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Contact Address:

M.S.Thirumalai, Ph.D.
Managing Editor
languageinindiaUSA@gmail.com

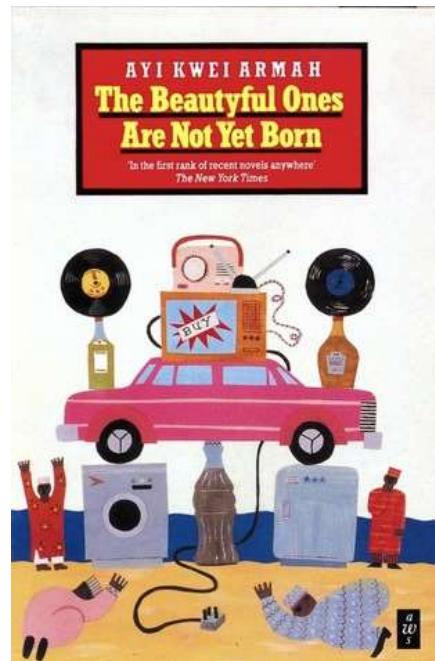
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A Comparative Study of the Prose Styles of Achebe and Armah

Daniel Oppong Adjei, M.Phil. (Literature in English)

Alimsiwen Elijah Ayawan, M.Phil. Student (Literature in English)

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Abstract

A number of scholarly studies have been done on the works of Ayi Kwei Armah and Chinua Achebe in general and *The Beautiful Ones Are Not Yet Born* and *Things Fall Apart* in particular. A handful of these studies have been preoccupied with bringing to bare the thematic concerns expressed by the authors in their works in general and the two novels mentioned here, in particular. This study is akin to these studies in that it is also a study in Armah and Achebe: however, their relatedness ends here.

The focus of this study is to investigate the prose styles of the two novelists with *The Beautiful Ones Are Not Yet Born* and *Things Fall Apart* serving as the data for the study. Hence, a selection of the opening paragraphs of these two texts is central to the analysis.

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The study is comparative by design and a stylistic approach is employed towards satisfying this objective. The findings show a significant difference between the two in terms of the sentence patterns and the nature of verbs selected, among other striking features. These unique prose styles of the authors help them to develop their themes and characters.

Keywords: Achebe, African novel, Armah, comparative, prose style, stylistics

Introduction



A good amount of scholarly energy and attention has been devoted to the creative works of Chinua Achebe and Ayi Kwei Armah (Carol, 1975; Wright, 1985; Mwinlaaru, 2012). Most of the scholarship in this regard has been interested in generating thematic interpretations of their novels (Yankson, 2000; Adeoti, 2005; Adjei, 2010; Arko, 2012). It is understandable that most of these works have been interested in the themes that these writers project in their novels because of the too often argued claim that literature has some didactic function to perform. In addition to this claim is also the claim that these two writers belong to the field of literature known as post-colonial literature. The implication of this categorization is that the literature produced by these two writers in particular and post-colonial writers in general seem to have a certain well defined agenda that is expressed through their works. This agenda ranges from providing rebuttals to colonialists' accusations of primitiveness, savagery and the general lack of

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civilization on the part of the colonized (e.g., as in *Things Fall Apart*) to presenting a picture of a post-colonial landscape mutilated by the exploitation and greed of colonialists, and the hypocrisy and greed of a new visionless post-colonial leadership (e.g., as in *The Beautiful Ones Are Not Yet Born* and *Anthills of the Savannah*).



Chinua Achebe

Courtesy: <http://www2.carleton.ca/africanstudies/cu-events/celebrating-chinua-achebe>

Apart from the similarities in themes that the works of these two great writers have been demonstrated to have, probably due to the fact that they as individuals have been shaped by identical cultural as well as historical experiences, it is possible to conjecture that these two writers should share something beyond the subject matter and themes of their literature- perhaps in terms of style. The notion of style has therefore also received some attention. Some scholars have applied stylistics as the framework for investigating the style of authors. Stylistics has been defined (Simpson, 2004) as ‘a method of textual interpretation in which primacy of place is assigned to language’ (p.2).

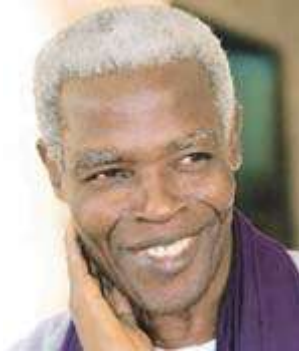
The implication of this kind of method in analyzing literary texts is that it allows critics to arrive at an interpretation that is rooted in the text itself (Stockwell, 2002). From this, we can begin to see that stylistics can serve as a very useful tool in investigating such concerns as the

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point of view in literary works or the style of a particular author or novel, as well as accounting for the meaning of a text by looking at the linguistic choices as the basis of that meaning. Viewed from this angle, the importance of stylistics to the literary critic needs no elaboration.



Ayi Kwei Armah

Courtesy: http://www.goodreads.com/author/show/154550.Ayi_Kwei_Armah

What this paper investigates is the prose styles of Chinua Achebe and Ayi Kwei Armah. The study is comparative in this regard because it seeks to identify the linguistic choices these two authors make which are an integral part of the prose styles of the two. Style, and by extension prose style in the words of Short (1996) is ‘... a way of writing which recognizably belongs to a particular writer...’ (p. 327). Prose style is therefore a means through which one can distinguish between two writers based on their manner of writing, the differences in their presentation which may be expressed in the linguistic choices made by these two. This stance makes the assumption that given an apparent sameness in subject matter, there would still be variation in respect of style. This is because literature as noted by Fowler (1986), cited in Mwinlaaru (2012), ‘is a discourse which does not reflect reality in a neutral manner but helps to interpret, organize and classify this reality’ (p.355). The weight of this statement is that the personal understanding of the world by the writer is present in the artistic piece. As such, we can expect that this personal understanding will be reflected in the choices that the author makes with respect to the linguistic resources available for selection.

For this work to thus achieve its intended stylistic analysis we limit our discussion to the opening passages from *Things Fall Apart* and *The Beautiful Ones Are Not Yet Born*. Now these two novels are chosen for the analysis because they each stand as the most outstanding piece of work by the authors in the eyes of many critics and readers. Again, with respect to the journeys

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of the two authors in composition, these novels are their first. The opening passages of the two novels are chosen for the study because it is our belief that the opening passages reveal, more than any other, any differences that exist in terms of the prose styles of the two authors. This belief arises from the fact that the beginning of a novel is very much important to the novelist since it is usually the foundation on which the entire novel is based.

Summary and Interpretation of the Passages

This study uses the opening three paragraphs of Achebe's *Things Fall Apart* and the opening three paragraphs of Armah's *The Beautiful Ones Are Not Yet Born*. The opening three paragraphs of Achebe's novel *Things Fall Apart* introduce the hero, Okonkwo, to us. These paragraphs give us background information about Okonkwo and within these paragraphs can be found the basis of Okonkwo's heroic status as well as the eventual cause of his tragic end. The passage which is generally narrated to us in a flashback recounts the wrestle match between Okonkwo and Amalinze the Cat. It is Okonkwo's exploits in this contest that set him on the path to fame and honour among his kinsmen. The passage therefore makes it clear that part of the reason for Okonkwo's success is his physical strength, and this is demonstrated by his flooring of Amalinze, the other being his hardworking nature.

Placing aside these observations about the passage in relation to Okonkwo, we can now establish the general impression as far as the language of the passage is concerned. The passage is generally written in very simple language which mimics the simplicity of its content. The passage and in fact the entire novel is set in a traditional African community which lacks the complexity of modern life. It therefore stands to reason that what is simple is best expressed in language that is simple. In the analysis to follow, we will try to establish the source of the seeming simplicity of this passage by analyzing the linguistic resources employed here.

As already hinted, this passage also reveals the ultimate cause of Okonkwo's tragic end- his impatience and temper. The narrator tells us simply that: 'He had no patience with unsuccessful men' (p.1). The narrator further adds that Okonkwo walked 'as if he was going to pounce on somebody,' which he did, 'quite often' (p. 1). We therefore find in this passage,

which opens Achebe's novel, the ingredients necessary towards creating a successful tragic character out of Okonkwo.

Turning our attention to the opening three paragraphs of Armah's *The Beautiful Ones Are Not Yet Born*, these paragraphs centre on the bus, which many critics (Griffiths, 1992; Yankson, 2000) have come to appreciate as a metaphor for Ghana, the country that this novel is about, primarily. This passage describes the bus and its occupants and their actions. The passage provides a physical description of the bus and this description gives us a fair picture of the state that the bus is in. We read about the bus's 'confused rattle' and the fact that 'its pieces were held together by too much rust ever to fall completely apart' (p.1). The appalling state of the bus becomes a sign of the general state of affairs that the novel will unleash in the coming pages. The corrupt state that the bus is in, in these opening paragraphs, becomes a microcosm of the corrupt state that everything is in so far as this novel is concerned. The dirt that is associated with the bus is also associated with the individuals in it as we are confronted with the driver's lack of hygiene and the passivity of the occupants as they descend into the darkness of dawn. Having looked at the summary of the opening passages of the two texts, we shall continue with the linguistic analysis of the opening passage of Achebe's *Things Fall Apart*.

Linguistic Analysis of Achebe's Opening Passage

This sub-section provides a discussion of the linguistic choices that Achebe has made in constructing the opening of his novel. This analysis does not provide a description of every linguistic choice made but focuses on those choices that unmistakably mark the passage and have a bearing on the meaning of this passage.

The first linguistic unit within Achebe's passage that draws our attention is the types of sentences that Achebe uses and the frequency of use of these types. The grammatical sentence types that have been identified in the passage are the simple sentence, compound sentence, the complex sentence and the compound complex sentence. The following table provides the sentence types and the frequency of distribution across the passage:

Table 1.0

Sentence types and their distribution in the passage

Sentence Type	Frequency	Percentage
Simple sentence	8	44.4%
Compound Sentence	8	44.4%
Complex Sentence	0	0%
Compound Complex	2	11.1%
Total	18	99.9%

From the table above, we can see that this passage makes use of a lot of simple sentences and compound sentences as well. Only two compound complex sentences are used in the opening three paragraphs of Achebe's novel. As already noted in the initial interpretation of the passage given above, this passage is markedly simple to read. This simplicity, it is argued, stems from the idea that the meaning of this passage, which is tied to the fact that the passage is a remaking of the traditional African life, is simple. The straightforwardness of the way of life that is mirrored in this passage is therefore in turn mirrored by the choice of simple sentence which itself is an exhibition of grammatical simplicity. There is therefore a convergence of semantic simplicity and grammatical simplicity to create a vibrant beginning to a novel whose objective in the main is the de-demonization of the African way of life.

One other linguistic resource that is worth discussing in this essay is Achebe's choice of subject in the construction of sentences and clauses. Of a total of 18 sentences and 31 clauses, only 5 clauses have non-human subjects. The following are examples from the data:

1. **It** was this man that...
2. **The drums** beat...
3. **The flutes** sang.

Even though 'the drums' and 'the flutes' are clearly non-human subjects, we can still see the human association in the kind of verbs that they collocate with. 'Beat' and 'sang' are verbs

that should at least collocate with a ‘+animate’ subject if not strictly ‘+human’. We can therefore argue that their being collocated with ‘the drums’ and ‘the flutes’ has resulted in the contextual conditioning of ‘drums’ and ‘flutes’ so that these two non-human subjects have acquired the added semantic feature of ‘+ human’ (Yankson, 2007). The suggestive presence of the drummer and flutist is therefore present in these two non-human subjects.

For the remaining sentences and clauses, only two others make reference to a human subject that is not Okonkwo. The following are these two examples:

1. Amalinze was the greatest wrestler who for seven years was unbeaten...
2. He was called the Cat because...

The remaining clauses and sentences in this passage have ‘Okonkwo’ or a personal pronoun referent to him as subject. This situation therefore leads to a linguistic projection of Okonkwo as the deictic centre of the passage (Stockwell, 2002). He becomes the centre of the passage because as the subject of most of the clauses, he either becomes the originator of an action or the subject of description. His essence to Achebe’s tragedy is therefore outlined at the onset of his novel. It is therefore argued that Achebe’s choice of the hero of his novel as the grammatical subject of his sentences is an aspect of his prose style.

The next linguistic choice that we would like to discuss as part of the prose style of Achebe is the types of verb that he uses in this passage and their distribution. There are 11 uses of the auxiliary verb ‘was’ as main verb which amount to 28.2% of the total; 15 intransitive uses which translate into 38.4%; and 13 transitive uses which also amount to 33.3%. All these are captured in the table below:

Table 1.1

Table showing verb types and their distribution in Achebe’s passage

Verb Type	Frequency	Percentage
Copular	11	28.2%
Intransitive	15	38.4%

Transitive	13	33.3%
Total	39	99.9%

The first issue in relation to this table that needs commenting on is the use of the auxiliary verb 'was'. Syntactically, in every sentence that the auxiliary verb 'was' is used, there is the need for the occurrence of a subject complement. What this means is that for all the 11 clauses that these verbs have been used as the main verb, there is a subject-verb-complement grammatical structure. The weight of this observation to the interpretative enterprise here is felt when the connection between the fact that for a majority of these clauses, Okonkwo serves as the grammatical subject of the construction. We therefore see a pattern in which the hero of the text becomes the thematic focus of most of the sentences within the opening paragraphs of the novel.

As can be seen from the table above, both the transitive and intransitive uses sum up to 71.7% of the total number of verbs used in this passage. What is however true to both transitive and intransitive uses here is that the verbs are those that denote action or activity. The effect of these choices on the passage is that Okonkwo, the hero of the novel, is projected as a man of action and activity. His presence in this passage and in fact throughout the entire text is felt through his being at the centre of all or most activity in the novel. It can thus be argued that Achebe's style, with respect to the construction of the hero of his novel, is to make him the centre of activity. Achebe does this through the choice of verbs in terms of their function in the text. The following sentences are from the passage. The first two examples show verbs used as intransitives while examples 3 and 4 show verbs in transitive use:

1. He **breathed** heavily...
2. The drums **beat**...
3. In the end Okonkwo **threw** the Cat.
4. ...the spectators **held** their breath.

The argument, therefore, is still along the claim that when one considers Achebe's linguistic choices as far as this passage is concerned and by extension the entire novel, one notices that the choices are dictated by the need to present Okonkwo as central to the story.

Linguistic Analysis of Armah's Opening Passage

In line with the procedure used in the analysis of the passage from Achebe's *Things Fall Apart*, we shall begin the analysis of the passage taken from Armah's *The Beautiful Ones Are Not Yet Born* by looking at the linguistic choices, first in terms of the grammatical types of sentences used as well as the frequencies of distribution. The following table gives us a summary of the sentence types used by Armah in the opening paragraphs of his novel:

Table 1.2

Sentence types and their distribution in the passage

Sentence Type	Frequency	Percentage
Compound	3	33.3%
Complex	3	33.3%
Compound-complex	3	33.3%
Total	9	99.9%

As will be observed in the table above, Armah's text makes use of 3 compound sentences, 3 complex sentences and 3 compound-complex sentences. It is important to note that the grammatical complexity of sentences allows for a writer, or any other person for that matter, to express his or her ideas in a logically connected manner. When compound and complex sentences are employed in the construction of a text, the interrelationships between ideas, actions and activities are better expressed and foregrounded. In the passage that serves as the data for this study, we realize that Armah's description of the movement of the bus as well as the actions of the driver is presented through the use of compound and complex sentences. The following two examples serve to make this point clear:

1. The light from the bus moved uncertainly down the road until finally the two vague circles caught some indistinct object on the side of the road where it curved out in front.
2. The driver climbed down onto the road from his seat, took a crumpled packet of Tuskers from his shirt pocket, stuck a bent cigarette in his mouth, and lit a match.

Example 1 is a complex sentence and this sentence is a description of the movement of the bus. The argument is that the coordinated movement of the bus is reflected in the grammatical complexity of the sentence. But more importantly too is the fact that the employment of grammatical complexity is itself a reflection of the complexity of the writer's train of thought process.

If we look at the second sentence, we see that though this sentence is a compound sentence, it actually has four different clauses with the last clause conjoined to the others by a coordinating conjunction. What is however valuable to interpretation and also valuable to Armah's prose style is the fact that this compound sentence attempts to join together the various actions of the driver. We are therefore invited to critique the actions of the driver instead of focusing on the driver himself. The effect of this style of presentation is that it focuses the attention of the reader on the actions, of which the driver is the agent. The style in the presentation here is therefore, in a sense, a 'tip of the iceberg' in terms of Armah's treatment of individuals in this novel. It is mainly the actions and inactions of the characters that form the focus of Armah's novel, and the characters themselves are considered afterward.

It is important to add at this point that Armah's prose style as far as this passage is concerned cannot be established by analyzing the sentence types only. As has been done with Achebe's passage, it is prudent to look at the utilization of other linguistic resources. To this end, the next linguistic resource that needs looking at is Armah's use of verbs in this passage. The following table presents a summary of the verb types used in this passage and their frequencies of distribution:

Table 1.3

Table showing verb types and their distribution in Armah's passage

Verb Type	Frequency	Percentage
Copular	1	3.7%
Intransitive	15	55.5%
Transitive	11	40.7%

Total	27	99.9%
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As can be seen from the table above, there is the use of only 1 copular verb throughout this passage. There are 15 intransitive uses, translating into 55.5%, and 11 transitive uses, translating into 40.7%. However, and as is usually the case, the numbers above do not tell the story in detail. Transitive verbs as noted by Downing & Locke (1992) usually express an action that is transferred onto another entity which is the grammatical object of the sentence. From this understanding, we can begin to make the argument that with just under half of the verbs (40.7%) being transitive, Armah's style with respect to this passage is verbal in the sense that the transitive verbs foreground movement and activity as against the presentation of state which would have been the case had Armah's style been marked by a lot of copular uses. This argument is made stronger when we come to realize that even the intransitive uses (55.5%) we find in this passage involve verbs that denote action and activity. The following sentences are instances of verbs used as intransitive verbs but which still denote an action or activity:

1. The driver climbed down onto the road from his seat...
2. After the third try a yellow flame sputtered briefly.

It can thus be claimed that Armah's style as far as this passage is concerned involves the foregrounding of action and activity. This is necessary to Armah's thematic concern in that it allows him to focus the attention of the readers on the actions or activities going on in the text and not necessarily on the individuals. Hence, if we have a major character in his work, *The Beautiful Ones Are Not Yet Born*, only referred to as 'the man', it is strongly to support our assertion that focus is more on the actions and inactions of characters as realized in his choice of verbs. It can be summed up that, to a large extent, Armah's prose style here is influenced by his thematic concern.

Another aspect of language use in this passage which is worth looking at in our attempt to establish the prose style of Armah is his use of adverbs. Adverbs have been observed to have three main uses in the English language (Quirk et al, 1973). These are:

1. As modifiers of verbs

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2. As modifiers of adjectives
3. As modifiers of other adverbs.

From the passage, there are 13 adverb uses and all 13 uses involve the modification of verbs. As far as the semantic value of the adverbs in this passage is concerned, they serve to describe the manner in which certain actions are performed. The following sentences from the passage illustrate this observation. The adverbs have been made bold:

1. The light from the bus moved **uncertainly** down the road...
2. ...the driver **resignedly** threw away the stick...
3. After the third try a yellow flame sputtered **briefly**.

From example 1, it can be seen that ‘uncertainly’ which is the adverb in this sentence expresses the manner in which the action that is expressed in ‘move’ is achieved by the bus. In example 2, we also see that the adverb ‘resignedly’ is pre-modifying the action verb ‘threw’. The semantic load of this adverb is manner. The adverb here expresses the manner in which the action of throwing is performed by the driver of the bus. The summary effect of the use of the adverbs in this passage by Armah is that by describing the nature of each and every action within the text, attention is drawn towards the actions and activities within the text and not the individuals within it. This is not to say that the individual characters in this passage and in the novel itself lie entirely out of the focus of the reader because of the focus on actions, but that the individuals and their traits are constructed by Armah through their actions and activities that they have been made to perform. It can therefore be seen that Armah’s use of adverbs and employment of complex, compound and compound-complex sentences as well as the choice of transitive and intransitive verbs are all towards presenting a text in which action and activity are foregrounded while individual characters are placed in the background.

A Comparison of the Prose Styles

This part of the paper will now make a comparison of the prose styles of the two authors as is made apparent by the analysis of the sample passages from the two novels.

In terms of linguistic choices made, the first to look at is the use of the different grammatical sentence types. The compound and compound-complex sentences have been used by the two authors. However, the use of these sentences in terms of numerical distribution varies noticeably especially with respect to the compound-complex sentences. 11.1% of the sentences used by Achebe are compound-complex while 33.3% of the sentences used by Armah are compound-complex. As far as the compound sentences go, 44.4% of the sentences used by Achebe are of this sentence type while 33.3% of the sentences used by Armah belong to this category of sentences. The other noticeable difference between the two authors in terms of grammatical sentence types is that Armah does not readily make use of simple sentences as far as this passage is concerned, while simple sentences are substantial in terms of percentage in the passage by Achebe (44.4%). The argument that can be supported by these numbers with respect to prose style is that Achebe's style is marked by a greater level of grammatical simplicity which is reflected in the fact that a significant proportion of sentences in his passage are simple. Armah's style on the other hand can be thought of as being marked by the employment of more grammatically complex forms and this is also seen in the fact that most of his sentences are compound, complex or compound-complex. There is also the absence of the use of simple sentences in the passage taken from *The Beautiful Ones Are Not Yet Born* and this goes to reinforce the argument that Armah employs grammatically more complex forms in terms of sentence types.

Another linguistic resource which has a bearing on the shaping of the prose styles of the two authors is the verbs. Throughout Armah's passage, we find only 1 use of copular verb but for the passage taken from Achebe's *Things Fall Apart*, there are 11 sentences with copular verbs. This difference is in sync with the style of the two writers in respect of the two passages. The copular usually occurs in sentences with a subject-verb-subject complement structure. The copular as a verb form does not also express an action or activity. It is therefore reasonable that Armah's style which is marked by the foregrounding of action is low in the use of the copular. The relatively high proportion in terms of the use of the copular by Achebe also fits in the style adopted by Achebe in this passage. We note earlier on that Achebe's style involves the foregrounding of the hero of his novel. Okonkwo is therefore presented as the centre of the

passage. The subject-verb-subject complement structure afforded by the use of the copular is ultimately necessary as far as the projection of Okonkwo as the centre of the text is concerned.

Again, the use of adverbs by the two authors is worth commenting on in the attempt to establish the prose styles that they have adopted. As already noted, there are thirteen (13) adverbs used by Armah in his passage. This number accounts for 5.7% of the total word count of this passage. For Achebe's passage, eight (8) adverbs are identified and this number translates into 2.6% of the total number of words in the passage. So we can see that for Armah, adverbs form a significant proportion of the lexical items employed in the construction of the text. We can however see that the higher proportion of adverbs here is in sync with the fact that there are also a higher proportion of verbs in this passage. The adverbs in Armah's passage have been employed, as have already been argued, to describe the manner in which certain actions and activities are performed. Their presence in this passage here is very necessary in Armah's attempt to foreground actions and activities of characters.

By contrast, Achebe uses relatively less adverbs (2.6%) as part of his prose style. This is also understandable given the relatively high use of copular verbs which do not necessarily need to be modified by adverbs. We have also already noted that Achebe's style involves the foregrounding of the central character of this novel and this he achieves by making Okonkwo the deictic centre of the text. The focus is therefore not necessarily on the actions of the characters in the text. This partly explains the low proportion of adverbs in this text which helps in shaping his prose style.

Conclusion

The focus of this paper has been to identify and compare the prose styles of Ayi Kwei Armah and Chinua Achebe. To the realization of this objective, a passage each has been taken from Achebe's *Things Fall Apart* and Armah's *The Beautiful Ones Are Not Yet Born*. The analysis of these passages has led to the establishment of the prose styles of the two authors. It has been observed that Achebe's prose style involves an emphasis on human character. As such, most of his sentences have Okonkwo as subject and even those sentences without human entities as subject still have those subjects collocating with verbs that should normally take on human

subjects. Armah's style involves an emphasis on action and activity and this is achieved through the employment of verbs that denote action and activity. His style is therefore marked by the foregrounding of action and activity, not individuals. The use of copular verbs is additionally seen to be a mark of his prose style in terms of linguistic choices. In terms of sentence types, it is also realized that Achebe makes less use of grammatically complex sentences whiles Armah relies more on the use of complex sentences to achieve his thematic concerns.

Although this study has been able to identify some of the stylistic differences between the two authors, it is our position that there exist other points of convergence and divergence in terms of the prose style of the two authors. A more extensive and exhaustive study will, among other things, make use of a larger corpus of passages taken from the works of these two authors. Such a study might also be interested in more linguistically complex features such as the kinds of noun phrases used by the authors, or the verb processes that have been used to construct the profiles of individual characters. Other linguistic resources of interest to such a study might also involve the choice of lexical items in terms of the morphological nature of such lexical choices. In all, the prose styles of Achebe and Armah are structured uniquely to bring out the creative prowess of both writers in their works, *Things Fall Apart* and *The Beautiful Ones Are Not Yet Born*, respectively.

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Daniel Oppong Adjei
M.Phil. (Literature in English)
Assistant Lecturer/ Ph.D. Student
Department of English
University of Cape Coast
Cape Coast, Ghana
dantrigger@yahoo.com

&

Alimsiwen Elijah Ayawan
M.Phil. Student (Literature in English)
Department of English
University of Cape Coast
Cape Coast, Ghana
Tel.alims1@gmail.com

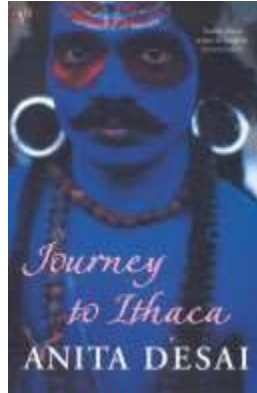
Quest for Travel in Anita Desai's *Journey to Ithaca* and *The Zigzag Way*

M. Akila, M.A., M.Phil.

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Abstract

Anita Desai, one of the famous Indian woman writers, has frequently used ‘travel’ as a major motif for the physical and mental movement of the characters in the novels *Journey to Ithaca* and *The Zigzag Way*. This paper **Quest for Travel in Anita Desai’s *Journey to Ithaca* and *The Zigzag Way*** is an attempt to study how Desai has brought out Self-fulfillment through travel in the novel *Journey to Ithaca* and how travel is efficiently used for the renewal of the past of one’s ancestry in the novel *The Zigzag Way*.

Introduction

Meeting people from other spheres of life introduces ideas and occupations that people never knew existed. Travel conjures up different images and emotions to each and every one based upon age, experience and, their current circumstance irrespective of their desires. Travel gives you the opportunity to break away from the mould that people have shaped around them. Thus travel sometimes lead people to a new path and ultimately help them to frame a new life for them. No matter what type of travel one embarks the thrill of the journey is always an adventure.

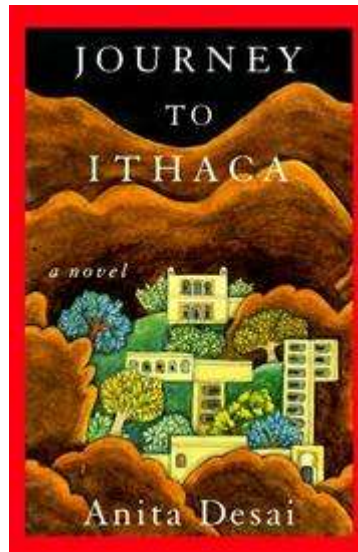
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The famous Roman philosopher Seneca has rightly said that “Travel and change of place impart new vigor to the mind” (*qtd. in Das 56*).

Self-Fulfillment through Travel in *Journey to Ithaca*



The very title *Journey to Ithaca* symbolizes the search for the fundamental truth of life, the reality embedded in the complex fabric of existence. *Journey to Ithaca* is a journey where Ithaca ceases to be a specific place, namely, Ulysses’s long-lost and yet long-cherished homeland. Further, Rai rightly defines ‘Ithaca’ as “... back home or celestial city” (*qtd. in Chakraverty 98*).

Self-Discovery through Travel

The process of self-discovery through travel, though does not yield the promised ecstasies, does result in much pain and more knowledge. The point is that the journey is more important than the destination. Like this, in the name of attaining self-fulfillment, characters carry out various travels in Anita Desai’s novel *Journey to Ithaca*. The important idea of travel leading to transformation is depicted in this novel.

In the novel, *Journey to Ithaca*, the conflict between sacred and profane love is a theme that connects the dilemmas of both Matteo and Laila and draws Sophie too within its realm because she is an affected party. The dichotomy between sacred love and profane love remains ever present in Matteo’s quest for truth and enlightenment and remains unresolved, but it is

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fruitfully resolved in the quest of Laila who achieves transformation into the calm and serene Mother at the culmination of her journeys.

Journey to Ithaca

Journey to Ithaca begins with two quotations – a poem ***Ithaca*** by C. P. Cavafy and a line by Milan Kundera – both of which are indicative of its thematic thrust, while the title encapsulates the gist of the novel. Milan Kundera's line "... things exist in their essence even before they are materially realized and named" (*JI XIII*) is true with Matteo and the Mother, as the novel dramatized the dilemma of these two characters who strive to find a higher meaning in a strange world. It was the urge to search that made a man of an ordinary biologically human entity; the search created the soul.

Alienation – View on India through Outsider's Eyes

In a way ***Journey to Ithaca*** is a view on India through outsider's eyes. Desai's central pre-occupation as a novelist is with the existentialist outlook on human life. Deeply infected by the existential problems of modern industrial age, Desai has created unique characters that are largely eccentric and abnormal in their mental make-up and hence totally unable to perform.

Alienation, loneliness, unawareness of vital issues of life and lack of concern for one another are the elements of the Modern age. The Modern age has been justly termed 'The Age of Alienation'. These aspects of Existential philosophy are closely knit and woven in the fabric of Anita Desai's novel ***Journey to Ithaca*** and transform them into delightful, fascinating and profound studies. An intense awareness of man's rootlessness and an acute sense of alienation springing from it forms a distinctive part of Desai's vision of the predicament of Modern age. ***Journey to Ithaca*** is an interesting study of immigrants caught in the crisis of identity and suffering from terrible alienation and intense mental torture.

Sophie - the Victim of Alienation

In ***Journey to Ithaca***, Sophie is the victim of Alienation in a country like India which is totally different from her native land, Germany. Sophie is a beggar of Matteo's love. But Matteo wants to leave his familial life in the pursuit of his Self-fulfillment and finally Matteo is

somehow satisfied with his search for truth and identity. Sophie is tightly trapped in the hands of alienation and loneliness in an unfamiliar land. Desai with her unique style has brought out the sufferings and experiences of Sophie in India. Sophie was exhausted through continuous travels. She feels India as a horrible cage to live in. She wants to escape from India through some way or the other. She said to Matteo “I can’t – I can’t here, in this zoo. I want to go away. I want us to be ourselves” (*Jl* 53).

