Intimate Distance, Personal Distance, Social Distance, and Public Distance. This theory explains that “The power of a befitting lingerie” has been written in the sphere of intimate distance as the article shares details about female undergarments, whereas “A grown man’s guide to shorts” is in the domain of personal distance as it shares about basic or essential clothing.

In an article that is written for both genders, “Dissecting ‘business casual’” had subtitles as “A guide for women” and “The essentials for men,” which portrays polarity as they use words such as “guide” for women while “essential” men while targeting a similar message to both the genders. The word “guide” denotes the ways that something should be done in a commanding tone, in juxtaposition to “essential,” which connotes a suggestive tone of what is necessary. These words also create a mindset of how women should dress up while necessary for men. This tabloid also has many gender-neutral articles such as “Managing dry skin,” “How to care for leather bags,” “Natural DIY solutions to prevent hair fall,” and “Mirror, mirror on the wall who is the fairest of all?”, “Beauty in all shapes and sizes” does not address or justify the article toward a particular gender, but most of these write-ups use pictures and photos representing females. “Ageing gracefully is a thing,” “Grooming salt and pepper hair,” “Tips for organizing your closet” with depictions of both genders. These representations are studied under semiotics, determining the concept of Saussure and Peirce by analyzing signs and symbols, and how such signs create, interpret, and communicate meaning. The relationship is established between signifier and signified; for example, in a title like “How to hide that pimple,” with a picture that portrays women or feminine attribution, the readers unconsciously connote that this is addressing females. The delineation becomes a gesture, illustrated by Peirce, that not only linguistic signs but also gestures, dress codes, traffic signs, advertisements, and many more are signs and signifiers that help bridge the communication gap.

1.2.4 The portrayal and addressing of both genders are imbalanced in the tabloid sections of “Fashion and Beauty” articles as they give a microscopic view of both genders. These discourses focused on women are more in the count but have a subtle negative connotation. They give a very restricted view of women, as those centralize “flawlessness, attractiveness, experiments and lastly comfort.” Meanwhile, articles focused on men are limited in number but consist of neutral connotations because most articles are defined into three parts: “fashion, usage, and comfort.” There are also neutral and positive connotations in gender-neutral articles such as “being confident, creative and comfortable,” tips and tricks on taking care of self and things. Hence, it is safe to conclude that articles about women use a sexist undertone that represents and influences women in a manner that appeals to society.

1.3.0 Survey Interpretation (Quantitative Data)

1.3.1 It is identified that half of the respondents were aged 18-29, then the other half, which is 30-39, 40-49, and 50+, which means that the responses of this survey are more generalizable for the 18-29 age group. The respondents' ratio of males was higher than females, which also means that more male perspectives influenced the data.

The respondents' data are reliable as 55% are regular newspaper readers, while 25% read newspapers sometimes, whereas 15% did not read. 73.7% of these readers are English newspaper readers, and 42.1% are Bengali readers, among which 15% read English and Bengali newspapers. Hence, it is also reliable to claim that most data are based on English newspapers. As per the response, 40% of these respondents have perceived gender biases in the language of newspapers, 30% did not and 25% did perceive gender biases in the language of newspapers sometimes. Hence, it is generalizable that most readers have perceived gender biases in newspapers.

55% of the responses identified that newspapers used passive tones/voices in news about women, and 40% of the sample did not notice anything special about tones and voices in newspapers about women. While 57.9% have observed that the newspapers use Women/Girl as the most referred social identities, 42.1% of the respondents observed Mother/Wife/Daughter as the most referred social identity in newspapers. It can be generalized that the Newspaper uses a passive tone/voice in the news about women, and social identities are mostly gender nouns Women/Girl. The newspaper also uses relation representation as social identities like Mother/Wife/Daughter.

About 35% of the respondents noticed the lowest representation of women compared to men in the newspaper's sports section. While 40% noticed a low representation of women, 20% noticed a medium representation of women, which presumes that the newspaper's sports section has a low representation of women compared to men.

As per the response, 45% of the respondents are irregular fashion magazines/ tabloid readers, 25% are daily fashion magazine readers/ tabloids, and 25% do not read. 75% of the respondents could identify the target audience. Meanwhile, 15% can sometimes identify the target audience of an article, and 10% cannot identify the target audience of an article. Therefore, 70% of the respondents have read fashion/magazines, so the data is reliable, and 75% successfully identified the target audience through newspaper language.

68.4% of the respondents identified that the target audience for fashion magazines/tabloids is women, and 26.3% noticed that most fashion magazines/tabloids are gender-neutral. While 80% of the respondents identify that the target audience for sports news is

men, 20% identify that sports articles are primarily gender-neutral. This means that according to the more significant proportion of the audience, fashion articles are directed towards women, while sports articles are directed towards men audiences. 46.6% identified the article's targeted audience by language and words, 26.6% identified the target audience by photographs used as a gesture for some articles, and 20% identified the target audience by article representations of social biases, distinction, and objectifying women.

60% of the audiences noticed women's photographs in the entertainment/amusements section of newspapers, and 80% of the respondents noticed that women's photos and pictures are used in advertisement sections of newspapers. In comparison, 65% of the audiences noticed men's photographs in the Business section of newspapers, and 85% of the respondents noticed that men's photos and pictures are used in sports sections of newspapers.

1.3.2 According to the survey interpretation, most respondents had noticed gender biases in the language of newspapers, which are identified through passive titles used in newspapers in the news about women and low representation of women in sports articles from the newspaper's sports section. In contrast, fashion and beauty articles had a higher representation of women in comparison to men; articles could be identified by the usage of words/language, pictures and representations. Photographs of women are used in higher proportion in entertainment and advertisements, whereas photographs of men are used in business and sports compared to women. Hence, it is safe to conclude that the audience has perceived a larger scale of gender biases towards women through newspaper articles and representations.

Conclusion

This study evaluated language based on gender differences from Bangladesh's Reputed Newspaper *The Daily Star* and their Lifestyle tabloid's fashion and beauty articles and surveys on the readers' understanding. The data were collected and analyzed by feminist stylistics. The two materials were analyzed by lexical/word analysis and discourse level, and then survey level analysis was performed. This analyzes the articles' titles, gender representation, and gender words such as adjectives and nouns. Passive and active tones/voices in newspapers used for crimes against women. Representation of different genders in fashion and beauty articles. Lastly, the study surveys secure reliability as they approximate the audiences' understanding of gender biases in national news and tabloid articles.

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The Role of Imagination and Fantasy in Children's Literature

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Abstract

This research article explores the profound impact of imagination and fantasy in children's literature. It delves into the significance of these elements in fostering creativity, cognitive development, and emotional growth in young readers. Through an analysis of classic and contemporary children's literature, we examine how imagination and fantasy not only captivate the minds of children but also empower them to navigate the complexities of the real world.

Keywords: children's literature, imagination, fantasy, creativity, cognitive development.

Introduction

Children's literature plays a pivotal role in shaping young minds and fostering a love for reading. At the heart of many children's stories lies the transformative power of imagination and fantasy. This article investigates the importance of these elements, examining how they contribute to cognitive, emotional, and social development in children.

Children's literature often serves as a reflection of the dreams, fantasies, and imagination of young children in various ways. It captures and magnifies these aspects of childhood, allowing young readers to see themselves and their imaginative worlds within the pages of a book. Here are several ways in which children's literature reflects upon the dreams, fantasies, and imagination of young children:

- **Creating Magical Worlds:** Children's literature frequently introduces readers to enchanting, otherworldly settings. Classic tales like *Alice's Adventures in Wonderland* by Lewis Carroll and *The Hobbit* by J.R.R. Tolkien transport young readers to whimsical realms where anything is possible. These magical worlds resonate with the vivid and boundless imaginations of children, providing an avenue to explore their own dreams and fantasies.
- **Empowering Child Protagonists:** Many children's books feature young protagonists who navigate fantastical adventures. These characters often possess traits or abilities that young readers might dream of having. Harry Potter, for instance, becomes a wizard, and Lucy Pevensie discovers Narnia. By following these young heroes, children can vicariously experience their fantasies of heroism and adventure.
- **Stimulating Creativity:** Children's literature inspires creativity by encouraging readers to envision characters, settings, and events in their own unique ways. The simplicity of Maurice Sendak's *Where the Wild Things Are* or the vivid descriptions in Roald Dahl's *Charlie and the Chocolate Factory* invite young minds to actively engage with the story, fostering their imaginative skills.
- **Dealing with Everyday Challenges:** Many children's books address common childhood challenges and insecurities by presenting them within a fantastical context. For example, the character Matilda in Roald Dahl's book possesses telekinetic abilities, which can be seen as an imaginative representation of a child's desire to overcome limitations and challenges.
- **Connecting with Emotions:** Stories in children's literature often delve into complex emotions and dilemmas. By exploring these themes in the context of fantasy or imagination, books like Sendak's *Where the Wild Things Are* and Katherine Paterson's *Bridge to Terabithia* allow young readers to process their own feelings and develop emotional intelligence.
- **Imagination and Symbolism:** Some children's stories, such as *The Little Prince* by Antoine de Saint-Exupéry, employ rich symbolism and allegory. These elements encourage readers to interpret the story's meaning and, in the process, stimulate their imaginative thinking.
- **Nurturing Dreams and Aspirations:** Children's literature can be aspirational. It shows young readers that their dreams and ambitions are worth pursuing. Stories like *Oh, the*

Places You'll Go! by Dr. Seuss emphasize the importance of determination and imagination in reaching one's goals.

- **Building a Bridge to Real-World Experiences:** While fantastical, children's literature often relates to real-world experiences. This connection helps children, bridge the gap between their imaginations and reality, making it easier for them to apply the lessons and values learned from books to their own lives.
- **Creating Space for Play and Pretend:** Reading imaginative stories can inspire children to engage in creative play and pretend. After reading a story, children may re-enact scenes from the book or invent new adventures based on the characters and settings, which further fuels their imagination.

In essence, children's literature serves as a mirror reflecting the dreams, fantasies, and imagination of young children. It validates their innate creativity and curiosity, offering a sanctuary where their imaginations can run wild, and their aspirations can soar. Through these reflections, young readers not only find comfort but are also encouraged to explore, dream, and imagine beyond the boundaries of reality.

Children as Readers

Reading books featuring superheroes, fantasies, and fairy worlds can have a profound impact on the growth and development of children. These types of literature provide numerous benefits, including cognitive, emotional, and social growth. Hence it is important to inculcate the habit of reading among children from a very young age. Here are some ways in which such books contribute to a child's development, along with examples and evidence to support these claims:

1. Fostering Imagination and Creativity

Studies have shown that reading fantasy literature, such as the *Harry Potter Series* by J. K. Rowling, stimulates creativity and imaginative thinking in children. The complex magical world of Hogwarts encourages readers to visualize and create their own interpretations of the wizarding universe.

2. Enhancing Vocabulary and Comprehension

Fantasy literature often includes rich and descriptive language. Reading books like *Alice's Adventures in Wonderland* by Lewis Carroll exposes children to a broader vocabulary

and encourages them to engage in more complex comprehension skills. These enhanced language abilities can contribute to academic success.

3. Encouraging Problem-Solving and Critical Thinking

Fantasy literature frequently presents characters with challenging dilemmas and puzzles to solve. For example, in *The Chronicles of Narnia* by C. S. Lewis, the adventures of the Pevensie siblings require critical thinking and problem-solving skills, which can be transferred to real-life situations.

4. Promoting Empathy and Understanding

There are certain stories and novels that help in promoting empathy and understanding among children. A great example is *Matilda* by Roald Dahl. Stories featuring empathetic heroes and heroines, such as the child protagonist, Matilda in Roald Dahl's book, encourage children to relate to and understand the emotions and challenges of others. This fosters empathy and can improve their social interactions.

5. Building Resilience and Coping Skills

Fairy tales often feature characters that face adversity, learn from their mistakes, and overcome challenges. For instance, in *The Tale of Peter Rabbit* by Beatrix Potter, Peter Rabbit faces consequences for his disobedience in Beatrix Potter's tale. Reading such stories can teach children resilience, responsibility, and the importance of learning from their experiences.

6. Inspiring a Love for Reading

Many children's first encounters with literature come through comic books featuring superheroes like Spider-Man or Batman. These visual narratives capture young readers' attention and instill a love for reading, which can extend to other genres and forms of literature.

7. Encouraging Moral and Ethical Reflection

Fantasy literature often incorporates allegorical elements that convey moral and ethical lessons. In C.S. Lewis's *The Lion, the Witch and the Wardrobe* the character Aslan embodies traits like self-sacrifice and courage, offering young readers an opportunity to reflect on these values.

8. Stimulating Social Interaction

Reading stories set in fantasy or fairy worlds can lead to social interaction and discussion among children. Books like *Winnie-the-Pooh* by A. A. Milne provide opportunities for group reading, discussion, and imaginative play based on the characters and settings.

9. Instilling a Sense of Wonder

Fairy tales, fables, and fantasy literature often evoke a sense of wonder and curiosity about the world. *The Little Prince* by Antoine de Saint-Exupéry with its thought-provoking allegorical themes encourages readers to question, explore, and ponder life's mysteries.

Thus, there are various children's books featuring superheroes, fantasies, and fairy worlds offer children a wealth of developmental benefits. They expand children's imaginations, nurture empathy, enhance cognitive skills, and provide a rich landscape for moral and ethical exploration. By encouraging young readers to explore these imaginative realms, such literature contributes to a well-rounded and enriched upbringing.

Imagination as a Gateway to Creativity

Imagination serves as a profound gateway to creativity, a fundamental cognitive ability that allows us to explore, envision, and create beyond the boundaries of reality. Imagination is the process of forming mental images and concepts that are not immediately present to the senses. It is a dynamic mental playground where we can visualize, conceptualize, and manipulate ideas, scenarios, and emotions. Creativity, on the other hand, is the product of imaginative thought—the generation of novel and valuable ideas, solutions, or expressions. Imagination is the lifeblood of creativity, fuelling it with fresh perspectives, novel concepts, and the courage to venture into uncharted territory. This relationship is particularly evident in various domains, from the arts to innovation and problem-solving. Imagination helps us conceptualize the abstract, tackle problems creatively, express ourselves artistically, and innovate in business. Nurturing imagination involves fostering curiosity, gaining diverse experiences, reading, storytelling, and embracing play and exploration. In the digital age, new tools and platforms have expanded the scope of imaginative and creative expression. By recognizing the symbiotic connection between imagination and creativity, we unlock boundless potential, fostering innovation, personal growth, and enriched lives.

1.1. Imagination's Role in Cognitive Development

Imagination is a critical component of cognitive development in children. It enables them to explore new ideas, think critically, and solve problems. The classic works such as Lewis Carroll's *Alice's Adventures in Wonderland* and J.M. Barrie's *Peter Pan* provide prime examples of how imagination transports children to other worlds, stimulating cognitive growth.

Alice's Adventures in Wonderland by Lewis Carroll and *Peter Pan* by J.M. Barrie are both classic works of children's literature that use imagination to reflect cognitive growth in their young protagonists. In these stories, the imaginative worlds, and fantastical adventures the characters undertake serve as platforms for their cognitive development. Let's delve into each of these tales to see how imagination is employed in this regard:

***Alice's Adventures in Wonderland* by Lewis Carroll**

First published in 1865, this enchanting story takes readers on a fantastical journey with the curious and imaginative young girl, Alice, as she tumbles down a rabbit hole into a surreal and dreamlike world. Filled with peculiar characters, such as the Cheshire Cat, the Mad Hatter, and the Queen of Hearts, and set against the backdrop of a world where logic and reality are turned upside down, this classic work of children's literature has captured the imaginations of generations. *Alice's Adventures in Wonderland* is not only an extraordinary adventure but also a metaphorical exploration of the perplexing nature of growing up and the boundless possibilities of the human imagination. This novel makes use of various illogical characters and metaphorical language that evokes the imagination, and abstract ideas, as well as enhances the logical and problem-solving skills of the children. This may lead to the development of cognitive thinking among the children.

1. Abstract Thinking and Logic

- **Imaginary Characters and Settings:** Alice encounters a host of whimsical and illogical characters and places in Wonderland, such as the Cheshire Cat and the Mad Hatter's tea party. These encounters challenge her to think abstractly and adapt to unpredictable circumstances.
- **Syllogisms and Riddles:** The story often presents Alice with puzzles and riddles that demand critical thinking. For example, the Caterpillar's enigmatic questions like "Who are you?" prompt Alice to question her own identity and ponder abstract concepts.