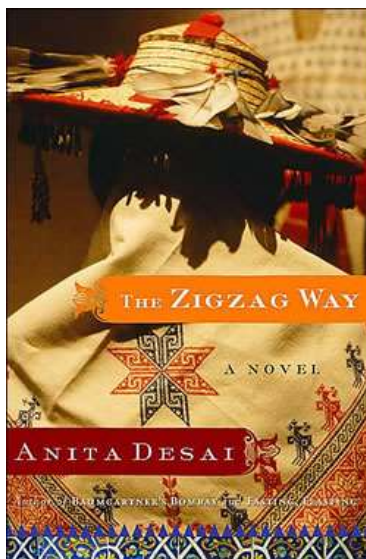
Willingness to Accept Pain

On the other hand, the Mother and Matteo are willing to accept pain to attain their self-fulfillment in an unknown country like India. Thus through travel, Desai has beautifully depicted the different viewpoints of sacred love and profane love. But Matteo and the Mother reject their familial life for the sake of attaining the meaning of their lives. So, Matteo and the Mother has got quest for travel to attain their self-fulfillment. Through Sophie has got several grudges towards India, she constantly undergoes travel to attain the unbounded love of her husband, Matteo.

Travel to Know Thyself

Man can’t reach his Ithaca unless his inner self is awakened. At the end Sophie’s inner self was awakened and so she decided to follow the path of her husband who was her self-fulfillment. The essence of Indian spirituality that the Mother upholds and Sophie and Matteo realize at the end, stresses on the journey within – Know Thyself. Desai has skillfully intertwined quest for travel and self-fulfillment in the novel *Journey to Ithaca*. In this way, Desai’s novel *Journey to Ithaca* is simultaneously a travel book and also a description of spiritual journey to one’s inner essence i.e. self-fulfillment.

Renewal of the Past through Travel in *The Zigzag Way*



Anita Desai's novel *The Zigzag Way* published in 2004 aims at probing into the areas of experiences of colonization, migration and a nostalgic way of identifying the past. The literary scenario of the novel is made up of an unusual blend of hybrid and diasporic cultures and it is considered a unique and important area to investigate identity amidst decolonization and globalization.

Mexican Past

In *The Zigzag Way*, Anita Desai traverses across familiar Indian milieu. This novel is set in Mexico, the city presently with over twenty-million people; a large Latin American Republic ruled by Spain from 1521 to 1822. Most Mexicans are descended from Indians and Spaniards. Colonization allowed the people of the countries like Mexico to travel abroad either to visit or to settle there for several reasons. The sensuous relics of Mexican past became the motif of the novel and, as a spontaneous response, Desai spiced her own imagination through the mode of travel with the historical background.

Eric's Journey

The pages of the novel *The Zigzag Way* weld a young American would be writer Eric's journey with the history of silver mining, genealogy of characters, formation of Mexican culture through the centuries of migrations, personal histories, rituals, cultural practices, beliefs, realism and fantasy linking Mexico with Cornwall, New England and Vienna in kaleidoscopic images.

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Eric seeks to know more about his grandfather, who he knows made an improbable journey from Cornwall, England to the silver mines of Mexico. It is the means by which Desai approaches Mexico, not to understand it, but to lay out its conflicting parts: the politics of identity, the irony of its warring selves, its stark physical beauty, its mingling of secular and spiritual beliefs and its history of colonization.

A Metaphor

The title of the novel *The Zigzag Way* is a metaphor for the winding path followed by Indian miners to enter the pits from outside is a labyrinth that Eric treads to discover his past. Eric's journey takes him to Dona Vera, a Grande dame surrounded by acolytes and snappy pug dogs, inhabiting the Hacienda de la Soledad. This contact releases in his mind half-remembered stories, told in his childhood in Cornwall, England. Tales of mining available in the library of Dona Vera in exotic places of hardships make him have elegiac visions of the loss and deprivation of his ancestors in the midst of the turbulence of revolution. The archives and travelogues and also the uncanny revelations connect Eric with his dead grandfather Davey. Images of zigzag ways, labyrinths, tunnels and dungeons abound in Eric's illusions, travels and experiences.

Renewal of Ancestry

The slim novel *The Zigzag Way* with a turbulent mood opens with ancient Chinese metaphor about time: "The ancient Chinese believed time is not a ladder one ascends into the future but a ladder one descends into the past" (ZW 2). As Desai has a longing for the remote past, Eric peels back the layers of the past. To examine how either Eric or the writer with irresistible sense of nostalgia peeped into past, it is needed to have a glance at how the narration moved. Rootlessness is another theme in the book that circles around the characters that are uprooted from their native lands. The mode of travel has made the novel easily peel the layers of the past.

Open Ending

The novel has an open ending, leaving Eric abruptly at the graveyard of his grandmother, Betty. The keen subtle eye and tranquil elegant prose carrying the surrealist stories of several

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lives lead the narrative through synecdoche into the dark corridors and cunning passages of the past unveiling before us multivalent colourful cultural histories. The conflation of accounts of mining, rebellion, wars, ethnic rituals, ceremonies, ghosts, history of ruins and devastation with the lurking images of the individual moments, of loneliness, of wandering men and women has spiced the novel with rich flavor.

History and Quest for Travel

The novel is infused with history and the quest for travel, which luminously captured the enchanting landscape of Mexico. Desai's acute sense of history is redolent of sensuous landscapes of Mexico, Maine, Vienna and so on. The haunt of the souls will continue to follow the reader even after the close of the novel. Desai speaks of travel quite often. She has told, "There are two types of travelling: there is the stumbling, directionless kind and there is the more efficient sort, where you know exactly where you are going and how long it will take" (*qtd in Lakshmi* 136). In Eric's travel he felt as though he had been starving throughout his "... northern existence and now reborn a traveler" (ZW 28), could feast and gourmandize. When a man is rooted in a new land, he will be often haunted by the past and dilemma arises between the native culture and the alien culture. This fact has also been strongly signified in the novel.

A Meditation

The Zigzag Way is not just a condensed course in twentieth century Mexican history but a meditation on the vision of Desai's efforts to outrun the past. At the end of the novel Eric has been acquainted with the philosophy of life that the *Rubaiyat* of Omar Khayyam visualizes: "... fill the cups that clears TO-DAY of past regrets and future fears" (*qtd. in Das* 145). A strong sense of distant time and place haunts almost all the characters. In the novel *The Zigzag Way*, Mexico with its history of silver mines and its presence of beautiful sunsets on purple mountains is a vivacious presence to be felt almost at every step. The title of the novel, *The Zigzag Way* also reflects Desai's approach to her story. The book swings between eras. Thus Desai has presented a vibrating novel for her readers who at the end of the novel will get a strong fervor to renew the past of their ancestors.

Conclusion

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In the novels *Journey to Ithaca* and *The Zigzag Way*, Anita Desai has revealed a wide range of travel and how it has been escorted to self-fulfillment and renewal of the past in the lives of the characters. Thus she has deliberately brought out the proposal that travel gives a new sense to one's life

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M. Akila, M.A., M.Phil.
Assistant Professor of English
Ayya Nadar Janaki Ammal College
Sivakasi 626 123
Tamilnadu
India Rain88sr@gmail.com

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Of Speaking, Writing, and Developing Writing Skills in English

Anindya Syam Choudhury, Ph.D., PGCTE, PGDTE,
CertTESOL (Trinity, London)

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Abstract

Of the four core language skills of listening, speaking, reading and writing, writing is obviously the most difficult skill for second and foreign language learners to master. The main reason for this difficulty is the fact that writing is a very complex process which involves both creating and organizing ideas and translating them into cohesive texts which are readable. However, in the English classrooms in India, this skill is generally taken for granted with little or no focus on the complex process of writing.

This article takes up this issue, beginning with a few introductory remarks on the teaching of English language skills in the Indian context, and then moving on to a discussion about the differences between speech and writing before proposing a five-step procedure for the development of writing skills in English.

Keywords: Language skills, speaking, writing, cohesive texts, second language learners

Skills Tapestry

When we consider second or foreign language pedagogy today, we tend to focus our attention on the development of the four macro-skills – listening, speaking, reading and writing – on the acquisition of which hinges the ability of the language user to use the language with proficiency in a variety of contexts. Of course, there is a school of thought which believes that in the tapestry of a language, the linguistic elements and skills are woven so intricately together that they can't be separated without destroying the fabric of that language. While there's no gainsaying that such a view has weight and we, therefore, advocate the teaching of language skills in an integrated way, it is also essential sometimes, especially in an acquisition poor

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environment, to isolate a specific skill and its sub-skills for focused attention. In this way, language teachers can help second or foreign language learners in honing specific language skills to perfection.

Traditional Neglect of Language Skills in India

In the Indian context, all the four language skills have been traditionally neglected with teachers generally doling out lessons on formal grammar, focusing on the development of meta-lingual knowledge, thinking that this would in turn develop the ability of the learners to use the language well. Unfortunately, however, this focus on meta-lingual knowledge, which over-emphasizes formal analysis and entails the use of a lot of grammar terminology, has not been able to deliver the hoped-for result, which is, as Rivers (1983: 33) very aptly points out, “to produce students who can communicate about anything and everything in the second language, comprehending and creating at will novel utterances that conform to the grammatical system of the language (whether in speech or writing).” As a consequence, we generally have English language users with poor skills, unable to use the language for communication, be it in the spoken form or in the written form. Historically, linguists and educational researchers have held contradictory positions vis-à-vis the relationship between speaking and writing.

Importance of Writing

Whereas traditionally, linguists have always given primacy to speech, going to the extent of pointing out that written language is “merely a reflection of spoken language” (Weigle, 2002: 15), educational researchers have generally held that written language should be more valued because it is more “correct” than the spoken form. In contemporary English language pedagogy, we tend to reconcile these two extreme positions, giving primacy to neither but accepting the difference between the two media. For one thing, speech takes place in context, which often makes references clear. Writing, however, creates its own context and therefore has to be fully explicit.

Hidden and Imperceptible Contact

In the spoken form of a language, the speaker and the listener are in contact, and hence they are able to interact and exchange roles. The reader, on the other hand, is not usually in the company of the writer making interaction impossible. Also, immediate feedback, both verbal (through questions, comments, grunts, murmurs, etc.) and non-verbal (through nodding, facial expressions, etc.), are expected and given in speech, whereas no such immediate feedback is possible in writing.

Therefore, proficient writers often try to anticipate reader's reactions and incorporate them into their texts. In speech, sentences are often incomplete, marked by hesitations and pauses, some redundancy and repetition, and a range of devices like stress, intonation, body movements and gestures are used to convey meaning. In writing, on the other hand, sentences are expected to be carefully constructed, linked and organized to form a text.

Besides, as Tickoo (2003: 58) points out, "writing makes heavier demands on vocabulary than does speaking...because effective writing requires a far larger number of words." Hence it is not very difficult to appreciate that writing, though it draws on many of the same linguistic resources as speaking, represents a distinctly different ability which needs to be focused upon and developed thoroughly in an instructional setting in *English as a Second Language* (ESL)/*English as a Foreign Language* (EFL) contexts.

English Classroom in India

In the Indian English classroom, what has traditionally been happening in the name of developing the composition skills in English is summed up very pointedly by Tickoo (2003: 57):

1. The teacher sets a writing task.
2. The pupils write a composition and hand it in.
3. The teacher corrects its grammar and spelling often using a lot of red ink, or asks the pupils to either copy the model composition written by him/her or follow the one found in their composition book.
4. The pupils look at the teacher's corrections.
5. They (may) hurriedly rewrite or make changes to satisfy the teacher.

Deficient Methodology

There is something fundamentally wrong about this methodology of teaching composition. Besides amounting to teaching by testing, this methodology doesn't focus even on the awareness, leave alone development, of the processes involved in the skill of writing. However, this has been going on unabated in the Indian English classroom, with teachers generally confining their teaching of writing to the following three forms of writing: letter writing, paragraph writing and essay writing.

While focusing on the forms of writing in the classroom is not a crime, doing this by totally obliterating any focus on the dynamics of the different types of writing like descriptive writing, narrative writing, expository writing, argumentative or interpretative writing, etc., doesn't help in developing the writing skills of second or foreign language learners at all.

Writing Skills Development Procedure Suggested

In order to offset this imbalance, I propose the following 'writing skills development procedure', which could be adapted in the ESL/EFL classroom. This procedure entails five steps which show detailed planning on the part of the teacher.

The first step is that of *setting the context*, which means a writing context here. The writing context could be a letter of complaint or a postcard from a holiday destination, etc. Setting and maintaining a good context, which is plausible, interesting and vivid, is essential in terms of both engaging the attention of learners and generating the target language necessary for writing. Normally, teachers are prone to giving it all away, garrulous as they usually are! Instead of this, eliciting as much of the context as possible from the learners would be a good idea. Elicitation helps learners draw upon their existing knowledge, enabling them to make connections between the old and the new, besides making the classroom more learner-centred.

The second step is that of *focusing on content* for a piece of writing. Here, teachers could get the learners to brainstorm content ideas, and then board them using a mind-map or a

spidergram. At this stage, which is a pre-writing one, teachers should be careful not to ask for a finished text; asking for bullet points should suffice. Another important point for teachers to consider here is the lexis that the piece of writing might require. For this, some vocabulary could be pre-taught before the learners venture into the act of writing.

In the next step (**Third Step**), which is concerned with a *focus on the development of writing skills*, a ‘distressed model’ could be supplied to the learners. In this ‘distressed model’, the words could be jumbled, or there might be grammar errors or spelling mistakes. Depending on what teachers want to focus upon, this model could also have an incorrect lay-out, jumbled paragraphs or lines, or inappropriate register. The purpose is to provide an opportunity to the learners to notice the errors, and later, focus on them for rectification.

This discovery approach to teaching, in which there is less direct instruction on the part of teachers as they lead the learners towards knowledge through activities and discussions, is beneficial as the learners are more actively involved in the learning process than they usually in a teacher-fronted lecture-based class. At this stage, the focus is on the use of language, such as the use of narrative tenses or comparatives, or the use of adjectives for descriptive writing, or the conventions of letter-writing, etc.

Teachers can also focus here on the use linkers and discourse markers in texts (a genuine problem area for all second and foreign language learners), different registers, lay-outs, etc.

The next step (**Fourth Step**) is what can be called *crafting*, in which the learners could be supplied with an activity whereby they (preferably in pairs or groups) can discuss and prepare their own version of the target text, as introduced by the ‘distressed model’. Group-work and pair-work are especially beneficial because learners tend to learn from one another’s efforts.

The final step (**Fifth Step**) is the one of *drafting*, in which the learners, individually or together, write up the end product.

To Conclude

In this way, teachers of English can develop the writing skills of their learners through the process approach to teaching writing whereby attention is paid to both the higher level skills of planning and organizing and the lower level ones of spelling, punctuation, grammar and lexical choice. The biggest virtue of this approach to teaching writing is that it provides the learners, as Seow (2002: 316) points out, “with a series of planned learning experiences to help them understand the nature of writing at every point.”

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Anindya Syam Choudhury, M.A. (Pune), Ph.D. (MJPRU), PGCTE, PGDTE (EFLU), CertTESOL (Trinity College London)

Assistant Professor

Department of English

Assam University

Silchar – 788011

Assam

India

anindyasyam@yahoo.com

Appropriating the Postcolonial Discourse – A Critical Analysis of David Malouf's Selected Works

Ashaq Hussain, M.A., M.Phil., NET, SET

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Courtesy: <http://edinburghfestival.list.co.uk/article/12698-beyond-the-book-fest/>

Politics and Literature

The relation between politics and literature is a contentious debate. Literature at times bypasses the domain of politics, but at times a literary work that seems autonomous on close scrutiny becomes much paradoxical. The author at times uses this medium to suit his designs, and occasionally can become a mere puppet under the pressure of discursive practices, and something comes out of his pen that he had not initially intended. This intricate relation has assumed serious dimensions especially after the outburst of recent critical theories like New Historicism and Postcolonial Studies.

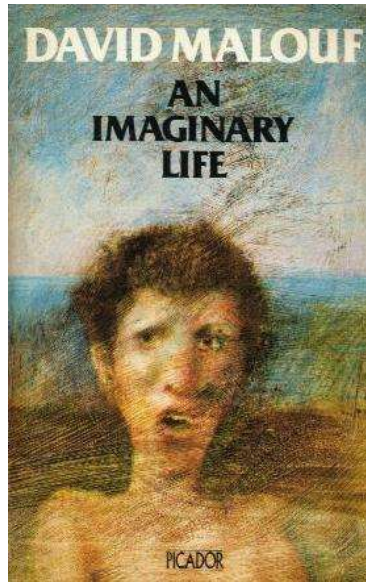
Focus of This Paper

My intention in this paper is to trace such political underpinnings that pervade the fiction of Australian writer David Malouf. Australia being a settler colony has come under literary discussions frequently, especially because it has produced such rich literary giants that claim to be belonging to the rubric of postcolonialism like David Malouf, Patrick White, etc., but the question that arises here is whether Malouf fits the bill accurately.

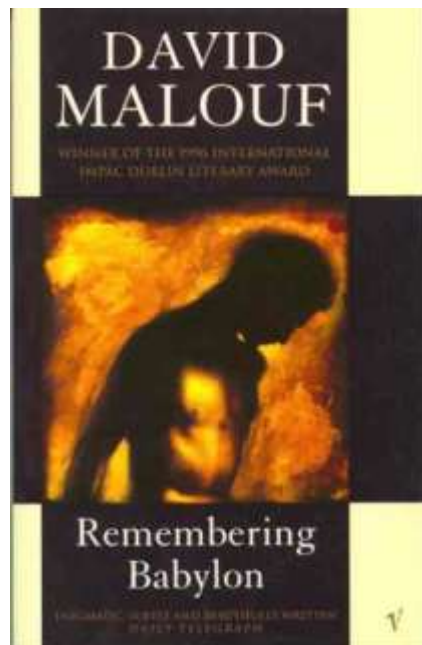
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Ashaq Hussain, M.A., M.Phil., NET, SET

Appropriating the Postcolonial Discourse – A Critical Analysis of David Malouf's Fiction



David Malouf's first novel, *Johnno*, was published in 1975. He is especially known for his 1978 novel, *An Imaginary Life* and the internationally acclaimed *Remembering Babylon*.



Uniqueness of Malouf's Fiction

The question that arises here is what makes Malouf's fiction unique? The answer obviously is that he is not deeply nostalgic about the homeland, rather he uses his imagination to come to realistic terms and lets it act as a bridge between the past and present. He is conscious of the fact that what is at hand is more important than permanently living in an identity-crisis phase. He is deeply a pragmatist who uses art as a tool to bridge the gulf between the past and present

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rather than creating a dangerous desire that is hard to be materialized. He realizes the sublimating powers of fiction that can harness the haunted memories of the past in realizing a better future.

The way Malouf arranges his plots overtly make them less political, but there is an implicit touch of his anti-colonial stance but not a radical one like that of Chinua Achebe, Rushdie and others. It is generally believed that Aboriginal Australians can realistically write against the Eurocentric norms and not the settlers like Malouf, whose fiction is much the product of his personal vendetta.

Core Conviction

Malouf's core conviction is that fiction has the magical ability to convert the commonplace reality into something that can be idyllic. He primarily tends to use his faculty of imagination to fulfill his political motives. His political imperatives are not loaded with hatred, but with a positive conviction that what is on hand is far better than dreaming of something that cannot be retrieved. The way he assimilates in the Australian landscape, its history, identity and language is undoubtedly magical, but how far it can represent the true dissent? Why such a stance is opted by Malouf? His dazzling literary display is witness to this stance, where he confirms to the current status quo.

An Imaginary Life

An Imaginary Life, Malouf's second novel, is an exquisite account of Malouf's personal experiences. Malouf has the knack of manipulating the material already known to the readers in an innovative way that serves both his political motives as well as artistic goals.

Malouf's *An Imaginary Life*, now a (post) colonial classic, retells the story of the Roman poet Ovid's exile. The poet is exiled from the center of civilization (Roman Empire) at that time, and thus is compelled to live in a world near the sea Tomis where the landscape, the language, the people all is alien to him. Finally, with the help of a wild boy, Ovid comes to accept his new surroundings. Ovid's so-called civilized nature makes it difficult for him to be open to the different languages and silences of Nature until he is taught by the wild boy, thereby the self/other dichotomy is neutralized.

In a brilliant anonymous essay "What is the literary function of the dialogue between language and nature in David Malouf's *An Imaginary Life*", this fact is deliberated and the conviction formed is that, "In order for Malouf to create this new communion between self and world, he first disconnects both Ovid and readers from their known language . . . We have to be estranged from the language of civilization before we can learn the dialogue of nature".

Malouf stresses upon this function of language because he knows the fact that language is more than simply a means of communication; it constitutes our world-view by cutting up and ordering reality into meaningful units. The meanings we attach to things tell us which values we

consider superior or inferior. Thus he deconstructs the very nature of language and lets Ovid undergo retrogressive metamorphosis to overcome the feelings of nostalgia. In Laura E. Savu's opinion "In this novel the very notion of "home" is redefined by Malouf as a demystified way of seeing the world—a condition in which man's natural, aesthetic, and moral states are harmoniously integrated—rather than an actual, known/remembered place".

Ultimate Assimilation and Political Significance

The fact that Ovid finally assimilates his new surroundings can be interpreted on an allegorical level as a suggestion to the contemporary Australians that they need to identify with the Australian landscape, languages and values, and not consider Australia as mere second-hand Europe.

All this undoubtedly is artistic but the political overtones cannot be neglected altogether. He seems to be in direct contrast with the conceptions as generally are believed to be the hallmarks of postcolonialism like longing for imaginary homeland, identity crisis, hybridity and ambivalence.

Escapist?

The way Malouf projects his ideas, at times compels the reader to believe that he is an escapist but on close scrutiny it comes to forefront that his view is a balanced one, and has much appeal than otherwise would have. It becomes obvious in *Remembering Babylon* when he shows how Young Janet McIvor has idealised the image of her parents' home (Scotland).

Unsettling Restoration of a Hybrid

The main character of the novel is Gemmy Fairley, who was thrown overboard when he was thirteen years of age. Subsequently he was rescued by Aborigines with whom he lives for 16 years. As soon as he hears about the presence of white settlers in the south, he seeks them out and meets three children, Lachlan Beattie, and his cousins Janet and Meg McIvor. It is Lachlan who is able to communicate with Gemmy and, "captures him", and the McIvor's take him in.

Gemmy's presence to most of the white settlers, however, is strongly unsettling, and become antagonistic to the McIvor. There is no climax to the escalating tension of the novel; Gemmy disappears and his fate is never really known. The novel ends with the reunion approximately 60 years later of Lachlan and Janet. He has become a politician and she a nun. Gemmy is a "hybrid" of European and Aboriginal culture, a precursor of a future kind of people, bearing a promise of a time when all Australians might truly connect with their land.

The way Malouf's novels resolve the underlying issues finally, indicates a commitment for the betterment of settlers and appropriation of Australian landscapes, history, cultural values and issues of identity. Thus what we see here is that this hybrid is not the site of resistance, who

fighters for the colonized identity rather he co-opts a new identity, a different identity than is generally found in the hybrids of other postcolonial writers.

Potential Otherness

Saadi Nikro in his essay, "David Malouf: Exploring Imperial Textuality" has aptly done a charismatic analysis of Gemmy, the wild boy's who according to him, "does not represent a primordial state of being, and thus a figure of reconciliation, beyond the complexities of articulating and negotiating difference through social and cultural exchange, but embodies a transitional site of potential otherness whose identity remains an ongoing process of dialogue and self-understanding".

A Significant Deviation from Other Postcolonial Writers

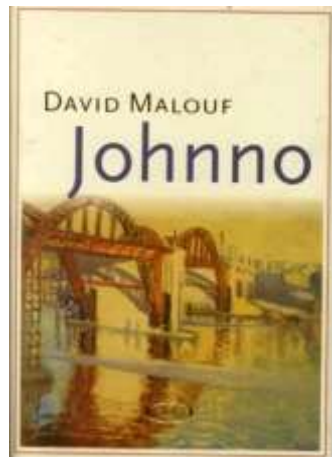
Malouf wants to assert the fact that the settlers in mid-19th century North Queensland had to re-orient their mental geography and make the Australian landscape their own. This type of message is not generally found in other postcolonial writers like V. S. Naipaul, Chinua Achebe, and S. Rushdie.

Suvendrini Perera, in "Unspeakable Bodies: Representing the Aboriginal in Australian Critical Discourse" (1994), argues that Malouf's creation of the white Aboriginal figure, Gemmy Fairley, contributes to a "discourse of happy hybridisation" (Perera 17) that glosses over the realities of Aboriginal dispossession. Perera argues that, "Instead of refiguring the opposition between 'savagism and civilization', between settler and indigene, coloniser and colonised, Malouf's text reinscribes these oppositions even as it appears to develop a redemptive narrative of hybridity (Perera 21).

Malouf's Ambivalence

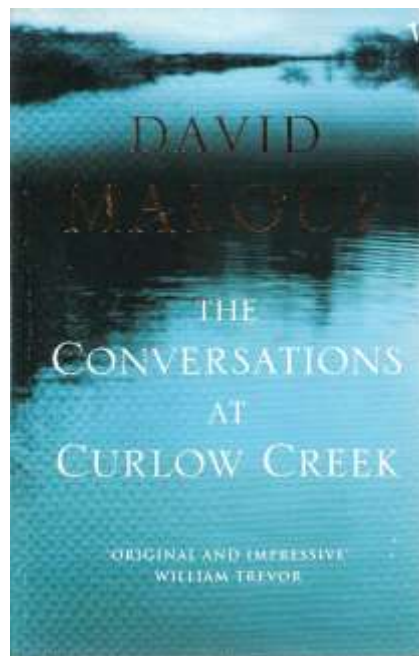
Malouf seems to be ambivalent but has a different type of ambivalence, i. e, whether to ally with the natives, or with the settlers. However, he seems to be more concerned about his personal welfare and that of settlers. Malouf cannot truly represent the position of Aboriginal Australians, who are still 'colonized' and are operating within social, political and economic structures imposed by a dominant cultural framework other than their own.

In complete contrast to the afore mentioned novels, *Johnno*, recasts a different scenario where the narrator Dante begins by viewing his home town Brisbane as utterly alien, and yet ends with a sense of belonging to this place of his formative years. Malouf is not completely silent over the colonial atrocities to which Australian Aboriginals have been subjected, but still the reader finds it hard to believe that Malouf is able to portray the real sufferings of Aboriginal Australians accurately.



Flashbacks

Malouf's most recent novel, *Conversations at Curlow Creek*, is set in 1827 in New South.



Malouf uses the technique of long flashbacks to foreground the upbringing in Ireland of the central character, Michael Adair, who is an army officer. Adair is under orders to supervise the hanging of Carney (an escaped convict-turned-bushranger) at dawn, despite his increasing respect for, and sympathy with, his fellow Irishman. Closer to the foreground is the familiar Maloufian project of exploring the issues of identity and landscape that is deeply ambivalent. On the one hand it evokes a sense of adjustment, and on the other hand the smell of colonial trauma is pervading the text's atmosphere. The novel shows Malouf at his best when it comes to the

portrayal of convincing characters. Malouf explores the lives of ordinary people, but at the same time he addresses the big issues of history and identity.

Thus what can be inferred is that Malouf's fiction is politically motivated, and the main tenets of postcolonial literature gets (un)consciously appropriated by him that suit the designs of settlers more than Australian Aborigines. The way Malouf treats the colonial history of Australia, baffles the reader as Malouf unsettles the assumptions of mainstream postcolonial discourse, and he generates a different scenario that baffles even the great literary scholars.

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Ashaq Hussain Parray, M.A., M.Phil., NET, SET
Assistant Professor English
IUST
Awantipora
Jammu & Kashmir
India
Ashaq533@gmail.com

Discourse Markers in Written English Texts in a Multilingual Setting: A Comparative Study of High School English in the Schools of Assam

Barnali Chetia, M.A., M.Phil.

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Abstract

The present study is an account of the use of discourse markers of English and the implications they have with respect to their function for cohesion, coherence and continuity of discourse in the written texts of the students studying in English medium, urban vernacular medium and rural vernacular medium schools of Assam. The study also includes certain sub-sections in order to have a detailed and comparative study of the discourse markers found in the written texts of the subjects under study.

The study offers a view of the multilingual setting in Assam in which the teaching and learning of English takes place. It shows what roles the variables of

- a) Medium of instruction
- b) Gender
- c) Urban/rural difference

play in the acquisition of discourse markers. The study is backed by a preliminary account of the educational policies proposed by educational organizations such as the NCERT and the more recent Multilingual Education (MLE) proposals of the UNESCO.

The study is based on responses to questionnaire and cloze tests administered in the schools and on an examination of the written texts of the students. The data are analyzed using elementary statistics and conclusions drawn.

The conclusions of the study bring out a detailed picture of the generalizations in the use of discourse markers amongst all the groups of students as well as variations in the levels of competence across the different groups.

Key words: discourse marker, coherence, cohesion, continuity, repertoire

Introduction

The present study attempts a detailed and comparative study of the discourse markers in English used in the written texts of high school students of Assam.

Discourse Markers

Discourse markers are the word insertions that provide continuity in conversations. Discourse markers are also known as words or short 'lexicalized phrases' (Schiffrin, 2001)

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that organize texts. Discourse markers help to create ‘cohesion’ and ‘coherence’ in a given text by establishing a relationship between the various ideas that are expressed within the text (Schiffrin, 2001). Schiffrin (1987) operationally defines discourse markers as sequentially dependent elements which brackets units of talk. Examples of discourse markers in English would include ‘oh’, ‘well’, ‘and’, ‘but’, ‘or’, ‘so’, ‘like’, ‘because’, ‘now’, ‘then’, ‘I mean’, ‘you know’, ‘uh’, ‘anyway’, ‘yet’ etc. ‘Discourse markers’ is the term linguists give to the above mentioned words that break our speech up into parts and show the relation between parts. Discourse markers are found in various grammatical categories including conjunctions, interjections and adverbs. Discourse markers can ‘connect’ various units of dynamic meaning (coherence) as well as the surface structure of the text (cohesion). For example, ‘oh’ prepares the hearer for a surprising or just-remembered item, and ‘but’ indicates that sentence to follow is in opposition to the one before. However, these markers don’t necessarily mean what the dictionary says they mean. Some people use ‘and’ just to start a new thought, and some people put ‘but’ at the end of their sentences, as a way of trailing off gently. Discourse markers also occur when speakers shift their orientation to information. In this case the markers alert the listener that something within the speaker has changed.

Discourse markers are usually polyfunctional elements. Discourse markers can be understood in two ways: First, as elements which serve towards the union of utterances. Secondly, as elements which serve a variety of conversational purposes, discourse markers are linguistic expressions used to signal the relation of an utterance to its immediate context, with the primary function of bringing to the listeners’ attention a particular kind of linkage of the upcoming utterance with the immediate discourse context.

Simone Muller (2005) made a list of how discourse markers function. He stated that discourse markers are used

- to initiate discourse,
- to mark a boundary in discourse (shift/ partial shift in topic),
- to preface a response or a reaction,
- to serve as a filler or delaying tactic,
- to aid the speaker in holding the floor,
- to effect an interaction or sharing between speaker and hearer,

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- to bracket the discourse either cataphorically or anaphorically,
- to mark either fore grounded or back grounded information.

For a long time, English was considered a language that lacked particles (Lenk, 1998). Subsequent studies of discourse markers in English have meanwhile pointed out that this is indeed not the case: although the propositional content of a sentence might not be altered by the addition or deletion of a discourse marker, discourse markers in English, nevertheless, fulfill an important pragmatic function in the conversational interaction (Lenk, 1998). Discourse markers are linguistic expressions used to signal the relation of an utterance to its immediate context, with the primary function of bringing to the listeners' attention a particular kind of linkage of the upcoming utterance with the immediate discourse context. Thus, it is seen that discourse markers help to create 'cohesion' and 'coherence' (Schiffrin, 2001) in a given text by establishing a relationship between the various ideas that are expressed within the text. During the last two decades, analyses of discourse markers have occupied a large space in the literature on pragmatics. And discourse markers have been considered from a variety of perspectives and approaches.

Some of the functions of the most commonly used discourse markers are as follows-

Well

"*Well*" serves various functions in discourse depending on the context and its position in the utterance. "*Well*" at the beginning of a turn serves as a response marker to what has gone before.

Now

"*Now*" at the beginning of a turn is used as a transition marker, introducing a new topic and changing the direction of the discourse. In the case of automated dialogues, where the application may be very specific, "*now*" can be used to move from one part of the dialogue to another.

Actually

"*Actually*" gives processing instructions to a listener about how the particular utterance should be understood. "*Actually*" can therefore be used to signal to the hearer that

although what follows is relevant to the ongoing discourse, it will contain (in the opinion of the speaker) information that the hearer is not expecting.

OK

"OK" has a rather informal status in spoken English, but can have many uses in spoken dialogue systems, depending on the level of formality required for the service. Literature says various functions have been attached to "OK" depending on its location within an utterance.

"OK" at the beginning of a turn expresses agreement, and can also indicate acknowledgement of the preceding utterance.

"OK" in second position following "yes" emphasizes the agreement expressed by "yes". However, that role depends on the intonation of the utterance. For example, "Yes, OK" (spoken with a sigh) potentially indicates reluctant agreement or consent. On the other hand, "Yes, OK" (spoken with stress on "OK") indicates impatience with the interlocutor.

And

"And" has two roles in talk: it coordinates idea units and it continues a speaker's action. Schiffrin (1987) made an observation that 'and' is the most frequently used mode of connection at a local level of idea structure.

Some of the functions of the extensively used Discourse Markers in written texts-

With regard to; regarding; as regards; as far as

These expressions focus attention on what follows in the sentence. This is done by announcing the subject in advance. *As regards* and *as far as* usually indicate a change of subject.

Examples:

His grades in science subjects are excellent. As regards humanities ...

With regard to the latest market figures we can see that ...

Regarding our efforts to improve the local economy, we have made ...

As far as I am concerned, we should continue to develop our resources.

As for John's thoughts, let's take a look at this report he sent me.

On the other hand; while; whereas

These expressions give expression to two ideas which contrast but do not contradict each other.

Examples:

Football is popular in England, while in Australia they prefer cricket.

We've been steadily improving our customer service center. On the other hand our shipping department needs to be redesigned.

Jack thinks we're ready to begin whereas Tom thinks we still need to wait.

However, nonetheless, nevertheless

All these words are used to present two contrasting ideas.

Examples:

Smoking is proved to be dangerous to the health. Nonetheless, 40% of the population smokes.

Our teacher promised to take us on a field trip. However, he changed his mind last week.

Peter was warned not to invest all of his savings in the stock market. Nevertheless, he invested and lost everything.

Moreover, furthermore, in addition

These expressions are used to add information to what has been said. The usage of these words is much more elegant than just making a list or using the conjunction 'and'.

Examples:

His problems with his parents are extremely frustrating. Moreover, there seems to be no easy solution to them.

I assured him that I would come to his presentation. Furthermore, I also invited a number of important representatives from the local chamber of commerce.

Our energy bills have been increasing steadily. In addition to these costs, our telephone costs have doubled over the past six months.

Therefore, as a result, consequently

These expressions show that the second statement follows logically from the first statement.

Examples:

He reduced the amount of time studying for his final exams. As a result, his marks were rather low.

We've lost over 3,000 customers over the past six months. Consequently, we have been forced to cut back our advertising budget.

The government has drastically reduced its spending. Therefore, a number of programs have been cancelled.

Herein I would like to add that the literature on this field says discourse marker is one among a number of names suggested for the seemingly empty words found in the oral and the written texts. The other names given to 'discourse markers' are filler, connective, initiator, continuer, discourse structure signalling device and pragmatic particle etc. And in the most comprehensive work on discourse markers, Schiffrin (1987) defines them as "sequentially dependent elements which bracket units of talk." During the last two decades, analyses of discourse markers have occupied a large space in the literature on pragmatics. There is a general agreement that discourse markers contribute to the pragmatic meaning of utterances and thus play an important role in the pragmatic competence of the speaker.

English Language Teaching and Discourse Markers

Teaching of English in the schools in India is in a confused state today. Students from the urban vernacular medium and rural vernacular medium are taught English for about six periods per week. So they face problem in forming structures of English. A teacher's so called target is to "prepare" the students for the examination and not to make the students

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competent in the use of the language they are learning. In reality neither the student nor the teacher is anxious to learn or to teach English. So the student is nervous only about his/her success in the examination and the teacher's sole problem is to see that the pass percentage does not go down. People care more for diplomas than for knowledge. It is not learning that we want, but the prize that learning brings - wealth, prestige, status, and so on.

Generally, the students in the government schools are assessed in all the states in India by means of a single examination conducted towards the end of the year. In this system students usually work hard for a few days just before the examination and get through the examination. But, such last minute preparation does not help in the case of language. Language needs constant practice over an extended period and this can be ensured only if examinations are held at frequent intervals. The present system of relying solely on an all - important annual examination therefore does not serve the purpose. Moreover the question papers are set in such a way where all the questions can be answered with the help of guides available in the market. For such an examination, students require no thinking, no originality, no imagination and no skill, though the vital aspect of language learning is integrated skill. Nevertheless, the situation in English medium schools are little better. And, there are institutes which follow TESOL (teaching English to speakers of other languages). The goal of this experimental text is to introduce the students (and lay men and women who would like to help those who do not know English) to some basic ideas, methods, and tools of teaching English as a second or foreign language. TESOL includes TESL and TEFL. (TESL-Teaching English as a second language, that is, teaching English in a country where English is the primary language. For example: India, Canada, and Australia. TEFL-Teaching English as a foreign language, that is teaching in a country where English is a foreign language. For example: China, Mexico, and Korea).

As mentioned before, the most interesting feature in a multilingual setting like India is that irrespective of the language, the people are conversing in, the discourse markers 'ok', 'oh', 'well', 'and', 'but', 'or', 'so', 'like', 'because', 'now', 'then', 'I mean', 'you know', 'uh', 'anyway', 'yet' are seen to be used. The discourse markers do help a student in forming better structures in English as discourse markers or linking words indicate how one piece of discourse is connected to another piece of discourse. The discourse markers help to develop ideas and to relate them to one another. They show the connection between what has already been written or said and what is going to be written or said. Some are very informal and

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characteristic of spoken language. Others are quite formal and characteristic of written language. There are some discourse markers which help in presenting complicated information in writing.

For example:

- 1) *With regard to; regarding; as regards; as far as* are expressions which focus attention on what follows in the sentence. This is done by announcing the subject in advance.
- 2) *On the other hand; while; whereas* are expressions that give expression to two ideas which contrast but do not contradict each other.
- 3) *However, nonetheless, nevertheless* are expressions that are used to present two contrasting ideas.
- 4) *Moreover, furthermore, in addition* are the expressions that are used to add information to what has been said. The usage of these words is much more elegant than just making a list or using the conjunction 'and'.
- 5) *Therefore, as a result, consequently* are expressions which show that the second statement follows logically from the first statement.

Multilingual Setting and English Discourse Markers

Multilingualism is now a legitimate reality in the world. Given that multilingualism is a norm rather than the exception, maintaining and developing multilingual competence has become a necessity. A majority of students arrive in schools with multilingual competence and hold multiple identities. And even if they arrive as monolinguals, it is imperative that they have opportunities to acquire additional languages from peers or from instruction.

The official language of the Republic of India is Hindi, and its subsidiary official language is English. The individual states can legislate their own official languages, depending on their linguistic demographics. Government of India has given 22 "languages of the 8th Schedule" the status of official language. The number of languages given this status has increased through the political process. Some languages with a large number of speakers still do not have this status, the largest of these being Bhili/Bhiladi with some 9.6 million native speakers (ranked 14th), followed by Gondi with 2.7 million speakers (ranked 18th) and

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Khandeshi with 2.1 million speakers (ranked 22nd). On the other hand, 2 languages with fewer than 2 million native speakers have recently been included in the 8th Schedule for mostly political reasons: Manipuri/Meitei with 1.5 million speakers (ranked 25th) and Bodo with 1.4 million speakers (ranked 26th). For cultural/historical reasons Sanskrit is on the official schedule, though only 14 thousand people claim it to be their language, but many more study it in school as the classical language of India.

In India, a regional language has its geographical bounds defined within the state. Along with Hindi as an official language and twenty two others as official regional languages, each state can choose its own regional language for use in local government affairs and in education among the languages spoken in its territory. It is seen that although there are so many languages in India, quite a number of people do not know any other Indian language than their own. English is most widely spoken second language, followed by Hindi.

Multilingual Education

Mother tongue based MLE (multilingual education) has become a global movement seeking to provide quality education for all. With mother tongue education seen as a critical input for development and revitalization of languages, the number of countries joining the MLE movement has shown a rapid increase. This rising interest in MLE is supported by the forceful developments in theory and practice of multilingual education, a large body of committed MLE practitioners and professionals around the world and also because of influences of several international organizations (such as UNESCO, World Bank, UNPFII etc).

In a multilingual speech community a whole range of languages, or repertoire, is available to speakers, who choose to use some of them in their linguistic interaction to perform particular social roles. Repertoire applies at two different levels to both the community and the individual.

The most interesting feature in a multilingual setting like India is that irrespective of the language, the people are conversing in, the discourse markers ‘ok’, ‘oh’, ‘well’, ‘and’, ‘but’, ‘or’, ‘so’, ‘like’, ‘because’, ‘now’, ‘then’, ‘I mean’, ‘you know’, ‘uh’, ‘anyway’, ‘yet’ are seen to be used. (After the analysis it was derived that subjects used ‘well’, ‘ok’, ‘so’,

‘now’, ‘I mean’, ‘anyway’ extensively even while communicating in a language other than English.)

Focus of This Study – Analysis of Discourse Markers

The present study incorporates a detailed analysis of the discourse markers and the implications they have with respect to the attributes of cohesion, coherence, and continuity of the discourse in the written texts of the students studying in English medium, urban vernacular medium and rural vernacular medium schools of Assam. In addition to the broader basis of comparison mentioned above, the study also include certain sub-sections in order to have a detailed and comparative study of the discourse markers found in the written texts of the subjects under study. These subsections include a study of the discourse markers found in the written texts of students studying in:

1. English medium school students *versus* urban vernacular medium school students and rural vernacular medium students.

2. Male students of English medium schools, urban vernacular medium schools and rural vernacular medium schools *versus* Female students of urban English medium schools, urban vernacular medium schools and rural vernacular medium schools.

3. Assamese students of English medium schools, urban vernacular medium schools and rural vernacular medium schools *versus* Assamese students of English medium schools, urban vernacular medium schools and rural vernacular medium schools.

4. Assamese male students of English medium schools, urban vernacular medium schools and rural vernacular medium schools *versus* Non-Assamese male students of English medium schools, urban vernacular medium schools and rural vernacular medium schools.

5. Assamese female students of English medium schools, urban vernacular medium schools and rural vernacular medium schools *versus* Non-Assamese female students of English medium schools, urban vernacular medium schools and rural vernacular medium schools.

Thus, the parameters mentioned above yielded a detailed and comprehensive database for a comparative analysis in the usage of discourse markers and their implication in the

written texts of the High school students in the context of a multi-lingual and multi-ethnic state like Assam.

In Assam, apart from the Assamese community there are the Bodos', Rabhas', Manipuris', Missings', Miris', Deoris', Morans', Karbis', Kacharis'. There are also a huge number of people from the Bengali, Bihari and Nepali communities. Moreover, in the more recent times, a fairly large scale migration of people from other parts of India like the Santhals', Gonds', Mundas' etc. from Bihar, Orissa and Madhya Pradesh has been noticed, they were mainly brought as indentured labourers for teagardens. These people have also carried their own distinct cultural heritage and language to the state. Thus, by this study on discourse markers, an attempt has been made to evaluate the prevailing state of education and training with respect to the teaching of English as a second language in the state. As English is one of the official languages of the country, with the status of associate national language and mastery of English is considered a social and educational accomplishment, as accurately described by Kudchedkar (2002) as follows:

... English plays a very important role in education, business and administration. It is the medium of instruction for higher education-both academic and technological. Those who seek jobs in private companies or professions must be proficient in English. It is recognized as an official language for purposes of administration at the national level. It would follow that it should be considered as a second language rather than a foreign language.

... Today, it is difficult to think of success in any career in India without adequate proficiency in English.

In short, Kachru's (1986) pronouncement that English has now become an integral part of India's linguistic repertoire is all the more true today.

Methodology

An inductive method of research based on a sample survey was used for the present study. The collection of data was done in the following sequence:

1. Existing literature related to 'Discourse Analysis' and 'Discourse Markers' were collected and read.

2. After the above analysis was done, first, a questionnaire containing both subjective as well as objective questions, was prepared (the questionnaire is attached in Appendix 1).

This questionnaire was taken to the field and the subjects (students) were asked to fill it up. Second, a cloze test was prepared, wherein a portion of a text with the discourse markers removed, was given to the students (subjects). The students were asked to replace the missing words with appropriate discourse markers (a copy of the cloze test is attached in Appendix 2). Third, the students from all the three groups, i.e., the English medium (EM), the Urban Vernacular medium (VM-U), and the Rural Vernacular medium (VM-R), were asked to write a letter, story and an essay. Taking their (the subjects) letter, story and essay as a specimen, the frequency of their usage of ‘Discourse Markers’ was analyzed. The subjects were selected by simple random sampling, keeping the medium of instruction, schools and demographic characteristics in mind.

3. The following variables were considered significant for the present study:

- a. Level of Education
- b. Medium of instruction in School (English Medium, Urban Vernacular Medium, Rural Vernacular Medium)
- c. Setting: urban versus rural
- d. Linguistic community (Assamese/ Non-Assamese)
- e. Sex

4. After the data was elicited and collected, it was categorized and tabulated. This tabulated data formed the basis of the final analysis.

Data Analysis

The Sample

The data has been elicited from two hundred subjects (students). These subjects have been categorized into three different groups based on their school, medium of instruction and demographic location. These subjects are studying in standard 8, 9, and 10. Under these

groups, the subjects have been further sub grouped based on their gender and community. Broadly the three different groups are-

1. English Medium (EM)
2. Urban Vernacular Medium (VM-U)
3. Rural Vernacular Medium (VM-R)

(Note-there were no rural English medium schools)

The sub groups under these broad groups are-

1. Assamese/Non-Assamese
2. Male/Female

English Medium

In the group of English Medium (EM) students (subjects), there are total 86 students. Out of which, 57 students are female and 29 are male. There are 31 Non-Assamese students. Out of which, 27 students are female and 7 are male. There are 52 Assamese students, out of which, 30 are female and 22 are male.

	TOTAL	ASSAMESE	NON-ASSAMESE
EM	86	52	34
FEMALE	57	30	27
MALE	29	22	07

Urban Vernacular Medium (VM-U)

In the group of Urban Vernacular Medium (VM-U) students, there are total 56 students. Out of which, 27 students are female and 23 male. There are 5 Non-Assamese students. Out of which, 4 students are female and 1 is male.

There are 45 Assamese students. Out of which, 23 students are female and 22 are male.

	TOTAL	ASSAMESE	NON-ASSAMESE
VM-U	56	51	5
FEMALE	28	23	4
MALE	28	22	1

Rural Vernacular Medium (VM-R)

In the group of Rural Vernacular Medium (VM-R), there are total 58 students. Out of which, 32 students are female and 26 are male. There are 10 Non-Assamese students. Out of which, 6 students are female and 4 are male. There are 48 Assamese students. Out of which, 26 students are female and 22 are male.

	TOTAL	ASSAMESE	NON-ASSAMESE
VM-R	58	48	10
FEMALE	32	26	6
MALE	26	22	4

For the purpose of data elicitation from the subjects, a questionnaire containing both subjective as well as objective questions, was prepared (the questionnaire is attached in Appendix 1). This questionnaire was taken to the field and the subjects from the Urban English medium (EM), the Urban Vernacular medium (VM-U), and the Rural Vernacular medium (VM-R) Schools were asked to fill it up. Second, a cloze test was prepared, wherein a portion of a text with the discourse markers removed, was given to the subjects. The subjects were asked to replace the missing words with appropriate discourse markers (a copy of the cloze test is attached in Appendix 2). Third, the subjects from all the three groups, i.e., EM, VM-U, VM-R, were asked to write a letter, story and an essay. Taking their (the

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subjects) letter, story and essay as a specimen, the frequency of their usage of ‘Discourse Markers’ was analyzed. To reach a conclusion, the answers of the students have been analyzed based on 3 parameters. The parameters are as follows:

1. Total number of students.
2. Assamese/Non-Assamese.
3. Male/Female.

The Data

After the analysis, it was seen that the most frequently used and popular discourse markers among the subjects are- *and, but, so, therefore, however, whereas, then, like, anyway, because* (both in oral and written texts). Again, the subjects often used the discourse markers *consequently, as a result, in addition, nevertheless, moreover, furthermore, nonetheless, regarding* more in their written texts and less in their oral texts.

The analysis in the table below is based on the subjects’ written texts (letters, stories, essays). Each subject wrote one letter, story and essay. Total two hundred subjects submitted six hundred scripts for this study.

Table 1

A tabulated presentation of the most frequently used discourse markers in both oral and written texts

DISCOURSE MARKERS (FORMAL)	TOTAL NO. OF TIMES USED	AVERAGE USE PER INFORMANT
BUT	740	3.7
SO	705	3.5
AND	690	3.4
THEREFORE	600	3
HOWEVER	580	2.9
THEN	560	2.8

ANYWAY	522	2.6
CONSEQUENTLY	480	2.4
AS A RESULT	445	2.2
IN ADDITION	416	2.08
NEVERTHELESS	408	2.04
MOREOVER	402	2.01
FURTHERMORE	372	1.86
REGARDING	318	1.59
WHEREAS	312	1.56
AT LAST	302	1.51

Table 2

Tabulated form of the most frequently used discourse markers (informal) in written texts

DISCOURSE MARKERS (INFORMAL)	TOTAL NO. OF TIMES USED	AVERAGE USE PER INFORMANT
WELL	298	1.49
OK	284	1.42
LIKE	209	1.04

[Note- Discourse Markers less than two times in the entire text corpus (questionnaires, cloze tests, letters, stories, essays) were discarded due to their very low frequency rate]

Findings

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- 1) The subjects used these discourse markers sentence initially. (other than one-two exceptions, it was seen in all the scripts of students).
- 2) A large chunk of the subjects in the written texts used the discourse marker '*and*' to coordinate idea units and to continue the speaker's action.
- 3) The discourse markers *however, nevertheless, nonetheless* were used by the subjects to emphasize contrast. The subjects used '*therefore, as a result, consequently*' for the same purpose, to show that the second statement follows logically from the first statement. But the frequency in the use of the discourse marker '*therefore*' was much higher than the discourse marker '*as a result*', '*consequently*.'
- 4) Technically, '*whereas*' give expression to two ideas which contrast but do not contradict each other. But after the analysis, it is seen that the discourse marker '*whereas*' is used by the subjects to both contrast and contradict two ideas.
- 5) The subjects used '*anyway*' for dismissal of previous discourse or idea unit.
- 6) The subjects used '*furthermore*', '*moreover*' to add more information. They also used the discourse marker '*in addition*' in the same line but it was used for more formal purpose in their texts.

Other than these discourse markers, the subjects are seen to have used some discourse markers occasionally. Those discourse markers are as follows –

- 1) The subjects used '*at the same time, on the other hand, conversely*' to balance contrasting points.
- 2) The subjects used '*At least, in any case*' to dismiss the previous discourse or sentence unit.
- 3) The subjects used '*similarly, in the same way*' to show similarity, comparison between idea units.
- 4) The subjects used '*after all*' for persuading.
- 5) The subjects used '*I mean, actually*' to clarify or give detail of an idea unit.
- 6) The subjects used '*basically, generally*' to summarize a discourse unit.

- 7) 'Yet' is seen to be used by the subjects to emphasize a contrast.
- 8) The subjects used 'by the way, incidentally' for change of subject.
- 9) The subjects used 'lastly, finally' when they were talking about the end.

Overall Analysis Based on the Hypotheses

The acquisition of discourse markers by non-native learners of English is dependent on differences on the medium of instruction and other variables such as gender differences and the urban/ rural division.

The subjects were asked specific questions regarding this hypothesis, wherein they were enquired – which discourse markers do they use even while communicating in a language (including mother tongue) other than English? [Appendix 1 – Q.No.16]

The subjects used 'well', 'ok', 'so', 'now', 'I mean', 'anyway,' 'then' extensively even while communicating in a language other than English. A comparative analysis between all the three groups—the English medium, the urban vernacular medium, the rural vernacular medium (EM, VM-U, VM-R) shows that the subjects from the VM-U group used maximum number of discourse markers even while communicating in a different language other than English. As out of 56 subjects of this group, 34 subjects gave correct answers, whereas, in the EM group, out of 86 subjects, 45 subjects gave correct answers. Similarly, in the VM-R group, out of 58 subjects, 33 gave correct answers.

Table 3

The tabulated form of the analysis (with percentage)

GROUPS	TOTAL SUBJECTS	CORRECT ANSWER	PERCENTAGE
EM	86	45	52.32%
VM-U	56	34	60.71%
VM-R	58	33	56.89%

Observations

1. In the VM-U group, male subjects performed better than the female subjects.
2. In the VM-U group, Assamese subjects performed better than the Non-Assamese subjects.

Table 4

The table presents the performance of male/female and Assamese/non-Assamese subjects

GROUPS	TOTAL SUBJECTS	MALE SUBJECTS	FEMALE SUBJECTS	ASSAMESE MALE	ASSAMESE FEMALE	NON-ASSAMESE MALE	NON-ASSAMESE FEMALE
EM	86	16	39	12	19	4	10
VM-U	56	15	19	15	18	-	1
VM-R	58	17	16	16	13	1	3

Gender differences may also prevail in the use and repertoire of discourse markers and they may serve to be important indicators as to gender based differences in communication and understanding.

Out of the six determining questions and tests, the data shows that the female subjects fared better than the male subjects. (The most common discourse markers among the female subjects were *-like, ok, so, well, anyway*).

Table 5

The tabulated form with percentage

GENDER	TOTAL	Q.15	Q.16	Q.17	Q.18	CLOZE TEST	NO. OF DM'S USED
MALE	78	55	48	53	33	13	30
PERCENTAGE (MALE)		70.51 %	61.53 %	67.94 %	42.30 %	16.66%	38.46 %
FEMALE	116	55	74	70	55	44	69
PERCENTAGE (FEMALE)		47.41 %	63.79 %	60.34 %	47.41 %	37.93%	50.86 %

Table 6

The tabulated form of the male/female analysis

GENDER	Q.NO.15	Q.NO.16	Q.NO.17	Q.NO.18	CLOZE TEST	NO. OF DMs USED IN WRITTEN TEXTS
MALE	M	--	M	--	--	--
FEMALE	--	F	--	F	F	F

- M- Male
- F- Female

Differences prevail in both repertoire and use of discourse markers between the students studying in the High Schools of Assam who are coming from different communities.

(In this study, students were from different communities of India like the Bengali, Bihari, Marwari, Sindhi, Tamil, Bodo, Kachari, Rabha, Miri, Manipuri etc. But I have broadly categorized these students' communities into Assamese and Non-Assamese for the analysis purpose.)

A comparative analysis between all the three groups, the Urban Vernacular Medium (VM-U), English Medium (EM), Rural Vernacular Medium (VM-R), it is seen that in the EM and VM-R groups, the subjects from the Assamese community have performed better than the students from the non-Assamese community, whereas in the VM-U group, the non-Assamese subjects performed better than the Assamese subjects. In some of the questions and tests- individual groups, like the Female Assamese subjects of the EM group or the Male Assamese subjects of the VM-U group were performing better. But, in the overall analysis, the Assamese subjects are seen to have performed better. An interesting feature was subjects from the non-Assamese group (especially- Marwari, Sindhi, Bihari, Tamil and even Bengali) used more informal discourse markers like- *well, like, ok, anyway* etc. The discourse marker '*like*' was seen to be the most common one.

Table 7

The tabulated form of the analysis

GROUPS	TOTAL NO. OF SUBJECTS	TOTAL ASSAMESE	TOTAL NON-ASSAMESE	TOTAL ASSAMESE MALE	TOTAL NON-ASSAMESE MALE	TOTAL ASSAMESE FEMALE	TOTAL NON-ASSAMESE FEMALE

EM	86	52	34	22	7	30	27
VM-U	56	45	5	22	1	23	4
VM-R	58	48	10	22	4	26	6

Table 8

The tabulated form of the EM group (with percentage)

EM	Q.15	Q.16	Q.17	Q.18	CLOZE TEST	NO. OF DM'S
TOTAL	41	45	71	49	40	36
ASSAMESE	27 (51.92%)	31 (59.61%)	44 (84.61%)	34 (65.38%)	28 (53.84%)	19 (36.53%)
NON- ASSAMESE	14 (41.17%)	14 (41.17%)	27 (79.41%)	15 (44.11%)	12 (35.29%)	17 (50%)

Table 9

The tabulated form of the VM-U group (with percentage)

VM-U	Q.15	Q.16	Q.17	Q.18	CLOZE TEST	NO. OF DM'S
TOTAL	32	34	38	19	5	25
ASSAMESE	28 (62.22%)	33 (73.33%)	33 (73.33%)	17 (37.77%)	2 (4.44%)	21 (46.66%)
NON- ASSAMESE	4 (80%)	1 (10%)	5 (100%)	2 (40%)	3 (60%)	4 (80%)

Table 10

The tabulated form of the VM-R group (with percentage)

VM-R	Q.15	Q.16	Q.17	Q.18	CLOZE TEST	NO. OF DM'S
TOTAL	37	33	14	20	12	38
ASSAMESE	31 (64.58%)	29 (50%)	11 (18.96%)	19 (39.59%)	11 (18.96%)	32 (66.66%)
NON- ASSAMESE	6 (60%)	4 (40%)	3 (30%)	1 (10%)	1 (10%)	6 (60%)

Differences prevail in both the repertoire and use of discourse markers between students studying in the Urban English Medium Schools (EM) as compared to Urban Vernacular Medium Schools (VM-U) and Rural Vernacular Medium Schools (VM-R).

From the comparative analysis done on the basis of the written texts (essays, letters, stories) written by the subjects in the three groups, the Urban English Medium (EM), the Urban Vernacular Medium (VM-U) and the Rural Vernacular Medium (VM-R). It is seen that the subjects of the VM-R group used the highest number of discourse markers. The discourse markers used by this group were more formal in nature. They used the discourse markers-*therefore, as a result, consequently, however, nevertheless, whereas, regarding*, extensively.

Table 11

The tabulated form of the analysis of the EM, VM-U, VM-R group (with percentage)

GROUPS	TOTAL SUBJECTS	SUBJECTS WHO USED 5 OR MORE DM'S IN TEXT	PERCENTAGE
EM	86	36	41.86%
VM-U	56	25	44.64%
VM-R	58	38	65.51%

Observations

1. The female subjects performed better than the male subjects.
2. The Non-Assamese subjects performed better than the Assamese subjects.

Thus the analysis of the data reveals that the Discourse markers in English do serve as connectors and aid successful communication in the mother tongue and other languages of the student. Gender differences prevail in the use and repertoire of discourse markers.

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Differences also prevail in both repertoire and use of discourse markers between the students studying in the high schools of Assam who come from different communities. Differences can be seen in both the repertoire and use of discourse markers between students studying in the English Medium Schools (EM), Urban Vernacular Medium Schools (VM-U) and Rural Vernacular Medium Schools (VM-R).

CONCLUSION

The present study was an initial attempt to determine how the acquisition of discourse markers by non-native learners of English is dependent on differences on the medium of instruction and other variables such as gender differences and the urban/ rural division. Although, the number of subjects in the study is not too huge to make any substantial claims, the study itself can be regarded as a step toward uncovering the nature of discourse marker acquisition by a non-native speaker.

On the basis of the present study it was found that the most frequently used and popular discourse markers among the subjects are - *but, so, and, therefore, however, then, anyway, whereas*. Again, in the written texts, the subjects have often used the discourse markers namely *consequently, as a result, in addition, nevertheless, moreover, furthermore, regarding*.

The Main Findings of the Study may be summarized as-

The study reveals that the Discourse markers in English do serve as connectors and aid successful communication in the mother tongue and other languages of the student. The subjects from the urban vernacular medium (VM-U) have proved this correct by using maximum number of discourse markers even while communicating in a different language (including mother tongue) other than English.

Gender differences prevail in the use and repertoire of discourse markers. The final analysis shows that the female subjects fared better than the male subjects in the frequency as well as proficiency of usage of discourse markers.

Differences prevail in both repertoire and use of discourse markers between the students studying in the High Schools of Assam who come from different communities. In the overall analysis, the Assamese subjects are seen to have performed better.

Differences prevail in both the repertoire and use of discourse markers between students studying in the English Medium Schools (EM) as compared to Urban Vernacular Medium Schools (VM-U) and Rural Vernacular Medium Schools (VM-R). The study also found that the subjects of the Rural Vernacular Medium Schools (VM-R) group used the highest number of discourse markers in the written texts.

Implications for English Language Teaching in a Multilingual Setting

Multilingualism is now a legitimate reality in the world. Given that multilingualism is a norm rather than the exception, maintaining and developing multilingual competence has become a necessity. A majority of students arrive in schools with multilingual competence and hold multiple identities. And even if they arrive as monolinguals, it is imperative that they have opportunities to acquire additional languages from peers or from instruction.

Skutnabb Kangas (2000) says that English is a killer language in India. But it is seen that English is not usually the direct cause of language death in India. Rather, it is seen to be a driving force in the globalization of the economy, which forces people to switch to English as a means to improve their social mobility. Today, be it education, business or administration, English plays a very important role. It is the medium of instruction for higher education-both academic and technological. Proficiency in English is mandatory for jobs in private companies. Today, the reality is such that it is difficult to think of success in any career in India without adequate proficiency in English.