2. Problem-Solving

- **Navigating a Nonsensical World:** Wonderland's bizarre rules and absurd situations force Alice to solve problems creatively. For instance, she must figure out how to grow and shrink to fit into various places, demonstrating her ability to adapt and find solutions in an unconventional environment.

3. Language and Vocabulary Development

- **Wordplay and Nonsense Language:** Wonderland is replete with wordplay, puns, and nonsensical language. Alice's encounters with characters like the Mock Turtle and the Duchess introduce her to the intricacies of language and the flexibility of words, thereby expanding her vocabulary.

4. Exploration of Identity and Perspective

- **Size and Perspective:** Alice's frequent changes in size reflect her exploration of identity and self-concept. She must grapple with her shifting perspective, highlighting her developing understanding of herself in relation to her surroundings.

***Peter Pan* by J M Barrie**

J M Barrie's *Peter Pan* is a story about a young boy who never grows up, Peter Pan, and the magical world of Neverland. Peter Pan is a mischievous and eternally youthful boy who can fly and never ages. He is the leader of the Lost Boys in the magical world of Neverland, a place where children do not grow up, and fantasy reigns supreme.

One of Peter Pan's most defining characteristics is his refusal to embrace the responsibilities and challenges of adulthood, choosing instead to revel in the joy of childhood. He is often seen in the company of his fairy sidekick, Tinker Bell, and his adventures frequently involve battles with the cunning Captain Hook and his crew of pirates. Peter's enchanting story has been adapted into numerous plays, movies, and other forms of media, captivating audiences of all ages and transcending generations. Peter Pan symbolizes the enduring desire to remain young at heart and hold onto the magic of childhood throughout one's life.

1. Imagination as a Path to Independence

- **The World of Neverland:** *Peter Pan* introduces Wendy and her brothers to the fantastical world of Neverland. Through imaginative play, they experience adventures, confront pirates, and navigate a world without adults, allowing them to exercise their autonomy and decision-making skills.

2. Cognitive Development through Make-Believe

- **Role-Playing and Pretend:** In Neverland, the children engage in role-playing and pretend games, adopting various personas and taking on different responsibilities. This fosters their cognitive growth by encouraging them to think, plan, and strategize.

3. Moral and Ethical Exploration

- **Conflict and Consequences:** Peter Pan's adventures introduce moral dilemmas. For example, the character of Captain Hook raises questions about right and wrong, justice, and the consequences of one's actions. The children's encounters with Hook and the Lost Boys prompt them to think critically about these issues.

4. Concepts of Time and Aging

- **Neverland's Timelessness:** Neverland is a place where time stands still, and the children never grow up. This setting allows for exploration of the concept of aging and the desire to remain forever young. The characters' attitudes toward growing up reflect their cognitive understanding of time and age.

In both *Alice's Adventures in Wonderland* and *Peter Pan*, the imaginative worlds serve as arenas for cognitive growth in the young protagonists. These stories challenge their thinking, problem-solving abilities, and understanding of complex concepts. By navigating these fantastical realms, Alice and the children in *Peter Pan* embark on journeys of self-discovery and cognitive development, ultimately returning to the real world with newfound knowledge and maturity.

1.2. Cultivating Creativity through Fantasy

Fantasy worlds are the breeding grounds for creativity. Works like J.K. Rowling's *Harry Potter Series* and C.S. Lewis's *The Chronicles of Narnia* demonstrate how imagination

and fantasy ignite creativity in young readers, encouraging them to write, draw, and dream. The *Harry Potter Series* by J.K. Rowling and *The Chronicles of Narnia* series by C.S. Lewis have been celebrated for their ability to embellish the language and word usage of children while simultaneously stimulating their creativity. Let's explore how these two beloved series achieve these educational and imaginative goals:

***Harry Potter Series* by J.K. Rowling**

The *Harry Potter Series*, created by the imaginative and prolific British author J.K. Rowling, is a literary phenomenon that has left an indelible mark on both literature and popular culture. Comprising seven enchanting novels, this extraordinary tale chronicles the life and adventures of a young wizard, Harry Potter, as he navigates the magical world while confronting the dark forces of the wizarding realm, notably the malevolent Lord Voldemort. First introduced to readers in 1997, with *Harry Potter and the Philosopher's Stone* (released as *Harry Potter and the Sorcerer's Stone* in the United States), the series takes the readers on an exhilarating journey through the hallowed halls of Hogwarts School of Witchcraft and Wizardry, magical creatures, and breath-taking landscapes.

The "Harry Potter" books are not just a captivating blend of fantasy, mystery, and coming-of-age elements; they also explore profound themes of love, friendship, and the eternal battle between good and evil. These novels have fostered a sense of wonder and sparked the imaginations of readers of all ages, enchanting millions around the world with their whimsical characters, intricate plotlines, and Rowling's meticulous word-building.

1. Rich Vocabulary and Descriptive Language

- **Magical Terminology:** The *Harry Potter Series* is replete with a magical lexicon, including spells, creatures, and objects with whimsical and creative names like "Alohomora", "Hippogriff", and "Pensieve". These terms expose young readers to a wide range of vocabulary, encouraging them to explore the meaning and usage of these words.
- **Vivid Descriptions:** Rowling's descriptive writing paints vivid pictures of the magical world. Her detailed depictions of places like Hogwarts, Diagon Alley, and the Forbidden Forest inspire children to visualize the settings and enhance their descriptive language skills.

2. Complex Sentence Structures and Figurative Language

- **Sophisticated Language:** The series evolves from a simpler writing style in the first book to more complex language in the later volumes. This progression introduces young readers to increasingly sophisticated sentence structures, metaphors, and similes, thereby enhancing their grasp of figurative language.

3. Character Development and Dialogue

- **Diverse Characters:** The *Harry Potter Series* features a wide array of characters, each with their unique speech patterns, accents, and personalities. Reading the dialogue of characters like Hagrid, Professor McGonagall, and Luna Lovegood exposes children to diverse ways of speaking and expressing themselves.

4. Engaging Storytelling and Creativity

- **Imaginative World-Building:** The magical world of Harry Potter is a testament to Rowling's world-building skills. The intricate details, magical creatures, and rich history of this world encourage young readers to engage their imaginations and envision magical scenarios and adventures.
- **Creativity and Problem-Solving:** As readers follow Harry and his friends through a variety of challenges, they are inspired to think creatively and solve problems. The series demonstrates that creativity and resourcefulness can be powerful tools in overcoming obstacles.

The Chronicles of Narnia by C.S. Lewis

These stories particularly set in the enchanting realm of Narnia, a land accessible through mysterious wardrobe doors and magical portals, the series introduces readers to a captivating world teeming with talking animals, mythical creatures, and epic battles between the forces of good and evil. Beyond the fantastical landscapes and epic quests, *The Chronicles of Narnia* is a rich allegory that explores themes of bravery, loyalty, faith, and the enduring struggle between light and darkness. With its enduring appeal and profound storytelling, this series continues to inspire readers to embark on an extraordinary journey through the wardrobe and into the wondrous realm of Narnia.

1. Allegorical Elements and Moral Themes

- **Symbolic Language:** *The Chronicles of Narnia* contains allegorical elements that encourage readers to think about deeper philosophical and moral concepts. For example, the character of Aslan symbolizes themes of sacrifice and redemption, opening discussions about these complex ideas.

2. Immersive Descriptions and Atmosphere

- **Evocative Settings:** C.S. Lewis's evocative descriptions of the Narnian landscapes and characters transport readers to a magical world. The immersive storytelling enhances vocabulary as children engage with words and phrases that paint rich, imaginative scenes.

3. Vivid Characters and Dialogue:

- **Diverse Characters:** The Narnia series features a variety of mythical creatures, each with its unique traits and modes of speech. This diversity in character and dialogue fosters language exploration and encourages children to consider different ways of expressing themselves.

4. Expanding Creativity and Perspective

- **Alternative Worldviews:** Narnia introduces young readers to different worldviews and imaginative scenarios. As they follow the adventures of children like Lucy, Susan, Edmund, and Peter, readers are encouraged to broaden their horizons and explore alternative perspectives.

Both series excel at fostering language development and stimulating creativity in young readers. By immersing themselves in these fantastical worlds, children encounter rich vocabulary, intricate sentence structures, diverse characters, and complex moral themes. This engagement with language and imagination not only enhances their linguistic skills but also nurtures their capacity for creative thinking, a valuable asset in both academic and personal growth.

Escapism and Emotional Growth

Children's literature has a remarkable ability to introduce young readers to the concept of escapism, providing them with opportunities to explore different worlds, characters, and

adventures. This escapism not only captivates their imaginations but also offers a safe space to grapple with complex emotions and experiences. As children become engrossed in the stories and dilemmas of fictional characters, they often find parallels with their own lives, which can lead to valuable lessons in empathy, self-reflection, and emotional growth. The magical realms and relatable characters in children's literature not only allow young minds to escape momentarily but also serve as catalysts for emotional understanding and personal development, making these stories powerful tools for fostering emotional growth in the hearts of their readers.

2.1. Fantasy as an Emotional Outlet

Children's literature allows young readers to escape the confines of reality and find solace in the imaginative realms crafted by authors. These alternate worlds provide an emotional outlet, aiding in stress relief and emotional growth. For instance, Roald Dahl's *Matilda* offers a captivating escape for readers. Roald Dahl's *Matilda* is a beloved children's novel that offers young readers an emotional outlet and provides relief from the various tensions and worries they may encounter in their lives. The story and characters in *Matilda* achieve this through several key elements:

1. Relatable Protagonist

- Matilda, the titular character, is a relatable figure for many young readers. She faces difficulties such as neglectful parents and a tyrannical school principal. Children who may be dealing with challenging family or school situations can find solace in Matilda's resilience and determination.

2. Escapism through Reading

- Matilda finds solace and escape from her troubles through books. Her love of reading allows her to transport herself to different worlds, experiencing adventures, learning new things, and finding emotional comfort. This aspect of the story encourages young readers to see reading to cope with their own problems.

3. Empathetic Characters

- The story features a range of characters who elicit empathy from readers. Miss Honey, Matilda's kind teacher, and Lavender, her supportive classmate, offer

models of positive relationships and emotional support that can resonate with young readers.

4. Conflict Resolution and Empowerment

- Matilda's journey involves facing her problems head-on and standing up to injustice. Her resourcefulness and intelligence empower her to make positive changes in her life. This aspect of the story encourages children to confront their own challenges with courage and determination.

5. Positive Role Models

- The book presents both positive and negative adult role models, highlighting the impact of nurturing and supportive adults (like Miss Honey) as well as the consequences of neglect and cruelty (as represented by the Wormwoods and Miss Trunchbull). This provides young readers with a framework for understanding the importance of caring and supportive relationships.

6. Emotional Catharsis

- As Matilda overcomes obstacles and stands up to injustice, readers may experience a sense of catharsis. The story offers a way for children to release and process their own frustrations, fears, and anxieties through the lens of Matilda's experiences.

7. Themes of Resilience and Empowerment

- *Matilda* conveys themes of resilience, independence, and the idea that even a child can overcome adversity. These themes can empower young readers to believe in their own abilities to address challenges and find solutions to problems.

8. Celebration of Differences

- Matilda's exceptional intelligence and love for reading set her apart from her family and peers. The story celebrates these differences and encourages children to embrace their unique qualities, giving them a sense of belonging and self-acceptance.

Matilda provides an emotional outlet and relief from life's tensions and worries for young readers by presenting a story that is both relatable and empowering. Through the character of Matilda, the book shows how reading, empathy, and resilience can help children cope with difficulties and find emotional support. It encourages them to explore the world of books as a means of escape, self-discovery, and emotional growth, ultimately imparting valuable life lessons and strategies for facing challenges.

2.2. Moral and Ethical Lessons through Fantasy

Fantasy literature often contains allegorical elements that teach valuable moral and ethical lessons. A.A. Milne's *Winnie-the-Pooh* series, for example, imparts wisdom about friendship, empathy, and kindness through the adventures of beloved characters in the Hundred Acre Wood.

A.A. Milne's *Winnie-the-Pooh* series is celebrated for its ability to impart wisdom about friendship, empathy, and kindness through the endearing adventures of the beloved characters in the Hundred Acre Wood. Here's how the series accomplishes this:

1. Diverse and Relatable Characters

- *Winnie-the-Pooh* features a delightful ensemble of characters, each with their unique personalities and quirks. These characters represent different facets of human nature, making them highly relatable to readers. Pooh is lovable but sometimes absent-minded, Piglet is timid, Tigger is exuberant, and Eeyore is gloomy. Children can easily identify with these traits, fostering empathy and understanding for various personality types.

2. Friendship as the Central Theme

- The series revolves around the theme of friendship. Pooh and his friends, despite their differences, share a deep bond. Their willingness to support and help each other is a profound lesson in the importance of genuine friendships. Young readers learn about the enduring nature of relationships and the value of accepting and cherishing friends as they are.

3. Empathy and Compassion

- The characters in the Hundred Acre Wood often go out of their way to help one another. Pooh and his friends frequently demonstrate empathy and compassion when someone is in need. For instance, they support Eeyore when he's feeling down or help Piglet face his fears. This teaches young readers about the significance of recognizing and understanding the emotions of others and offering support in times of need.

4. Acts of Kindness

- The stories are filled with acts of kindness, both big and small. Pooh, for example, generously shares his honey with friends, and Piglet offers his small home to others in times of crisis. These acts of kindness underscore the idea that even small gestures can make a significant impact on the lives of others.

5. Problem-Solving and Cooperation

- Many of the characters' adventures involve solving problems and working together. For example, they often come together to rescue their friends from difficult situations, demonstrating the importance of cooperation and teamwork in resolving challenges.

6. Learning from Mistakes

- The characters in the Hundred Acre Wood aren't perfect; they make mistakes. However, they learn from their errors and continue to support one another. This teaches young readers that it's natural to make mistakes, but what's essential is the willingness to grow and improve.

7. Valuing Simplicity and Enjoying the Present

- Pooh's laid-back and simple approach to life emphasizes the importance of savouring the present moment and appreciating the beauty of nature. These messages encourage children to find joy in the simplicity of life and connect with the world around them.

In *Winnie-the-Pooh*, A.A. Milne skilfully weaves these themes into heart-warming stories that resonate with both children and adults. The beloved characters in the Hundred Acre Wood offer valuable life lessons about the significance of friendship, empathy, kindness,

cooperation, and understanding, making the series a timeless and cherished source of wisdom for readers of all ages.

Nurturing of Social Skills through Children's Literature

Children's literature plays a crucial role in nurturing social skills by providing young readers with a window into the complex world of human interactions and relationships. Through the vivid characters and engaging narratives found in these books, children learn empathy, cooperation, and the importance of understanding the perspectives of others. As they delve into the adventures of these characters, children can witness various scenarios, from conflicts and problem-solving to friendships and acts of kindness, allowing them to explore different emotions and responses in a safe and imaginative environment. This exposure to diverse experiences and social dynamics helps children develop their communication skills, emotional intelligence, and the ability to navigate the complexities of the real world. Moreover, children's literature often imparts valuable life lessons and moral values, fostering a sense of empathy and compassion that can positively shape their interactions with others, making it an essential tool for building the foundation of strong social skills in young readers.

3.1. Building Empathy through Imagination

Empathy is a critical social skill that children develop through exposure to different perspectives and experiences. Children's literature, including Maurice Sendak's *Where the Wild Things Are*, invites readers to empathize with characters' emotions and dilemmas, thus enhancing their ability to relate to others. Maurice Sendak's *Where the Wild Things Are* is a classic children's book that can help build empathy among children through its narrative and emotional resonance. Here's how this beloved story fosters empathy:

1. Identification with the Protagonist

- The story centres on Max, a young boy who acts out and is sent to his room without supper. Max's journey to the land of the Wild Things and his eventual return home provides an opportunity for young readers to identify with the protagonist's emotions. Children can understand Max's frustration and desire for adventure, which creates an emotional connection.

2. Understanding Emotions

- Max’s emotional journey is at the heart of the story. His feelings of anger, frustration, and loneliness are relatable to many children. The book provides a safe space for young readers to explore these emotions and understand that it’s okay to experience them.

3. **Empathizing with the Wild Things**

- As Max encounters the Wild Things, young readers witness his interactions with these fantastical creatures. These creatures represent exaggerated versions of Max’s own emotions and personality. Children can empathize with the Wild Things, recognizing that their outbursts and fears mirror their own experiences.