In the present study, it was seen that English is not always learned with subtractive effect on other languages. The present study found that the subjects of the Rural Vernacular Medium Schools (VM-R) group used the highest number of discourse markers in the written texts. Again the subjects from the urban vernacular medium (VM-U) have used maximum number of discourse markers even while communicating in a different language (including mother tongue) other than English. In both the Rural Vernacular Medium Schools (VM-R) and the Urban Vernacular Medium Schools (VM-U), the medium of instruction is the mother tongue, which is Assamese (even the non-Assamese students studying in these schools have to learn Assamese). This proves that medium of instruction in mother tongue does not stand as a deterrent in acquiring adequate proficiency in English.

The most interesting feature in a multilingual setting like India is that irrespective of the language, the people are conversing in, the discourse markers ‘ok’, ‘oh’, ‘well’, ‘and’, ‘but’, ‘or’, ‘so’, ‘like’, ‘because’, ‘now’, ‘then’, ‘I mean’, ‘you know’, ‘uh’, ‘anyway’, ‘yet’ are seen to be used. In the present study, it was derived from the analysis that subjects used ‘well’, ‘ok’, ‘so’, ‘now’, ‘I mean’, ‘anyway’ extensively even while communicating in a language other than English.

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Appendix 1

Questionnaire

1. Name:
2. Father's Name:
3. Mother's Name:
4. Date of Birth:

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5. Male/Female:
6. Class:
7. Ambition:
8. Occupation of Father: Govt./Private/Business (tick one)
9. Occupation of Mother: Govt./Private/Business/Home maker (tick one)
10. Since when have you lived here?
11. Which languages do you speak?
 - a) at home
 - b) at school
 - c) with friends-
12. List the languages you know?
 - a) well:
 - b) so-so:
 - c) not so well:
13. What languages do you use at home?
 - a) with grandparents:
 - b) with parents:
 - c) with siblings:
 - d) with relatives:
 - e) with servants(if any):
 - f) with pets(if any):
14. Do you sing in the bathroom (if yes, in which language do you sing)?

-
15. What words do you use to connect sentences in English?

-
16. Which of these English words do you use even while talking in a language other than English?

-
17. How often do you use the following words while writing answers, essays, stories?
[Very often/often/occasionally/never]
 - a) Well:
 - b) Ok:

- c) Actually:
- d) And:
- e) Like:
- f) Now:
- g) But:
- h) Because:
- i) Then:
- j) Yet:
- k) Anyway:
- l) I mean:
- m) So:
- n) While:
- o) Whereas:
- p) Nonetheless:
- q) However:
- r) Moreover:
- s) Therefore:
- t) Furthermore:

18. Which are your favourite sentence connectors?

Appendix 2

Cloze Test

Fill in the blanks with appropriate sentence connectives:

.....our efforts to improve the local economy, we have made some benefits.....the latest market figures, we can see that our company is progressing. We have been steadily improving our customer service center,....., our shipping department needs to be redesigned. I would like to say that, I am concerned, we

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should continue to develop our resources. Our energy bills have been increasing steadily.....these costs, our telephone costs have doubled over the past six months. I warned Amy not to invest all his savings in the stock market....., he invested and lost everything. Amidst these, his problems with his parents are extremely frustrating., there seems to be no easy solution to them. I assured him that I would come to his presentation. I also invited a number of important representatives from the local chambers of commerce. We have almost lost 3,000 customers over the past six months., we have been forced to cut back our advertising budget. The government has drastically reduced its spending., a number of programs have been cancelled.

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Barnali Chetia, M.A., M.Phil.
Jawaharlal Nehru University
New Delhi-110067
India
barnali.ch@gmail.com

John Keats and Robert Frost – The Romanticists *sans* Escapism

Dr. R. Baskaran, M.A., B.Ed., M.Phil., Ph.D.

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Aspects of Comparative Literature

Comparative literature is not merely a literary comparison, rather it has now carved its own niche as a separate branch of literary history. It is even recognized as the study of international relationships because the very future of human life on this earth solely rests on the rock basis of international understanding. Moreover, Man intends to compare anything and everything under the sun for he knows that comparison is the very essence of life without which the life of mankind on earth would become further complicated and impossible. And it may look incredible first when both John Keats and Robert Frost are portrayed as **Romanticists sans Escapism**. But a careful reading of John Keats's *Ode to a Nightingale* and Frost's *Birches* could yield only the pivotal theme of romanticism, not escapism.

John Keats



Courtesy: www.en.eikipedia.org

The year 1816 is remarkable for one, who otherwise would have become a surgeon and the world would have been an unfortunate one to miss a great poet. It was none other than John Keats whose life as a poet though lasted for three years, has proved to be as great in the field of

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literature as William Shakespeare. As Mathew Arnold puts it, 'He is; he is with Shakespeare.' John Keats who was the son of the livery-stable keeper in London is considered to be the last born of the Romantics and the first one to die. As William Wordsworth is known as the poet of nature, John Keats is known as the poet of beauty. He himself has accepted that "I find I cannot exist without poetry – without eternal poetry – I began with a little, but habit has made me a Leviathan.... With a great poet, the sense of beauty overcomes every consideration, or rather obliterates all considerations".

A Romantic Poet

John Keats, as a Romantic poet, is many sided, for there is a rarest of the rare blend of many aspects of romantic poetry. One can find that his poems are a highly wrought and high-spirited in nature with the aim to recreate poetic medieval past and an expression of an emotional and spiritual anxiety of nature as well. Yet, he was not in any way pressed or influenced by the political and social questions of the day like the other romantics got themselves involved in the same. But John Keats, the notary of the Romantic imagination, feels enraptured the moment he listens to the song bird and feels that beauty and love, as an embodiment of art, are imperishable having perpetual spring time freshness. One can also feel that the poet has been earnestly longing for such state of life though he knows its impossibility in reality.

Ode to a Nightingale

In the poem *Ode to a Nightingale*, the song of the nightingale makes the poet feel disoriented from listening to it. He experiences as having drunk something really very strong as he begins to forget the things around and this painful world as well. The immediate reaction that he experiences is his bittersweet happiness at the thought of the song of the nightingale which, according to him, is spirit of joy incarnate. To join in the world of this immortal nightingale, the poet wishes to have had special wine distilled directly from the earth. But finally Keats, wearing the poetic mantle, soars on the wings of imagination, the viewless wings of poesy and identifies himself being present already there. He says:

Away! away! for I will fly to thee,
Not charioted by Bacchus and his pards,

But on the viewless wings of Poesy,
Though the dull brain perplexes and retards:
Already with thee! (lines 31–35)

Being in the nocturnal world of the nightingale which is deep and “verdurous gloom”; where any moonlight can scarcely reach to, smells, in the embalmed darkness, the presence of fragrant flowers and plants at his feet though he could not see them. As Keats’s personal and domestic life was none too happy and as it was well known that he was often half in love with death, thinks, it wouldn’t be so bad to die at midnight in the forest with no one around except the nightingale singing. The poet feels:

Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy! (lines 55-58)

Contrast between Nightingale and Human Beings

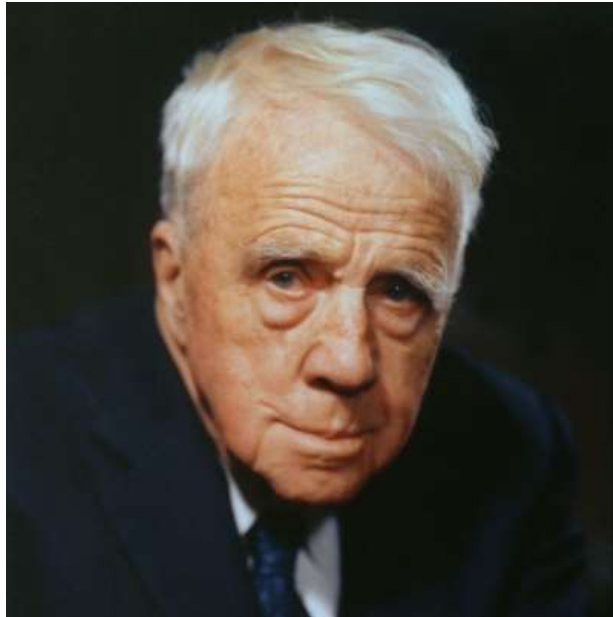
But the poet draws a contrast between the world of nightingale and human beings, stating that the bird must be immortal since it has been, by its notes, enchanting people through generations together from clown and emperors to Biblical characters and common people in fantasy stories. The beautiful vision, which the poet has been experiencing, is interrupted as the nightingale flies away and leaves the poet “forlorn”. The poet himself puts:

Forlorn! the very word is like a bell
To toll me back from thee to my sole self!
Adieu! the fancy cannot cheat so well
As she is fam'd to do, deceiving elf. (lines 71-74)

Keats feels deserted and disappointed that his imagination which is famed to be a deceiving elf could not detain him for long in its world but is brought back to the world of reality.

It is to be noted that the human beings generally desire for certain unalterable states of life. They are 'happiness without sorrow', 'life without death', 'health without sickness'. According to Keats, the poet, that these states of life are possible only in the world of imagination that too as long as one's sense of imagination helps and Keats, at human level, is painfully aware of and suffers from the weariness, the fever and fret. He seems to accept the world of reality and comes back to it at last, though felt temporarily escaped to the world of unshattered permanent joy.

Robert Frost



Courtesy: www.biography.com

Robert Frost besides being known as the American romanticist is perhaps the best loved of all American Poets. It is so, because his poetic themes are nothing but familiar and ordinary things. Still the simplicity in his poems is found only on the surface, for they convey the ideas and thoughts that are deep and implied. According to him, "a poem begins in delight and ends in wisdom."

Birches

In the poem *Birches* originally called as *Swinging Birches* Robert Frost, is seen more as romanticist and not an escapist. The kaleidoscopic portrayal of fifty feet tall birches trees with a thin sheet of ice and snow covering the slender and soft trunks before and during the day break is to substantiate the point that he is, besides being an American romantic, also drives us home with a valid message that “Earth’s the right place for love”.

Tree and Country Girl

The narrator in the poem, who is walking through the woods, looks at the top of the tree line. On seeing some of the trees, “across the lines of straighter darker ones”, swaying from left to right and from earth up to Heaven, he starts to imagine of several things about the trees. He thinks about how heavy ice and snow formed as a sheet, covering the trunk during cold winter night; bend the thin trees to the ground. And also he compares its regaining to its original position due to the warm sun light with a country girl who bends her head on her hands and knees to dry her hair. This gets him imagining a boy climbing meticulously to the top of trees and bending them down until he can let it go and land safely to the ground. He recollects doing this when he was a kid in the past and bygone years. He writes:

I'd like to go by climbing a birch tree,
And climb black branches up a snow-white trunk
Toward heaven, till the tree could bear no more,
But dipped its top and set me down again.
That would be good both going and coming back (lines54-58)

Trapped in Adult life

The poet, when felt trapped in his adult life with considerations, wishes that he could be boy again and climb up trees to escape temporarily. At the same time he realizes that he should come back to earth for the adult life with such responsibilities is enjoyable and unavoidable. This memory makes him feel that life is not a trap instead it is a right place to love and live.

Similarities between John Keats and Robert Frost

It is to be noted that both of them are well known as the poets of nature and love. They take a simple and domestic event as a theme for their poem and succeed in conveying a message

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to the word with the same, towards the end of the poem convincingly. John Keats, on listening to the song bird, is carried away by the song of the bird nightingale and says:

'Tis not through envy of thy happy lot,
But being too happy in thine happiness,—

The poet highlights on a point that he is not envious of the bird's happiness and is free from jealous of any kind as it seems that he wants to leave a message that when joy is shared it is multiplied and sorrow when shared is greatly reduced. Also he feels that the musical note of the bird has become the best healer for his sorrow-ridden and depressed soul.

Similarly Robert Frost is seen inspired by his childhood experience, with swinging on birches which has been a popular entertainment for the child (may be a cowherd) in the villages. Most of the other games like baseball are unknown to him except the one he invents himself. Frost says:

Some boy too far from town to learn baseball,
Whose only play was what he found himself,
Summer or winter, and could play alone.

The poet in the same poem goes on to say that the act of swinging on the birches is portrayed as a means to escape from the hard and difficult realities of adult life temporarily. He feels so, because the act of climbing the tree to the maximum height is like one's journey towards heaven or to a place where his imagination can be free. However, it is the unavoidable fact of the life that one can't shun one's adult responsibilities and dwell in the carefree world or world of imagination instead; he has to start fresh on the earth like a swinger who is grounded in the earth through the roots of the tree for the earth is always right place for love.

Similarly, John Keats whose personal and domestic life was none too happy always wanted to fly away to a world where he could experience nothing but perfect joy and love; and beauty could survive eternally. He, as a poet, chooses the wings of his own poetry assisted by imagination but only for a short sojourn. Soon he gets sucked back into the normal world and

realizes that imagination, though able to create new world, a permanent escape from the world of reality is not feasible.

And it is to be noted that both these poets are romanticists and not the escapists though wanted to get away from this world of sorrow at the beginning, they come back to the world of reality with its pros and cons as it seems that these two have understood the meaning of human life in this world.

A Gulf of Differences between Them

Ruminating on above discussion, it is to be noted that these two poets, though sound to be similar in their views and opinion alike, there is a gulf of differences between them. They are neither contemporaries nor from the same country. Keats is an English man while Frost is an American. Thus it is found and to be admitted that John Keats and Robert Frost look at the life through the same window and think eventually alike.

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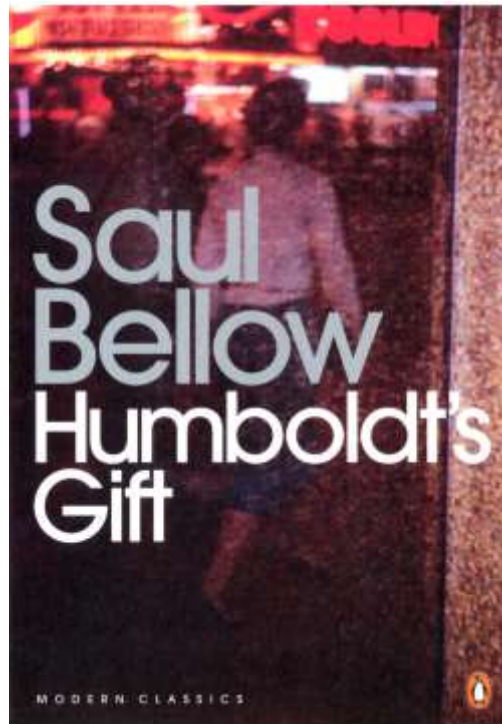
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Dr. R. Baskaran, M.A., M.Phil., B.Ed., Ph.D
Assistant Professor of English
Periyar Arts College
Cuddalore - 607 001
Tamil Nadu
India
basuram1419@yahoo.com

Befriending Death: Death, Soul and Eternity in Saul Bellow's *Humboldt's Gift*

Binu George

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Abstract

Saul Bellow (1915-2005), winner of many awards including Pulitzer Prize and Nobel Prize, seriously discusses the theme of death along with its interrelated concepts of soul and eternity in his well received novel *Humboldt's Gift* (1975), which earned him a Pulitzer Prize. He harmonizes various perspectives, ideologies, thoughts, and reflections of different writers such as Heidegger (phenomenology of death), Whitman (death), Plato (soul), and Rudolf Steiner (anthroposophy) together with traditional religious outlook to enhance his own stance on death. Just like his novels, short stories, and essays, Bellow's handling of death too deserves special attention and remains purely conspicuous.

The Riddle of Death

The riddle of death, existence of soul, eternity, and all such notions stand before living beings as real predicaments and unsolved problems. Among them the unavoidable nature of death and its enigmatic character puzzled humanity from time immemorial, and the more they try to bridle and conquer death the more evasive it proved to be. Majority are

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afraid of it, some adore and love it, a few glorify and love it, and the rest reject and take it as it occurs. Philosophers conceptualised death, intellectuals idealised it and sages and saints spiritualised the divine relatedness of death.

Amalgamation of Ideas



Courtesy: http://en.wikipedia.org/wiki/Saul_Bellow
Saul Bellow (1915-2005)

Saul Bellow, a master craftsman, brings together various ideas on death, soul and eternity in his novel *Humboldt's Gift*. One can see here an amalgamation of manifold philosophy, spirituality, ideas which are diverse in their perspective, but bear some sort of similarity, regarding death, soul and eternity. Even though they appear to be natural and pacific for an intellectual giant like Bellow, a keener probe into the depth of these ideas would take one to the realms of Hinduism, “anthroposophy” (Dugan, n. p), Buddhism, Christianity, and specific notions of Martin Heidegger, Plato, and Walt Whitman. Bellow does not hesitate to express his indebtedness to these and many other writers who had a specific interest in the theme of death. He comes out with some of his beautiful, genuine recollections of death, which is a horrendous and at the same time an unavoidable reality in organic life.

Impacted by the Common Trends

Bellow does not belong to the so called club of writers of death, but he often seems to be concerned with the theme of death. Convincing and challenging ideas of death occur recurrently in his novels and short stories and such reflections must be influenced by certain common trends of his era such as existentialism and absurdist concepts. He becomes so optimistic and takes up the line of Heidegger and Whitman who were very much taken up with the notion of death and they liked to see it as a jubilant idea and an inevitable reality.

A Reality, Devoid of Any Choice

Bellow often refers to death as a reality devoid of any choice except in suicide (*The Victim* 163). Sarcastically in *Herzog* the protagonist wants to end his life as a means of elusion from the suffocating experiences of exile and alienation, but he does not go for it.

Ditching the Bondages of Earthly Life

In *Humboldt's Gift* the author instigates the readers to take death easily and seriously of course and ditch the bondages of aspirations, physical cravings, victories, credentials, and anxieties of earthly life or in other words beware of “Maya” (202) according to Indian philosophy. Obviously he takes death as the leveller and such an insight must have prompted him to state that “The hospitals didn’t want him now, so they carried him on to the morgue. At the morgue there were no readers of modern poetry. The name Von Humboldt Fleisher meant nothing. So he lay there, another derelict” (16).

Healthy Detachment

Throughout the novel, *Humboldt's Gift*, a reader finds a healthy detachment to life and its passions and sardonically the protagonist, Charles Citrine, even when he enjoys and desires for erotic pleasures and the gratification of the senses nurtures a sense of death and broods over the boredom of life. The irony of life and the inescapable nature of death are portrayed in the novel with the splendid victory of the famous poet Humboldt, and that is the opening of the novel, and the reburial of the same poet marks the novel’s end. By reading such a novel one is forced to ponder over the vainglorious, shallow, trifling nature of human achievements and dreams.

Platonic Idea of the Protagonist

Bellow, in *Humboldt's Gift*, draws his beautiful word picture of death; he says: “You could be sure that when you were dreaming your best somebody would start banging at the door – the famous Butcher Boy from Porlock. In this case, the kid’s name was Death” (395).

The protagonist, Citrine, is always overwhelmed with the Platonic idea of the existence of an ideal world and sees death question “which Walt Whitman saw as the question of questions” (*Humboldt's Gift* 66) which always help him to overcome the

predicaments and excruciating pains of mundane existence. Obviously he is not a saint who discards every sort of pleasure from his life; instead, the reader witnesses a gradual transformation and a desire for the perennial rapture emanating from the everlasting existence of the soul. Besides, his inclination towards anthroposophy combined with Heideggerian phenomenology of death helps the hero to abandon “thought of death in the horrendous old ways” (220).

Heidegger and Bellow

By bringing the hero in terms with death, Bellow takes up the line of Heidegger where the latter proclaims in an article titled “*What Did Martin Heidegger Say about Death*” that “If I take death into my life, acknowledge it, and face it squarely, I will free myself from the anxiety of death and the pettiness of life-and only then will I be free to become myself” (n.p) and develops this thought further in the novel. One confronts a vacillating hero, who is susceptible to the fluctuations of the earth-bound life, when he says that “the thought of the life we are now leading may pain us as the thought of death pains us now” (*Humboldt’s Gift* 336) still he sounds optimistic and announces the exuberance of eternal life. He knew that this pain would be the result of one’s “ignorance of death” (350) which may lead to humanities destruction and wanted to “go through the bitter gates of death” (335).

Whitman and Bellow

Bellow, by describing the life of a great poet Humboldt in *Humboldt’s Gift*, imbibes the death thoughts of Whitman, who glorified and celebrated the notion of death as the “Strong Deliveress” (Chamundeswari Devi, n. p) in his poems. Bellow too thinks along with Whitman “who was convinced that democracy would fail unless its poets gave it great poems of death” (*Humboldt’s Gift* 376).

The quintessential Whitman who takes a different position by saying “that something is the All, and the idea of All, with the accompanying idea of eternity, and of itself, the soul, buoyant, indestructible, sailing space forever, visiting every region, visiting every region, as a ship the sea” (Chamundeswari Devi, n. p) is reverberated in Bellow when he reflects that he “wasn’t experiencing the suffocating grave or dreading an eternity of boredom, nowadays. Instead I often felt unusually light and swift paced, as if I were on a weightless bicycle and

sprinting through the star world” (*Humboldt’s Gift* 220-221). He also imagines that the departed soul of Humboldt would be watching humanity from the other world.

Usefulness of Death

The inevitability and usefulness of death are relished in the imagery of a mirror – a mirror of thought – which reflects everything, and he compares it to the earth and the reflected figures as the “embodied thought” (262); and his meditation goes on: “death is the dark backing that a mirror needs if we are to see anything. Every perception causes a certain amount of death in us, and this darkening is a necessity” (262). The Heideggerian concept of the Dasein that is, “being-in-this-world” (Peters, n. p), and its possibility of death because of its “thrownness” (Peters, n. p) into the world are explicitly mentioned here through and through. Heidegger opines that ideas connoted by death are nothing but suffering, pain, misfortune, sorrow and the list goes on. Unless one conquers such a fear of death one cannot have a genuine existence. In his own words “The awareness and acceptance of death is a requirement for authentic existence” (Peters, n. p). So the Bellowian idea of death is corroborated by and correlated with the Heideggerian phenomenology of death.

Two Different Attitudes, Two Different Characters

In the novel, *Humboldt’s Gift*, Bellow portrays two sets of characters who actually represent two different attitudes to life and death, and interestingly this becomes a common element in almost all his novels, definitely in varying degrees of expression and embodiment. One group indulge in all sorts of pleasure just like Mrs. Harkavy in *The Victim*, who strongly believes that “someday science will conquer death” (Bellow, 209), and they behave like the inauthentic human person mentioned by Heidegger who tries to hide death by convincing themselves that even if people die right now it has nothing to do with them and believes that death is not yet present at hand (Peters, n. p).

Heidegger’s suggestion is somewhat similar to the reflection given in *Mahabharata* where Yudhishtir was quizzed by Yama and gets the answer relating to life and death.

The other group, death conscious, doubtlessly a few in numbers, takes into their hearts the invincible nature of death and the passing nature of human achievements and happiness. They anticipate death, take it positively and prepare for it wholeheartedly and remain

unmoved at all sorts of misfortunes in life. Here these characters reflect death thoughts of Whitman who sees death as a path to eternity and not as a chaotic experience. One, who reads *Song of Myself*, where Whitman lauds the soothing effect of death, really feels how confident he is with death:

“It is not chaos or death – it is form, union, plan - it is eternal life –
it is Happiness” (McMichael 1: 2064).

The Hero's Thoughts on Death

The more ruined the hero the more vivid and higher are his thoughts on death. Even when he finds himself penniless, forlorn, exasperated, and dejected, Citrine tries to be unaffected and collected. Even at this juncture he forms his idiosyncrasy with much more clarity and consciousness. He says how he had set himself for a “final and ever higher achievement, namely, an indispensable metaphysical revision, a more correct way of thinking about the question of death” (*Humboldt's Gift* 408).

Boredom of Life and Tedium of Death

In the novel *Humboldt's Gift* one sees a progress, haphazard in style, or rather two different steps in the protagonist's conception of death, soul and eternity and he takes up the role of an intellectual in the beginning when he broods over the tedium which he equals with alienation (203) and extensively on the tedium of life and death.

Through the hero, Bellow speaks elaborately, which expresses his eloquence and erudition, on the all pervading nature of boredom of life, a common phenomenon shared by entire humanity, which would disseminate terror and blooms in death. According to him this boredom goes hand in hand with terror, may be terror of death (about which he is almost silent), and sees a nexus between boredom and power in the modern world. He posits himself by saying that “This combination of power and boredom has never been properly examined. Boredom is an instrument of social control. Power is the power to impose boredom, to command stasis, to combine this stasis with anguish. The real tedium, deep tedium, is seasoned with terror and with death” (201).

Gradually the tedium of death takes up the position of the boredom of life. He imagines as a common man who is after all sorts of pleasures of life “how boring death will

be! To lie in the grave, in one place, how frightful” (202). He must be speaking about the unbearable experiences of alienation accompanied by constant and haunting death thought faced by millions of people in this world, and those who are devoid of any faith in life after death and who go after an active life would naturally be afraid of the boredom of death. What is exposed here is the pessimistic side of death and the eternal doom followed by it.

Thus the terror discussed by Bellow can be the outcome of an idea of death and its tedium and again he traces back the causes of such boredom either as “the lack of a personal connection with the external world” (202) or the seat of boredom can be “the self conscious ego” (203). A similar one, like that of tedium and terror, is echoed in Heidegger too where he speaks about the dual nature of death that causes anxiety. According to him the quest for death leads one to its very nature, that is, an uttermost possibility which is certain but indefinite, and such a duality creates anxiety and fear.

Esoteric Outlook

From such an imaginary and intellectual realm, Bellow comes out to an esoteric outlook towards death, soul, eternity, reincarnation, karma, and rebirth and assumes the position of a clairvoyant.

Bellow admits the influence of anthroposophy (*Humboldt's Gift* 223) founded by Rudolf Steiner (1861-1925) in 1912, and he comes across the indestructible and perennial nature of the soul and its pre-existence and the idea of rebirth which are closely associated with Platonic philosophy, Hinduism and Christianity. One can easily trace the deep influence of anthroposophy on Bellow throughout the novel. The protagonist sounds as if he is pretty sure of the eternity of the human soul when he confirms the idea that the “soul belongs to a greater, an all embracing outside. It’s got to go” (332). He expresses the miseries of a layman, a representative of the entire humanity, who is after love, glory, passions, and yet hopes that the soul would be free “in the life to come” (356) and there he expects “no such personal or erotic bondage. You won’t have to bribe another soul to listen while you explain what you are about, and what you had meant to do, and what you had done, and what others had done, et cetera” (356).

Drawing Closer to the Dead

Bellow discards traditional and ordinary spiritualism and tries to “draw close to the dead” (*Humboldt’s Gift* 438), something which is discouraged by ordinary spiritualism, and he is so sure about the possibility of communication with the dead, may be due to anthroposophical influence. Here Bellow takes a further step unlike Whitman or Heidegger and deals with a more enigmatic and metaphysical conceptualisation of eternity which is purely intuitive and to a great extent intellectual.

Citrine is not reluctant to admit his earlier hesitancy and disgust to concede the idea of soul after death which he treated as distortion; then there comes a gradual recognition of such thoughts and ideas in his life and thinking. In his opinion, such contempt for a spiritual line of thinking must have been the turnout of an empiricist formation. Later he recognises how he had learned to stand apart from his own frailties and absurdities of his character and goes to the extent of saying that “I was a little dead myself” (439). He evaluates with satisfaction how this “detachment was a sobering kind of experience” (439) in his life. Again such an experience strengthens him to progress more spiritually and begins to feel the presence of a force within himself, and he writes: “At the best of times, separations and departures unnerve me and I experienced great anxiety now but felt I had something reliable within” (379). One further witnesses a remarkable assumption and a belief that unfurls in the hero and he agrees that his “postulate was that there was a core of the eternal in every human being” (438-439).

Different religious and anthroposophical ideas are embedded in his meditation about the dead and the dead ones such as the sufferings of the dead and their pain, unfulfilled desires of the dead, rituals required for their eternal repose, visitations of the departed souls to the living ones, purgatory, and their desire for the completion of truth (*Humboldt’s Gift* 440-441). Even when he expresses his desire to go beyond the traditional spirituality he comes closer to it when he says that the “painful experience of life sometimes does qualify some people to advance more rapidly in spiritual development” (440).

Befriending Death

One who knows a thing is not an alien to it, need not fear it, and even can be a friend in potency. Bellow befriends death, no longer fears its timorousness, and even goes to the level of conquering the invincible, hideous, grotesque nature of death, not a real subjugation but of course a metaphorical one. He takes death very much into his heart and there is this

death consciousness in each of his novels; he assumes the role of a seer and a pedagogue in his relation with death and helps humanity to get rid of the fear of death and welcome it positively. He comes closer to the metaphysical notion of death by John Donne who defied it by not permitting death to be pride. Nevertheless his influence by other thinkers and ideologies, Bellow left his own contributions on topic of death and tried to propagate them through his novels.

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Binu George, Ph.D. Research Scholar
Faculty of English and Foreign Languages
Gandhigram Rural Institute-Deemed University
Gandhigram 624 302
Tamilnadu
India
kakanattubinu@gmail.com

Does Cultural Knowledge Matter? Investigating the Effect of Cultural Knowledge on Reading Comprehension of Iranian EFL Learners

Seyed Jalal Abdolmanafi Rokni
Golestan University, Iran

Ali Hajilari
Golestan Payam Noor University, Iran

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Abstract

As teaching culture is an important parameter in learning a foreign language, the present study aimed to explore the effect of cultural knowledge on reading comprehension of EFL learners. For this purpose, 60 EFL learners from three classes were randomly divided into three groups, a control group and two experimental groups. They were male and female pre-intermediate learners studying in an institute in Aliabad, northern Iran. The control group did not receive any special treatment, whereas one experimental group received texts of British culture (BC) and another experimental group received texts of Persian culture as well as British one (P-BC) for eight sessions. The data were analyzed via ANOVA. The findings indicated that the learners in the P-BC group outperformed the ones in the other two groups in the posttest. Further, the findings displayed that learners from the BC group did better than the ones in the control group.

Keywords: *cultural knowledge; reading comprehension; culture; EFL learners*

Introduction

As cultural knowledge may motivate the EFL learners to be more activated and understand the text better, the role it can play in reading comprehension of EFL learners was the main aim of the present study. The way people behave and live refers to the culture of their society. Thus, the EFL learners should be aware of the culture of the new language as it affects the learning of new language (Demir, 2012).

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Seyed Jalal Abdolmanafi Rokni and Ali Hajilari

Does Cultural Knowledge Matter? Investigating the Effect of Cultural Knowledge on Reading Comprehension of Iranian EFL Learners

Learners are able to contrast the culture of new language with their own language in a good way if they know the culture of the new language. Culture is one of the most important aspects in learning a new language as it is an essential part for learning a new language (Chastain, 1988). Thus, it is recommended that learners should have cultural knowledge of new language.

Experienced readers are different from inexperienced readers since they are able to recognize word in advance, but inexperienced readers focus on the word one by one (Lin, 2002). It is obvious that learning a language does not include just teaching grammar, phonology, and vocabulary, rather it involves some features of its culture such as folklores, ceremonies, funeral, etc. for reading comprehension (Rashidi & Heidari Soureshjani, 2011).