4. **Conflict Resolution and Compassion**

- Max’s transformation from a wild thing to a child who wants to be “where someone loves him best of all” demonstrates the power of reconciliation and compassion. Children see that Max’s return home is an act of love and desire for a meaningful relationship. This narrative arc teaches them about resolving conflicts and valuing the connections they have with loved ones.

5. **Exploration of Loneliness and Belonging**

- The story delves into the themes of loneliness and the need for a sense of belonging. Max’s adventures with the Wild Things serve as a metaphor for the exploration of these feelings. Children can empathize with Max’s journey to find his place and seek connection.

6. **Imaginative Play and Understanding Others**

- The story’s imaginative and creative elements encourage children to explore their own feelings and relationships through imaginative play. This form of play can help them understand the perspectives and emotions of others, including their peers.

7. **Acceptance of Differences**

- The book’s portrayal of the Wild Things and their acceptance of Max, despite his mischievous behaviour, teach children about embracing differences and finding empathy for others who may not fit the mould of societal norms.

Thus, the work *Where the Wild Things Are* helps build empathy among children by allowing them to connect with Max's emotions and experiences. The story provides a platform for young readers to explore complex feelings, understand the perspectives of others, and learn valuable lessons about emotional expression, reconciliation, and the importance of relationships. This emotional depth and relatability make the book a powerful tool for nurturing empathy in young readers.

3.2. Encouraging Social Interaction

Fantasy literature can also encourage social interaction among young readers. Book clubs, discussions, and imaginative play based on the stories enable children to connect, share, and learn from one another. Book clubs, interactive discussions, and sessions centred around fantasy books, animal fables, moralistic stories, and fairy tales can be highly effective in helping children acquire social skills and develop their moral and ethical conduct. Here's how these activities enable children to connect, share, and learn from one another:

1. Encouraging Active Participation

- Book clubs and discussions create an environment where children are actively engaged in conversations about the stories they've read. This participation helps them develop important social skills, such as active listening, taking turns to speak, and expressing their thoughts clearly.

2. Fostering Empathy and Perspective-Taking

- Discussing characters and their actions in stories like animal fables and moralistic tales prompts children to consider different perspectives. They learn to empathize with characters' feelings and understand their motivations, which is a fundamental aspect of empathy.

3. Conflict Resolution and Negotiation

- Analysing the moral dilemmas and conflicts in stories can lead to discussions on how characters resolved their issues. This, in turn, encourages children to explore various approaches to conflict resolution and practice negotiation skills in a safe and controlled setting.

4. Critical Thinking and Analysis

- Analysing the themes, symbolism, and moral lessons within stories fosters critical thinking. Children learn to question and evaluate the content, which is an essential skill for ethical decision-making and problem-solving in real life.

5. Developing Communication Skills

- In book clubs and discussion sessions, children can articulate their thoughts and opinions. They learn to communicate effectively, develop their language skills, and refine their ability to express themselves, which is vital for social interaction and ethical communication.

6. Sharing and Collaboration

- Sharing their own insights and listening to the perspectives of their peers fosters a sense of collaboration and cooperation. This teaches children how to work together, respect others' opinions, and consider the collective benefit—a valuable lesson in ethical conduct.

7. Reflection and Self-Examination

- Discussing moral and ethical dilemmas in stories encourages children to reflect on their own values and behaviour. They can contemplate how they would react in similar situations and whether their actions align with the lessons learned from the stories.

8. Building a Sense of Community

- Book clubs and discussions create a sense of belonging and community among young readers. As they share their thoughts and feelings about stories, they connect with peers who have similar interests. This sense of belonging can enhance their social skills and emotional well-being.

9. Exploring Cultural Diversity and Values

- Fairy tales and folklore often draw from various cultures and traditions, offering an opportunity to explore different value systems and cultural perspectives. Understanding and respecting these diversities is crucial for ethical and inclusive behaviour.

10. Nurturing a Love for Reading and Learning

- Engaging in discussions and book clubs can instil a lifelong love for reading and learning. This passion for knowledge and stories often goes hand in hand with a curiosity for ethical and moral matters.

All these features reflect how book clubs, interactive discussions, and sessions that are centred on literature help children develop essential social skills, including empathy, communication, collaboration, and conflict resolution. They also provide opportunities for children to explore and reflect on moral and ethical conduct by sharing and learning from one another's insights and experiences. These activities not only enhance their understanding of the stories but also contribute to their overall moral and ethical development.

Conclusion

The role of imagination and fantasy in children's literature is of paramount importance, and its impact on young readers cannot be overstated. These elements serve as powerful tools that actively contribute to cognitive, emotional, and social development in children. Imagination enables children to explore new ideas, think critically, and solve problems, making it an essential part of cognitive growth. Fantasy worlds, often richly crafted in children's literature, foster creativity and encourage children to engage in imaginative play, creative writing, and artistic expression. Moreover, these imaginative realms offer children an emotional outlet, providing a safe space for them to navigate complex feelings, relieving stress, and promoting emotional growth. The moral and ethical lessons woven into many fantasy stories, such as the importance of empathy, kindness, and courage, help shape a child's moral compass, contributing to their ethical development. In addition, imaginative literature nurtures social skills by allowing children to connect with the emotions and experiences of fictional characters, enhancing their ability to relate to others in real-life situations. As authors and educators continue to harness the power of imagination and fantasy in children's literature, they empower young readers to develop greater creativity, resilience, and empathy, ultimately preparing them to navigate the complexities of the real world with a broader and more profound understanding of themselves and the people around them.



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Cultural implications in Bhojpuri Folk Proverbs With Reference to Kashika

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Abstract

Folk proverbs and sayings mirror the culture and language of the people, it is an important part of the culture of human language. In fact, the main purpose of this research article is elucidations of Bhojpuri folk proverbs, which embody various facets of life, social experience, attitudes and tastes, mental and ethical and aesthetic beliefs and principles. Proverbs in different languages due to different historical conditions express similar thoughts in different ways, thus reflecting the different social structures and lifestyles of the peoples. Moreover, this article deals with the analysis of systematic and methodological value of using proverbs in Bhojpuri.

A proverb is observed as the product of people's cultural and social experience and it is fixed in the language as a stable unit, in which immediate constituents maintain its lexical-semantic meaning, but as a unity it has a secondary nomination. Proverbs reflect people's specificity of outlook and attitude.

Keywords: Bhojpuri, proverbs, cultural implications, Kashika – Varanasi region.

Introduction

Proverbs are not only the manifestation of people's nature, wisdom, understanding and thinking but also reveal various aspects of social experience, attitude and taste, mental, ethical, and aesthetic values and the most importantly cultural values of the place. It also reflects the

mindset of the people, lifestyles, belief and superstitions. Basically, the study of proverbs is called paremiology (from Greek παροιμία - paroimía, "proverb") and can be dated back as far as Aristotle (Wikipedia, the free encyclopedia). Many attempts at definition have been made from Aristotle to the present time, ranging from philosophical considerations to cut-and-dried lexicographical definitions" (Meider, 2004, p. 1).

Meider (1985: 119) has defined the proverb as "a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorisable form and which is handed down from generation to generation". An Iranian scholar H. Mollanazar (2001: 53) has conveyed his own notion about the proverb as "a unit of meaning in a specific context through which the speaker and hearer arrive at the same meaning." Linguist N.R. Norrick (1985, p.78) has proposed the following definition for the proverb: "The proverb is a traditional, conversational, didactic genre with general meaning, a potential free conversational turn, preferably with figurative meaning."

In proverbs the rich historical experience of the people, the ideas connected with work life and culture of the people are reflected in its crude form. Consequently, proverbs are special expressions which have many expressive dimensions.

The New Oxford Dictionary of English gives the following definition of proverb "short, pithy saying in general use, stating a general truth or piece of advice." *Encyclopedia Britannica* has a definition "Succinct and pithy saying in general use, expressing commonly held ideas and beliefs." It is also said that "Proverbs are part of every spoken language and are related to such other forms of folk literature as riddles and fables that have originated in oral tradition. Comparisons of proverbs found in various parts of the world show that the same kernel of wisdom may be gleaned under different cultural conditions and languages."

Famous paremiologist A. Dundes gives more detailed definition of a proverb: "A proverb is a traditional saying that sums up a situation, passes judgment on a past matter, or recommends a course of action for the future" (*Encyclopedia Britannica online /britannica.com*). Some

proverbs state a fact, such as “Honesty is the best policy”. We agree with the Georgian linguist M. Rusieshvili, who remarks that the basis of the proverb is figurativeness; it displays deep cognition and inner conception of the universe by mankind. It differs from general knowledge by providing a stable image of inner deep opposition of the universe, preserved in the language through centuries.

According to Mieder (1998: 21) “proverbs contain the practical wisdom of a culture it has accumulated through the centuries. They deal with social situations and their uses are manifold: to strengthen our arguments, express certain generalizations, influence or manipulate other people, rationalize our own shortcomings, question certain behavioral patterns, satirize social ills, poke fun at ridiculous situations” They do not just describe situations and actions but appeal to our beliefs, feelings, wisdom and culture.

Research Method

This research basically employs qualitative descriptive method to identify, analyze and to explain phenomena of social and cultural values in Bhojpuri proverbs related to flora, fauna and social relations. These traditional proverbs are collected from some websites on Google.

Bhojpuri

Bhojpuri serves as a regional language, spoken in sections of north- central and eastern India. It is spoken in the neighboring region of the southern plains of Nepal. Bhojpuri as a language is also spoken in Guyana, Suriname, Fiji, Trinidad and Tobago and Mauritius. As for the decision of the government of India, during the enumeration of census, they had disagreed and estimated Bhojpuri to be a dialect of Hindi. However, presently, the government of India has contrived to grant Bhojpuri a statutory status as a national scheduled language. Bhojpuri is being split when sharing vocabulary with Sanskrit, Hindi, Urdu, and other Indo-Aryan language of northern India. The literature in Bhojpuri was more tilted and inclined towards the humanitarian sentiments and conflicts. Its folk lore, and folk culture are revived by the eminent presence of writers, poets, politicians, and actors. Like other languages Bhojpuri also has figurative touch in many contexts.

This present study is grounded on Bhojpuri spoken in Varanasi region also known as **Kashika**.

Analysis of the Cultural implications in Bhojpuri Folk Proverbs

Like the proverbs in other languages, Bhojpuri proverbs also focus on moralistic and cultural functions and how the competence of the vernacular people in the use of proverbs reflects the possession of cultural wisdom, collective wisdom; social experience, gained knowledge and cognition of environment stimulate developing treasures of language units - proverbs, sayings and idioms. Here, we can consider and analyze the following proverbs in perspective of cultural implications:

1. *Sautin ke khees kathauti par*

Literal Meaning: Man's second or co-wife's anger on wooden platter (used for kneading flour)

Semantic Kernel: Taking revenge (or getting angry) from some innocent person for the fault of some other person.

This proverb consists of words which imply the culture of Bhojpurians such as the word 'sautin' and 'kathauti'. The term 'sautin' indicates that in Bhojpuri culture more than one wife can be kept by a man, and 'kathauti' is a wooden platter used to knead flour for a big family. It is also termed as 'kathwat', it is more spacious than a normal steel platter. The literal meaning of the proverb is a co-wife releases her anger on wooden platter while kneading flour as she tosses it hard, and the wooden platter collides against the ground. But the semantic kernel is **Taking revenge (or getting angry)** from some innocent person for the fault of some other person. So here the actual meaning is imbibed in co-wife's kitchen activity. Therefore, it is demonstrated that even a single word can have cultural implication.

2. *aage naath na paachhe pagahaa, binaa chhanh ke kude gadahaa*

Literal Meaning: No rope in the nostril, no tether behind, ass jumps without rope-check (*donkey's front and rear legs are tied with rope so that it cannot jump or move far*).

Semantic Kernel: A person without any liability or responsibility is as reckless as an unhindered ass!

The proverb (2) has the cultural implication that how the cattle (e.g. cow, buffalo, ox) are kept under control by putting rope in the nostril and tethering by neck. Similarly, to control an unhindered ass it becomes necessary to tie front and rear legs so that it cannot jump and move far away. Here, **rope in the nostril** and **tethering** stand for liabilities or responsibilities and **cattle or ass** stands for reckless persons. If a person doesn't bear any responsibility, s/he becomes careless and irresponsible. Therefore, it is required to have some liabilities which make our life balanced and thoughts under control.

3. *lub lub kare bahruriyaa ke jeev, kab hatihan saasu je chaati gheev*

Literal Meaning: Daughter-in-law is tempting, when her mother-in-law moves away so that she can lick clarified butter.

Semantic Kernel: Waiting for the guard to move away before attempting theft.

The proverb (3) implies the relationship of daughter-in-law and mother-in-law in Bhojpuri community. The proverb denotes the sense that the daughter-in-law is afraid of her mother-in-law even when she wants to eat something of her own taste. She tempts and waits for her mother-in-law's absence from the place.

4. *maan se paan na khaaye , gumaan se pattal chaate.*

Literal Meaning: One doesn't eat paan (betel) with respect, lick the leaf-plate with pride.

Semantic Kernel: A selfish person doesn't value when given respect but ready to do anything for self-interest.

Proverb (4) denotes cultural value of 'paan' (betel or betel leaf). Betel is considered or stands for 'respect' and 'auspiciousness' in Bhojpuri culture, if a person is served with 'paan', it means he is greeted with respect and if he is not greeted with betel, he is not shown respect. This proverb denotes the character of a selfish person who doesn't value respect given by others but is ready to do anything for his own sake. The term 'pattal' used in this proverb denotes the culture of eating in leaf-plates during any auspicious functions or occasions.

5. *baba ke dhiyawaa lugari aaur bhaiyaa ke dhiyawaa chunari*

Literal Meaning: For father's sister tattered clothes, and for brother's sister colorful clothes.

Semantic Kernel: Father's sister is not as respected and loving as the son's sister (daughter).

Proverb (5) indicates the culture of making difference between father's sister (aunt) and son's sister (daughter). Examples of such differences can be seen even now in Bhojpuri community. Father's sister is not so welcome in her brother's house.

6. *ek poot ke poot aaur ek aankh ke aankhi naahi kahal jaalaa*

Literal Meaning: Single son and single eye are equal to none.

Semantic Kernel: Single son is not considered enough for a family.

Proverb (6) implies that Bhojpuri people consider that more sons in the family make it stronger.

More than one son means more than one source of income which helps in the growth of family in all perspectives.

7. *beti ka betawaa aaur bhains ka padawaa ek barabar holaa*

Literal Meaning: Daughter's son and buffalo's calf are equal.

Semantic Kernel: Daughter's son is considered as useless as buffalo's male calf.

Proverb (7) implies another shade of relationships in of Bhojpuri culture that how daughter's son is not considered as worthwhile for the daughter's own parents as for her in-laws' family.

Conclusion

An insightful study of these proverbs shows that Bhojpurians in Varanasi were and are well acquainted with the relationships in the family, terms with the members and the customs and conventions. They are also aware of nature and animals. These proverbs beautifully project the true picture of the manner, depth of relationship, the variety of cultures of the society concerned. Thus, Bhojpuri proverbs reflect rich moral and philosophical observations of the people too. But what matters most is its natural colour and quality of poetic taste and sensibility which has survived even today in the age of computer and technology. Culture is not a thing to be produced instantly; it came into existence after passing through numerous obstacles. Prof. Humayun Kabir rightly defines Indian culture: *Culture, on the other hand, is the resultant of such organizations and expresses itself through language and art, through philosophy and religion, through social habits and customs and through political institutions and economic organizations.*

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The Representation of Folktales and Mythology in Girish Karnad's *Naga-mandala: Play with a Cobra*

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Abstract

The present research paper analyses Girish Karnad's play *Naga-mandala* (1990) with its focus on representing or depicting the folktales and mythical tales or legends employed within the plot. Karnad has made use of various devices peculiar to a dramatic literary work along with the folktales or myths, attributing divine qualities to human or non-humans, the use of magic, exceptional and amazing ordeals, the use of Flames and Story as well as the Man or the Sutradhaar, the power of the demi-god Naga who can transform into a human (Appanna's) form, the magical roots, and lastly Rani who attains divinity near the end of the play. All these issues or devices employed by the playwright can be included within the folkloric or mythical framework of the play, *Naga-mandala*.

Keywords: Girish Karnad, *Naga-mandala* folktales, myth, Naga, divinity, human-form, and male chauvinism.

Girish Karnad is a renowned playwright who prefers writing about myths, folklores or traditional beliefs as a major issue / theme in his plays. Another astonishing feature of Karnad's writing style is that his plays reflect socio-cultural aspects along with metaphysical and are also mythical at the same time. Karnad's plays exhibit his rootedness in his cultural traditions and how tactfully he is able to evoke the sensibility of the contemporary audience.

In his play, *Naga-mandala: Play with a Cobra* (1990), the dramatist tells a wonderful fantasized and mythical story with which one can travel into an altogether different world. Since

ancient times, the retelling of old myths through the story of a drama in Indian literature has been a universal theme which is also embodied and weaved with perfection within the plot of *Naga-mandala* by Girish Karnad.

The storyline of this play also touches the issues of feminism as it points towards the exploitation of the women characters. The play throws light on the condition of a woman in a patriarchal society. And the vacant house in which Rani is locked in is devoid of any human presence except Rani. It could be connoted with the family in which Rani is married where she finds herself entrapped into the empty house feeling alienated and dejected so much so that her condition is like “a caged bird” (Karnad, 257). “The position of Rani in the story of *Naga-mandala*, for instance, can be seen as a metaphor for the situation of a young girl in the bosom of a joint family where she sees her husband only in two unconnected roles – as a stranger during the day and as lover at night” (qtd. in Ansari, 1813). Rani addresses Naga who is in the human form of Appanna, “You talk so nicely at night. But during the day I only have to open my mouth and you hiss like a ... stupid snake” (Karnad, 271).

Here, at a symbolic level, Naga (Appanna) can be viewed from two opposite perspectives: negative – as evil as Satan; and positive – as good as God. Due to the fact that Naga can cast off its skin and can emerge as a new being; it (Naga) is considered as a demi-god of the Indian society as it is believed that it gets reborn by shedding off its skin. This may be the reason why the playwright chose ‘Naga’ to hint at the duality of man’s behaviour. Naga (Appanna) can be viewed as positively, especially, when he assumes human form as an incarnation of God to grant the wishes of Rani, his devotee, so that he can make her life and her very existence meaningful by helping her in achieving motherhood. While on the other side of the coin, Naga (Appanna) can also be contemplated as a negative character because he despite being a divine being seduced or sexually exploited Rani and thus, played a negative role in the plot of the play. His role as an evil character reminds of Satan who too assumed the form of a snake and instigated Eve against Adam in Milton’s *Paradise Lost*.

Girish Karnad’s *Naga-mandala* (1990) is believed to have originated from two oral tales heard by the playwright from A. K. Ramanujan. But the tales were not specifically mentioned by

Karnad. It is also believed that there is a similar story in the Indian tradition which narrates the folktale of a Cobra who turns into a man usually at night and visits a married woman. By blending this folktale into the main story of the play, the playwright tries to present an alliance firstly, between art and imagination and secondly, with art and the projection of reality; ultimately pointing out that there is a permanent relationship between art and imagination / fantasy.

Storytelling or katha was a medium for people to showcase one's religion, caste systems, gender roles and several other reasons. The traditional Katha System had a common purpose to describe the divine powers and nature looking after the universe. These beliefs and traditions were so strong and till date run into generations. There are some major katha traditions in India through which originated other story telling formats in India. [One such katha / tale format is Yakshagana, which is expressed in the plot of *Naga-mandala*.] ... Through time immortal Nature is worshipped in some form or the other. Yakshagana is one of the most colourful and vibrant style of storytelling. This was based and originated in the states of South India. The word Yaksha means nature spirits, the protectors of concealed natural treasures of the earth. ... This art form originated in early 7th to 10th Century during Bhakti movement. In Yakshagana through classical dance and music stories of Lord Shiva and Vishnu are performed. The stories were derived from Puranas, Ramayana, and Mahabharata.

Yakshagana storytelling comprises costumes, masks and some sturdy male and female figures demonstrating the power of God's and Nature. (*Egyankosh*, 7-9).

The Prologue of *Naga-mandala* tries to settle down the tone and mood of the play. The plot of the drama takes the audience into the world of make-believe scenario or the world of a fantasized / made-up story. The beginning of the Prologue, reminds us of the beginning of the poem, "The Rime of Ancient Mariner" by S. T. Coleridge. "The play opens in a surrealistic setting – a dilapidated temple, a broken idol that is hard to identify, the time of the late night with

the moonlight creeping in through the crevices on the walls and the roof” (Challa, 3-4). This setting is similar to the one in hell or netherworld where Man or symbolically, the playwright (in the play) finds himself entangled and suspended between the world of life and death. Turning towards the audience, the playwright or Man confides and says:

I may be dead within the next few hours. I asked the mendicant what I had done to deserve this fate. And he said: ‘You have written plays. You have staged them. You have caused so many good people, who came trusting you, to fall asleep twisted in miserable chairs, that all that abused mass of sleep has turned against you and become the Curse of Death’. (Karnad, 247-48)

In this way, the Man mentioned in the Prologue is accursed because the spectators of his plays fell asleep while watching them. Then the Man promises when he says, “I swear by this absent God, if I survive this night I shall have nothing more to do with themes, plots or stories. I abjure all story-telling, all play-acting” (248). There is only one way to escape “the Curse of Death” or his predicament, that is, by staying “awake at least one whole night this month” (247). And only the last night of the month is left for the Man to stay awake. If he fails to stay awake, he will meet his death.

In a folkloric tradition, the story-telling dramatically represents a myth, a folktale or a legend that passes on from one generation to another, which goes along with song and music. Then, during night time, the Man hears some “female voices” coming from “outside the temple” (248). These “female voices” are “naked lamp flames” which are “giggling, [and] talking to each other” while entering the dilapidated building of the secluded temple where the Man is hiding “behind a pillar” after being terrified from these voices. Describing these flames, Karnad writes, “They are naked lamp flames! No wicks, no lamps. No one holding them. Just lamp flames on their own – floating in the air!”. These flames are actually accompanied with Story of different households which have assembled there for gossiping. It is the framework of the plot which discloses the intimacies present in marital love. The flames do have their own distinct characteristic as they are different from each other, as they are burning in kusbi oil, peanut oil, castor oil, coconut oil, or kerosene oil which is simultaneously reflective of the hierarchical

Indian socio-cultural system. These flames are not happy because of the loss of ethicality, human values and due to the presence of vices such as greed, selfishness, sexual immorality, lack of respect for aged / old people and cut-throat competition. Each of the flames narrates its own story / tale.

These types of tales are recounted by women, especially, the elderly women of the family while feeding children or while putting them to sleep. Therefore, narrating such types of tales to children is a kind of means to communicate with other women present in the family as they are also present when the tales are narrated by old women of the family. Above all, the narration of these tales suggest that it is expected from women who are taught since childhood to adapt themselves as per the demands and needs of the patriarchal family set-up. This is the reason why Rani, the female protagonist of *Naga-mandala* is told such stories.

Many of these tales also talk about the nature of tales. The story of the flames comments on the paradoxical nature of oral tales in general: they have an existence of their own, independent of the teller and yet live only when they are passed on from the possessor of the tale to the listener. Seen thus, the status of a tale becomes akin to that of a daughter, for traditionally a daughter too is not meant to be kept at home too long but has to be passed on. This identity adds poignant and ironic undertones to the relationship of the teller to the tales. (Karnad, "Appendix 1", 314-15)

Act I starts the story / tale of Appanna and his wife, Rani. When Kappanna enters carrying his mother Kurudavva, he resembles Shraavan Kumar (again a reference to Indian ancient narrative) whose dialogue foreshadows the plot of the play. Kappanna says, "That Appanna should have been born a wild beast or a reptile. By some mistake, he got human birth" (255). This dialogue portends the major event that takes place later where Appanna turns into a Naga (a beast).

In the play, there is re-mythification of the myth related with Ahalya. As per the societal views of our nation, people think that a Cobra or Naga can take any form or shape as per his wish or desire. This belief is originated from the status of divinity assumed to Naga. So, Naga

too comes in the category of divine beings that are believed to take any form of his choice. A particular episode in the *Ramayana* narrates the tale of the wife of Rishi Gautama, Ahalya, who is seduced by Indra as God Indra appeared in the form of her husband and in this way, Indra deceived Ahalya.

In *Naga-mandala* too the Naga / Cobra can transform into a human form of Rani's husband Appanna during nights and under this disguised form, he (Naga) seduces and impregnates Rani. While in reality, Appanna, the actual husband stays at home only till midday to have lunch and after that he goes to enjoy at his concubine's house in the evening and stays there the whole night. Rani is depicted as the one who is like Sita or Savitri in the ancient Indian legend where a woman is supposed to accept, surrender and suffer as well as she is not allowed to raise questions and react. As Rani bursts out:

Don't ask questions. Do as I tell you. Don't ask questions. Do as I tell you. No. I won't ask questions. I shall do what you tell me. Scowls in the day. Embraces at night. The snarl in the morning unrelated to the caress at night. But day or night, one motto does not change: Don't ask questions. Do as I tell you. (Karnad, 283)

According to Northrop Frye, "A ritual is a sacred manifestation or an epiphany of a myth in action. In other words, myth rationalizes or explains a ritual by providing an authority for it". For instance, it is a common practice in our country that on a certain day of a certain month of a certain year, women perform the ritual of pouring milk on ant-hills inhabited by Cobras. It is believed that married women propitiate the Cobra to get over barrenness and unmarried girls to get good husband. Naga of the play *Naga-mandala* is a supernatural being who reflects charisma and possesses the special powers of transformation. The scenography of *Naga-mandala* is set in the aura of Naga, which is both beautifully terrible and terrifyingly beautiful. This mysterious quality of Naga permeates the entire play.

Naga-mandala is a magico-religious ritual involving Naga, the snake-god of Hindus who grants wishes of his devotees, especially the wish for fertility. In

the play, Naga (Cobra) grants Rani all her wishes, which she does not express openly. She grows mentally and becomes a confident woman. She is cured of her frigidity. She gets a devoted husband. Her husband's concubine becomes a life-long servant-maid for her. Above all, she begets a beautiful son. Naga, in addition, makes Appanna's heart fertile with love and affection for his wife. For Karnad, mythology is never a dead past. He makes it relevant in the modern context. The modern men can learn and understand certain social values and morality from it. Myths, legends and folk forms function as a kind of cultural [anaesthesia] and they have been used for introducing and eliminating, in our racial unconscious, cultural pathogens such as caste and gender distinctions and religious fanaticism. Karnad makes use of myths and folk forms in his plays to exercise socio-cultural evils. He says, "The energy of folk theatre comes from the fact that although it seems to uphold traditional values, it also has the means of questioning these values, of making them literally stand on their head". (Chapter-5: Use of ... and *Tughlaq*", 231-34)

The blind woman, Kurudavva, plays an important role in the play. Although she plays a minor role in the plot but it is very crucial or significant for the progress of the story. It is due to the magical impact of the root which is given by Kurudavva to Rani that the Naga starts falling in love with Rani and maintains relationship with her. "We can easily identify similarities between Goddess Kali of *Hayavadana* and Kurudavva in the sense that as Goddess Kali helps Padmini in [relivening] ... Devadatta and Kapila... In the same way, Kurudavva gives 'solution' to Rani's problem" (Agarwal and Yadav, 382).

Another myth is 'the Kunti myth' that is related with the magical root. In *Mahabharata*, the story of Kunti, a virgin is narrated who gets a magical mantra from a sage Durvasa for her devotion who then shares her power with another woman Madri, the second wife of her husband. And with the help of the magical mantra, Kunti invoked the Sun God, Surya, who then blessed her with a son, Karna; and Madri too was blessed with sons with the help of the mantra. Similarly, in *Naga-mandala*, Kurudavva, the mother of Kappanna gets the magical root from a mendicant who then shares it with Rani. And like Karna, Kurudavva too is blessed with a son,

Kappanna. And like Madri, that is, the second woman with whom Kunti had shared the magical mantra, Rani in Karnad's play begets a son later in the story. Hence, as per this myth, Kurudavva is like Kunti and Rani is like Madri. Kurudavva cries pathetically near the end of the play when her son gets lost mysteriously. This event reminds of the entire episode of the *Mahabharata* when Gandhari cries over the loss of Duryodhana who meets his death. Kurudavva informs Rani that she (Kurudavva) is like 'a mother' for Appanna which is also acknowledged by him, when he says, "In my sleep, it sounded like my mother calling me" (Karnad, 297). In brief, it can be said that Kurudavva acts as the "mother" of all men / males and as the "mother-in-law", it is her job or obligation to inspire or initiate Rani to start her family life and carry on with her own generation; as Kunti does with Draupadi, and that is what Kurudavva does.

The lines, "Frogs croaking in pelting rain, tortoises singing soundlessly in the dark, foxes, crabs, ants, rattlers, sharks, swallows – even the geese! The female begins to smell like the wet earth. And stung by her smell, the King Cobra starts searching for his Queen. The tiger bellows for his mate" (276) "... recalls the creation myth of Uranus and Gaea, and of Heaven and Earth coming together: of the first male and female, Purusha and Prakriti, Yang and Yin. It is this law of life that Rani is ignorant of" ("Chapter-5: Use of ... and *Tughlaq*", 244). Therefore, Naga, in turn, employs the myth of life to educate her.

The last important myth associated with Rani is the myth of "the snake ordeal" (Karnad, 286) to prove her chastity and faithfulness towards her husband, Appanna, after she gets impregnated. Rani is like a slave under the bondage of man's or society's control. The society (in the play) believes in male chauvinism as the members of society does not object Appanna who enjoys sex openly with his concubine, but the society puts a question mark on the chastity of the female character, Rani (Appanna's wife). "The Village Elders" who "sit in judgement" (285) to judge the faithfulness of Rani asks her to conduct "the traditional test in [the] ... Village Court ... [by] tak[ing] oath while holding a red-hot iron in the hand" (288) and speaking the truth while holding it. But Appanna has not been asked to perform any such test to prove his faithfulness towards Rani. Later, in the plot, it has finally been decided that Rani will perform "the snake ordeal" (286) and speak the truth by holding the Cobra in her hand. When Naga tells about this

ordeal to Rani, she is terrified, and says, “Give me poison instead. Kill me right here. At least I’ll be spared the humiliation. Won’t the cobra bite me the moment I touch it? I’ll die like your dog and your mongoose”. When the moment arrives, Rani speaks the truth while holding the Cobra in her hand, “... Yes, my husband and this King Cobra. Except for these two, I have not touched any one of the male sex. Nor have I allowed any other male to touch me. If I lie, let the Cobra bite me” (292).

Immediately after saying these words, “The Cobra slides up her shoulder and spreads its hood like an umbrella over her head. The crowd gasps. The Cobra sways its hood gently for a while, then becomes docile and moves over her shoulder like a garland”. After this, “the Village Elders” (288) started shouting that it’s a miracle and that Rani “... is not a woman. She is a Divine Being!” She is “Indeed, a Goddess - !” (292).

In this way, Rani is incarnated as a Goddess, this, achieving the status of divinity which is quite opposite from her earlier status as a white. Hence, Girish Karnad exposes male chauvinism by employing the device of “the snake / cobra ordeal” while on the other hand, he is also exposing “the double standard of morality of patriarchal culture and the hollowness of the concept of chastity”. The entire event / scene of “the snake / cobra ordeal” is evocative of the famous last scene of the *Ramayana*, where is to perform a similar “fire ordeal” to prove her purity of conduct in the presence of the elders and the respectable citizens of Ayodhya (Kumar, 318).

Therefore, to conclude in a nutshell, folktales or the myths in Girish Karnad’s *Naga-mandala* take the major portion of the content of the story and takes the readers away in a different scenario or in a metaphysical world, that is, away from the mundane activities and the complexity of human relationships which makes it easy to connect to the tales and hence, to the play. One gets completely lost in the folktales and myths and comes out of the web of complex situations prevalent in modern society. In the beginning of the play, that is, in the Prologue, suspense is created due to “the Curse of Death” (Karnad, 248) which makes the audience sit on the edge of their seats to witness all the happenings in the play.

The presence of ‘the supernatural elements’ reminds of S. T. Coleridge’s concept of “willing suspension of disbelief” (as is portrayed in “The Rime of Ancient Mariner”). The ending of the play is vague or round which simultaneously relieves the burdened minds of the people / audience / spectators / readers living in the complex post-modern world or lost in the complexity of the plot of the play. It may be due to the alienation effect which must be the aim of a drama according to Bertolt Brecht.