Reading is a process which needs different types of activities to be done at the same time. When learners read, they get its meaning from processing the text in smaller parts of language to the larger ones (Erten & Razi, 2009). As Chastain (1988) maintains reading is an optional process; it requires the use of minimal language points chosen from conceptual input based on the learners' knowledge. English language learners have some problems and difficulty while they have to read some texts that they do not have any experience and knowledge about them.

Berhnardt (1991, as cited in Erten and Razi, 2009) indicated that readers tend to deal with both micro-level text driven features, such as pattern recognition, letter identification, and lexical access, and macro-level reader-driven features such as activation of prior knowledge and monitoring comprehension.

The goal of reading is to get the meaning of its writer. Reading to have better pronunciation, and study new words do not form reading as it requires comprehension and if learners do not comprehend it, then it is not reading (Chastain, 1988). Learners are able to activate their schemata while they remember the more important materials. Interest is a significant factor which affects what they may remember. The lack of interest will be caused by the lack of comprehension for non-native learners (Al-Shumaimeri, 2006).

Cultural knowledge is the development of a special culture's familiarity that gives the light on the role of cultural knowledge in the process of reading comprehension (Rokhsari, 2012). Johnson (1982 as cited in Chastain, 1988) found that readers better understand content that is related to their own cultural background. Even professional ESL readers recall more from a text based on their own culture than they do from a text based on a foreign culture. Therefore, knowing the culture of the new language is more beneficial on reading comprehension rather than knowing the structure of that language (Chastain, 1988).

Some researchers assume that reading comprehension is a critical process. So, it is recommended that research should be done in this area because cultural knowledge surely affects the learners' reading comprehension (Al-Shumaimer, 2006).

Time is not so much related to the performance of learners but the effectiveness of material is related to learners' reading performance. The learners will have poor performance because of the effect of material which is not acquainted to them (Chastain, 1988).

Teachers should try to facilitate the process of reading comprehension to connect the learners' prior knowledge to their knowledge of new text on their minds (Spyridakis & Wenger 1991). Activating prior knowledge about reading may be facilitated by processing and comprehending reading materials. Reading and listening are known as the active process which includes the meaning of decoding text. Each language has its own cultural information which affects people's thought on how they act on and comprehend the text (Hayati, 2009).

Traditionally some of the researchers have focused on the psychological processes of individual but recently the focus is on the comprehension of the written sources and how the readers interpret them and to communicate with each other which include the social, cultural knowledge of the readers and what is stated in the texts so that they have better comprehension (Grath-McCullough, 2008).

Some of the researchers such as Jalilifar and Assi (2008) prefer to nativize the text into their own culture to improve learners' ability to read and comprehend the text and the new culture. Some others like Al-Shumaimeri (2005) presented two different types of texts, one familiar and the other unfamiliar to learners.

Anderson (1999 as cited in Li & Lai, 2012) noted that reading is an active, fluent process involving the reader and reading material in making meaning. Meaning does not reside on the printed page. Synergy takes place in reading, which combines the words on the printed page with the reader's background knowledge and experiences. In fact, the English teachers must be aware of the process of reading in the classroom as it is very important that learners comprehend what they read.

Background

It should be emphasized that there are two kinds of processes for reading comprehension, one is bottom-up and the other is top-down processing; the bottom-up refers to how learners gain the meaning from the words of a text and comprehend its main idea, and top-down processing refers to the ability of learners for comprehending a text based on their knowledge while they look the whole text (Freimuth, 2008).

Rivers (1981 as cited in Rajabi, 2009) propounds that a reading is a most important activity in many language classes, not only as a source of information and a pleasurable activity but also as a means of consolidating and extending one's knowledge of the language.

There are many problems for learning a language such as English. One of the most important refers to the lack of cultural knowledge of the new language, so it is seen as a main obstacle for comprehending the text of the new language. If the learners become familiar with the topic of the text and the new culture, they can comprehend easier because they are able to relate it to their own background knowledge which they experience in their own language (Othman & Vanathas, 2004).

It is to be noted that readers must have background knowledge since it can help them read and comprehend effectively but they should activate their knowledge. Thus it is crucial for them to read a story from the native culture to activate their knowledge and comprehend the text effectively (Al-Issa, 2006).

Some researchers (e.g., Chastain 1988; Krasner, 1999; Rashidi & Heidari Soureshjani; 2011; Rivers, 1981) mentioned different aspects of teaching and learning culture as a basis of learning a language and maintained that these cultural aspects should be taken into consideration while teaching a foreign language in order to motivate their students. Moreover, Brown (2007) stipulated that because learning a second language implies some degree of learning, it is important to understand what we mean by the process of culture learning.

Bedir (1992 as cited in Rashidi & Heidari Soureshjani, 2011) studied and tried to define the relationship between culture and language. His experimental group was trained through television, role-play, picture, simulation games and a native speaker while the control group received their regular curriculum. According to the result of the posttest, the experimental group performed much better than they did in pretest. That might be because of the use of cultural background. The participants who were trained with cultural schemata are inevitable for successful reading comprehension.

Rashidi and Heidari Soureshjani (2011) investigated whether the effect of teaching cultural texts on Persian and English as a foreign language learners' reading comprehension. They selected 102 Persian EFL learners from two classes. The experimental group received treatment and a questionnaire for motivating. The results showed that knowing the culture of the new language had an effect on reading comprehension and also it increased the learners' motivations.

Jalilifar and Assi (2008) attempted to find the effect of nativization in reading comprehension of short stories in the target language on Iranian EFL learners. They selected three American short stories which were nativized into their own culture. Two types of

comprehension tests, one based on the original stories and one based on the nativized version were developed. They selected two groups of advanced EFL learners including 29 males and 31 females participated in the study. One group received the relevant data about the new culture. The results showed that cultural nativization had an effect on comprehension of the stories.

Erten and Razi (2009) did the same as Jalilifar and Assi (2008) had done. They did it for 44 advanced level students of English at a state university in Turkey. Their research investigated whether cultural familiarity influences comprehension of short stories and whether nativizing the story or using reading activities can compensate for the lack of such familiarity. They designed four experimental groups in which first group read the original story, the second group read the same story with some activities, the third one read the nativized story and the fourth read the story like the third group along with some activities. The results showed those who read the nativized story had better performance in comprehension.

Al-Shumaimeri (2006) indicated the effect of content familiarity and language ability on reading comprehension of Low- and High- ability of Saudi students of English as a foreign language. In this research 132 male and female students participated to perform two reading comprehension tests on the familiar and unfamiliar texts. The results showed that when student read the familiar text facilitated reading comprehension, and the language ability had a major effect on the comprehension of students at different levels. The research displayed that language ability had a significant role in comprehending the unfamiliar text.

Pritchard (1990) examined the role of the cultural schemata on the reading comprehension processes of the 11th grade readers with an American or Palauan background. In that study two groups read two texts in their native language which was related to the funeral ceremonies. Then they had to give verbal reports of what they read. He concluded that cultural schemata had an effect on their strategies of reading and their comprehension.

Thus, the main goal of this study was to investigate the effect of cultural knowledge on reading comprehension by using some texts which are related to the culture of the new language and to answer the following question:

Does cultural knowledge have any effect on reading comprehension of Iranian EFL learners?

Methodology

Participants

In this study, sixty pre-intermediate learners both male and female aged 13-18, were selected from three classes in a language institute in Aliabad, northern Iran. Their first language was Persian and they had studied English for 5 years. They were randomly divided into three groups, a control group and two experimental groups. The control group did not receive any treatment, while one of the experimental groups (BC) received texts of British culture and the other group (P-BC) received texts of both British as well as Persian culture.

Instrumentation

Background Questionnaire

It covered issues such as the participants' age, gender, first language status, their parents' socio-educational background and job. Based on this test all of the learners' mother tongue was Persian and learning English was very important for them especially for academic purposes.

Proficiency Test

In order to be assured of the homogeneity of the control and experimental groups in terms of English language proficiency, NELSON test, series 400B, after being piloted on a similar group of twenty students, was administered one day before the pretest. It consisted of 50 multiple-choice items in four parts of cloze tests, grammar, vocabulary and pronunciation. The time allotted was 40 minutes.

Reading Comprehension Test

The test included some authentic reading comprehension materials. It consisted of twenty multiple choice items. It was used as pretest and posttest and the time allotted was 15 minutes. The learners in the three groups were administered the test as the pretest before any treatments and the posttest after the instructional treatment.

Treatment

To gain the purpose of this study, eight texts of British culture and five texts of Iranian culture were selected. The learners in group 2 (experimental group 1) were exposed to texts on British culture (Guy Fawkes' Night, Easter, Shrove Tuesday, Valentine's Day, Lent, Ash Wednesday, Mother's Day, and New Year), while the learners in group three (experimental group two) received texts on both British culture as well as Persian one (Ramadan, Mother's Day in Iran, Valentine's Day finds a niche in Islamic Iran, Chahar Shanbeh Soori, and Norooz).

Procedure

To begin with, the learners in all the three groups received an Individual Background Questionnaire, The Attitudinal Questionnaire and the pretest. For the next eight sessions, the learners in group two were presented to eight texts of British culture and the learners in group three were exposed to both these texts of British culture and Iranian culture. Finally, they were all administered the same reading test as posttest. The data were analyzed by SPSS software.

Results

To find the answer to the research question, the data were collected and analyzed by ANOVA. An initial ANOVA indicated that there was no significant group effect on the pretest means ($F=.280$, $df1=2$, $df2=59$, $p=.757$). It shows that the groups had similar variances and similarities at the time of pretesting. Additionally, based on the Scheffe multi-comparison table, the degree of difference is bigger than .05 which indicates that the groups were similar at the beginning.

After posttesting the three groups, one-way ANOVA was run into the investigation. As table 1 shows the performance of the participants on the reading test in the posttest, there was a significant difference in the three groups.

Table 1: ANOVA Results for the Posttest in Three Groups

ANOVA

Posttest					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	230.533	2	115.267	34.007	.000
Within Groups	193.200	57	3.389		
Total	423.733	59			

A scheffe test was also run to compare the groups two by two. As table 2 displays, there was a significant difference between the learners in three groups in the posttest. The learners in group three (P-BC) did better than learners in group two (BC) in the posttest and learners in group two outperformed the ones in group one.

Table 2: Scheffe Test in the Three Groups

Multiple Comparisons

Posttest

Scheffe

(I) group	(J) group	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
1	2	-3.20000*	.58219	.000	-4.6633	-1.7367
	3	-4.70000*	.58219	.000	-6.1633	-3.2367
2	1	3.20000*	.58219	.000	1.7367	4.6633
	3	-1.50000*	.58219	.043	-2.9633	-.0367
3	1	4.70000*	.58219	.000	3.2367	6.1633
	2	1.50000*	.58219	.043	.0367	2.9633

*. The mean difference is significant at the 0.05 level.

Discussion

As mentioned above, most of the learners in this study were in the same range of attitude based on the Attitudinal Questionnaire and they sounded very eager to learn new things about the British culture. They also wanted to learn English to improve their knowledge about how to be able to meet and speak with foreigners, to have enjoyable experiences. The present study indicated that in order to improve learners' knowledge about knowing the culture of new language, they should study about the culture of their language while learning a new language. Thus, with respect to the research question: "Does cultural knowledge have an effect on reading comprehension of Iranian EFL learners?", it can be said that the scores of learners in P-BC group increased from pretest to posttest and the learners in P-BC group outperformed the ones in the other two groups.

The result of this study can be a support to the study conducted by Hayati (2009). In that study there were four groups in which every group received a kind of listening about Target Culture, International Target Culture, Source Culture and Culture-Free. The result of the study showed that the learners' listening comprehension who received the culture of target language increased. So, it is a good idea to select different listening materials which are related to the target language and make the learners aware of what they are acquiring.

Further, the result of this study can be in congruent with the results of the studies by Erten and Razi (2002) and Jalilfar and Assi (2008) in which nativizing short stories of the target language to the native language can be a good way for improving learners' reading comprehension.

In addition, the result of this study can confirm what Rashidi and Heidari Soureshjani (2011) did in this regard. They examined the effect of teaching culturally-based texts on the Persian English as a foreign language (EFL) learners' motivation and reading performance. The result of this study indicated that teaching cultural-oriented materials is a parameter which helped learners have better reading comprehension performance, Furthermore, it increased their motivation to acquire a foreign language and be able to apply all skills in a good way.

Moreover, the result of the present study can be a support to the studies conducted by Al-Shumaimeri (2005) and Grath-McCullogh (2008). The findings of those studies displayed that content familiarity and cultural knowledge increased learners' reading comprehension and facilitated the process of reading comprehension. Consequently, the learners who were familiar with the culture of target language had higher scores on reading comprehension.

Finally, the result of this study can be in congruent with the findings of the studies by Demir (2012) and Li and Lai (2012) who studied the effect of background knowledge on reading comprehension. The results of those studies indicated that background knowledge had a significant role in the learners' reading comprehension performance since it helped them to become aware of their cultures. So it improved the process of reading comprehension and, it affected their minds and representation so that they could have better performance.

To sum up, this study, like the above-mentioned studies, indicated that if learners receive the texts which are related to the both culture (British and Iranian culture), they will have better comprehension performance in contrast to the learners who just received the texts only about British culture. Consequently, having better knowledge about both British and Iranian culture can have a positive effect on learners' reading comprehension performance.

Conclusion and Pedagogical Implications

As noted earlier, the goal of this study was to explore the effect of cultural knowledge on reading comprehension. Teaching a culture is an important parameter in learning a foreign language as Chastain (1988) stipulated 'it is an integral component of the course content.' On the other hand, Anderson (1999 as cited in Li & Lai, 2012) maintained that 'reading is an active, fluent process which involves the reader and reading material in building meaning.' Thus, it can be concluded that having good knowledge about cultures while reading can be a big help for EFL learners.

English learners are able to communicate with the foreigners while they are familiar with the culture of the target language since it is possible that they know how they behave in an

especial time or situation with the people in the target culture, so teaching culture of target language is necessary and should be included in a course for language learners.

In sum, English language learners need to improve their knowledge about British culture, so the designers of course books should add some parts which are related to the culture of English language and the teachers should come to know the importance of teaching culture and should try to increase learners' knowledge about the new language culture. Teachers can also use different ways to teach cultures, English as well as Persian ones and they should attempt to make some situations for learners while they get and be familiar with the British culture explicitly and ask learners to compare the cultures of two languages. Then, learners can have enough knowledge about the cultures of two languages and they are able to comprehend it in a better way.

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Assistant Professor Seyed Jalal Abdolmanafi Rokni

Department of English Language and Literature
Golestan University
Iran
j.abdolmanafi@gmail.com

Lecturer Ali Hajilari

Department of English Language and Literature
Golestan Payam Noor University
Iran
hajilari.ali@yahoo.com

The Magnitude of Heroism in Ernest Hemingway's *A Farewell to Arms* and Other Novels

Dr. Pradeep Kumar Debata, M.A., M.Phil., Ph.D.

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Ernest Hemingway (1899-1961)
Courtesy: www.americanlegends.com

Abstract

This paper analyzes heroism as central theme in Hemingway's work. Most of his novels are primarily studies of death or simply researches regarding the lost generation. They are essentially the portrayal of a hero, the man who through the force of some extraordinary qualities sets the standards for those around him. Hemingway has always kept four subjects in his mind when writing. These four subjects which have always fascinated Hemingway are fishing, hunting, bullfighting and war, in which all have shown some type of international aspects, but most of Hemingway's novels are studies of death. They are portrayals of a hero, but a hero who struggles and perceives of death progressing on the path of heroism.

Keywords: Al Valore Militare, Heroism, Luck, Struggle, Tragedy.

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Dr. Pradeep Kumar Debata, M.A., M.Phil., Ph.D.

The Magnitude of Heroism in Ernest Hemingway's *A Farewell to Arms* and Other Novels 101

Hero and Death

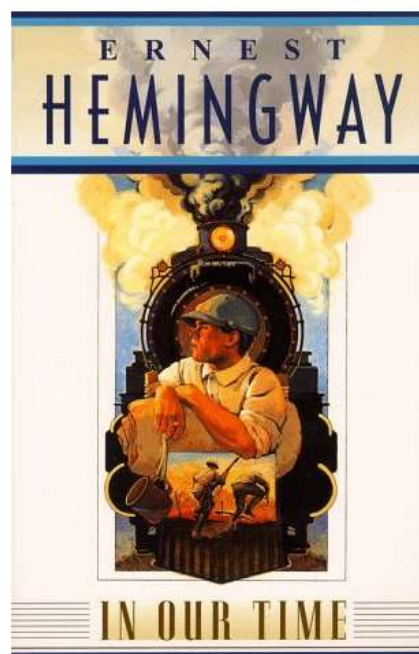
What truly is Hemingway's writing, especially in the portrayal of a hero with the notion of death? To be a hero is to dare more than other men; to expose oneself to greater dangers and therefore, to be more greatly vulnerable to the risk of the possibilities of death and defeat, (Connolly, p.226).

Hemingway said "My favorite characters are men who deal with death and accept its risk". To understand why Hemingway lets his novels revolve around the concept of death, one must look at his life and observe how the meaning of death affected Hemingway himself.

Parents of Hemingway

In 1928 Hemingway's father Edmonds Hemingway committed suicide. It is said that he had much bad luck and not all of it his own making. Many thought that Hemingway's next theme would actually be fear. Throughout Hemingway's childhood he remained unhappy. He was only compatible on the surface toward his parents. His mother nudged him towards music, preferably church music. His father put a fishing rod in his hand at the age of three and a rifle at ten.

Struggle with Parents



Hemingway's first novel shows Hemingway's own struggle with his parents through the eyes of Nick Adams. For example, in one of Hemingway's short stories, *In Our Time*, it reads: "Your mother wants you to come and to see her, the doctor said. I want to go with you, Nick saidI know where there's a black squirrel. All right, said his father. Let's go there. "The last lines from the story, The Doctor and the Doctor's wife" from *In Our Time* show how Hemingway's struggling relationship with both parents was a struggle for him to choose between his mother with music, or his father with fishing and hunting", (Baker, p.29).

Nick Adams – Representing Hemingway

In the novel, *In Our Time*, Hemingway creates the character of Nick Adams in order to depict himself. Nick's youth is wild and free, just as Hemingway himself lived and led a life of a vagrant, coming face to face with violence and evil on the road. Nick Adams spends his summers in Michigan among the Native Americans, where he sees life in the raw.

Just as Nick sees life in the raw so too does Hemingway. Ernest Hemingway, loving neither his family nor school ran away twice from home. He led a life of a vagrant; he worked on farms, washed dishes in restaurants, and hopped on freight trains. Nick who is in fact the reflection of Hemingway witnesses a doctor-father performs a caesarean operation with a jack knife.

Nick meets an Indian girl with brown legs, flat belly and hard little breasts who initiates him sexually at a very young age. Nick also cuts a freshly caught trout into pieces and uses the chunks as bait to catch more trout. He is living in a savage world of sacrificed animals. These are the years of apprenticeship for a boy who wants to be strong, yet has weaknesses, which is specifically an equivocal attitude towards his father. Nick who is a portrayal of Hemingway is grateful to the doctor for the rifle and hunting lessons, but he resents his father's weaknesses towards his mother and his conventional ideas about sex, (Waldmeir, p.66).

Hard Style to Tell Hard Stories

Hemingway in his writing uses a particularly hard style to tell hard stories. He depicts characters in his stories such a bloodied prize fighters, hired killers, disemboweled bull fighters, crippled soldiers, hunters of wild animals and a deep sea fisherman. Hemingway portrayed his characters as heroes, but they all in some way or the other, dealt with the perception of death. Hemingway himself said, "My favourite characters are men who deal with death and accept its risks". To understand why Hemingway wrote about death in his writing, one must try to understand how the events in Hemingway's life formed his style and temperament which gave birth to this obsession with death.

A Vagrant on the American Road

Because Hemingway's relationship with his parents was not good, it caused him to run away from home twice. Hemingway then became a vagrant on the American road. After living as a vagrant for a couple of years, in 1917 when the USA entered World War I, Hemingway tried to enlist. But he was rejected because of a bad eye. But one would wonder why Hemingway would enlist and put himself in harm's way in the war. Many Americans would have prayed that they would not get themselves drafted into the war. And yet even though Hemingway was not drafted, he voluntarily enlisted and was lucky they did not accept him because of a bad eye. But that did not stop Hemingway from going to Europe during World War I. He decided to volunteer as an ambulance driver with the American Red Cross. He basically put himself into bloody battles where he could have gotten himself killed.

Got Himself Severely Injured – Dealing with Death

Hemingway managed to get himself severely injured for which the Italians honored him with the Italian *Al Valore Militaire* medal. Over a hundred steel fragments were taken out his leg. When his leg was almost blown off, Hemingway said he died then.

It almost appears as if Hemingway wrote about characters that in some way or another deal with death, because Hemingway himself wanted to die, (Baldwin, p.657). After the war was over Hemingway returned to Key West, Florida. There he wrote several other books which included, *A Farewell to Arms*, *Death in the Afternoon* and *Green Hills of Africa*. But it seems like Hemingway felt dissatisfied with himself.

Hunting in Africa, Trip to China, Settling Down in Cuba

In Africa he hunted with very rich people who were dull, drank too much and played too much backgammon. Hemingway himself had drunk too much. He later became depressed primarily because of his two failed marriages. But in 1940 at Cheyenne, Wyoming, he remarried writer Martha Gellhorn. Together they took a trip to China and then settled in Cuba. After a while, some signs of suicide were becoming apparent. In 1942 Hemingway offered his yacht pilot to the United States Navy, in which he volunteered to serve as a one man suicide squadron. Hemingway wanted to cruise by himself to attract enemy submarines, and then, when one of them stopped him he would blow up the submarine and himself. The Navy refused to allow him to do that.

Signs of Suicide and Death

Hemingway again showed signs of suicide and death. Clearly, volunteering his own self to attract enemy submarines, and to sacrifice his own life just to do the U.S. Navy a favor, shows that Hemingway was begging to die. Hemingway, in his writing about death, resorts to the use of vast symbols rather than metaphors. As Baker says, "A world is not wholly without values when it recognizes aesthetic values" (p.42). The writer, like the hunter and the soldier, respects his code

and by his word-magic, succeeds not in capturing time which to Hemingway would mean recapturing horror, but in killing it.

Hemingway also said, “All stories, if continued far enough, end in death and he is not a true storyteller who would keep that from you”. Hemingway in most of his writings dealt with the theme of heroism, but most importantly, death. Death is the recurrent theme in many of his novels, in which the fear of it terrorizes Hemingway, until at last he is forced into it himself by committing suicide. The perception of death is eminent in many of his novels along with his own biographical background. Such novels as, *Death in the Afternoon* is a climax of death, which moves on to *A Farewell to Arms*. Other novels also focus on death: Death also by gangs in *The Killers*, and the man who is dying of gangrene in *The Snows of Kilimanjaro*, and of the fear of death in *Hills like White Elephants*, (Baker, p.76).



Same Type of Simple Literary Style

Hemingway's recurrent theme throughout most of his novels is death. But, mostly in all of his novels he uses the same type of simple literary style. Hemingway said, “Great American writers of the past are colonial writers, that is, English writers who happened to have been born in America. I recognize Edgar Allan Poe's skills, but he is dead. I dislike the rhetoric in Melville; he cannot read Thoreau. As for Emerson, Hawthorne, Whittier, and company, they were English colonials, who do not know that a new classic does not bear any resemblances to classics that have preceded it”.

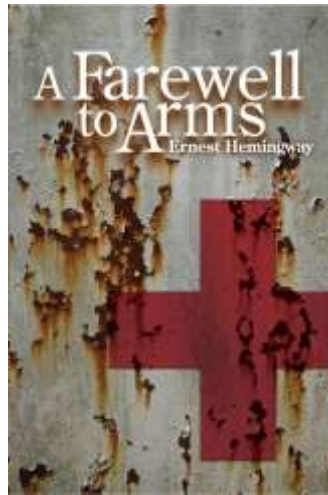
Questioning Hemingway's Point of View

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This basically sums up the type of writer that Hemingway was. Some critics question Hemingway's point of view: "I question this point of view. Even though a new classic may not imitate the older ones, it is indebted to them. Hemingway himself is the best proof of that. He absorbed the simplicity of rhythm, syntax and vocabulary which constituted Mark Twain's freshness" (Baker, p.47-51).



Frederic Henry – the Hero

Frederic Henry, an American ambulance driver and a lieutenant in the Italian army is the narrator and protagonist of the novel. The focus of the novel revolves around his love for Catherine Barkley as well as his steady disillusionment with the war, Henry is characterized initially by a sort of detachment from life – through well-disciplined and friendly, he feels as if he has nothing to do with the war. These feelings of detachment are pushed away when Henry falls in love with Catherine and begins to realize the hostile nature of the world. In this way, Henry serves the function of a character who becomes initiated into Hemingway's philosophy of an indifferent universe and man's struggle against it.

Frederic Henry is a young American studying in Italy when World War I breaks out. He volunteers as an army ambulance driver. He is commissioned and sent to the northern mountains where Italy is fighting Austria. In the fall of 1916, the snows come early and the Italians put off any more attacks until next year. Henry is given leave. The chaplain urges him to visit his family who live in the country, but Henry goes to Rome and Naples, where he drinks and chases women. He returns from leave dissatisfied and guilty over squandering his time and money.

Henry learns from his roommate, Rinaldi, that British nurses are now stationed in the area hospital and that Rinaldi has his eye on one, an English woman named Catherine Barkley. Rinaldi drags Henry along to visit the nurses.

Catherine and Henry are instantly attracted to each other. Rinaldi is mildly put out, but he recovers. When not driving an ambulance, Henry calls on Catherine. He considers their

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relationship a wartime flirtation, a little better than making love to one of the girls at the Villa Rossa, the officers' brothel, but hardly anything more permanent. He does, however admit to himself that he felt 'lonely and hollow', one time when he got drunk, and missed seeing her.

Catherine's attitude is more complex. She seems to want affection, but is vulnerable, because the previous year an English boy she had been engaged to was "blown all to bits" in France. She encourages Henry and just before he goes to the front she gives him a St. Anthony medal for protection.

At the front, the Italian offensive begins. Henry and four drivers take shelter in a dug out that comes under Austrian bombardment. A canister shell hits, and Henry's legs are severely hurt. He tried to help a stricken driver only to have the man die before the bleeding could be stopped. The other drivers less severely wounded, carry Henry from the dugout. He is taken to an aid station and then to an army hospital. Rinaldi and the chaplain visit him. He hears the good news that he will be moved to an American hospital in Milan and that Catherine has been transferred there.

In Milan Henry convalesces. And when Catherine visits him, he realizes the minute she walks into the room that he loves her. She volunteers for night duty so that they can spend their nights together. Henry's surgery is a success, and before long they can go out to restaurants, take carriage rides, and go to horse races. Henry wants to marry her, but Catherine refuses. "How could we be any more married?" She asks. His recovery almost completes, Henry plans convalescent leave with Catherine. Then one night Catherine tells him she is pregnant. The next day he wakes up sick and is diagnosed as having jaundice. His nurse assumes that he is brought it on himself by drinking too much in order to avoid front- line duty, and she reports him. His leave is denied and he is ordered to report to the front as soon as he is well enough.

Frederic Henry returns to war. By now things are going badly for Italy. What begins as an orderly withdrawal soon becomes chaos. Henry drives his ambulances away from the advancing Germans until the road clogs. Deciding to circle around the stalled column, he cuts out of line and takes a side road. The ambulance gets stuck in the mud. He and the other drivers, who have been transporting troops, abandon the vehicle and walk to safety. Henry and the remaining men rejoin the main column. Finally, at a bridge across the swollen Tagliamento River the retreat slows. On the other side of the bridge a group of Carabinieri (Italian MPs) are arresting high-ranking officers, giving them summary trials and shooting them for desertion. Henry escapes death and flees.

Back at the hospital he finds out that Catherine is on leave in Stresa, a lakeside town near the Swiss border. Having decided to desert, Henry borrows civilian clothes and goes to Stresa and meets Catherine. The bartender in their hotel warns him that he is to be arrested and offers a boat so that they can escape across the lake to natural Switzerland. Catherine has a long and difficult labour. Her doctor resorts to anaesthesia; after she suffers for hours he decides on a

caesarean. The baby is delivered dead. Henry visits Catherine. Catherine has had “one hemorrhage after another”,(p.235), and there is no hope. He watches her die. He tries to say good bye to the dead body but realizes it’s like talking to a statue. He leaves and walks back to the hotel in the rain.

The Major Motifs of Heroism in *A Farewell To Arms*

The novel dramatizes the war struggles using the traditional screen narratives devices of a love story and individual heroism. Hemingway discards romantic values of heroism and goes after spiritual love instead. He shows a deep concern for the natural stages of human development such as birth, marriage and death. In the opening chapter, war and death are juxtaposed against nature and life. There are trees but they are coated in dust and the leaves fall of early because of it. The thick, green leaves not found on the trees are used by the troops to conceal guns in the trucks. The clear and swift – moving river water - is juxtaposed against images of rain and mud as well as slow-moving troops. The image of fertility is compared to soldiers carrying artillery in front of their bellies. The situation here is bleak.

The beginning chapter sets up a tired mood, with troops trudging incessantly through the mud. It is also soured by irony “at the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army”, (p.8). The description of a ‘permanent rain’ is intended to create a feeling of helplessness. The 'only' in the second sentence conveys a sense of the war’s tragedy. The weariness of the war is mirrored by the troops themselves.

The narrator begins the second chapter with the comment that “the next year there were many victories”,(p.8). That is all. It is blunt and detached as if the victories no longer matter and nobody knows what they are fighting for. Later a shell explodes in front of Henry and instead of reacting emotionally, he simply describes the smell of the explosion: one of the “blasted clay and stone and freshly shattered flint”. The narrator of the story and the protagonist are two different people, as can be seen in the soliloquy on pages 13 and 14.

An Older Henry – The Narrator of the Story

The protagonist is Henry Frederick during the events narrated in the book, but the narrator is clearly an older Henry, the one speaking after the events. The soliloquy itself revolves around an ‘it’ that separates the narrator from the Protagonist: it is the something which “I did not know then although I learned it later”. It is something the priest had always known and which Henry was always able to forget. What Henry refers to is still debated among scholars, but the most prominent opinion seems to be that the ‘it’ refers to a questioning of ‘faith’. The argument is that over the course of the novel Henry has developed a tragic vision of sorts – a knowledge

that the world is different (there is no good) and that life is ultimately meaningless. A few scholars have argued that and that life is 'it'.

Is Death Not Final?

Some say it is the opposite – Henry has come to the realization that he has a soul and that death is not final. The interpretation of the novel presented here will favor the former which is more consistent with the trends that run through Hemingway's other novels. Many things can be discovered about Catherine in her first conversation with Henry. She tells that she had a fiancée she was engaged to for eight years, at which point he went into the war and died: "he was killed and that was the end of it." Henry's "I don't know" which follows her tale, expresses his uncertainty regarding the existence of an afterlife.