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Herder and Shakespeare: Negotiating with Nationalism

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Abstract

This paper aims at studying how Shakespeare impacted on Herder, and how Herder uses Shakespeare's works as an illustration to form his opinions on nationalism. Shakespeare reflected the ideology, geo-politics of his age. His plays show the rise of the individual showing the signs of the rise of nationalism and the independent ideology of political freedom. Herder views them as a break from Greek drama having its regional features. Shakespeare becomes a symbol of Herder's nationalism and cultural diversity. The romanticism of Herder provided elements for the building of the idea of nation in Germany, and Shakespeare's plays helped him to arrive at a focused understanding of the changing processes and trends of European political history.

Keywords: Johann Gottfried von Herder, Shakespeare, nationalism.

Johann Gottfried von Herder (1744–1803) wrote his essay "Shakespeare" in 1773 followed by Samuel Johnson's (1709 – 1784) "Preface to Shakespeare" in 1765. The period signifies the historical rise of distinct nations, ethnicity, language and cultural heritage as important features of the process of being more civilised. Johnson recognised the creative and original contributions of Shakespeare; Herder interpreted Shakespearean writing as an expression of English nationalism and establishment of England's individualism as different from Greece.

Herder gave a "romantic accent" to the idea of nation and valued the "popular spirit" as "national spirit." He was "the first European who, remaining a cosmopolitan, in the

Enlightenment sense, interpreted Europe as a symphony of several different voices, of the national voices, knowing how to distinguish them and characterize them” and was one of those voices who “demanded the development of a democratic Germany.” Along with this trend “the great romantic poet Heinrich Heine (1797-1856) and the group called “leftist Hegelians,” of which both Marx (1818-1883) and Engels (1820-1895) participated, were emblematic of that trend.” These thinkers and ideologues, esp. The “romanticism of Herder” and the “idealism of Fichte” supported and “provided elements for the building of the idea of nation in Germany” (Paula).

Hegel’s philosophy turns out to be largely a sort of elaborate systematic development of Herder’s ideas (especially concerning language, the mind, history, and God); so too does Schleiermacher’s (concerning language, interpretation, translation, the mind, art, and God); Nietzsche is deeply influenced by Herder as well (concerning language, the mind, history, and values); so too is Dilthey (especially concerning history); even John Stuart Mill has important debts to Herder (in political philosophy); and beyond philosophy, Goethe was transformed from being merely a clever but rather conventional poet into the great artist he eventually became largely through the early impact on him of Herder’s ideas. (Forster)

Herder identifies literary works as an “especially rich source of insights into the unconscious.” He has analysed how Shakespeare has delved into the structure of regional culture for his play. This approach “has had a strong influence on subsequent thinkers in “the philosophy of mind and in hermeneutics” Herder gradually paved the way for the establishment of new “disciplines that we now take for granted” like the “modern philosophy of language.” Herder recognised the “deep variations in thought and language across historical periods and cultures” and perceived the “fundamental role of grammar in language and of grammar’s deep variation between languages” and approached languages in an “empirical manner.” He “inspired Friedrich Schlegel, Wilhelm von Humboldt, and others to found modern linguistics” (Forster).

Herder understood the different culture Shakespeare represented in his plays, and argued that northern European dramas was culturally different from the southern parts of ancient times.

For example, Shakespeare's Henry IV captures the Christianised England, its ideology, the interconnect England had with all Christian countries, and their purpose of protecting the land on which the feet of Jesus walked:

The edge of war, like an ill-sheathèd knife, / No more shall cut his master.
Therefore, friends, / As far as to the sepulcher of Christ—/ Whose soldier now,
under whose blessèd cross / We are impressèd and engaged to fight—/Forthwith a
power of English shall we levy, / Whose arms were molded in their mothers'
womb /To chase these pagans in those holy fields / Over whose acres walked
those blessèd feet / Which fourteen hundred years ago were nailed /For our
advantage on the bitter cross. / But this our purpose now is twelve-month-old, /
And bootless 'tis to tell you we will go. (Shakespeare, Henry IV)

The nation of England has been Christianised and this common ideology and collective consciousness has given the people a purpose, and hence they stand united for the cause of Christ. Shakespeare is writing a different story from Greeks, as now the people have acquired an organised religion that has institutionlised prayer system. Europe has acquired a new system, has diversified itself with the birth of new languages, has met with the growth of science and the establishment of universities and at the time of Shakespeare trade had begun at global level, even the trade of slaves expanded. Scenes shifting and time covering a larger number of years would not have really mattered to people. They accepted one scene in Egypt and the next scene in Rome. "Our holy purpose to Jerusalem" (Henry IV Part I), as the King puts it, religion that is institutionalised has shaped the people in a different manner from Greeks. Falstaff puts the social reality succinctly: "I'll be damned for never a king's son in Christendom" (Henry IV Part I) This sentence explains how the English tongue slowly shaped itself, how the people have identified themselves belonging to one nation and one ideology going beyond borders.

When Shakespeare arrived in London at some point in the late 1580s or early 1590s, the capital was expanding faster...: from 50,000 inhabitants in 1500, it had swelled to some 200,000 people, four times that number, a century later...London was pre-eminently a city of immigrants, both first- and second-generation... London was... a city of conspicuous contrasts – between ... different racial groups. On the one hand inhabitants of different ethnicities and beliefs were accepted, and ...on the other, the line of acceptance was thin. (Dickson)

Protestant “French Huguenots and other religious refugees from continental Europe” arrived in England. Perhaps fifteen thousand of these people settled in England “during the 1590s,” and they “assimilated” the local culture quickly and “found work, many in the textile or fashion industries, and formed close-knit communities.” Apart from them Jewish populations were also living in London and Bristol. England gave the space for Jews to practice their “faith undisturbed, despite tough legislation to the contrary.” They practiced their religious practices in secret just like “Catholics...lest they become scapegoats and be forced to convert” to Protestantism... This “inflected Shakespeare’s writing.” Shakespeare set his scenes in cities outside England like Venice, Verona, Padua, Sicily (Dickson).

Shakespeare describes all aspects of his country’s religious beliefs, apart from the state religion Christianity. Edgar describes the demons that afflict him:

This is the foul <fiend> Flibbertigibbet. He begins / at curfew and walks <till the>
first cock. He / gives the web and the pin, squints the eye, and / makes the harelip,
mildews the white wheat, and / hurts the poor creature of earth. / Swithold footed
thrice the ’old, / He met the nightmare and her ninefold, / Bid her alight, / And
her troth plight, / And aroint thee, witch, aroint thee.../ Beware my follower.
Peace Smulkin, peace, thou fiend...

The prince of darkness is a gentleman. Modo / he’s called, and Mahu.
(King Lear Act III, Scene 4)

...

The foul fiend haunts Poor Tom in the voice of a / nightingale. Hoppedance cries in Tom's belly for two / white herring. Croak not, black angel, I have no food for thee. (King Lear Act III, Scene 6)

Edgar provides the comedy in the scene and his dialogues have become the illustrations for cultural diversity in protestant England during the reign of Elizabeth. To him the demons are real, and he depicts the life of poverty and homelessness.

Exorcisms were “practiced by the Jesuit priests” which were “devised for gullible and unlearned lower-class people.” King Lear emphasizes on the “performative nature of Edgar/Tom's monstrosity” that is a reflection of the “cultural discourses of the time.” Exorcist practices were “popular when Shakespeare wrote King Lear.” Edgar's “speech also intercepts and redeploys fresh memories of monstrosities committed in the name of fervent religious faith in post-Reformation England such as persecutions and executions” (Compagnoni).

‘Poor Toms’, ‘Toms of Bedlam’, or ‘Abraham men’ as they were also known, these individuals were escaped or released inmates from Bedlam Hospital in London... They appeared in many contemporary accounts as mad and pitiful vagrants who wandered the lanes begging, ‘supposedly singing Bedlamite Ballads that told mad tales and perpetuated the Bedlam myth.’ They were regarded as disgusting figures confined to the margins of society, whose naked and self-mutilated bodies, rolling eyes, and clanking chains constituted the palpable signs of their abasement and penury (Compagnoni).

Shakespeare's Shylock expresses how Jews were treated in England, as inferior citizens:

Signior Antonio, many a time and oft / In the Rialto you have rated me / About my moneys and my usances. / Still have I borne it with a patient shrug / (For sufferance is the badge of all our tribe). You call me misbeliever, cutthroat dog, / And spet upon my Jewish gaberdine, / **And** all for use of that which is mine own.

Well then, it now appears you need my help. / Go to, then. You come to me and you say / “Shylock, we would have moneys”—you say so, / You, that did void your rheum upon my beard, / And foot me as you spurn a stranger cur / Over your threshold. Moneys is your suit. / What should I say to you? Should I not say “Hath a dog money? Is it possible / A cur can lend three thousand ducats?” Or Shall I bend low, and in a bondman’s key, / With bated breath and whisp’ring humbleness, / Say this: “Fair sir, you spet on me on Wednesday last; / You spurned me such a day; another time / You called me ‘dog’; and for these courtesies / I’ll lend you thus much moneys”? (Merchant of Venice, Act I, Scene 3).

Shakespeare is telling stories about his people who were living in a heterogeneous society that permitted other religious practices only in secrecy. Interpreting Shakespeare in a socio-economic perspective would explain the cultural diversity in his plays.

The “Moroccan ambassador, Al-Annuri” visited London in 1600, and scholars say that he has “similarities” to Shakespeare’s Othello. He came with “16-man Moroccan delegation of merchants, translators and holy men to conclude a military alliance between the Protestant Tudors and Muslim Morocco against their common enemy, Catholic Spain.” England had 50 years of trade with Morocco in “Moroccan saltpetre, used to make gunpowder, and sugar...for English cloth and munitions.” Soon, London’s Barbary Company was established “in 1585, which was soon shipping hundreds of tones of merchandise back and forth” (Brotton).

Al-Annuri was not the only person with whom Elizabeth was fostering relations. In the 1560s she wrote to the Persian Shi’a ruler, Shah Tahmasp, offering a commercial alliance between him and her newly formed Muscovy Company. Once Pope Pius V formally excommunicated her in 1570, Elizabeth was free to ignore the papal edicts forbidding Christian trade with Muslims, and by 1581 she had lodged an English ambassador in Constantinople, signed formal commercial treaties with the Ottomans and founded the Turkey Company. She pursued

extensive correspondence with Sultan Murad III and his mother over three decades, exchanging diplomatic gifts that included cloth, cosmetics, horse-drawn carriages and a clockwork organ... Elizabeth allowed lead stripped from deconsecrated Catholic churches to be shipped to Constantinople to make munitions (Brotton).

Elizabethan dramatists exploited the “ambiguities and contradictions of such alliances.” Playwrights began writing about Islamic characters “defined by terms such as “Moors”, “Saracens”, “Turks” and “Persians.” There were “40 plays performed in the 1590s.” Shakespeare presented the “evil Aaron in *Titus Andronicus* in 1594,” and wrote “*The Merchant of Venice*” which introduces the Prince of Morocco (1596). Shakespeare’s *Othello* has a “Moor as its central character.” Othello narrates his past: “Of being taken by the insolent foe / And sold to slavery; of my redemption thence / And portance in my traveller’s history” (Act I, Scene 3). As the play ends with Desdemona dead, Othello reminds the horrified Venetians: “... that in Aleppo once, / Where a malignant and a turbaned Turk / Beat a Venetian and traduced the state, / I took by th’ throat the circumcised dog / And smote him – thus!” (Act V, Scene 2). Othello is presented with an ambiguity that England had for Islam, and “the play’s final reference to Moroccans, Turks and Christians” has become a “tragic symbol of the destruction of cosmopolitan multiculturalism” (Brotton).

Shakespeare’s cosmopolitan representation of London life with a complete overview of all classes has bewildered generations of scholars as to its interpretation.

Herder introduced a “principle of generic interpretation” as different cultures encourage different “genres vary from age to age, culture to culture, and even individual to individual.” He distinguishes “Shakespearean tragedy” differently from “Sophoclean “tragedy” (Forster). He interpreted literary works, written or oral, as the expressions of a people of a particular region, and he spent invaluable time in translating folk songs from various languages into German. His “*Volklieder*” (1778-79), collections of folk song, although differ from subsequent similar collections in the “absence of musical scores,” tell us that songs, especially the “folk or popular”

ones, are the “most classical” and, at the same time, representative case of the “intangible culture.” (Yoshida)

Samuel Johnson (1709 – 1784) viewed Shakespeare as a poet of nature, an original writer who wrote to please his people. Samuel Johnson wrote “Preface to Shakespeare” in 1765 which, scholars say, has created a huge impact on Shakespearean criticism. Herder’s essay was written in 1773 reflecting Johnson’s ideas. Shakespeare, according to Dr. Johnson, presented foreign lands in his theatre, and his characters spoke English as spoken by English men, customising stories to the taste of his people. He did not follow the Greek precepts of writing, and devised his own structure of writing plays. Aristotle’s philosophy and poetic principles had shaped Renaissance thinking and conceptions of culture, the civilising process and society, and scholars had reservations about the genius of Shakespeare and his intellectual context. Shakespeare’s penetrating insights into human character was underestimated. Later criticism began interpreting this aspect of Shakespeare’s writing as the reflection of the rise of nationalism, as Herder is suggesting, and as the rise of capitalism as suggested by Marx.

Shakespeare is above all writers... the poet of nature; the poet that holds up to his readers a faithful mirror of manners and of life. His characters are not modified by the customs of particular places, unpractised by the rest of the world ...they are the genuine progeny of common humanity, such as the world will always supply, and observation will always find. His persons act and speak by the influence of those general passions and principles by which all minds are agitated, and the whole system of life is continued in motion. In the writings of other poets a character is too often an individual; in those of Shakespeare it is commonly a species. (Johnson)

Shakespeare was criticised by fellow writers and academics for devising different strategies for writing, differing from the academically established criteria for playwriting. His Romans on the stage spoke more like English men. “Voltaire censures his kings as not completely royal.” Shakespeare represented life in various forms and in his plays “nature

predominates over accident.” His stories are on “Romans or kings, but he thinks only on men.” He portrayed men from Rome, and he knew that “like every other city” Rome “had men of all dispositions.” A poet like Shakespeare “overlooks the casual distinction of country.” The Shakespearean audience knew “that the stage is only a stage, and that the players are only players.” The scenes may take place in different places “very remote from each other,” but the space in which the action takes place, the audience knew, was “a modern theatre” (Johnson).

Every nation will have a certain style which will “never becomes obsolete, a certain mode of phraseology so consonant and congenial to the analogy and principles of its respective language.” This will be “the common intercourse of life,” the language of the common men “who speak only to be understood, without ambition of elegance.” People in higher social order speak with “modish innovations.” The learned men try to break “from established forms of speech, in hope of finding or making better.” Men of distinction “forsake the vulgar.” There is a “conversation above grossness and below refinement” and Shakespeare “seems to have gathered his comick dialogue” from this space. He is “more agreeable to the ears of the present age than any other author” of his period, and “among his other excellencies deserves to be studied as one of the original masters of our language” (Johnson).

The English nation, in the time of Shakespeare, was yet struggling to emerge from barbarity. The philology of Italy had been transplanted hither in the reign of Henry the Eighth; and the learned languages had been successfully cultivated by Lilly and More; by Pole, Cheke, and Gardiner; and afterwards by Smith, Clerk, Haddon, and Ascham. Greek was now taught to boys in the principal schools; and those who united elegance with learning, read, with great diligence, the Italian and Spanish poets. But literature was yet confined to professed scholars, or to men and women of high rank. The publick was gross and dark; and to be able to read and write, was an accomplishment still valued for its rarity...Nations, like individuals, have their infancy. A people newly awakened to literary curiosity, being yet unacquainted with the true state of things, knows not how to judge of that which is proposed as its resemblance. (Johnson)

Greek became the academic language, and its literature was available only to scholars. A young nation like England could not make everyone become proficient in Greek and equip its people in its literary rules and regulations. In its infancy, England chose to write its own stories, in its own style, unaffected by Greek parameters for writing. European nations had to negotiate with an advanced civilisation like Greece, and had to constantly check themselves with the benchmark Greece had set in front of them.