In contrast, Catherine is sure there is none: "That's the end of it," she assures him. Catherine expresses regret that she didn't marry him because she was afraid of the consequences, but now realizes the meaninglessness of the consequences. Life here does what it wishes to do, and here living is the struggle against circumstances. The motifs of heroism are resonant in almost all the characters of the novel, however, with a significant difference. The viewpoints differ from one character to the next. The hero speaks for the majority, "All thinking men are atheists", (p.10). Hemingway was concerned primarily with the daily life of ordinary people. These qualities give his novels a gritty, almost documentary look.

A Moving Expression of Heroism

We find in *A Farewell to Arms* a moving expression of the heroism, idealism, and tragedy of war. In addition to the battle scenes, in *A farewell to Arms* tells about life within the warring factions. It describes the bleak features of war and the emotional farewell between Henry and his Catherine. Henry is a great soldier. But he basically represents the family man who is called on to defend his country and, in so doing, loses his wife. His figures convey a sense of grandeur and power, and arouse strong emotions in many spectators, in size, strength, and emotional intensity; these figures go beyond real people.

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Dr. Pradeep Kumar Debata, Hons, M.A., M.Phil., Ph.D.

Head of the Department of English

Kalinga Polytechnic

KIIT University

Bhubaneswar 751024

Odisha

India

debatapradeep@yahoo.com

Doomed to Fail: The Fate of Communicative Language Teaching (CLT) in Bangladesh

**Debasish Biswas, M.A. (Eng. Lit), M.A. (Applied Language Studies),
Nasir Uddin Ahmed, M.A., M.Phil. and Sima Rani Sarker, M.A.**

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Introduction

English language teaching curriculum in the tertiary level has undergone several changes since Bangladesh became independent in 1971. The scale of these changes has of course been subject to the attitude of the political parties in power towards teaching-learning English. All governments since liberation have put considerable emphasis on teaching-learning English. Therefore, these changes are all well-meaning. The outcome of these changes, however, is difficult to measure.

The latest and the biggest change came in 1998 much in keeping with the global trend of teaching-learning English using the much talked about CLT. The then government in collaboration with the British Council and the British government's Department for International Development (DFID) introduced CLT with the high hopes that it would improve English Language teaching in the country.

Research literature, however, shows that attempts to introduce CLT into English as a foreign language (EFL) contexts have a low rate of success (Brindley & Hood, 1990), and implementing CLT has often proved difficult (Anderson, 1993; Ellis, 1994; Shamin 1996; Valdes & Jhones, 1991). Instead of taking stock of the existing condition of the stakeholders into consideration and conducting the most rudimentary kind of needs analysis (Brown, 1995), the planners of the latest change seemed to be more concerned with "getting a major policy 'on the books'" (Fullan, 1982.p.101) and no thought seems to have been given to the particulars of the learning context and the existing infrastructure.

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Nasir Uddin Ahmed, M.A., M.Phil. and Sima Rani Sarker, M.A.

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In this paper we will try to shed light on the English teaching- learning trend in tertiary level in Bangladesh using the four common places, i.e., subject matter, teachers, students, and milieu (Connelly and Clandinin, 1998) which might help to assess the fate of CLT in Bangladesh.

1. Subject Matter

In keeping with the goal of introducing CLT, the government has brought out a new book for classes for the tertiary level students who have already taken English lessons for ten years mostly in grammar-translation method (GTM). According to its preface, it was “developed” by a “team of writers trained in the UK” for well over a year as part of the English Language Teaching Improvement Project (ELTIP) jointly funded by the government of Bangladesh and the British Government’s Department of International Development (DFID). The Preface goes on to tell us that the process of the writing, trailing and evaluating the manuscript was carried out by a (sic) national and expatriate consultants of ELTIP in cooperation with the national Curriculum & Textbook Board of Bangladesh (NCTB). It informs us that the principle of learning a language by actually practising it underlay the project. To this end, each unit of the book provides reading texts and a range of tests and activities designed to enable students to practice the (four) language skills, sometimes individually and sometimes in pairs and groups.

Now let us weigh the extent to which our teachers in the tertiary level are equipped to implement the new approach.

2. Teachers

Teachers are the single largest stakeholders in implementing any change. Pennington (1989) says in this regard that the heart of every educational enterprise, the force driving the whole enterprise towards its educational aims, is the teaching faculty. Hence the nature of the faculty, in both its overall composition and the characteristics of its individual members, to a large extent determines the unique character of any language program (p. 91). Teachers’ perception of teaching, their teaching methods and skills, their understandings of the innovation

are of primary importance to the curriculum change. The single most important feature of any program is the teaching faculty (p. 39).

Though more than a decade has passed since CLT was introduced, the English teaching community as a whole does not seem to have stirred much by the campaign. They still have preference to the age-old GTM over the new approach. Lack of motivation can be identified as the single largest reason behind this attitude of the teachers. And this motivation was due well ahead of introducing this new approach.

The in-class activities of an English teacher is similar to what Hong Wang and Han Han (2000, p. 82) observe in their study.

English teachers usually explain the rules of grammar, analyze the functions of words and phrases, and cites lots of example sentences, both for students for memorize and to support their explanation. Teacher student interaction is on the whole restricted to question and answer. Students are asked to read the text and list the unknown words and phrases. They are occasionally asked to answer some comprehension questions. The teachers discuss important question for the upcoming final exam. Students are sometime advised to buy certain ‘guides’ as a shortcut to success. There are quite a few ‘guides’ in the market to assist the poor students in facing the final exam. They are written in an oversimplified form and language and publicized as a quick fix to all problems with higher secondary English. The teachers often take help from these ‘guides’. These ‘guides’ exist as a parallel to the text.

Surprisingly enough, despite the government attempts from time to time, the publication of these ‘guides’ has remained unabated. The class test is presented to exemplify grammatical items, accompanied by translation from English to Bengali (the mother tongue). Pattern drills on linguistic items are assigned as home work. Rote memorization is emphasized. Teachers advise students not only to memorize the grammar rules and question answers but also to practice it repeatedly through writing so that things last in their memory.

The reading assignments are similar to the observation of Cortazzi and Jin (1996 p. 183-184).

Reading is not treated in terms of meaning, form is isolated from function, oral skills and integrated skills are under developed, and the limited range of fairly formal styles is tackled in texts. More seriously, language as communication is neglected and the excessive focus on teacher-centered activity puts students into a passive role of listening and memorizing. Interactive interpretive and personal aspects of language are ignored.

A number of other issues like lack of orientation, in -service or pre-service training, class size, wash back, discrepancy in terms of academic qualification of teachers between public and private sector colleges can be related to the inability on the part of the teachers.

2.1 Lack of Orientation and in-Service and pre-Service Training

No initiative has so far been taken from the governments' side to familiarize this new approach with the teaching community though the teachers are repeatedly urged to adapt to CLT. A nationwide orientation has not yet been possible. The British Council in Bangladesh offers a 40 hours intensive training in CLT. The cost of this training program is pretty high. Only a few private colleges in and around the capital city can afford to get their teachers trained from the British Council. National, regional and international seminars and conferences on CLT and journals on CLT could provide the teachers with some ideas about CLT. Unfortunately, teachers in general have almost no access to these. A pre-service training is not required to join as English teachers in the tertiary level due to the sheer lack of graduates in the subject. In-service opportunity for training in CLT is almost absent. The government has not yet been able to establish a Teachers' Training College for Tertiary Level English teachers; such colleges for Secondary and primary school teacher are there though. Joining a training program (a short course like a diploma program, for example) abroad may equip teachers amply to apply CLT but getting such an opportunity is getting increasingly difficult given the global economic recession. Bureaucratic complicity often discourages teachers to venture abroad for a higher

training in teaching. If or when a teacher manages a scholarship abroad, he has to go through a lot of bureaucratic hassle and tussle to avail himself of the opportunity.

Three Types of Colleges

There are three types of colleges here in Bangladesh- public, semi-public and private. There is an obvious discrepancy in terms of qualification of English teachers among these colleges. Up till mid nineties there were no hard and fast rules about the qualification of English teachers in the colleges. With the introduction of CLT, the education ministry brought about an amendment in the existing recruitment policy.

An aspiring English Teacher now must have an MA degree. An MA again can be earned from four different places- from a public university, a private university, a university college and a madrasa (educational institutions run on religious philosophy). In terms of quality, an MA from a public university is considered to be the best. There are only a handful of public universities in Bangladesh. These universities can accommodate around 1500 students each year in their English Departments, whereas the candidates vying for these seats are thousands if not millions.

The unsuccessful candidates pursue their MA in the university colleges or in private Universities where the standard of teaching is far below the public universities. Majority of the graduates from the English departments of the public universities opt for a career not in teaching but in other sectors like in the public administration, multi-national firms, banks, joint-ventures and large private companies where they are offered fat salary and attractive benefits. Only a negligible portion of these graduates opt for teaching and they are recruited in the public colleges. The semi public and private colleges mostly employ the graduates from university colleges and private universities. This creates a huge gap in terms of qualification of teachers between public and private sector colleges.

Again a good number of colleges in the rural areas run without even a full-time English teacher, because teachers prefer not to go to the remote areas. These colleges run by hiring a part-time teacher from the nearest township. Even worse, teachers of other subjects sometimes

get into the shoes of the English Teachers. As the demand for English teachers is ever increasing, the people in this profession never bother about improving their teaching skills. As Li (1998) points out in this regard that this situation ensures many teachers that they are secure with their job however they teach. They stay in their small egg crates, teaching year after year in their fossilized English and with their fossilized methods, doing their best to neglect the fact that language teaching requires a special combination of knowledge and skills” (p. 108).

2.2 The Evaluation System

The evaluation system has posed a great challenge for the implementation of CLT. On successful completion of two years of study in a college, the students qualify to appear at the final exam called higher secondary certificate (HSC) examination. Students have to qualify in a pre-final examination called the ‘test’ exam to appear at the HSC. The question standard of this ‘test’ is not uniform nationwide. Semi-public and private colleges often set sub-standard questions so that their students can pass the ‘test’ and take the HSC, otherwise they will lose money. The passing rate in HSC ranged between 45%-55% over the last three decades.

With the introduction of CLT it was expected that the success rate would increase. However, it has not made much difference. To make things worse, the education ministry declared that if the passing rate of a college falls below 35% for three consecutive years, a certain portion of the government grant would be withdrawn. The passing rate of a college absolutely depends on the success rate in English and therefore the teachers have hardly any time or scope for thinking about any innovation in their teaching methods.

2.3 Teachers’ Low Salary

Teachers’ low salary and low status in the society has a lot to do with their reluctance to invest time and energy to do some innovation in the traditional teaching. Take home salary of college teachers ranges from \$120-\$165 per month. In order to maintain a minimum standard of living, the teachers are often forced take a part-time jobs. Apart from this, private tutoring is widely adopted as a means for some extra cash. Sometimes teachers teach in coaching centers.

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These coaching centers have a potential threat for the academic education in general and CLT in particular. These centers provide students with readymade notes of probable questions and simulated tests to boost their confidence to take the HSC. As the coaching centers do not need to have any registrations from the government, they are mushrooming and existing as a parallel or alternative to the classroom teachings of the colleges. Students are rushing like mad as the centers guarantee a 'sure success'. It is a popular complaint against the teachers that they teach more sincerely in the coaching centers or at their home than in the classrooms. The civil society and the ministry of education have raised their voice from time to time against the detrimental role played by these coaching centers but things have remained mostly unchanged.

2.4 Acute Shortage of Facilities and Resources

CLT requires small class size. An intermediate class in Bangladesh, however, often consists of 80-120 students. CLT involves individualized attention which is not possible in such large classes. More often than not college classrooms are not separated by concrete walls posing difficulty for the speaking activities which is a vital feature of CLT. If or when everyone starts talking in an English class, the class can be very noisy resulting in disturbance for the neighboring classes. The seating arrangement is problematic for communicative activities. Students are seated on long wooden benches which are lined up and bolted to the floor. There is not even enough space for the teachers and the students to move around to carry out communicative activities like group discussion or any interactive activities. Some lessons in the new text accompany audio visual activity. But very few colleges have this facility in the class room.

Inadequate funding is another constraint. According to Li (1998), "to use CLT in teaching English, certain equipment and facilities must be in place". Bangladeshi colleges unfortunately have not yet been provided with the necessary equipments and the facilities. Neither the government nor the college authority earmarks any portion of the college fund for buying the necessary equipments for CLT. Only a few colleges in and around the capital city can afford to buy these. Another issue is involved with the use of these electronic equipments even if they are provided in the colleges nationwide. Though improving slowly and steadily, Bangladesh

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still has an acute shortage of electricity. Around 60% of the total area of Bangladesh is still without electricity. So colleges in those areas can't use the equipment even if they are supplied with.

3. Students

Before entering college, students have taken English lessons for ten years in succession as a compulsory subject in their schools. During this period, students have around two hours' English lessons per week. Though English is incorporated as a compulsory subject both in primary and secondary level, it has not had the desired impact on learners in terms of basic competence in the language. They usually have a small vocabulary and a limited command of English structures. Apart from the English medium schools, speaking is not a part of classroom activities in the secondary schools across the country. Therefore, when the students are face to face with the activities of a communicative syllabus, they feel out of place. They have great difficulty expressing themselves in English if or when they are assigned to do so. This failure may lead to an eventual aversion to the syllabus and the students may desperately try to 'traditionalize' it so that it matches their 'old style' of learning English and at the same time paves the way for securing pass marks. The students are concerned about the importance of learning English for communication. But they are more concerned about getting a pass mark somehow and get an entry in the Universities.

Students don't have any orientation regarding peer evaluation and they traditionally consider their teachers the sole authority to dispense knowledge and evaluate their progress. It is for this reason that students tend to be suspicious of activities like peer evaluation, as they believe it is the teacher's job to evaluate and that peers are not qualified to correct others' work.

Learning is essentially a process of reception. Students expect to receive and retain, with an open mind and without preconceptions, the knowledge imparted by their teachers and textbook.

Learning is a process of repetition. Students believe that to acquire knowledge and understanding, they need to repeatedly study what they do not understand. Rote learning and memorization is the most valued learning strategy of Bangladeshi students. The way memorization is carried out and used by Bangladeshi students suggests that it is part of a deep approach to learning. Students are generally panicky about learning English and they consider learning English an arduous and humdrum job. They hardly ever think that there can be any pleasure associated with learning English. This sense of seriousness which is involved particularly in learning English would keep the students away from engaging themselves in certain fun-filled activities in CLT.

CLT requires that students be active participants in classroom activities. Students of Bangladesh, however, have been traditionally passive and shy in the class. The social belief and values has a lot to do with it. From the very childhood the parents teach their school going wards the classroom manners which include neither arguing with the teacher nor asking questions. Therefore, a sense of awe and separation develops in the learners' mind from their very childhood and students sit mute and passive in the classroom throughout their student life. A negligible percentage of students occasionally share ideas with the class teachers. It can be argued that the aforementioned attitudes towards learning are largely incompatible with CLT practices that take a holistic approach to learning, down play the importance of memorization, stress verbal interaction (often at the expense of inner activity), and encourage speculation (e.g. guess work) and tolerance for ambiguity.

4. Milieu

According to Connelly and Clandinin, (1998), 'If our interest is with a student in a curriculum situation, then everyone else and everything else in that situation may be said to be part of the students' milieu'. English teachers, especially those in the semi government and private colleges have to work under pressure. This pressure comes from different quarters and in different magnitude. The most powerful pressure or 'threat' comes, as I have already mentioned, from the education ministry. These colleges count on the performance of the English teachers for a better success rate which will secure the continued financial support from the government.

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Nasir Uddin Ahmed, M.A., M.Phil. and Sima Rani Sarker, M.A.

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English teachers are always at the focus of attention because the success rate solely depends on the students' performance in English. If or when this rate falls for some reasons (not necessarily due to any lapse on the part of the English teachers), the blame tend to go on the English teachers.

The guardians of the students in general seem to be concerned about one thing-good grade of their kids. A 'good' teacher in the eyes of the society is he who helps the students get that good grade. It never matters even if the teacher does it at the cost of learning. On the other hand, a teacher showing the enthusiasm to embrace a new concept in teaching is often criticized and labeled as a 'renegade'.

A new dimension in the pressure has emerged in the recent years as manpower has surfaced as the single largest export item in the country's economy. Bangladesh is an over populated country with an acute unemployment problem and man power export has reasonably helped solving this problem. A considerable number of students are enrolling with the sole objective of earning an HSC as it is a preferred qualification for work abroad. This segment of the students wants a guarantee from the colleges that the colleges would do anything and everything to ensure 'pass marks' for them. Under such circumstances, the notion of cultivating students' communicative competence stays at the theoretical level only. English is taught to make students pass the HSC rather than a tool for developing a competence in communication.

4.1 Lack of Uniformity

Education system below university level is not uniform in Bangladesh and I would like to identify this lack of uniformity as the biggest challenge to implement CLT in Bangladesh. Four streams of education now exist in Bangladesh-Open and Distance Learning mode (ODL), the English Medium schools and Colleges, Madrasa, and the Conventional mode. The degree offered by the Conventional and ODL mode is called Secondary School Certificate (SSC). For English medium schools and Madrasas the degree is called ordinary ('O') level and 'Dakhil' respectively. These all four degrees are equal and they are mandatory for learners to qualify for

an admission to a college. The quality of teaching- learning varies a lot in these four different modes leading to a disparity in competence of the learners.

For example, the competence of an ‘O’ level student is higher than the level achieved by a student from other modes. This discrepancy in competence creates problem using CLT in the classroom as students coming from Conventional, ODL or Madrasa do not match their English medium counterparts.

Conclusion

At any rate CLT is a well meaning initiative of the government in the direction of refurbishing English teaching learning in the country. The government, however, should have taken a stock of the existing infrastructures, and the trends and tradition in teaching English before initiating it. There is no doubt that problems outweigh prospects in implementing CLT in the context of Bangladesh. The sooner the government initiates the process to bring uniformity to the education modes, the better. Teachers as well as students should be motivated to adopt and adapt. Students in Bangladesh traditionally get instrumental motivation for learning which can and should be replaced by integrative motivation (Gardner & Lambert, 1972). The government should have a liberal attitude regarding the success rate as well. It would relieve the teachers to a great extent and encourage them to try out this new approach. Some problems in Bangladesh are inherently unsolvable and certain aspects might be ungovernable. It is worth taking into consideration, as Fullan (1982, p.81.) says that “being ungovernable, however, is not the same as being impervious to change.”

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Debasish Biswas, M.A. (Eng. Lit), M.A. (Applied Language Studies),

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Debasish Biswas, M.A. (Eng.Lit), M.A. (Applied Language Studies)
 Assistant Professor
 Center for English language
 Jagannath University
 9-10, Chittaranjan Avenue
 Dhaka-1100
 Bangladesh
debasish002@gmail.com

Nasir Uddin Ahmed, M.A, M.Phil.
 Associate Professor and Chair
 Department of English

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 Nasir Uddin Ahmed, M.A., M.Phil. and Sima Rani Sarker, M.A.
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Jagannath University
9-10, Chittaranjan Avenue
Dhaka-1100
Bangladesh
nasirnuman@yahoo.com

Sima Rani Sarker, M.A.
Lecturer
Institute of Educational Development
BRAC University
66, Mohakhali
Dhaka 1212
Bangladesh
simasarker@yahoo.com

Comparison of the Learning Effectiveness on the Teaching of Reading Comprehension

Ive Emaliana, M.Pd.
University of Brawijaya, Indonesia

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Abstract

This research was conducted to compare the effectiveness of a teaching technique in reading comprehension on students' achievement in English course at university level. The main purposes of the study were to examine the difference between the freshmen's academic achievement in reading comprehension taught by a new teaching technique and by conventional one, and to examine which teaching technique was more effective to improve the students' reading comprehension achievement. This research adopted a quasi-experimental, non-randomized control group pretest-posttest design.

Major and minor instruments were administered to students of faculty of Fisheries and Marine Science at Brawijaya University, one of famous universities in Indonesia. The collected data were arranged into table and analyzed by using T-test. The analyzed data were interpreted into findings of the study, and conclusions were drawn from these findings.

The results revealed that there was a statistically significant difference in the students' reading comprehension achievement. In conclusion, the new teaching technique was more effective than the conventional one.

Key words: quasi experimental, teaching technique, student's achievement, reading comprehension

INTRODUCTION

The ability to read in English is usually considered as an important skill especially in countries where English is learnt as a foreign language. Similarly, in Indonesia people learn English as a means of gaining access to information rather than acquiring it as a means of

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oral communication. Related to this, Indonesian education present system puts reading as one of skills to be taught in the teaching of English especially at tertiary level.

In the university level, the teaching of English is divided into two, namely for the English Department and the Non-English Department. English is taught as general English in the English department, yet the teaching of English for non-English department uses English for Academic Purposes (EAP), which is the branch of English for Specific Purposes (ESP) (Robinson, 1991: 100). Unlike English courses for general purposes, EAP is different in the way the course is designed. General English stresses language proficiency; while an EAP course, language is taught through content (Astika, 1999: 31; Kol, 2002: 63). Thus, in the non-English department language proficiency discussed is based on the content of reading materials.

In the Non-English Department, EAP is a compulsory course, and it is taught at the beginning of the study year to prepare the students with ability to understand functional texts in English language (Robinson, 1991; Sulistyo, 2008). Robinson (1991: 102) mentioned that a popular basis for the design of EAP courses is a range of topics and texts from several disciplines or the general current concern as EAP is taught at the first or second semester. In addition to this, to enhance the students' study skill, the integration of English language and academic content is first developed (Martinez, 2002: 79); therefore, a primary skill to teach is reading.

Related to the teaching of reading for the Non-English Department, a lot of studies show that the teaching and learning process is not managed well. This condition has been taking place for almost thirty years (Sulistyo, 2008: 2). Furthermore, the problem arises when students try to understand English texts. Hamra (1996, cited in Hamra and Satriana, 2010: 29) indicates that the ability of Indonesian students to read English texts is very low. Considering the facts above, the researcher identifies some factors causing afore-mentioned problem. First, the students did not try to become familiar with the general content of the material. They merely read silently to answer the questions. This might be the reason why the lecturer admitted that they are unmotivated to read. Secondly, they were not accustomed to predict before reading. They read the text as instructed by the teacher. Thirdly, students were not accustomed to make reports after reading the text as the summary of what they had learned.

The last, majority of the students were not actively involved in the discussion during the teaching and learning process. They frequently waited for the teacher's explanation.

By considering the explanation and description above and going further than the theoretical justifications, a suitable teaching technique is required. The technique should guarantee the effective teaching which makes the students become self-directed and comprises activities to make the students learn the reading materials content. A new teaching technique is urgency to replace the conventional one.

As affirmed previously, the present study is aimed at investigating the effectiveness of a new teaching technique compare to the conventional one in teaching reading comprehension.

REVIEW OF RELATED LITERATURE

The Teaching of Reading Comprehension in EAP

Teaching reading in the Non-English Department strongly depends on the majors. In this research, the study will be focused on Fisheries and Marine Science Faculty of Brawijaya University. This faculty belongs to science studies. As the writing style of most science studies textbook is expository (Daines, 1982: 9), the reading materials which are presented are expository texts. An expository text is a prose in which an author presents information to a reader. A good expository text is explanatory in that the author provides the necessary explanation to enable readers to understand the information being presented (Herber and Herber, 1993: 59).

The improvement of teaching and learning process for reading skill for EAP needs to be taught to enhance the students' involvement in the teaching and learning process. The factors that can give significant contributions toward the improvement of the students' active participation on reading should be searched. In connection with learning to read in EAP and based on the questionnaires distributed in the preliminary study, mostly, the lecturers employ a teacher-centered strategy, where the lecturer dominated the class instruction. The lecturer explains, discusses, and talks a lot that overshadow the students' participation in the learning process. Besides, the lecturer often ask a student or two in the class to read the text or the

lecturer read the text themselves, translate word by word or sentence by sentence prior to having students answer the questions in the text.

Macro and Micro Skills in Reading Comprehension

Related to this, reading as one of language skills besides listening, writing, and speaking is a macro skill, which means reading is perceived from an abstract perspective. As a macro skill, reading can be made more operational further into its micro reading skills that involves specific abilities that are directly observable (Sulistyo and Rachmajanti, 2008: 18). Micro reading skills are wide-ranging. There are two experts who specify micro reading skills especially for academic purposes. They are experts from University of Cambridge Local Examination Syndicate (UNCLE) and Education Testing Service (ETS).

However, due to the suitability of the Non-English Department students as the subjects, micro skills that are specified by ETS are preferable. According to Sulistyo and Rachmajanti (2008: 20), micro-skills for reading are understanding topic, main idea, supporting ideas/ details, organization of the text, implied details, word meaning, pronoun reference, and the writer's tone of writing.

Thus, in EAP, reading is the basic classroom activity to develop the Non-English Department students' study skill. The suitable reading materials are in the form of topics and texts from several disciplines or the general current concern. The classroom discussion should cover the micro reading skills for academic purposes.

The classroom discussion includes the top-down or psycholinguistic approaches and bottom-up or decoding approaches. The development of interactive models which brought together concepts of bottom-up and top-down process work in combination in reading (Hood et al., 1996: 16-23; Brown, 2001: 298-299 and Hudson, 2007: 32-34). These approaches are relevant to the teaching of reading for EAP which involves active participation of the students.

Students' active participation or active learning is more to the student-centered. Though the term active learning has never been precisely defined in educational literature, Eison (1991: 40) as cited in Facilitator Guide on Active Learning in University (2009: 46)

mentions some general characteristics are commonly associated with the use of strategies promoting active learning in the classroom. First, students are involved in the classroom activities more than listening. Second, emphasis is placed on transmitting information and more on developing students' skills. Third, students are engaged in activities of reading, discussing, and writing. Fourth, greater emphasis is placed on students' exploration of their own attitudes and values. Active learning is important because it promotes independent, critical, and creative thinking. It promotes collaboration. It increases student investment, motivation, and performance (Facilitator Guide on Active Learning in University, 2009: 47).

The improvement of teaching and learning process for reading skill for EAP needs to be taught to enhance the students' involvement in the teaching and learning process. The factors that can give significant contributions toward the improvement of the students' active participation on reading should be searched.

Conventional Teaching Technique: Directed Reading Activity (DRA)

In connection with learning to read in EAP, mostly, the lecturers employ a teacher-centered strategy, where the lecturer dominated the class instruction. The lecturer explains, discusses, and talks a lot that overshadow the students' participation in the learning process. Besides, the lecturer often ask a student or two in the class to read the text or the lecturer read the text themselves, translate word by word or sentence by sentence prior to having students answer the questions in the text.

Stauffer (1969, cited in Ruddell, 2005: 128) mentions that the DRA has been criticized as being too focused on teacher's talk and not focused enough on students' thinking. Moreover, Herber (1978, cited in Ruddell, 2005: 128) adds that it is too closely connected with direct reading instruction rather than emphasizing content learning.

New Teaching Technique: Know, Want to learn, Learned, and to learn More (KWLM)

KWLM (K, W, L, and M stand for *Know*, *Want to learn*, *Learned*, and *to learn More*) technique is adapted from the KWL teaching technique. The KWL technique, was firstly developed by Dona Ogle in 1986, is used to guide students through text (Conner, 2006: 1; Ruddel, 2005: 242). However, Wuryanto (2008: 2) argues, that the exercise can be expanded beyond KWL. H, stands for "how" can be added to learn more. This H can be

done by posing new questions about the topic. It includes other sources of information, including organization, experts, tutors, websites, or librarians. Different from Wuryanto, Ruddell (2005: 242) proposes KWL Plus that is a combination of the original KWL with mapping. Therefore, in this study, the researcher adds M to the former technique, KWL for varying the task as follow up activities and assessment. “M” stands for “more”, which implies to learn more.

This technique assists lecturers in helping students to comprehend reading texts through the charts that include columns for each activity on activating students’ prior knowledge, expressing students’ curiosity, explaining information gotten and extending information on the topic.

Vacca and Vacca (1999: 232) describe the KWLM technique as a meaning-making technique that engages students in active text learning. In addition, Ruddell (2005: 243) mentions that KWLM technique is clearly designed to assist students throughout the learning event (before, during, and after reading). Sasson (2008: 1) states that this technique helps students keep interested as they think about what they want to know and what they have learned. It assists the students to build meaning from what they read and help them examine their progress toward their goals. Based on Vacca and Vacca (1999: 232) and Wuryanto (2008: 1), the technique is aimed to become an exercise for a class discussion, a group discussion, or individual work that can direct the students in reading and understanding a text.

Thus, the KWLM technique brings some benefits. First, it encourages students to read actively though the learning events individually or in a group. Second, it promotes students’ motivation to read since it elicits students’ background knowledge of the topic of the text, sets a purpose for reading, allows students to assess their comprehension of the text, helps the students to monitor their comprehension, and provides an opportunity for students to expand ideas beyond the text.

The KWLM technique has beneficial impacts towards the learning process in comprehending written text. This technique is believed to make the students be active and motivated learners, for it allows them to obtain extended reading materials and continue to read more written materials.

Besides, the KLWM technique is believed to greatly influence reading comprehension and learning. It provides a framework for learning that allows readers to seek and select information that is relevant to their purpose of reading. It helps readers organize text information by integrating new information into previous knowledge through retaining and remembering what they read. It helps students elaborate information. Vacca and Vacca (1999: 16) emphasize these activities as engaging a cognitive process that involves deeper level of insights, judgment, and evaluation.

Previous Studies

Related to the teaching of reading for the Non-English Department, a lot of studies show that the teaching and learning process is not managed well. This condition has been taking place for almost thirty years (Sulistyo, 2008: 2). Moreover, the problem arises when students try to understand English texts. Hamra (1996, cited in Hamra and Satriana, 2010: 29) indicates that the ability of Indonesian students to read English texts is very low.

This condition is strengthened by the questionnaire distributed to twenty lecturers in the preliminary study. The data are selected from eligible lecturers with some criteria, i.e. English lecturers who have been teaching in tertiary level for the Non-English Department for 1 to 20 years. Five of them are graduates of State University of Malang. Fifteen of them are studying in Graduate Program in English Language Teaching, State University of Malang. They are teaching in nine different universities. One is teaching in Bali, another is teaching in Jember, and the other eighteen are teaching in five different universities in Malang.

From the questionnaire, some information on teaching reading problems are elicited as follows. The facts show that forty four percent of the lecturers feel that their students are reluctant to read English text. This happens because eighteen percent of the lecturers claim that reading materials are too difficult for them. Twenty two percent of the lecturers say that they teach mostly with similar techniques. And sixteen percent of the lecturers mention that a big class is another problem in teaching reading.

After the respondents are asked about the teaching technique used, the result shows that sixty percent of the lecturers appear to use directed reading activity (DRA) technique. Twenty percent of the lecturers use integrated way of teaching with speaking or writing. Eight percent of them use lecturing method, and the rest twelve percent of the lecturers use games. The similarity among the teaching techniques used is they are teacher-centered.