It is from Greece that we have inherited the words drama, tragedy, and comedy; and just as the lettered culture of the human race has, on a narrow strip of the earth's surface, made its way only through tradition, so a certain stock of rules, which seemed inseparable from its teaching, has naturally accompanied it everywhere in its womb and its language. Since a child cannot be and is not educated by means of reason but by means of authority, impression, and the divinity of example and of habit, so entire nations are to an even greater extent children in everything that they learn. The kernel would not grow without the husk, and they will never get the kernel without the husk, even if they could find no use for the latter. That is the case with Greek and northern drama. (Herder)

Shakespeare's drama is northern European in nature, while Greek drama is a product of Southern European drama. Geographical location and climate too play a major role in shaping human characteristics, and writers end up writing within this framework of regional culture, reflecting its ideologies and perspectives. Another region's values and principles might not succeed in duplicating its styles of writing. European nations slowly carved their political and literary identities, especially, through literary works.

The Greek rules may sound artificial to a northerner. But it was a natural development of the region. The "unity of the action" in plays of the Greeks was the result of "circumstances of their time, country, religion, and manners could be nothing but this oneness." similarly "unity of place" was a requirement as the "solemn action occurred only in a single locality, in the temple, in the palace, as it were in the market square of the nation." Initially the Greeks were miming and

narrating stories. Slowly writers introduced characters. Later scenes were added - “but of course it was all still but one scene, where the chorus bound everything together.” when we look at Greek dram from this perspective “even a child could see that unity of time now ensued from and naturally accompanied all this. In those days all these things lay in Nature, so that the poet, for all his art, could achieve nothing without them”. (Herder)

And what was this purpose? Aristotle has declared it to be...no more nor less than a certain convulsion of the heart, the agitation of the soul to a certain degree and in certain aspects... a species of illusion that surely no French play has ever achieved or ever will achieve. And consequently... it is not Greek drama. It is not Sophoclean tragedy. It is an effigy outwardly resembling Greek drama; but the effigy lacks spirit, life, nature, truth... all the elements that move us... the tragic purpose and the accomplishment of that purpose. So can it still be the same thing? (Herder)

Nations can imitate other regions’ criteria for writing. Such writings will end up as mere imitation, without carrying the soul of that particular region. Texts must carry the soul of a people, their experiences, philosophy of life and culture. That is the essential principle of literary works. Writers respond to their people and there is a negotiation between the author and the reader or viewer. Ultimately, there is something that is ‘folk’ about writing that carries the hearts of people in their essence.

I shall leave it to the reader to determine for himself whether a half-truthful copying of foreign ages, manners, and actions, with the exquisite aim of adapting it to a two-hour performance on our stage, can be thought the equal or indeed the superior of an imitation that in a certain respect was the highest expression of a people’s national character. (Herder)

The nation state model influences writing, directing its purpose, giving certain identities to people and helping them create imaginary works that reflect their national character. Writing

is framed by the socio-political nature of a nation or region. An imitation cannot be considered superior.

So let us now suppose a nation, which due to particular circumstances that will not detain us here, did not care to ape the Greeks and settle for the mere walnut shell, but preferred instead to invent its own drama. Then, it seems to me, our first questions must once again be: When? Where? Under what conditions? Out of which materials should it do so? And no proof is needed that this invention can and will be the result of these questions. If this people does not develop its drama out of the chorus and dithyramb, then it can have no choral or dithyrambic parts. If its history, tradition, and domestic, political, and religious relations have no such simple character, then naturally its drama cannot partake of this quality either. Where possible, it will create its drama out of its history, out of the spirit of the age, manners, opinions, language, national prejudices, traditions, and pastimes, even out of carnival plays and puppet plays (just as the noble Greeks did from the chorus). And what it creates will be drama if it achieves its dramatic purpose among this people. As the reader will see, we have arrived among the *toto divisis ab orbe Britannis* and their great Shakespeare. (Herder)

Britain was different from the rest of Europe - an original thinker and great writer like Shakespeare created a drama that carried the history, tradition, and politics of his people without imitating the Greeks has established his nation's superiority. He has created a very strong national character of his people depicting not only his people but also how Rome and other cities handled their democracy and government. He has captured the spirit of his age, even if it is found in the folk traditions of his country. He has emerged as a genius. He made use of all the available literary and historical resources and weaved dramas that carried his original interpretations that added a natural flavour to their descriptions.

Ralph Waldo Emerson (1803 – 1882) in his celebrated essays "The American Scholar" written in 1837 and "Self Reliance" written in 1844 continues this line of thought of Dr. Johnson and Herder. He not only wanted his nation to break from the boundaries set by Greek cultural

format, but to shatter the cultural bondage of Europe itself. Young men have to write about their land and create innovative styles of writing.

We have listened too long to the courtly muses of Europe... The scholar is decent, indolent, complaisant...The mind of this country, taught to aim at low objects, eats upon itself... Young men of the fairest promise, who begin life upon our shores, inflated by the mountain winds... are hindered from action ... and turn drudges... What is the remedy? ...We will walk on our own feet; we will work with our own hands; we will speak our own minds. The study of letters shall be no longer a name for pity, for doubt, and for sensual indulgence... A nation of men will for the first time exist, because each believes himself inspired by the Divine Soul which also inspires all men. (Emerson in “American Scholar”)

America wanted to carve its own cultural identity during the nineteenth century when Europe had established its political and cultural hegemony all over the world, and Emerson invited the young men of his country to create their specific writings rooted in the American experience. A new country like America needed its peculiar and unique philosophy of life and expressions, he felt. He wanted people to stop imitating and create fresh thought and style.

There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better, for worse, as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. The power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried. (Emerson in “Self Reliance”)

Democratic nations continued to establish their identity in art and culture, as they were newly formed out of monarchies or other types of hierarchies. Emerson spoke to his young men, inspiring to create original texts reflecting the American experience. He is now comparing

himself with Shakespeare's originality and demands such original writings from his countrymen. We hear the same note in another transcendentalist, Henry David Thoreau.

Some are dinning in our ears that we Americans, and moderns generally, are intellectual dwarfs compared with the ancients, or even the Elizabethan men. But what is that to the purpose? A living dog is better than a dead lion... Why should we be in such desperate haste to succeed, and in such desperate enterprises? If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away. It is not important that he should mature as soon as an apple-tree or an oak. (Thoreau)

David Hume in 1748 "argued that the character of a nation depended solely upon socio-political and moral factors" (Jensen). Hume questioned the world view of the ancients, and argued countries would slowly acquire cultural identity in course of time.

The Greeks and Romans, who called all other nations barbarians, confined genius and a fine understanding to the more southern climates and pronounced the northern nations incapable of all knowledge and civility. But our island has produced as great men, either for action or learning, as Greece or Italy has to boast of...Who can doubt, but the English are at present a more polite and knowing people than the Greeks were for several ages after the siege of Troy? Yet is there no comparison between the language of Milton and that of Homer. Nay, the greater are the alterations and improvements, which happen in the manners of a people, the less can be expected in their language. A few eminent and refined geniuses will communicate their taste and knowledge to a whole people, and produce the greatest improvements; but they fix the tongue by their writings, and prevent, in some degree, its farther changes. (Hume 208)

Herder "regarded the nation as the basic unit of humanity." He argued that "the identity of the individual is largely dependent upon his or her culture." His philosophy is "historically important insofar as it offers the first sustained discussion of national and cultural diversity." He

rose against the popular ideology of “Enlightenment universalism” and “emphasizes the absolute importance of a sense of belonging and allegiance to a particular community” (White).

Shakespeare wrote down the spoken language of England that had a mix of tongues. He recorded the heterogeneity of his language and represented his nation’s cultural diversity. Herder celebrated this aspect of Shakespeare’s writing as nation building, heterogeneous in nature.

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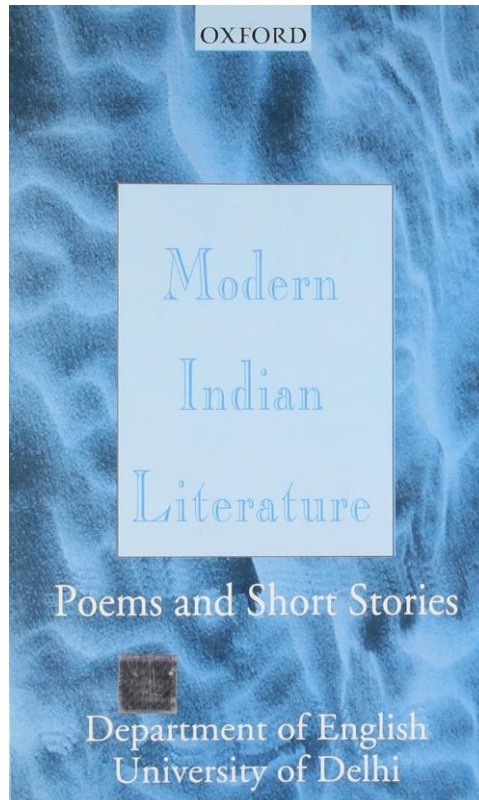
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Diving into a Kaleidoscope of Emotions through Poetry: A Critical Analysis of *Modern Indian Literature*

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Courtesy: www.amazon.in

Abstract

The present paper showcases that how the anthology *Modern Indian Literature* undertakes the readers on an endless voyage of emotions through poetry and enables the readers to live and relive those emotions. While going through the current of such emotions, souls of the

reader's get purified unravelling the contribution of poetry towards humans making which is the topmost requirement of the present materialistic and highly ambitious world. Besides, this paper gives voice to the injustices of the past, resistance, the legacy of ancestors, bliss of rustic lifestyle, futility of adventures, helplessness, dislike for the city life and respite in the country life championing the doctrine of love, peace and harmony with human as well as natural world.

Keywords: *Modern Indian Literature*, kaleidoscope, emotions, rustic lifestyle, love, peace, harmony, natural world.

The anthology *Modern Indian Literature* contains selected poems by Jibanananda Das (1899-1954), Sri Sri (1910-83), G.M. Muktibodh (1917-64), Nissim Ezekiel (1924-2004), and Jayanta Mahapatra (1928-2023).

In **Before Dying**, Jibanananda Das shares the lived experiences of his generation in the flora and fauna of nature. The poet makes use of the senses of sight, sound, and smell to express his empirical experiences like he says that it is his generation who has walked in winter dusk through the stubble fields and have seen the river women scattering the soft flowers of mist beside the fields. It is his generation who has seen the trees filled with the glow-worms, the moon standing still above the fallow fields, uncaring of the harvest yield. His generation has enjoyed the long winter nights in the village and used to identify the birds with their smell and fluttering wings even without seeing them in the darkness. The poet writes:

We who have seen the wild duck, escaping the hunter's shot

Take wing into the horizon's mild blue moonlit glow,

We who have rested our hands in love on the paddy-sheaf,

And come home like evening crows, expectantly; have found

Children's breath-scent, grass, sun, kingfisher, stars, sky-

Traces of these, again and again, the whole year round (Das 6)

The poet says that his generation has seen the leaves turning yellow or changing the seasons closely and has lived every aspect of nature that the upcoming generation cannot even imagine. Therefore, he has no dreams and desires unfulfilled before his death, the ultimate reality of life, and is satisfied with his life. Through his poem entitled **Windy Night**, Jibanananda Das shares his experiences like how he felt and what he imagined during the fierce windy night. He says that the last night was full of countless stars. He writes, "The beauties I had seen dying in Assyria, Egypt, Vidisha, / seemed to stand ranked on the faraway frontiers of the skies / among the mists, with long spears in their hands, / Was it to trample down death? / Was it to express the deep-felt triumph of life? / Was it to raise a stern fearsome tower of love?" (Das 8) Whereas, in **I Shall Return to This Bengal**, the poet feels nostalgic about Barishal, a village in Bengal where he had spent his childhood, and which became a part of Pakistan after the partition of India. He wishes to visit his native place in any form like insects, birds, or reptiles, but he wishes to refresh and relive those moments of his childhood.

Sri Sri (1910-1983) presents the enthusiasm of the revolutionaries to change the existing hierarchical world order for liberty, equality and fraternity in his poem **Forward March**. He compares the youth with the hunting animals who will hunt and destroy the centres of fraud and corruption in society. He writes:

Forward march

Oh onward surge

Ahead ahead let's always forge

Bursting like cyclonic wind

Speedier than arrows or the speed of mind

Blasting like the rainclouds' thunder

Yonder yonder yonder yonder

Lo the splendour lo the wonder

Of the burning 'Treta' light

Of another world, lo there in sight. (Sri 18)

The speaker in the poem says to the revolutionaries to keep on moving ahead like cyclonic winds, maintain their speed while shouting the slogans of their victory over orthodoxy keeping the destination vivid in their minds i.e., establishment of uprightness, a place of worth living for all the sections of society. Sri Sri's other poem **Some People Laugh, Some People Cry** unwraps a good number of moods and emotions by introducing a variety of characters while revealing the conscious and unconscious realms of their minds to the readers. The poem begins as "A man walks on the bridge and gives away the change in his pocket to a beggar/He gives away his wristwatch to a nurse who happens to walk towards him/ He throws his coat into the river and follows the coat into the water" (Sri 19). One can see that the man who attempts suicide tries to do some charity before his death. The presence of the nurse shows that he might have escaped from some hospital where he had been admitted. What happens after the jump and why he had run from the hospital where he was, remains a mystery, and arouses curiously the feelings of pity and fear in readers. Besides this, the projection of a tradesman, a man who waits for someone near a milestone if someone can arrive at any moment, a man wandering with a ladder and after climbing onto the ladder throwing an egg into the sky, a man's investigation of holes of different sizes, a man's attempts to instigate the youth for anarchy, a man's singing raga khamboji, a man's practising meditation with a string of *rudraksha* beads around his neck, a lover, a man's being hanged unjustly, a man's becoming great by making speeches, a man's becoming poor by drinking so much and a man's attempting murder of the other gives birth to numerous emotions of the readers and make their experiences sensational.

Further, in **The Void**, G.M. Muktibodh (1917-64) brings out the destructive nature of the void or emptiness inside human beings. This void inside a human being has flesh-eating teeth that can chew him/her up and everyone else. It is extremely self-absorbed, barbaric, horrible and violent. The speaker says that he passes over this void to everyone who comes across his path. He says, "The void is very durable/It is fertile/Everywhere it breeds saws, daggers, sickles/Breeds carnivorous teeth (Muktibodh 28). In his other poem **So Very Far**, Muktibodh

Language in India www.languageinindia.com ISSN 1930-2940 23:10 October 2023

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says that the people who engage themselves in corruption enjoy comforts and luxuries in life whereas the men like him who prefer to earn honestly by their hard work remain unable to fulfil their basic needs even.

Thereafter, Nissim Ezekiel (1924-2004) presents three distinct experiences through his three narrative poems in the anthology under discussion. The poem **Enterprise** begins as a group of pilgrims undertake a journey to some holy destination with great enthusiasm and commitment to not leaving the group at any cost. As soon as the Sun starts rising into the sky, their energy level starts falling. The pilgrims make copious notes of the places and experiences they pass by. On seeing the deserted patch, one of the pilgrims who had been making notes leaves the group. Secondly, when the group is attacked twice by the wild animals in the forest, some pilgrims claim their liberty and leave the group. The leader does his best to unite the remaining pilgrims with meagre means, but after reaching they realize that their venture was neither great nor rare and come to a conclusion that "Home is where we have to earn our grace". In simple words, the poet conveys a message that we can make our lives sublime by performing our duties honestly wherever we are presently, and in this respect, we need not have special ventures. **Night of the Scorpion** brings out the cooperative and sympathetic nature of the villagers. As soon as the villagers come to know that the poet's mother has been stung by the scorpion. The numerous villagers reach there with candles and lanterns in their hands and start searching for the scorpion and when they do not find it, "They clicked their tongues/With every movement that the scorpion made/his poison moved in Mother's blood, they said/May he sit still, they said" (Ezekiel 35) More villagers come after some time with lights in their hands and try their best to decrease the pain of the mother. Finally, when the poet's mother opens her eyes, she thanks God for picking up her and sparing her children. Through the words of the mother the poet universalizes mother's love and self-sacrificing nature of mothers. Whereas through **Goodbye Party for Miss Pushpa T.S.**, Ezekiel makes fun of the way Indians feel proud over the use of English whether correct or incorrect.

Furthermore, Jayanta Mahapatra (1928-2023) presents how the hunger of stomach compels an aged father to offer his fifteen-year-old daughter to a stranger in lieu of some money in his poem **Hunger**. Abject poverty, starvation, deprivation, and extreme helplessness force an

Language in India www.languageinindia.com ISSN 1930-2940 23:10 October 2023

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old father who is a fisherman by profession to compromise with his ethics or values to arrange something to eat for his daughter as he had been returning empty-handed after day-long fishing in the sea for the last few weeks. The poet writes:

I heard him say: My daughter, she's just turned fifteen.

Feel her. I'll be back soon, your bus leaves at nine.

The sky fell on me, and a father's exhausted wife.

Long and lean, her years were as cold as rubber.

She opens her wormy legs wide. I felt the hunger there,

the other one, the fish slithering, turning inside. (Mahapatra 43)

Through **Dhauri** the poet laments over the disappearance of the warriors and soldiers who were killed in the battle of Kalinga in 261 BC as the rock edicts just mention the glory of King Ashoka and prove him the greatest, but other warriors find no mention in history even. In his other poem entitled **Grandfather**, the poet voices about the crisis his grandfather underwent due to the 1866 famine of Orissa that affected the lives of people drastically. The diary notes of the poet's grandfather speak about how he saw death because of starvation, deprivation and extreme hunger. As a result, the grandfather had two choices i.e., either to die with dignity in Hindu religion or to get converted into Christianity for the sake of life or survival. For the sake of stomach, the grandfather embraces Christianity over Hinduism as they had good grain storage for believers and new entrants. Nevertheless, Grandfather starts feeling suffocated as he misses his faith i.e., Hinduism in the core of his heart and he weeps for the same in isolation. Such an ironic situation breaks the grandfather. In addition to these, **A Country** highlights that deprivation resulting in suffering is a common phenomenon in this world irrespective of socio-political conditions. While talking about Asia, the poet says that the girls die due to malnutrition even during pregnancy. Even beautiful Naxalite girls are forced to take up weapons in their hands for their rights due to the oppressing circumstances.

Literature either portrays how life is or how it should be. Literature either entertains or appeals to bring desirable changes in society (Dev, et al. 10). Poetry has two types i.e. lyrical and narrative (Abrams and Harpham 150). All the poems in this anthology are narrative poems that are based on some event implicitly or explicitly. If lyrical poetry results from the overflow of emotions, narrative poetry results from events or incidents from the author's life generally. As the readers go through the poems included in the anthology under consideration, each poem becomes unique for originating distinctly genuine emotions.

Jibanananda Das deals with nostalgia, fear and an abundance of experiences covering every emotion through a variety sights, smells, and sounds whereas Sri Sri and G.M. Muktibodh give voice to the conscious as well as unconscious realms of mind and the intentions of revolutionaries. Nissim Ezekiel projects the situational emotional responses of the pilgrims, the caring attitude of the villagers, and the usage of English by the Indians. And Jayanta Mahapatara reveals the injustices, deprivations and helplessness of a father that compels him to bid the chastity of his young daughter. Therefore, the above poems give the readers an extremely intense, abundant, soul-stirring, and diverse experience of emotions; hence, enrich reader's experience.

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Language in India www.languageinindia.com ISSN 1930-2940 23:10 October 2023

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Shelley's "Ozymandias:" A Case Study of Romantic Orientalism

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Abstract

The paper aims at re-reading Shelley's "Ozymandias" from a post-colonial perspective. The nineteenth century witnessed colonial expansion and the western countries began negotiating with the eastern countries from a culturally and politically superior position. Asia and Africa came to be perceived as inferior in popular imagination due to the academic endeavours in structural anthropology that had racial characteristics and archaeology that encouraged hegemonic thinking of the superiority of the occident. Poets and thinkers, caught in these socio-political thoughts expressed their opinions of the world from a colonial perspective. Thinkers like Karl Marx (1818-1883) and poets like Percy Bysshe Shelley (1792-1822) invoked Diodorus Siculus (1st century BC) who had written on Egypt. In the twentieth century Edward Said (1935-2003) analysed how academia was influential in re-creating a new world order in which the occident was portrayed as higher. This paper attempts to understand how Shelley pictured Egypt in his simple and famous poem "Ozymandias."

Keywords: P. B. Shelley, *Ozymandias*, Romantic Orientalism

Percy Bysshe Shelley (1792-1822) was an "English Romantic poet whose passionate search for personal love and social justice was gradually channeled from overt actions into poems that rank with the greatest in the English language." scholars consider Shelley as a "passionate idealist and consummate artist who, while developing rational themes within

traditional poetic forms, stretched language to its limits in articulating both personal desire and social altruism” (Reiman).

“Ozymandias” is a sonnet by Shelley, one of his most famous short works, and offers an ironic commentary on the fleeting nature of power. It comments on a ruined statue of Ozymandias (the Greek name for Ramses II of Egypt, who reigned in the 13th century BCE). Shelley imagines the Egyptian location and a lonely statue on sands stretching far away with an inscription: “Look on my Works, ye Mighty, and despair!”

Many readers of Shelley’s “Ozymandias” have been puzzled by the discrepancies between the scene he describes and what the visitor to the western part of thebes sees in the Ramesseum, where the shattered colossal statue of Ramesses II (Ozymandias) lies. There are “no trunkless legs of stone,” no pedestal nor any inscription (and we know that there never was one); no “frown” or “wrinkled lip” or “sneer” can be seen on the “shattered visage,” and, what is perhaps most striking, the “colossal wreck” is not alone in the desert, surrounded by “lone and level sands,” but in the midst of the substantial remains of a large temple. The Greek historian Diadorous Siculus (1st century BC) whom Shelley read, provides the basis for the supposed inscription but places it on an unfallen statue, notable for its lack of any flaw or blemish. (Waith 22)

Ozymandias or “Ramses II, Ramses also spelled Ramesses or Rameses, byname Ramses the Great” who flourished during 13th century BCE, it is said, was the “third king of the 19th dynasty (1292–1190 BCE) of ancient Egypt.” His reign is supposed to have been between 1279 BCE to 1213 BCE. This is considered to be the “second longest in Egyptian history.” He was a great warrior and fought with the Hittites, ancient Anatolian (modern-day Turkey). He is well-known for his “extensive building programs and for the many colossal statues of him found all over Egypt.” Exports say that the “best portrait of Ramses II is a fine statue of him as a young man, now in the Egyptian Museum of Turin.” His mummy is “preserved in the Egyptian Museum at Cairo” (Dorman).

The British Museum acquired the statue of Ramses II in 1835 from Henry Salt, an archaeologist, British diplomat and collector. Shelley died in 1822, and obviously had not seen the statue. Henry Salt (1780-1827) was born in Lichfield. He was “trained as a portrait painter” and he visited “India, Ceylon, Abyssinia and Egypt, contributing a number of drawings to his employer's publication, 'Voyages and Travels' (1809).” In 1815 he was appointed as British Consul-General in Egypt. “He excavated extensively in Egypt, procuring a large number of antiquities for The British Museum and for his own collection.” (British Museum)

He sent ... antiquities (his 'First Collection') to The British Museum in 1818 and, after protracted delay, the majority of the pieces were purchased for the knock-down price of £2000. Other pieces were subsequently sold to private collectors (the most notable of these being the sarcophagus of Sety I purchased by Sir John Soane). He formed, during 1819-1824, another collection (his 'Second Collection') which was reported upon by Champollion and purchased by the King of France for £10,000. He formed, after 1824, a final collection of antiquities (his 'Third Collection') which was auctioned at Sotheby's in 1835, the 1,083 lots making a total price of £7,168. Many items were purchased by The British Museum. He was elected a Fellow of the Royal Society. (British Museum)

The attention given to other cultures by Europeans also ended up in material benefits as statues and icons were brought back to Europe and set up in museums for viewing with entry fee. Ancient cultures became profitable businesses. “The ancient Assyrian, Egyptian, and other collections in London, and in other European capitals, make us eyewitnesses of the modes of carrying on that co-operative labour” (Marx 236). Romanticism also had this back up historical processes going on along with Indian thought and Shakespeare being reinvented in Germany. Later, Karl Marx and Edward Said explained the way economics backed up romanticism and orientalism.

Shelley interpreted the statue of Ramses from the perspective of an enlightened intellectual from Europe commenting on the pride and arrogance of Egypt. He presented a lovely

poem that laughed at an ancient civilization that has come to an end with a moral value that said that all power must ultimately come to an end. He located Egypt as a desert that has become lonely and marginalised which has a statue of a bygone emperor on the ground without any symbol of power.

Romantic writers revived these ancient matters with a difference: they undertook to save the overview of human history and destiny, the existential paradigms, and the cardinal values of their religious heritage, by reconstituting them in a way that would make them intellectually acceptable, as well as emotionally pertinent, for the time being. (Bouvard qtd. by Said 115)

Shelley picturises Egyptian civilization as an emblem of failure due to pompousness and self-importance. “Sneer of cold command” of Ozymandias is a symbol of human failure to Shelley. The emperor has qualities that are against the sense of romantic freedom and independence. Shelley hated absolute power as his poems tell us. His poem on Napoleon exemplifies his emotional stand on the idea of the need for absolute power. France, Germany and England had political negotiations with the ideology of absolute power, and colonisation and orientalism merged themselves into the European understanding of history.

It was only when the battles against Napoleon ended with the rule of the Restoration that Romanticism became the leading ideology of a period of the darkest obscurantism. The “moonlit magical night” of the restoration of feudal absolutism was the time of the deepest and most momentous darkening among the nation of “poets and thinkers.” It was not only the time of the most humiliating oppression, but also of the most oppressive domination of philistinism. The wrong, aesthetic direction of the Romantic struggle against the philistine is shown socially in the fact that no ideology or art movement gripped German philistinism as strongly and influenced in as lastingly as Romanticism. From medieval imperial glory, from the pseudo-poetic transfiguration of social and political ties, the “organically” grown historical power, down to the glorification of the

“emotional life,” down to the quietist sinking into the night of any unconscious, any “community,” down to the hatred of progress and freedom of self-responsibility – the consequences of the victory of Romantic ideology can still be felt today in the German psyche. (Lukacs)

Shelley’s poem on Napoleon “Feelings of a Republican on the Fall of Bonaparte,” written in 1815, glorifies the emotion of hatred for absolute power. Tyrants fall and actually they are slaves of power and not real leaders. Time sweeps away the pomp of power into tiny fragments, and falls into the dust of earth, merging into its timelessness. As a Romanticist, Shelley expresses his emotions in absolute freehandedness and glorifies his idea of liberation and freedom. He is shocked to think that Napoleon “shouldst dance and revel on the grave/Of Liberty,” as such a thing should not have occurred in an enlightened continent like Europe. The poem “Ozymandias” is written between the two poems on Napoleon.

I hated thee, fallen tyrant! I did groan
To think that a most unambitious slave,
Like thou, shouldst dance and revel on the grave
Of Liberty. Thou mightst have built thy throne
Where it had stood even now: thou didst prefer
A frail and bloody pomp which Time has swept
In fragments towards Oblivion. Massacre,
For this I prayed, would on thy sleep have crept,
Treason and Slavery, Rapine, Fear, and Lust,
And stifled thee, their minister. I know
Too late, since thou and France are in the dust,
That Virtue owns a more eternal foe
Than Force or Fraud: old Custom, legal Crime,
And bloody Faith the foulest birth of Time. (“Feelings of a Republican on the Fall of Bonaparte”)

This same tone is found in his poem “Ozymandias” too, written in 1818. Shelley has another poem "Lines written on hearing the News of the Death of Napoleon," written in 1821. These poems are written in an anti-power mode, demanding for a world without tyrants. Shelley calls Napoleon as the fieriest spirit who has been absorbed by mother earth, who seems to be laughing at the foolishness of ambitious and headstrong men, greedy for unconditional power. The poet is speaking to mother earth and the conversation is dramatic and fluent. “Are not the limbs still when the ghost is fled?” - the poet asks mother earth. “I feed on whom I fed,” she answers. “Art thou not over-bold?” - asks the poet. ““Napoleon’s fierce spirit rolled, / In terror, and blood, and gold, / A torrent of ruin to death from his birth,” she answers.

What! alive and so bold, O Earth?

Art thou not over-bold?

What! leapest thou forth as of old

In the light of thy morning mirth,

The last of the flock of the starry fold?

Ha! leapest thou forth as of old?

Are not the limbs still when the ghost is fled?

And canst thou more, Napoleon being dead?

How! is not thy quick heart cold?

What spark is alive on thy hearth?

How! is not his death-knell knolled?

And livest thou still, Mother Earth?

Thou wert warming thy fingers old

O’er the embers covered and cold

Of that most fiery spirit, when it fled—

What, Mother, do you laugh now he is dead?

“Who has known me of old,” replied Earth,
“Or who has my story told?
It is thou who art over-bold.”
And the lightening of scorn laughed forth
As she sung, “To my bosom I fold
All my sons when their knell is knolled,
And so with living motion all are fed,
And the quick spring like weeds out of the dead.

“Still alive and still bold,” shouted Earth,
“I grow bolder, and still more bold.
The dead fill me ten thousandfold
Fuller of speed, and splendour, and mirth;
I was cloudy, and sullen, and cold,
Like a frozen chaos uprolled,
Till by the spirit of the mighty dead
My heart grew warm. I feed on whom I fed.

“Ay, alive and still bold,” muttered Earth,
“Napoleon’s fierce spirit rolled,
In terror, and blood, and gold,
A torrent of ruin to death from his birth.
Leave the millions who follow to mould
The metal before it is cold,
And weave into his shame, which like the dead
Shrouds me, the hopes that from his glory fled.” (“Lines written on hearing the
News of the Death of Napoleon”)

Shelley's "Ozymandias" frames Egyptian monarchy also in this category of totalitarianism. He perceived the Orient in the same light as a hegemonic and power-based civilization that collapsed because of its limited approach to life. As a European, Shelley has the advantage of commenting upon inferior political ideologies of other countries. "Romantic writers like Byron and Scott consequently had a political vision of the Near Orient and a very combative awareness of how relations between the Orient and Europe would have to be conducted" (Said 192).

Every work on the Orient in these categories tries to characterize the place, of course, but what is of greater interest is the extent to which the work's internal structure is in some measure synonymous with a comprehensive interpretation (or an attempt at it) of the Orient. Most of the time, not surprisingly, this interpretation is a form of Romantic restructuring of the Orient, a revision of it, which restores it redemptively to the present. Every interpretation, every structure created for the Orient, then, is a reinterpretation, a rebuilding of it. (Said 154)

Johann Gottfried von Herder (1744–1803) believed in the concept of "liberalism" which was "radical" that it advocated "unrestricted freedom of thought and expression" He felt that "freedom belongs to people's moral dignity," and "essential for individuals' self-realization," and also "people's capacities for discerning the truth are very limited and that it is only through a constant contest between opposing viewpoints that the cause of truth gets advanced" (Forster). The Romantics came under the impact of Herder as his influence continued to dictate ideas to thinkers like John Stuart Mill who learnt these perspectives from Wilhelm von Humboldt to form the core of his own case for freedom of thought and expression in his famous essay "On Liberty."

Imbued with the populist and pluralist sense of history advocated by Herder and others, an eighteenth-century mind could breach the doctrinal walls erected between the West and Islam and see hidden elements of kinship between himself and the Orient. Napoleon is a famous instance of this (usually selective) identification by sympathy. Mozart is another; *The Magic Flute* (in which Masonic codes intermingle with visions of a benign Orient) and *The Abduction*

from the Seraglio locate a particularly magnanimous form of humanity in the Orient. And this, much more than the modish habits of "Turkish" music, drew Mozart sympathetically eastwards. It is very difficult nonetheless to separate such intuitions of the Orient as Mozart's from the entire range of pre-Romantic and Romantic representations of the Orient as exotic locale. Popular Orientalism during the late eighteenth century and the early nineteenth attained a vogue of considerable intensity. (Said 118)

Europeans argued that "Orientals require conquest and finding it no paradox that a Western conquest of the Orient was not conquest after all, but liberty." Scholars like "Chateaubriand" generated the "idea in the Romantic redemptive tenor of a Christian mission to revive a dead world, to quicken in it a sense of its own potential, one which only a European can discern underneath a lifeless and degenerate surface" (Said 172). These inferences are surely found in Shelley's "Ozymandias." There is a very strong suggestion in the poem that the desert land has lost its power as it did not practice the ideology of humility, which has made it possible for schools to recommend this poem for children.