Considering the facts above, the researcher identifies some factors causing aforementioned problem. First, the students did not try to become familiar with the general content of the material. They merely read silently to answer the questions. This might be the reason why the lecturer admitted that they are unmotivated to read. Secondly, they were not accustomed to predict before reading. They read the text as instructed by the teacher. Thirdly, students were not accustomed to make reports after reading the text as the summary of what they had learned. The last, majority of the students were not actively involved in the discussion during the teaching and learning process. They frequently waited for the teacher's explanation.

The issue the researcher is at present concerned with appears to be related to some similar previous studies. Philip (2010) conducted a study which can be concluded that the teaching of reading using KWL is effective to improve students' reading ability as it can help them to comprehend the reading text.

This study is confirmed by Priyono (2010) that the students' reading ability and their participation during the implementation of KWL is gradually improved. They suggest that the future researchers are expected to conduct a study with different students' condition. Both of the similar previous studies used KWL, and in this study, it is extended to KWLM. The two previous studies implemented the teaching technique to senior high school, but in this present study, the research was conducted in tertiary level, especially for Non-English Department students. The previous studies investigated the effectiveness of KWL technique compared to direct method. However, the present study is going to investigate the effectiveness of the KWLM technique compared to the conventional teaching technique, namely DRA. Similar to those previous studies, the present study used expository texts.

Based on the above-mentioned description, the researcher intends to study the KWLM technique by investigating its effectiveness compared to the teaching of reading using conventional teaching reading activities (DRA).

By considering the explanation and description above and going further than the theoretical justifications, a suitable teaching technique is required. The technique should guarantee the effective teaching which makes the students become self-directed and comprises activities to make the students learn the reading materials content. The comparison on the effectiveness of the teaching technique is required. It is intended to give an idea which might be applied in the Non-English Department classes.

RESEARCH METHODOLOGY

The present study was aimed at investigating the effect of the treatment on the experimental group, which was exposed to the proposed technique, namely the KWLM technique as compared to that of the control group utilizing the conventional teaching technique, on the students' achievement in reading comprehension.

This study adopted a quasi-experimental design non-randomized control group pretest-posttest design. According to Ary, et al., (2006: 284), a scientific investigation in which the researcher manipulates one or more independent variables, controls any other relevant variables, and observes the effect of the manipulations on the dependent variables is experimental research. Nonrandomized groups here are already existed classes. Pretest and posttest helped in determining whether any difference exists or not (Ary, et.al., 2006: 341). This is to see whether the treatment has an impact on the students displayed by comparing the result of the pretest and posttest.

There were 12 meetings available to do this research because of many reasons; this technique was applied to discuss five patterns of expository texts, namely, cause effect, descriptive, problem solution, sequence, and comparative. The result of the study was a conclusion that the use of the KWLM technique in teaching and learning reading might benefit students in improving their ability in comprehending expository texts. The KWLM technique was tried out before to other students majoring in Management under the Faculty of Economics and Business in Brawijaya University academic year 2011-2012. The KWLM

technique was taught to the experimental group. The treatment was carried out from 24 September 2011 to 15 November 2011.

Population

The population of the research was the first semester students from Fisheries and Marine Science faculty of Brawijaya University, one of the famous universities in Indonesia. In academic year 2011/2012, there were eleven classes consisting 50-55 students for offering A to K. The students who were attending the English course were from different study programs but under the same faculty.

In Fisheries and Marine Science faculty, English served as English for Academic Purposes not General English that was aimed at developing students' English language skills specific to the subject contents or field of study with emphasis on the communicative language use in academic contexts. The topic areas covered reading, speaking, and writing with some necessary linguistic explanations needed to support the skills development. It was offered in the first semester with 2 credits. As English for Academic Purposes, the activity of learning was focused on reading. This department was chosen due to the accessibility of the subjects, for the researcher has been teaching in this department.

Sample

To do the experiment, two of eleven offerings were chosen as the sample and are put as experimental and control groups. The chosen classes were the classes that was assigned to the researcher. In the present research, the simple sampling in the research was taken. By tossing the coin, B class was chosen as the experimental group, while D class as the control group. All students were taken as the target population of the study with no randomization.

Experiment (Treatment)

KWLM (K, W, L, and M stand for *Know, Want to learn, Learned, and to learn More*) technique is adapted from the KWL teaching technique. The KWL technique, was firstly developed by Dona Ogle in 1986, is used to guide students through text (Conner, 2006: 1; Ruddel, 2005: 242). However, Wuryanto (2008: 2) argues, that the exercise can be expanded beyond KWL. H, stands for “how” can be added to learn more. This H can be done by posing new questions about the topic. It includes other sources of information, including organization, experts, tutors, websites, or librarians. Different from Wuryanto,

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Conventional Technique

According to Daines (1982: 179), this teaching technique is called Directed Reading Activity (DRA). Regarding to Daines’s (1982: 179-180) explanations, DRA has five steps, namely, (1) *preparation for reading* is done by relating students’ previous learning and past experiences to the topic of the passage and teaching key words that carry the concept; (2) *Purpose for reading* is done by providing guidance in how and why to read a specific selection; (3) *silent reading* is done by asking the students to read the passage silently; (4) *follow-up activities* are done by having a class discussion so that the students have opportunity to clarify and extend ideas upon the passage; (5) *expansion activities* are done to extend the students understanding by doing individual or group project. However, some teachers usually ask the students to answer the comprehension questions individually or in groups and later, ask them to have group presentation (Shih, 1999: 20).

Stauffer (1969, cited in Ruddell, 2005: 128) mentions that the DRA has been criticized as being too focused on teacher's talk and not focused enough on students' thinking. Moreover, Herber (1978, cited in Ruddell, 2005: 128) adds that it is too closely connected with direct reading instruction rather than emphasizing content learning.

The Technique for Collecting the Data

The data of this research, in this case the students' reading comprehension score of the experimental group and control group were obtained from the pretest and posttest. The pretest was administered to both experimental and control group to check on the equivalence of the experimental and control group before the experiment.

Pretest for the experimental group was conducted on 24 September 2011, 50 students were assigned to the test. Pretest for the control group was conducted at 23 September 2011, 50 students of control group were tested. While the posttest for the experimental and control groups were carried out at 15 November 2011.

Questionnaire on student's motivation was given after the pretest to both of the experimental and control groups. Meanwhile, questionnaire on student's attitude were given after the posttest to the experimental group only. In the following meeting, on 29 November 2011 the students were asked to fill in the student opinion.

Observations were conducted on every treatment time. Observation sheet was used during observation time. The major and minor data were then analyzed.

Technique for Analyzing the Data

Since there were two different kinds of data- major and minor, so they were treated and analyzed in different ways.

Major Data

The pre-test for experimental and control group was conducted on Friday, 23 September 2011 and Saturday, 24 September 2011. It was conducted at 08.00-09.40 and 08.50-10.30. All 100 students in the attendance list took the test (from two classes). Table 1 presents scores summary.

Table 1: Summary of the Pretest Scores

	Experimental Group	Control Group
Number of students	50	50
Highest score	83.33	80
Frequency of the highest score	1	2
Lowest score	30	36.67
Frequency of the lowest score	1	7
Mean score	59.13	55.13
Standard deviation	12.30	12.90

To check the experimental and control groups' equivalence before the experiment, the homogeneity of variances between the experimental and control group was tested using Levene's test. The significant value was .537 and it was higher than .05. This indicated that the difference between variances was not significant. Based on the result, it was concluded that the variances between the experimental and control group were homogeneous. Because the variances do not differ significantly, the assumption of homogeneity of variances was not violated and *t*-test can be conducted.

Based on the pretest data analysis to check the homogeneity of the experiment and control group, it was found that the experimental and control group were not significantly different in their reading comprehension achievements prior to the experiment. It indicated that they were equivalent before the treatment. Therefore, the posttest result of the both groups then was analyzed using independent *t*-test.

Correspondingly, null hypotheses were set up, namely the KWLM technique could not increase the students reading comprehension's scores. The result of data analysis from the posttest scores was used as empirical evidence to reject or not reject *H_o*. In the absence of enough statistical evidence, *H_o* was not rejected. A level of significance .05 (95% confidence) was the criterion for the acceptance or rejection of the null hypothesis.

Minor Data

After the computation, the results of questionnaire on student's motivation in the form of percentage were interpreted on the basis of the following criteria:

75-100 percent is considered high

41-70 percent is considered fair

0-40 percent is considered low

The setting up of the criteria above was based on logic, which is, the three categories- high (75-100 percent), fair (41-70 percent), and low (0-40 percent).

However, questionnaire on student's attitude upon the teaching and learning process was explained per point of sub variable.

The student opinion was interpreted by labeling answers as positive, negative, or not clear attitude towards the KWLM technique. Each category then was counted and percentage was provided to picture how many percent the respondents could show their attitude or opinion. The degree to which the respondents had positive, negative, and not clear position was shown by the percentage.

Observation sheet was counted per meeting by percentage. How many percent the teacher had applied each steps became important to see how well the KWLM technique was applied. By doing so, the percentage could show accurate the teacher performed the KWLM technique.

RESULTS AND DISCUSSIONS

Major Findings

The major data as the main source of the decision whether or not the procedure applied was affective are the pretest and posttest scores that were calculated by means of statistical procedure.

The Result of Posttest of the Experimental and Control Group

The result of the posttest showed that the average scores for the experimental group were higher than that of the average score of the control group. The average score of experimental group was 64.46, and the average score of control group was 58.60. The mean difference between experimental and control groups was 5.86.

Table 2: The Summary of Posttest Score

	Experimental Group	Control Group
Number of students	50	50
Highest score	86.67	80
Frequency of the highest score	1	3

Lowest score	36.67	40
Frequency of the lowest score	1	6
Mean score	64.46	58.60
Standard deviation	13.57	11.41

In other words, the hypothesis of this study worked. It meant that using the KWLM technique in teaching of reading comprehension in the non-English Departments was significantly more effective than using conventional technique, especially in improving students' reading comprehension on expository texts.

The Effects of the KWLM technique on Reading Comprehension

It is also important for this study to analyze the strengths of the KWLM technique as the statistical calculation showed that it had effects on students' ability in reading. The students' pretest and posttest scores of the experimental class were examined for this purpose.

Table 3: The Effects of the KWLM Technique on Reading Comprehension

Aspects	Experimental Group	Control Group
Pretest Score	59.13	55.13
Posttest Score	64.46	58.60
Score increase	5.33%	3.47%

The gain on reading score in experimental group was 5.33 and it was higher than that of in control group, which was 3.47. However, both groups gained the reading score. In short, the better score on the experimental group compared to the control group was not a coincidence. The treatments given were proved in influencing the students' achievements. Therefore, the KWLM was claimed as the effective technique to improve the students' reading comprehension, especially in the non-English departments.

Final Data Analysis Using *T*-Test

The final data of the students' reading comprehension scores in the posttest were analyzed statistically using *t*-test (see Appendix 6.6 for more detail on the statistical computation). After analyzing the posttest using *t*-test, it was derived *p*-value was 0.021 and t_{value} was 2.34. The level of significant .05 had error rate (α) 0.025. Therefore, *p*-value (0.021) < α (0.025) and t_{value} (2.34) > $t_{98}^{0.025}$ (2.27), (was read as the value of *t* is 2.34, was

higher than the minimum t -critical value for the subjects with 98 degree of freedom 2.27.) They meant H_0 was rejected. This indicated that the difference between means for the experimental and control group was significant at the .05 level of significant.

Next, the analysis referred back to the mean score of the posttest from both groups. Regarding to the descriptive statistical analysis, the mean score for the experimental group was 64.46 meanwhile the control group was 58.60. In other words, it was found out that the mean score of students' reading comprehension in experimental group was significantly higher than the score of students' reading comprehension in control group.

To conclude, the mean score gain on the experimental and control groups were not coincidence, but some factors affected it. However, although the students of both of the groups underwent gain on the mean score, the students on experimental group achieved higher score improvement on their reading comprehension than that on the control group. Therefore, the claim of the KWLM as the effective technique to improve the non-English department students' reading comprehension was strengthened.

Minor Findings

The Result of Questionnaire on Students' Initial Language Learning Motivation

The questionnaire on student's initial motivation in learning English was supposed to give information dealing with the students' personal impression on English before the treatment was given.

The experimental and control groups attitude upon external motivation that affected English language learning was different. The internal motivation of experimental group was 77%, while of control group was 71%, meaning that the internal motivation on experimental group was higher than control group. However, both groups had the same level of external motivation that was high.

The Result of Students' Attitude towards the Teaching and Learning Process of English in General

The results of the questionnaire on students' attitude to the teaching and learning process after the treatment were as follow.

Table 4: The summary of the students' attitude in General

Variables \ Respond	Strongly agree	Agree	Disagree	Strongly disagree
1. Attitude towards the lecturer	76%	24%	-	-
2. Attitude towards the lecturer's way of teaching	40.67%	51%	4.33%	4%
3. Attitude towards the classroom atmosphere	56%	44%	-	-
4. Attitude towards the instructional material used	26%	72%	2%	-
5. Attitude towards the KWLM technique	32.44%	64.89%	2.67%	-

The table showed that students' attitude in the teaching and learning English in general was very good.

The Result of Students' Attitude towards the KWLM Technique

The student's opinion was used to check the students' attitude towards the KWLM technique as the main focus of investigation.

Table 5: The Summary of Students' Answers and the Interpretations of the Student's Opinion

No	Topics of the Questions	Students' Responses		
		Positive	Negative	Not clear
1.	The students' general impression on the KWLM technique	47 94%	1 2%	2 4%
2.	Good things from the KWLM technique	49 98%	-	1 2%
3.	Benefits of learning reading by means of the KWLM technique	50 100%	-	-
4.	Weaknesses of the KWLM technique	35 70%	15 30%	-
5.	The purpose of using the KWLM technique in learning reading	46 92%	2 4%	2 4%
6.	The students' experience in learning reading using the KWLM technique	46 92%	3 6%	1 2%
Total		273 91%	21 7%	6 2%

From the table, it showed that the students' attitude were more to the positive than the negative to the implementation of the KWLM technique.

The Result of the Analysis of the Observation Sheet

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As there were ten meetings of the treatment, the comment from the observer was used to reflect the teaching and learning process. The comments were used to measure lecturer's competence in conducting teaching and learning process.

Interpretation

In this study, it was found that there was significant differences between the students' reading comprehension achievement in the pretest and posttest. The result is in line with what Priyono (2010) found in his research that the use of KWLM technique could improve the students' reading comprehension and active participation.

However, the students' better reading comprehension achievement in this study might be caused by learning motivation. According to Dornyei, (2003:7), "greater motivation leads to better attitude and increased motivation to continue using new language."

Although the finding of this study showed that there were significant difference between the experimental and control groups, the difference was not too high. It might be happened because the limited time used in the treatment. In this research, only twelve meetings (including pretest and posttest) were conducted. However, the KWLM technique is beneficial to use because as it is also suggested by Ruddell (2005: 243) that the KWLM technique was clearly designed to assist students throughout the learning event (before, during, and after reading).

As a reading technique, the KWLM technique consists of four main parts. The first part or, "what students know" can be represented by a ten minute (maximum) brainstorming about a particular subject connected with the reading text. The second part or, "what students want to know" is the what do students want to find out prior to reading the text (Conner, 2006: 2; Sasson, 2008: 2; Wuryanto, 2008: 2). The third part or, "what students learned" can be represented by a ten minute activity to help the students become aware of what they have just learned as they reflect on their reading in a fun and engaging way (Conner, 2006: 2; Sasson, 2008: 2; Wuryanto, 2008: 2). The fourth part or, "students learn more" can be represented by asking the students to answer their questions, as well as list what new information they have learned.

CONCLUSION

Out of the results of the major data analysis, the answers to the previously stated problems can be drawn. In conclusion, the reading comprehension score of students who are taught using the KWLM technique is significantly higher than those who are taught using the conventional technique. Besides, using the KWLM technique can improve the students' reading comprehension especially to determine topic, main idea, supporting ideas/details, organization of the text, implied details, word meaning, pronoun reference, and the writer's tone of writing of expository texts.

From the minor data analysis, nevertheless, the effectiveness of the KWLM technique implies that this technique can be used one of the teaching techniques to teach reading in the non-English departments. This point is strengthened by the opinions of the students concerning the use of the KWLM technique which are gathered through the questionnaires as one of the instruments to collect the minor data. According to them, KWLM technique is more enjoyable than the other teaching techniques to learn English because they are far from being boring. In addition, the students claim that they prefer the utility of the KWLM technique due to several reasons.

Thereby, the findings of the research filled in position of adding the new theory that mentioned the KWLM technique was effective to be used in the teaching of reading, especially to the non-English departments.

SUGGESTIONS

The first suggestions is addressed to English lecturer to utilize KWLM technique in teaching reading comprehension for the non-English department students since some of the investigations of using it yield positive result and it has been empirically tested in this research.

Because of the scope of the study, the researcher presents some recommendations for future researchers who want to conduct research on investigating the effectiveness the KWLM technique in tertiary level, but especially to English department students with various topics is recommended. Besides that, it is suggested also to implement the KWLM technique to improve the tertiary level students' achievement in reading comprehension.

Based on the limitations of the present study, the future researchers are suggested as follows. First, the improvement of students' mastery on the reading micro-skills in the present study is investigated as a whole, so, the future researchers can elicit the gain per micro-skill. In this study, The Levene's test on the pretest assures that the research subject is homogeneous. The subjects' characteristics in terms of learning styles, genders, learning strategies, or learning motivation are not specified. The future researchers are suggested to consider the subject characteristics to be included in developing this present study. Besides, the future researchers might apply split-half when they implement the teaching technique to the experimental and control groups.

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Ive Emaliana, M.Pd.
English Linguistics and Literature Education Program
Faculty of Culture Studies
University of Brawijaya 65142
Indonesia
ive@ub.ac.id

Biomechanical Analysis of Different Forms of Female Walking

Mrs. Shubhobrota Mondal, Dr. Indranil Mondal and
Prof. Sudarsan Bhowmick

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Abstract

Introduction: Walking is a fundamental activity for human being. Mainly there are three types of walking viz. Normal Walking, Race Walking and Marching. While normal walking is used for locomotion, Marching is used by the army and police personnel for locomotion in a disciplined manner and race walking is a competitive sport. In the process of walking leg movements are primary but the arm movements have also important role. The purpose of the present study was to analyze and compare some selected mechanical parameters of these three forms of walking and compare them.

Methods: For the present study fifteen females from different groups of walking were selected as the subjects. Among them five were National level NCC cadets, five were National level race walkers and the rest five were normal females. The movements of all three types of walking were recorded using video-graphic technique. Afterwards the recorded movements were projected frame to frame and kinegrams were drawn. From the kinegram the kinematic parameters were analyzed using appropriate software. Selected kinematic parameters were velocity of Cg, movement amplitudes of leg and arm.

Results and Discussion: Mean velocity of Race Walking was 3.98m/s, Normal Walking 1.35m/s and Marching 0.99m/s. Mean Stride Length for Race Walking was 1.17m, for Normal Walking was 0.69m and for Marching 0.50m. The mean Arm Amplitude for Race Walking was 117.40, for Normal Walking 64.60, and for Marching 170.20. All the inter-group differences were statistically significant at 0.01 level.

Conclusion: On the basis of results, following conclusions were drawn. The velocity of the main body and leg amplitude were maximum for the race walking and minimum for marching-group.

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Shubhobrota Mondal, Indranil Mondal and Sudarsan Bhowmick
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Keywords: *Walking, Marching and biomechanical analysis.*

Introduction

Walking is a fundamental racial activity for human beings. A child learns walking in natural process of growth and development and performs it throughout life. Leg movements are the primary movements for this locomotion process. But, a close look into the movement structure of walking clearly indicates that the arms also move in certain coordinative pattern of leg movements. Many studies have been conducted to analyze the gait pattern of individuals, where the arm movements have also been studied. General conclusions drawn in most of these studies emphasize the characteristics and contribution of arm swing to the leg movements as well as the movements of the whole body. By nature arm swing movements are just opposite in direction of the leg movements. Thus, the left arm swings forward with the forward movement of right leg. The main purpose of arm movements, as has been concluded, is to help the body to maintain balance during the process of locomotion.

Walking has many forms- normal walking, race walking, marching etc. With the change of form, the arm movements also alter in these cases. Present study was planned to study and analyze the nature of some selected kinematic parameters of arm movements in the three different forms of walking as mentioned above in relation to the leg movements and total body movement, and to compare them.

Methodology

A total of fifteen college females were selected as subject for the present study, out of five were the subjects for race walking, another five were the subjects for marching group and the rest five were the subject for normal walking group . The race walkers were the national level performers and the subjects for marching group were N.C.C. 'C' certificate holders. Another five college female students were considered as the subjects for normal walking.

The selected kinematic parameters for this study were velocity of the main body, amplitude of arm swing movements and stride length during three different forms of walking. The movements of three different forms of walking of the subjects were recorded by a digital camera by following the basic principles of scientific filming. Later on, the recorded

movements were projected by an improvised projector capable of projecting in freeze frame condition. Silicon coach trail version was used for analysis.

The kinegrams of the movements of different forms of walking of the subjects were drawn. With the help of the knowledge of camera frequency and the linear distance measuring unit, the (position-time) information for the points of interests were obtained. From this basic information the displacement time (s-t) information and velocity-time (v-t) information were derived by graphical differentiation method.

The data regarding selected kinematic parameters were analyzed using standard statistical procedures. The mean was calculated as the measure of central tendency and the standard deviation was calculated as the measure of variability. Significance of difference among mean values was tested by Analysis of variance and exact location of the difference was identified by suitable post hoc test.

Results and Discussion

Mean and standard deviation of selected parameters for three different forms of walking have been presented in **table-1**. It is seen from the table values that the Velocity of the main body

Table-1

Mean and SD of the selected Kinematic parameters

Sl. No	Kinematic parameters	Mean and SD of		
		Normal Walking	Race Walking	Marching
1.	Main body velocity (m/s)	1.348 ± 0.10	3.98 ± 0.45	0.99 ± 0.038
2.	Stride length (m)	0.69 ± 0.054	1.17 ± 0.029	0.51 ± 0.042
3.	Arm amplitude (degree)	64.6 ± 12.48	117.4 ± 8.295	170.2 ± 3.89

to movement during race walking was maximum with the mean value of 3.986 ms⁻¹. The velocity of marching and normal walking was almost same. The stride length was also

maximum for race walking. But the stride length of normal walking appeared to be greater than that of marching. The arm amplitude was maximum for marching with the mean value of 170.2^0 and minimum for normal walking with the mean value of 64.6^0 . This indicates that the main body velocity during race walking becomes maximum among different forms of walking but the arm amplitude becomes maximum for marching.

In order to the significance of difference among mean values of different selected kinematic parameters, Analysis of variance technique was used. The results have been presented in **Table-2**. It is seen from the table values that there were statistically significant

Table-2

ANOVA for mean values of selected kinematic parameters

Sl. No.	Kinematic parameters	F- value	Remarks
1.	Main body velocity	185.03	Significant at 0.01 level
2.	Stride length	321.82	”
3.	Arm amplitude	174.39	”

differences among the mean values of all the selected kinematic parameters. In order to find out the exact location of the difference among mean values, t-values for pair means were calculated. **Table-3** represents the results. It is clearly seen from the table values that the

Table – 3

Results of t –test for pair means of three different forms of walking

VELOCITY OF THE MAIN BODY	M ₁ vs M ₂	P< .01	M ₁ = Mean of Normal Walking Group.	HSD= absolute (unsigned) difference between any two sample means required for significant at the designated level. HSD [.05] for the .05 level;
	M ₁ vs M ₃	Non- significant		
	M ₂ vs M ₃	P< .01		
STRIDE LENGTH	M ₁ vs M ₂	P< .01	M ₂ = Mean of Race Walking Group.	
	M ₁ vs M ₃	P< .01		

	M ₂ vs M ₃	P< .01	M ₃ = Mean of Marching Group.	HSD [.01] for the .01 level;
ARM AMPLITUDE	M ₁ vs M ₂	P< .01		
	M ₁ vs M ₃	P< .01		
	M ₂ vs M ₃	P< .01		

velocity of the main body was significantly greater for race walking than normal walking and marching. But the difference between normal walking and marching was not statistically significant. Similar results have been seen for stride length also. It was significantly greater for race walking than other two forms. But the difference between normal walking and marching was not statistically significant. Regarding arm amplitude the mean value for marching was seen to be significantly greater than both– normal walking and race walking. This parameter for race walking was also significantly greater than normal walking.

As per mechanics, the arm movements are compensatory movements of leg movements during walking. The results of the study show that the velocity is maximum for race walking and minimum for marching. So, the very high value of arm amplitude for marching proves the unnatural characteristics of the form of walking. Basically, race walking and marching- both are deviations from the normal walking. But in race walking the technique is developed to increase the velocity of main body. In marching there is a deliberate attempt to decrease the velocity of the main body. The main emphasis here is to develop correct form of movement only.

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Mrs. Shubhobrota Mondal
Assistant Teacher
Bakulia N N Girls High School
P.O.-Bankulia Gram, Dist.- Hooghly 712512
West Bengal, India
mondalshu72@gmail.com

Dr.Indranil Mondal
Assistant Professor Department of Physical Education
Union Christian Training College
P.O.-Berhampore, Dist.- Murshidabad 742101
West Bengal, India
drindranil.mondal@gmail.com

Prof.Sudarsan Bhowmick
Professor Department of Physical Education
Kalyani University
P.O.-Kalyani, Dist.- Nadia 741235
West Bengal, India
sudarsanbhowmick@yahoo.com

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The Significance of Translation Brought out through Bama's *Karukku*

R. Jana Priya, M.Phil. Scholar

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Bama

Translation in Aid of Mutual Understanding

India is a multicultural and multilingual nation with many languages and traditions. Thus there is need to translate all sorts of written materials from one Indian language to another to bring about understanding and mutual appreciation among the varied groups of people in India. Even as Indian writers writing in Indian languages focus on their group's identity, traditions, beliefs and day to day life, they also do not ignore the cultural diversity and unity that exist among Indians. Their use of linguistic dialects brings out the uniqueness of the group and characters.

Indian writers have gained wide popularity and recognition through the translation of their works. Works like *Chemmeen* and *Gitanjali* and many works from other languages have

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R. Jana Priya, M.Phil. Scholar

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been translated into English for universal appreciation. Translation has thus brought them recognition of their works and admiration from readers all over the world.

Three Different Types of Translation

There are three different types of translation, namely, intra-lingual, where the sign is decoded to other signs in the same language; inter-lingual, where the signs are decoded into another language; and inter-semiotic, where verbal signs are decoded into nonverbal sign language. The first type translates into the same language, acting like a synonym. The second is the most acknowledged type, where the translator decodes a work of literature from one language to another. The third type is found in the artistry works like art, paintings, and sculpture.

Inter-lingual Translation

Among the three, the predominant form used in the world is the inter-lingual translation or the so-called translation proper. The translators decode the work of art from source language to a target language. The source language is the language in which the writer has written his work and the target language represents the language into which the translator wishes to decode his content.

Nida on Translation

Eugene Nida's graphical representation of translation process illustrates the process involved in translation. It tells us that, first, the text is taken from the source language, analysed, and then transferred to the receptor's language through the process of restructuring the syntax of the text. Nida distinguishes between two types of translation equivalence. They are the formal equivalence and dynamic equivalence. Formal equivalence "focuses attention on the message

itself, in both form and content” (Bassnett 33), whereas, “*Dynamic equivalence* is based on the principle of *equivalent effect*” (33).

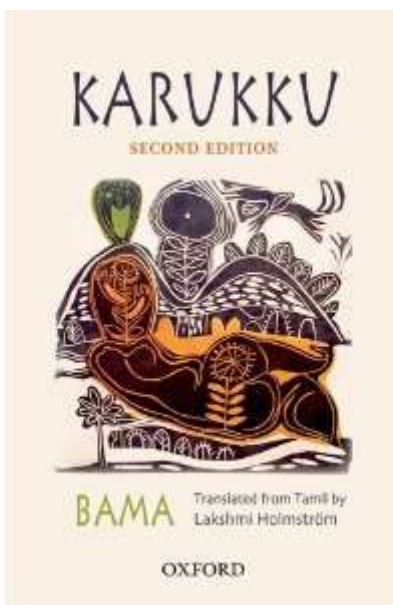
Bama Gains Recognition through Translation

Notable Indian writers whose works of translation have become famous include Rabindranath Tagore, Girish Karnad, Thakazhi Sivashankara Pillai, and many others. Presently Bama has gained wide recognition through the translation of her novel. Bama is an eminent Tamil Dalit woman writer. She became an acclaimed novelist with the publication of her first autobiographical novel *Karukku*. It was published in the year 1992. It received wide recognition with its translation into English by Lakshmi Holmstrom. Both the writer and the translator won prestigious awards for their work of writing and translating. This novel speaks of the suppression of the Dalit people and their untiring effort to rise up from exploitation and discrimination.

Bama’s other works include *Sangati* in 1994, and a collection of short stories, *Kusumbukkaaran* in 1996. All her works were written in Tamil, her mother tongue. These were later translated into English. She uses her regional dialect texture of words, which enables the reader to comprehend her culture and her region of living.

Karukku

In her introduction, Bama provides an explanation for the title of her novel *Karukku*. She explains the name of the title by bringing up its reference to Tamil people’s cultural relationship. The term *Karukku* refers to palmyra leaves with sharp edges on both its sides. It is also referred to freshness and newness. She has justified the sharpness of the leaves with the sharpness of the sword in the Bible. She connects these terms with the suffering of the people in the novel.



Bama's Background

Bama was born in the mountain range of the Western Ghats. She is a Christian and belongs to Paraiyar community. Many people of Paraiyar community worked as bonded labour in the lands owned by members of the dominant non-Dalit community. She suffered humiliation and discrimination along with her people. With all these struggles, she fought for her survival and became a teacher in a school, where she was subjected to humiliation on several occasions. Here, she helped the students of her Dalit community and inspired her students and others from her community.



The author belongs to the Catholic family. As such, she explains in detail, the cultural festivals of her religion. She does so to establish the cultural importance of her place. It is these festivals that bring them joy, freshness and newness in their life. They show off their new attire, have special food and enjoy the time with their neighbours and family. Her recognition has also brought in freshness and newness to her.

The Translator

Lakshmi Holmstrom, an Indian translator and writer, was impressed by Bama's work and took the step of translating the work into English. With the translation of the work, Bama became an accredited Dalit writer in the world. Holmstrom has translated the work with great effort, and she won the prestigious Vodafone Crossword Prize for translation. She strives to bring out the equivalence of translation of words in her translation of Bama's novel. The emotional strife that Bama underwent and the suppression of the Dalit people are all brought out clearly and effectively in the translation.

The Source and the Target Languages

The source language used here is Tamil and the target language is English. The translation process is inter-lingual or the translation proper. Lakshmi Holmstrom has done a thorough study of the text, analysed the true emotional essence of Bama and has brought out the same in her translation. She has then restructured the syntax of the sentences to suit the English grammatical meaning. So, the exact emotional effect of Bama is somewhat modified in the translation even as it retains the essentials. But her target of translating the sufferings of Tamil Dalit people is brought out smoothly.