"This power of Asiatic and Egyptian kings, Etruscan theocrats, &c., has in modern society been transferred to the capitalist, whether he be an isolated, or as in joint-stock companies, a collective capitalist" (Marx 233). The system of monarchy and its absolute power has not died but continues to exist in capitalism in a different format. Marx realises that power does not go away from any society but lives on in some form or other. Shelley has no reverence for the past glory of Egypt and is caught within the approach of a superior civilization towards an inferior one. Marx has grasped the role played by Egypt and links the dots of history in a sweeping manner. A poet responds to values shared by his people in an emotional manner, whereas a philosopher and economist like Marx presents history from an economic and materialistic perspective.

Plato's *Republic*, in so far as division of labour is treated in it, as the formative principle of the State, is merely the Athenian idealisation of the Egyptian system

of castes, Egypt having served as the model of an industrial country to many of his contemporaries also, amongst others to Isocrates, and it continued to have this importance to the Greeks of the Roman Empire. (Marx 251)

Egypt had “a multitude of colossal statues” and “obelisks made of single blocks of stone.” There were “four temples” and “the oldest is a source of wonder for both its beauty and size, having a circuit of thirteen stades, a height of forty-five cubits, and walls twenty-four feet thick.” The buildings of the temple survived “but the silver and gold and costly works of ivory and rare stone were carried off by the Persians when Cambyses burned the temples of Egypt.” It is said that there were “remarkable tombs of the early kings and of their successors, which leave to those who aspire to similar magnificence no opportunity to outdo them” (Siculus 165).

The “monument of the king known as Osymandyas” has at its entrance “a pylon, constructed of variegated stone, two plethra in breadth and forty-five cubits high.” When we pass through this, “one enters a rectangular peristyle, built of stone, four plethra long on each side.” This is “supported, in place of pillars, by monolithic figures sixteen cubits high, wrought in the ancient manner as to shape.” The ceiling is “two fathoms wide, consists of a single stone” and “highly decorated with stars on a blue field.” If we move one, we see

three statues, each of a single block of black stone from Syene, of which one, that is seated, is the largest of any in Egypt, the foot measuring over seven cubits, while the other two at the knees of this, the one on the right and the other on the left, daughter and mother respectively, are smaller than the one first mentioned. And it is not merely for its size that this work merits approbation, but it is also marvellous by reason of its artistic quality and excellent because of the nature of the stone, since in a block of so great a size there is not a single crack or blemish to be seen. The inscription upon it runs: "King of Kings am I, Osymandyas. If anyone would know how great I am and where I lie, let him surpass one of my works." There is also another statue of his mother standing alone, a monolith twenty cubits high, and it has three diadems on its head, signifying that she was both daughter and wife and mother of a king. (Siculus 169)

Diodorus Siculus, Greek historian of 1st century BCE, who wrote *Bibliothēkē* or *Library* had been to Egypt, we can assume, as exemplified by scholars. “Such, they say, was the tomb of Ozymandias the king, which is considered far to have excelled all others, not only in the amount of money lavished upon it, but also in the ingenuity shown by the artificers” (Siculus 177). The tone of these descriptions suggests that the Egyptians lived luxurious lives and have surely exploited men to build such colossal structures. Shelley continues the same tone in his poem “Ozymandias.” He does not claim to have visited Egypt and narrates his story on a heard version. He emphasises on the location of the “trunkless legs of stone” as a desert, signifying non-fertility and making the reader infer a kind of dead land. The land is of no more in live use and is described as “antique.” Shelley does not take responsibility for the description and shifts the narration to the traveller’s view. The legs are “lifeless things,” as the traveller portrays. This movement of the poet gives an authenticity to the poem, as if someone else has seen the actual statue’s broken version lying on lonely sands telling us a story of morality - to lead a simple and humble life.

I met a traveller from an antique land,
Who said— “Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal, these words appear:
My name is Ozymandias, King of Kings;
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away.” (Ozymandias)

How did Horace Smith express his reaction to Egyptian culture and monarchy? He satirises any concept of progress that claims itself as superior. He does not shift the tale to a third person; instead, directly narrates the story as if he has witnessed the whole scene. He also links this story of Egypt with the earlier history of Babylon, analysing the similarities between civilizations that collapse after a few years of grandeur. His perspectives go beyond the ideology of Enlightenment and colonialism. He tries to stand outside of his continent's views on the orient or the other. This view is marginalised in the mainstream Romantic literary writings.

“On a Stupendous Leg of Granite, Discovered Standing by
Itself in the Deserts of Egypt, with the Inscription Inserted Below”:

In Egypt's sandy silence, all alone,
Stands a gigantic Leg, which far off throws
The only shadow that the Desert knows.
"I am great Ozymandias," saith the stone,
"The King of kings: this mighty city shows
The wonders of my hand." The city's gone!
Naught but the leg remaining to disclose
The sight of that forgotten Babylon.
We wonder, and some hunter may express
Wonder like ours, when through the wilderness
Where London stood, holding the wolf in chase,
He met some fragment huge, and stops to guess
What wonderful, but unrecorded race
Once dwelt in that annihilated place. (Smith)

Smith takes a further step and comments that what happened to Babylon and Egypt can also happen to London. Surely the judges would not have appreciated this thought process and therefore Shelley's poem would have won the prize in the competition. In the twentieth century, T.S. Eliot echoed Smith's version:

Cracks and reforms and bursts in the violet air
Falling towers
Jerusalem Athens Alexandria
Vienna London
Unreal (T. S. Eliot)

Eliot puts all cities together and comments that the idea of progress is an illusion, in a postmodern perspective reflecting the failure of any system to the power of nature. He clubs Asia, Egypt and Europe in one slot going beyond postcolonial readings of literature. Shelley's "Ozymandias" has become a mainstream poem as it reflects Enlightenment ideology of European superiority, and we do not notice colleges and schools adding Horace Smith's poem "Ozymandias" as part of their curriculum.

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A Preliminary Analysis of Causative Construction in Koshli Language

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Abstract

This paper presents a preliminary analysis of the causative phenomenon in Koshli. The paper investigates the causative construction on the basis of its form and the function. Moreover, it presents the classification of causative construction on the basis of linguistic analysis. In other words, in this paper we present the morphology, syntax and the semantics of the causative verbs in the language.

Keywords: Koshli Language, Causative, Morphological, Syntactic, Semantic, Periphrastic, Lexical.

A Succinct Idea on Koshli

Koshli is an exhaustively spoken Indo-Aryan language of Western Odisha. Narang's (1937) states that, the name of the language sources from the name of the region Koshal. Grierson (2005) has observed that the grammatical similarities among the languages spoken in the region from Raigarh in the North to Kalahandi in the South and Raipur in the West to Burma in the East (Sundargarh, Jharsuguda, Sambalpur, Deogarh, Athmallick sub-division of Angul district, Bargarh, Subarnapur (Sonepur), Nuapada, Bolangir, Boud and Kalahandi). The language also is spoken by the people of South Western district of Madhya Pradesh (present Chhattishgarh) and Bihar (present Jharkhand).

Koshli syntactically is an SOV, head-final and typologically agglutinating language. However, Koshli and Odia have some similarities with respect to their lexical items and a part of their

phoneme inventories, these can be attributed to the general similarities between languages are in close contact and come under the umbrella of South Asian languages. However, the dissimilarities between Koshli and Odia are far more significant. They differ in terms of most of their lexicons, and syntax. As shown in Naik's (2018) for example, Odia and Koshli negation behave differently when the clause in question is scrambled. Moreover, Odia is a vowel final language whereas Koshli is a consonant final language. Naik (2018) in his M.Phil Dissertation "A Digital Lexicon of Complex Predicates in Koshli" has given a transparent comparison with wonderful summary of a few differences between Odia and Koshli. Many scholars including Tripathy (undated), Das (1990), Kushal (2015), Padra (2015), Naik (2018), strongly note that Koshli is not a dialect, rather a rich and independent language, having different varieties like Sundargadia, Kalahandia, Balangaria, and Bargadia and Sambalpurai. However, language variation is inevitable and Koshli is no exception. Koshli is spoken in the ten districts and Athmallick sub-division of Angul district of Western Odisha; its varieties are spread out over these districts. Here is a list of districts given below for a clear and comprehensive understanding.

- i) Sundargarh
- ii) Jharsuguda
- iii) Sambalpur
- iv) Deogarh
- v) Athamallick Sub-division of Anugul District
- vi) Bargarh
- vii) Subarnapur (Sonepur)
- viii) Nuapada
- ix) Bolangir
- x) Boudh and
- xi) Kalahandi

Introduction

In common parlance, **Causative verbs** mean that 'some actor makes somebody else do something or causes him to be in a certain state' (Agnihotri, 2007). The causal verb indicates 'the causing of another to do something, instead of doing it oneself' (Greaves, 1983). Causative verbs

have been differently realized in different languages world-wide. So far as the causative verbs are concerned, it has been an attractive and interesting field of research among linguists and research scholars. The study of causative constructions is important as it involves the interaction of various components such as semantics, syntax, and morphology (Comrie, 1981). It semantically refers to a causative situation which has two components: (i) the causing situation or the antecedent; (ii) the caused situation or the consequent. These two combine to make a causative situation (Nedyalkov and Silnitsky, 1973).

In different languages, the causation is indicated in different ways. According to Comrie (1981), there are three different types of causatives: i) Morphological causatives, ii) Periphrastic causatives and iii) Lexical causatives. On the one hand, it is obvious from various researches that **morphological Causatives** indicate causation with the help of verbal affixes. Sanskrit, Hindi (Rajesh Bhatt and David Embick) Urdu, Persian, Arabic, Hebrew, Japanese, Khmer, Finnish and many other languages have morphological causatives. On the other hand, the periphrastic causatives indicate causation with the help of a verb which occurs along with the main verb. Here is model example, in English in a sentence to have clear understanding such as:

1) Radha makes the child write the alphabet.

We witness in the above example that the verb *make* is expressing causation which is occurring along with the verb *write*. English, German, and French are some of the languages which have periphrastic causatives. Lexical causatives are those in which there is no morphological similarity between the base verb root and the causative verb form.

However, our concern is neither to diagnose the periphrastic causative nor to see a lexical causative. Rather we will investigate the morphological causatives of Kohli (Sambalpur) language. Causatives in Koshli language basically are derived through morphological processing. The affixation to the root of a basic verb plays a crucial role in the formation of causatives. Here is a table with some model examples. Let's have a look at it.

Table 1

Basic verbs	Running translation	Causative verbs	Running translation
k ^h a	To eat	k ^h ua	Make to eat
naɕ	To dance	nəɕa	Put to dance
cəg	To climb	cəga	Make to climb
bəs	To sit	bəsa	Put to sit
p ^h ĩg	To throw	p ^h ĩga	Put to throw
pi	To drink	pia	Make to drink

hã̃s	To laugh	hã̃sa	Make to laugh
ḍ̣əuḍ̣ə	To run	ḍ̣əuḍ̣a	Put to run
koḍ̣	To dig	koḍ̣a	Make to dig

Koshli language does not have a third type of causative like Hindi possesses, for example [k^hana, k^hilana, k^hilwana]. We have a list in the above table that conveys the addition of [-a] to the root form of verb becomes the causative form.

Let's now have the causative constructions of the language and their morphological operation. The following examples show the transitive and intransitive verbs and their derived causative forms.

For example:

- 2) ṭukel am k^hauc^he
girl.3SF.NOM mango.ACC eat.PRG.PRS
The girl is eating mango

- 3) ma c^hua-ke b^haṭ̣ k^huouc^hən
Mother.3SF.NOM child.DAT rice.ACC eat.CAUS.PRS
The mother fed the child.

- 4) muĩ bəhi pəḍ̣^hsĩ
I.1S.NOM book.ACC read.HAB.PRS
I read books.

- 5) bua moṭ̣e bəhi pəḍ̣^hasən
Father.3SM.NOM I.DAT book.ACC read.CAUS.PRS
My father put me study the book.

- 6) se nacuc^he
S/he.3SF.NOM dance.PRG.PRS
S/he is dancing.

- 7) makəḍ̣-bala makəḍ̣-ke nəcala
Monkey owner.3SF.NOM monkeyDAT dance.CAUS.PST.PRFT
The monkey owner made the monkey danced.

- 8) c^hua-ṭa sui pəḍ̣la

- Child.3S.NOM.DEF sleep.CONV fall.PST
The child slept.
- 9) c^hua-ke ma suei pəkale
Child.DAT mother.3SF.NOM sleep.CAUS.CONV fall.PST
Mother put the child slept.
- 10) gaɛmane pæn pile
Cow.3P.NOM water.ACC drink.PST
Cows drank water.
- 11) kəmiha gaɛman-ke pæn piəle
Cowboy.3SM.NOM cow.3P.DAT water.ACC drink.CAUS.PST
The cowboy made the cows drink water.
- 12) c^huaɥa suila
Child.3S.NOM sleep.PST
The child slept.
- 13) ma c^hua-ke suale
Mother.3SF.NOM child.DAT sleep.CAUS.PST
Mother made the child slept.
- 14) pila-mane k^heluc^hən
Boy.3PM.NOM play.PRG.PRS
The boys are playing.
- 15) rəp^həri pila-man-ke k^helouc^hən
Referee.3S.NOM boy.3P.DAT play.CAUS.PRS
The referee is making play the boys.

We see from the above examples clearly that the causative construction in the language is possible which basically is derived from the base form of verb. The examples (3), (5), (7) (9), (11), (13), and (15) include the causative verb constructions where somebody causes someone or something to perform a certain action. In example (3) [ma ‘mother’] causes [chua ‘child’] to eat. Likewise in other examples including (5), (7) and (9) (11), (13) and (15) the process can be identical and observable.

To have a fundamental but transparent idea, the verbal paradigm of causative construction in Koshli is very useful; hence, it is given below in Table 2 with its corresponding verbal base.

Table 2

Verbal Base	Causative Construction
b ^h iɸ To drench	b ^h iɸa Cause someone to drench
caɪ To walk	cəɪa Make someone to walk
kãɸ To cry	kəɸa Cause someone to cry
kəɾ To do	kəɾa Cause somebody to do
lek ^h To write	lek ^h a Cause somebody to write
pəɸ ^h To read	pəɸ ^h a Make someone to read
uɸ ^h To rise	uɸ ^h a Make someone to rise
sik ^h To learn	sik ^h a Make somebody learn
gəɸ ^h to bath	gəɸ ^h a Make someone to bath
b ^h as To float	b ^h əsa Cause somebody to float
ɸaɪ to draw	ɸəɪa Make someone to draw
ɸəɪ To peep	ɸəɪa Make to peep

In the above paradigm we observe the following causative derivation process which involves the sound alternation: there could be two possible ways.

- a) There are some of the causative constructions which have taken the affixation [-a] and this is added to the verbal base, basically when the verb is in the present, past and future simple.

- b) When the verb is in the present, past and future progressive, the causative suffix [-ə] is added to the root.

However, another aspect we should notice here is the valency of verb. As Kachru (2006) and Comrie (1981) have opined that ‘in each step of causative derivation there is an increase in the valency of the verb.’ To have a comprehensive understanding of the idea again we have taken some model examples below.

- 16) c^hua k^hella
 child.3S.NOM play.PST
 The child played.
- 17) nani c^hua-ke k^helale
 Sister.3SF.NOM child.DAT play.CAUS.PST
 Sister made the child play.
- 18) c^hua-ʈa gaḍla
 Child.3S.NOM.DEF bath.PST
 The child took a bath.
- 19) c^hua-ke ma goḍ^hale
 Child.3S.DAT mother.3SF.NOM bath.CAUS.PST
 Mother made the child bath.
- 20) ma c^hua-ke goḍ^hale
 Mother.3SF.NOM child.DAT bath.CAUS.PST
 Mother made the child bath.
- 21) j^hi-ʈa rāṅḍ^huc^he
 Daughter.3SF.NOM.DEF cook.PRG.PRS
 The daughter is cooking.
- 22) ma j^hi-ke rāṅḍ^hale
 Mother.3SF.NOM daughter.DAT cook.CAUS.PST
 Mother made the daughter cook.
- 23) j^hi-ke ma rāṅḍ^hale
 Daughter.DAT motehr.3SF.NOM cook.CAUS.PST

M.Phil. Dissertation, Jawaharlal Nehru University, New Delhi.

Padra, B. (2015). *Verb Morphology in Sambalpuri (Kosali) Language*. M.Phil. Thesis. Delhi: Centre for Linguistics, Jawaharlal Nehru University.

Tripathy, P.K., Padhi, A.K., Tripathy, B.K. & Dash, A.K. (2016). *Sambalpuri- Koshli Language A Profile*, Sambalpur: A-Kshyara O Akshyara Budharaja.