Use of Transliteration

Holmstrom has used the process of transliteration for proper nouns and culture-specific objects. For instance, she has used the words *Paraya*, *Naicker*, *Endrayya*, *Keppa Kuuzhu*, *Kaaman*, *Naadodi*, and *Marakkaa* throughout the text. Readers foreign to Tamil might find it difficult to pronounce the words. The linguistic aspect, thus, marks another significant feature of reading and distinguishes the source language from the target language.

Use of Dynamic Equivalence

The translator has used Dynamic Equivalence, in which the translator has aimed to bring out the equivalent effect in form and content of the writer to her readers. She has tried to make the target readers comprehend the essence of the novel just as the readers who read the novel in Tamil. There is also the presence of stylistic equivalence adopted by the translator.

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R. Jana Priya, M.Phil. Research Scholar
PSGR Krishnammal College for Women

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R. Jana Priya, M.Phil. Scholar

The Significance of Translation Brought out through Bama's *Karukku*

Coimbatore 641 004
Tamilnadu
India
janapriyaa21@gmail.com
pria_211@yahoo.co.in

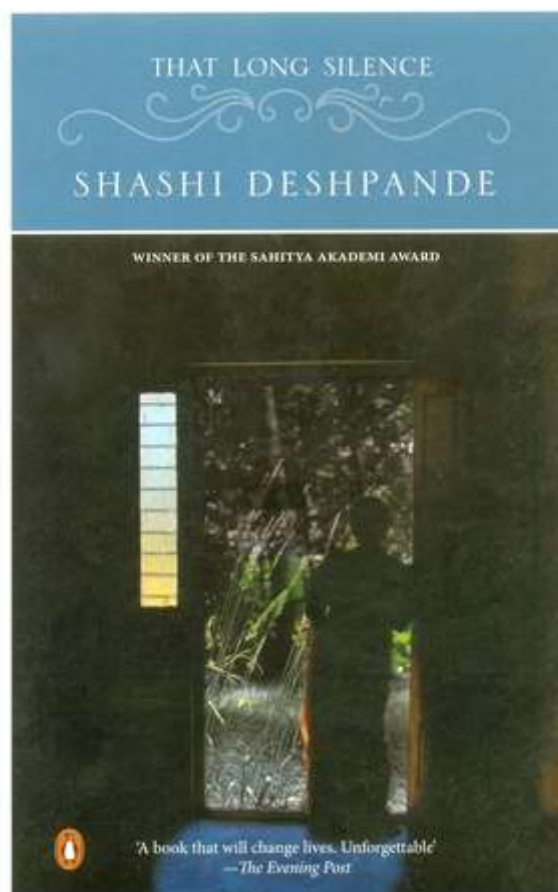
Breaking the Silence : Jaya in Shashi Deshpande's *That Long Silence*

Kavita Parashar

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Abstract

Love and marriage are interrelated concepts of human relations. Love has many forms and one of its forms is seen in the relations of husband and wife. This relation has been the major concern of feminists all over the world. The most stable, pious and natural form of love, and its expression in daily life changes with time and space, from a permanent fountain to occasional drops. Even in this expression, a woman has no equal share and this results in dissatisfaction, subjugation and suffocation, which is well brought to the fore by Shashi Deshpande in *That Long Silence*.

A male partner not only changes a female's identity from a girl to a woman, but dominates her whole life to such an extent that she accepts herself as a part of his identity. She accepts everything silently, not because she is afraid of changing the society, but she fears changing herself, her relation, and her forced identity. She becomes so suppressed from within, that hardly she feels the need to change her predecided roles and assume her new identity. The roles, she imbibed with the help of her darling mother. Many times she feels herself tied with invisible chains, invisible chains but harder and stronger than visible

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Kavita Parashar

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ones. But sometime this suppression finds expression in any creative form, and becomes the source of inspiration and power to shake the hollow systems.

Introduction

The present paper is an attempt to reveal the hidden gaps of married life, which not only suppress one of the partners, but many times lead to total failure of relationships. Shashi Deshpande's *That Long Silence*, is a manifesto of such predicament of its main protagonist, Jaya.

In Search of Identity and Meaning

Jaya, a father supported child and ambitious girl, tries to find the true meaning and identity of her life, in various roles assigned to her by familial and social codes. She starts her journey with her father's favourite name Jaya and passes through different phases of daily life with other identifications as Suhasini and Sita. She finds her role and life fit, only and only in Jaya, "Jaya, the Winner as papa wanted to make her". She had been brought up in a family, in which modernity of thoughts dominated traditions and drilled social taboos. Her father gave a blow to his family's expectations, by having a love affair with her mother, thus denying the comprising and adjusting ways of society. This helps Jaya to think herself different. Like all the girls in the society, she does not want to be shadow of her mother and typical domestic girls, who visit temples and smear sandal paste, in the hope of their prince charming and to prove themselves devoted and complete housewives. Her papa has made her different, indifferent to social taboos and familial rituals, as he often said-

"You are not like others, Jaya," Appa had said to me, pulling me out of the safe circle in which the other girls had stood... You are going to be different from others," Appa had assured me" (Deshpande 136).

Hostel is Better Than Home

After her father's death, Jaya feels alone, so much alone that she feels herself better in hostel, than her home. She feels herself completely detached from her mother and brother. She feels disgust for her mother, who has easily recovered herself from the shock of her father's death. Here her search for herself begins. Before marriage, she wants to be different in a society of commons and after marriage, common in the society of different ones. How to prove her presence, in a world of dominators, where every role is set for a woman, and even a little change is undigestible to the society, family and sometimes to herself also. She felt, as said by Simon de Beavoure:

"A woman is not born, but rather becomes, a woman." (Nair 88)

Life Between Jaya and Mohan

Jaya is married to Mohan, an Engineer, not because he is the most suitable groom for her, and also not because, he is her choice, but because she is the most liked girl by Mohan. Moreover, her brother wants to relieve his responsibility, left on his shoulders by his dead father, the unfinished job of his father, and in finishing any job half-heartedly, it does not matter, whether the ways are correct or not. Jaya's convent education, helped her to be the choice of an Engineer. It is a matter of pride that a wife should be liked by her husband, and rejecting a good offer from her side, is considered an act of foolishness in our Indian society.

Jaya with her ambition to be different, does not react differently, because she has none to share her suppressed feelings. After marriage, she adores a new identity, a label to fulfill other's expectations. She puts on a new face, the face of Suhasini, to please everyone. Her name is changed from Jaya, a winner to Suhasini, 'Soft, smiling, placid, motherly woman', one who lovingly nurtured her family and who knew how to cope.'

Making Adjustment – Face and Heart

Jaya adjusts herself in a new environment, with the face of Suhasini and the heart of Jaya, as she is expected to be. A different girl becomes indifferent to herself, her new life and her future life. A self-introspection starts in the heart of her heart, a war is waged between body and mind, between Jaya and Suhasini.

In Mohan's house, she bears all responsibilities with full devotion and dedication, without late and hate. She finds herself in clearcut lines, with specified role in every situation. Clear and specified lines, regarding rights and responsibilities, work and reward and finally fault and punishment. Everything is the responsibility of the wife and nothing is attached to the husband. Every duty from cooking to cleaning, washing to waiting, making to serving, is only and only share of a wife's lot. Alfred Tennyson, in his poem "The Princess", echoed the universally prevailing attitude to women when he wrote:

"Man for the field and woman for the hearth. Man for the sword and for the needle she, Man with the head and woman with the heart; Man to command and woman to obey. All else confusion." (Mundra and Mundra, 29)

Burying a Part of Self in Married Life

Being Suhasini, she shares everything with Mohan, what a wife is expected to do, but being Jaya, she buries a part of self. She loves her husband so intensely that waiting for him becomes a part and parcel of her daily activities, when she says:

"Ever since I got married, I had done nothing but wait, waiting for Mohan to come home, waiting for the children to be born, for them to start school, waiting for them to come home, waiting for the milk, the servant, the lunch-carrier man" (Deshpande 30).

Caring for a Person Who Does Not Care for Her – Receding Fountain of Love

Jaya cares for a careless person, desires for him without caring for her own desires, the desires which her father imprinted on her innocent mind. She feels happy to lose her identity, to be a fraction of her husband's complete identity. Simple statements of in-laws, decide her mood, and she does not mind the pinchable pranks. Soon the fountain of love recedes and occasional droplets of emotions emerge, from here and there, to save the dying relationship.

Now Jaya suffers from emptiness among business and a vacuum develops, which she tries to fill. Only she tries to fill, because only she has the fear of hardcore societal codes, the set lines and the trauma, she will suffer, if she fails in married life. She has to save her identity, her status of being married. Mohan has no share in it, because, he has his own complete identity. It is only for Suhasini, to bear unbearable things, if she desires to see the horizon of her survival.

When Mohan is found indulged in some wrong practice in his office, she does not have enough courage to put a question mark on his affairs and issues. She is forced to live a life of exile, separated from home and children, with her husband, to save his false reputation.

When she finds some solace in her writing, to reveal her suppressed self, through the realistic stories of man-woman relationship, Mohan becomes critical and blames her for dishonouring the sacred vows of marriage, by presenting the gallery of their married life to the world. She thinks:

“I had known then that it had not mattered to Mohan that I had written a good story, a story about a couple, a man who could not reach out to his wife except her body. For Mohan it mattered that people might think that couple was us, that the man was him. To Mohan, I had been no writer, only an exhibitionist” (Deshpande 144).

Voluntary Subjugation

The little self, which she achieved and accumulated, the real part of her identity, her creative genius faces a blow, against her husband's strong decision and once again she becomes ready to subjugate herself. In order to make, the sacred vow of married life, strong and more visible, she stops writing real stories and tries her hand for imaginary ones. She adores a fictitious name 'Seeta', completely foreign to both, Jaya and Suhasini.

Love and hate are like blown air balloons, the harder you jerk, the higher it flung. Suhasini and Seeta, the shadows of Jaya, haunt her like a ghost. The fictitious stories and writer, both gain a high appreciation in the society, but the real one, the suppressed one steals her peace of mind. The more she tried to make, the more was wasted. She achieved appreciation as a woman writer, by dejecting the woman inside her. She created female characters, but ignored her own character in real life. She felt powerless, after giving powers to others. She allows others to trespass her, to make new ways and path for others, and she did it not because she liked it, but because she was taught to do so for her silent survival. As said by Simon de Beavoure:

“The woman has no value or identity by herself-she is defined in relation to the man. More precisely, she is defined as what man is not” (Nair 87).

Hidden Corner for Actual Desires

The actual desire takes a hidden corner, when other concerns dominate. Jaya, lost in the tussle of Suhasini and Seeta, finds herself tangled in a web of social and family codes, set for a woman by the dictates of the patriarchal society. She feels herself helpless, before the heap of expectations of her husband and his family. How nicely she is ready to wear another mask, a new face, only and only for the pleasure of Mohan but, even a single request for keeping Kusum, her relative, for some treatment, is not acceptable to Mohan.

Jaya's honesty and loyalty, her creative genius as well as her identity, really gets a blow, when her husband is found indulged in some wrong practice in his office, on the pretext of which he had to leave his job. Though the fear of social stigma forced them to move to another city, Dadar, Jaya leaves her heart in Mumbai. She keeps mum, but her silence forces Mohan to explain his fault. Once again, Mohan's ego is hurt due to Jaya's silence, the silence which was more noisy than the speech. Her husband did not confess his

fault, but blamed her and their children, because he slipped from the right track to give them more and more comforts.

Noisy Silence

Many things break when something new out of them is made. Jaya is not only broken inwardly, but feels suffocation, with the fumes and fire burning inside her. When the inside turmoil is intense, then outward situations hardly matter. What was done by Mohan, compelled Jaya to realise her self, to break her silence, the silence which subdued her identity, her real character and role in the married life. She came under the grab of self analysis, made herself ready to cope with the actual difference between deception and reality.

Drift in Relationship

A drift in Jaya's relationship with her husband ran parallel with her struggle with herself for coming out of the disguise of Seeta. Her self-analysis made her realise her own fault, for being silent through these years, for not giving some space to some questions regarding her husband's activities and behaviour. It is a general feeling among women that they see their fault in faults of their destiny makers.

Mohan is at fault, for neglecting Jaya and her emotions, feelings and her existence, for being involved in corrupt affairs, but Jaya finds her fault, for keeping silence, where she was not allowed to speak, for caring the person who was careless and finally for being common in the society of special ones. Her literary genius and her real self is suppressed to satisfy the ego of her loving husband, she becomes the other for the person, with whom she wanted to become one. She shared her self, with the self-centered person. She starts performing the role of Sita, the real Sita, who obeyed her husband Rama, without any question. After gone through deep analysis, she analysed:

“Self-revelation is a cruel process. The real picture, the real ‘you’ never emerges. Looking it is as bewildering as trying to know how you really look. Ten different mirrors show you ten different faces” (Deshpande 1).

Role of Self

Self is one of the central concepts which haunt human existence in this temporal world. Man spends a lot of time pondering over the feelings, perceptions and real or imagined ideas about himself. Since childhood, man is nurtured with some ideas about the self. He develops some ideas of his own about his ownself, and many things in his environment, his awareness of certain objects around him, his familial and social interaction, leads to the basis of the experience with the self. The notion of self develops in a cultural context which has the element of continuity, keeps changing with the interaction of people and places, and when the gap between ideas and reality persists, the person may feel alienated, isolated and betrayed. Gulf between ideas and reality, material and spiritual, consciousness and unconsciousness divides the man into many selves which ultimately leave him fragmented and the victim of endless crises. Jaya is haunted by the ghosts of Suhasini and Sita, the ghosts, which haunt her more than terror, and make him more fearful than fear. She analyses and finds that “the ghost most fearful to confront is the ghost of one's own self.” (Deshpande 13)

Solitude Brings in Double Isolation

In the solitude of Dadar flat, she faces double isolation, isolation from Mohan and isolation from self. She experiences her real shadow, the shadow that was deep rooted before her roles as Suhasini and Sita. The daily routines of life appear lifeless and unattractive when one's own life has no meaning and significance. Only hope left for Jaya was her pen and paper, on the convass of which she made Suhasini and Sita dead, and made some light for Jaya to appear. When Jaya came to the fore, and false and bogus attempt to make dying relations alive, got a shock. Mohan misunderstood Jaya as Sita, but little of Sita was left in Jaya. The more Jaya tried to solve the web of their hollow relationship, the less successful she became.

Alienation

In her attempts, the misunderstanding between the two made them alienated, not only from each other, but from their own selves also. Jaya was pained to feel:

“Each relationship evolves its own vocabulary. Ours had been that of the workday world. The vocabulary of love, which I had thought would come to us naturally and inevitably, had passed us by; so too had the vocabulary of anger” (Deshpande 116).

Feeble Defence and Fierce Onslaught

It was Mohan's anger for his lost prestige and reputation that Suhasini tolerated and Seeta accepted whole-heartedly and now it was the turn of Jaya, the writer to bear silently, which a wife is supposed to do. The angry outburst of Mohan, his frustration in his life, his hostility which though Jaya shared to some extent, with her silent response, but made her husband upset to a great extent. His accusations, high betrayal and his misunderstanding for Jaya, made him feel alone even in the company of his wife. Jaya's feeble defence had no chance before his fierce onslaught. Though he pretended to make Jaya free with her own ways, but in reality, he was unable to digest even a few words by her. Jaya feels desperate because she has changed herself, to fulfill the desires of her husband, her children, and finally to keep herself within the boundaries set for a woman. A convent educated girl, with her own dreams and desires, desired nothing, but the love and care, basic instincts of human beings, and in return she gets total despair and shattered existence. Jaya feels helpless before the towering decisions of her husband but hardly utters any word. She has only her ideas and feelings, she thinks:

“I've done everything you wanted me to” (Deshpande 120).

Answering Neighbours

Even when Jaya felt perturbed due to his behaviour, she preferred to maintain silence, even when she tried to keep the environment cool, her husband left the house, without disclosing this to her, to take revenge upon his silent wife. This added fuel to her misfortunate life. Now she was exposed to the neighbour's curiosity. It did matter never to the neighbours, whether they were living or surviving, but disappearance of Mohan mattered a lot. Jaya repented, for taking a bold decision, to break silence that had crept silently between her and her husband and crippled seventeen years of her married life. Still she accumulates her hope for Mohan's return. It is human nature to make speculations and assumptions, in all situations and occasions. She is less disturbed with her husband's departure, but more with his son Rahul's message that he had left the company. Jaya, the winner became Jaya, the loser. She lost her senses, then neighbours came to cure and console her. In such a moment of grief, she

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had to face her neighbours' queries regarding Mohan's return. In the lonely moments of grief, she starts finding fault with herself, and confesses time and again:

"I've have failed him. He expected something from me, from his wife, and I've failed him. All these years I thought I was Mohan's wife; now he tells me I was never that, not really" (Deshpande 185).

The Role and Sacrifice of Wife

It is a generally prevalent thinking in our society that whether man is happy or sad in marital relations, all credit goes to his wife. It does not occur to anyone to find out whether she is happy or not, because she has to feel satisfied at every cost, and in every situation. As Mohan has left, Jaya is under the grab of suspicion. Mukta, her neighbour suspects that Jaya's friendship with Kamat may be the reason behind the scene. Mohan has the right to put finger on her character, but she has no such share on her part. Jaya feels herself failed in all the roles, and the worst performance in the role of wife, which she played with all her energy and concern. Kamat's death made her realise the futility of human existence. She questions:

"The loneliness of a man facing his death- is there anything like it in this world? His pain filled this room and we could both of us feel it, Mukta and I" (Deshpande 186).

Reality and Imagination

In human life reality, fancy and imagination work side by side. Reality is hard surface, harder than stones. As stones have sometimes pores to let water pass through it, same is the case of reality, it gives a chance to the flow of imagination for the best survival of human beings. Human being is destined to experience the changing states of consciousness and varying levels of awareness of his own self each day. Jaya, always in search of her identity, feels disturbed to such an extent that she introspects herself, for the real root of the problem. When Rahul returns in Dadar for his ailing mother, she feels a little comfort.

Mohan's telegram with the message 'All well', fills a sense of joy in her lonely heart. She expected normal behaviour in abnormal situations, and abnormal in the normal ones. She realises a drastic change in her attitude, when she found herself swinging between what she desired, and what she achieved. Now onwards, she will not allow the silence to cripple her life. She decides:

"But it is no longer possible for me. If I have to plug that 'hole in the heart' I will have to speak, to listen, I will have to erase the silence between us" (Deshpande 192).

Man is a product of his environment and all his dreams and desires, reflect the shades of this, time and again. Generally a woman is expected to be the silent bearer of all the natural and man-made sufferings. She is laden with all responsibilities and duties, and finds herself in invisible fences of familial and social codes. Mohan's accusations made Jaya realise the hard reality about herself. She has to acknowledge to that her role as Mohan's wife has been a passive one. She decides to come out of her cosy corner that she had so long preferred to reality. Ultimately she finds solace and complete meaning of her life as an individual in her writing.

Shashi Deshpande's Approach to Man-woman Relationship

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Shashi Deshpande's approach to man-woman relationship, displays well her strong sense of reality. Instead of portraying the attractive love story of married life, she shows the hard realities of life, in the life of a well educated girl with literary sensibilities, and the effect of difference in her ideals and reality. But no one can degrade us, until we allow others to do so. Once we realise the power within us, then the whole world appears powerless. Jaya, by self introspection, decides to give voice to her different roles in her life. She becomes the real Jaya, the winner when she conquers her own fears and fences, to bring the hidden self to the front.

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Kavita Parashar, M.A., English, UGC - NET, Pursuing Ph.D. from Dept. of Humanities
Deenbandhu Chhottu Ram University of Science and Techonology
Murtal 131039
Sonapat
Haryana
India
Kavita_parashar80@rediffmail.com

Kavita W/o Mr. Naveen Kumar
H.No. 759,V.P.O. Rohat 131403
District- Sonapat
Haryana
India

Portrayal of Women in Githa Hariharan's Novels: *The Thousand Faces of Night* and *When Dreams Travel*

K. G. Maheswari, M.A., M.Phil.

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Githa Hariharan

Courtesy: http://www.dartmouth.edu/~montfell/biographies/g_n/hariharang.html

Githa Hariharan, a Leading Fiction Writer in Indian Writing in English

Githa Hariharan is one of the most prolific woman writers of India. She was born in Coimbatore in 1954. She was brought up in Bombay and Manila and got her education in these two places besides the U.S.A. She has been an editor, first in a publishing house and then as a freelancer. Githa Hariharan is also a social activist known for her care and concern for women. In 1995, she challenged the Hindu Minority and Guardianship Act as discriminative in the Supreme Court of India and was accorded victory.

The Works of Githa Hariharan

The works of Githa Hariharan include novels, short stories, articles, columns and also the essays of different topics that interest her. Githa Hariharan published her first novel *The*
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Thousand Faces of Night in 1992 and was awarded the Commonwealth writer's prize in 1993.

This novel was followed by *The Ghost of Vasu Master* (1994). Her third novel *When Dreams Travel* appeared in 1999 and it was quickly followed by *In Times of Siege* (2003). Her latest publication is *Fugitive Histories* which appeared in 2009. Besides novels, Githa hariharan has also authored a collection of short stories, *The Art of Dying* (1993), and books of short stories for children, *The Winning Team* which came out in 2004. *A Southern Harvest* (1993) is a collection of short stories from south India translated by Githa Hariharan.



Focus of This Paper

The study deals with “*Portrayal of Women in Githa Hariharan’s novels: The Thousand Faces of Night and When Dreams Travel*”.

The first novel *The Thousand Faces of Night* describes the setup of a central south Indian Brahmin family. Devi, the central character returns to Madras from America to live with her mother, Sita. Initially, she is confronted by some difficulties in making adjustments with day-to-day realities. It was difficult to change the old order with her radical ideas, though she came from a brave new world. Her dream-like visit to America ends as soon as she is in India. Devi prepares to live for and support her widowed mother and is soon sucked back into the maternal love. Sita was always and is still Devi’s anchor rock, never wrong, never to be questioned, a self-evident fact of her existence. She believed most in the power of her own magic. Sita made discrete

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inquires and made thorough investigations of all candidates before Devi's marriage. What Sita thought to be a suitable marriage for her daughter, failed on various levels, Devi had some expectations from her husband Mahesh to support and understand her on emotional grounds, but her expectations were never realized.

She finds a good friend in Mayamma, the old family retainer in the house. Devi listens to her life experiences with all attention and care: she tries to draw some useful essence from them in order to make her life a little better than what Mayamma had allowed occurring in hers. She blamed all and everything on herself, never complaining because she felt that the success of life for a woman depended on her ability to endure and move on in this male dominated society. Devi's father-in-law, through his discovery, equips her with a philosophy to live with, "Devi, he chided. whatever is depended on others is misery, whatever rests on oneself is happiness".

Mayamma consoles and comforts her. Devi contemplates, "loneliness is a good teacher almost as efficient as Mayamma's penance". *The Thousand Faces of Night* is a novel of three women - Sita, Devi and Mayamma who "walked on tight rope and struggled for some balance, for some means of survival they could fashion for themselves." They represent three different generations and more than thousand faces of women in India who still have no better existence than night.

Mayamma, illiterate and unaware is the greatest sufferer. Many like her have to idea as to what they really want to be. Sita is a middle-aged woman whose lot is better than Mayamma's, since she dominates the family because of her knowledge of her surrounding and awareness of herself; In her desire to become a good wife and perfect daughter, as a result of which she faces a sense of discomfiture and futility. Devi is representative of the present day intellectual woman, but she too fails, confronts loneliness and alienation. Unable to understand imponderable man-woman relationship. She feels that she has an ephemeral existence. *The Thousand Faces of Night* ends convincingly as Devi returns home after experiencing the world which she realizes is filled

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with sound and fury, signifying nothing. This makes the book an interesting reading and also thought-provoking.



Githa Hariharan's next novel is *When Dreams Travel*. The novel is a retelling of the old story of Shahrzad and her sister Dunyasad. They are married to two brothers, the sultan Shaharyar and Shahzaman, both of whom were earlier cuckolded by their wives. To prevent this from happening again, the sultan marries a virgin each night, and then beheads her in the morning. This grisly practice continues until Shahrzad, the Wazir's daughter, manages to keep death at bay by telling him stories for a thousand and one nights. There are only two other characters who count: Dilshad, an insolvent and wily slave girl who betrays the Sultan by helping his son Umar to Usurp the throne, and Satyasama, a freak from the sultan's Harem, whose body is covered with a sleek, lightweight fur. All these characters have a dream-like quality as though they exit in a trance. Early in the story Shahrzad dies mysteriously and much of the book concerns Dunyazad's efforts to find out how and why. The truth is revealed only in the last chapter's surprise ending. The deaths of Shahrzad and Shahzaman and the wazir by no means preclude their frequent reappearances, either in dream sequences or in incidents from the past.

Githa Hariharan demonstrates her control of the fictional craft in the book's carefully-planned structure. It is divided into two parts; the first unfolds the story of the four main characters: the second is a contrapuntal series of tales told by Duniyazad and Dilshad during their seven-day sojourn in the desert. In the major players are participants in some gory and grotesque happenings. They include accounts of a limbless, headless monkey-woman who refuses to die: a pool full of dismembered female body parts, an endless manor built by two brothers, a woman who feeds the hungry with her breasts, and more in this vein. Some of these tales are drawn out to inordinate lengths. A few are puzzling, if not downright pointless. Finally the thought strikes us that if this was the kind of pointless, foolish stories Shahrzad told Shaharyar night after night, her head might one day well have rolled like those of the virgin brides before her. Thus, Githa Hariharan depicts how women are oppressed in the Indian society as portrayed in these novels, *The Thousand Faces of Night* and *When Dreams Travel*

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K.G. Maheswari, M.A., M.Phil.
The Standard Fireworks Rajaratnam College for Women
Sivakasi – 626 123
Tamilnadu
India
Kg.maheswari90@gmail.com

A Sociolinguistic Study of Kharam

Kh. Dutta Singh, Ph.D. Scholar

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Kharam male in indigenous Dress



Kharam female in indigenous Dress

Abstract

Kharam is one of the Government recognized scheduled tribes of Manipur having its distinct language, custom and ethnic identity. Kharam is the name of the language and the community that speak the language. The term *Kharam* itself is a compound word **kha** means ‘south’ and **ram** means ‘land’ or ‘place’ which literally means ‘Southland’.

The Kharam is mainly spoken in Tuisemphai, Laikot Kharam, Laikot Phaijol, Purum Likli, Kharam Thadoi, Tampak Kharam, New Keithel Manbi and Kharam Khullen villages in the Senapati district of Manipur. The total number of Kharam speakers in Manipur is 1000 according to Tribal Research Institute, Manipur (2013). Interestingly, the Kharam is absent in any classification of Tibeto-Burman languages made by Grierson (1903), Benedict (1972), Matisoff (2000, 2003). In fact, the Kharam language is closely related to Purum, Kom, Koireng and Chothe. The present paper is an attempt to explore ‘*A Sociolinguistic Study of Kharam*’.

1.0 Introduction

Kharam is the name of the language as well as the community that speak the language. The speakers of Kharam are mainly found in Senapati district of Manipur and their language belongs to the Tibeto-Burman family of the language. The term Kharam itself is a compound word **kha** means ‘south’ and **ram** means ‘land’ or ‘place’ which literally means ‘Southland’. The Kharam is mainly spoken in Tuisemphai, Laikot Kharam, Laikot Phaijol, Purum Likli, Kharam Thadoi, Tampak Kharam, New Keithel Manbi and Kharam Khullen villages in the Senapati district of Manipur. Kharam has close affinities with other languages Kom, Purum, Aimol etc.

There are more than thirty six indigenous tribal languages in Manipur which includes Aimol, Anal, Angami, Chiru, Chothe, Gangte, Hmar, Kabui, Kaka Naga, Kharam, Koirao, Koireng, Kom, Lamkang, Mao, Maram, Mizo (Lushai), Monsang, Moyon, Paite, Paomei, Purum, Ralte, Sema, Simte, Salte, Tangkhul, Tarao, Thadou, Waiphei, Zou.

According to the UNESCO Atlas of the World’s Languages in Danger (2009 edition), there are 196 endangered languages in the Indian sub-continent. Out of 196 Indian languages listed by UNESCO, about 89 languages are located in the North Eastern region. However, UNESCO’s report failed to give a clear picture of endangered languages in Northeast India. If we consider the case of Tarao, Paomei and Kharam in Manipur, UNESCO’ list of endangered

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languages in North Eastern India should be reviewed for the further correction, i.e., these three languages are not listed by the UNESCO in their list of Endangered languages in the region.

1.1 Name and Identity of the People

Manipur is one of Border States in the North Eastern part of the country having a beautiful landscape and rich cultural and linguistic heritages. It is bound by Nagaland in the North, Assam in the west and Mizoram in the South. It has a total area of 22,327 sq. Km. It is interesting to know that this small state is not only the abode of many endangered species including birds, animals, flowers, and valuable medicinal plants but also a large number of indigenous languages which are so-called minority or lesser-known or endangered languages in terms of their potentiality, social reputation, numerical strength and socio-economic status. There are more than thirty-six indigenous tribal languages in Manipur.

The Kharam tribe is one of the indigenous as well as least populous tribes of Manipur. They are one of the 34 recognised schedule tribes in Manipur. Kharam is the name of the language as well as the community that speaks the language. Kharams are mongoloid people and their language belongs to the Tibeto-Burman family of languages. Kharam Pallen village is the main and most important among the other Kharam villages. The Pallen suffix stands for 'earthen wall' for fortification of the village. Thus, Kharam Pallen stands for 'a village in the southern highlands fortified by earthen walls'.

1.2 Origin

The Kharam is one of the very early inhabitants of Manipur. They came into contact with Zeliangrong tribes and the Meitei rulers of Manipur, especially with king Khagemba of Manipur (1597-1652 A.D.) who gave protection to our people. During the Burmese invasions, of Manipur culminating the Anglo Burmese War (1824-26). Raja Chandrakriti Singh (1850-1886) brought the Kharams together and made them settle in the present village of Kharam Pallen. Both stone and copper inscriptions were issued by the said king declaring the Kharams as the protected subjects of kingdom of Manipur. According to Kharam tradition, they migrated from a mythical cave called Laiyang you Laiyang –phai which is identified with somewhere in the south West. Ultimately, the Kharams came to western Manipur hills and settled in Koubru Laimaton range in Senapati District.

1.3 Geographical and Demographical Background

The Kharam are found only in the senapati district of Manipur. They live in four villages which are located on hill slopes except one. The names of Kharam villages are:

1. Kharam pallen
2. Tampak kharam
3. Tuisenphai
4. Laikot phaijol.

Though they are located in the same district, they live quite far from each other. Tampak Kharam is located in the plains with the least population occupying the smallest area of land. Kharam pallen is the oldest and biggest one. Kharam Pallen is the farthest of all from Imphal with a distance of about 37 kms. It is on the National High Way 53. Now it is called as National High Way 37.

Table-1: Distances from village to village

SL No.	Villages from	To	Distance in kms
1.	Kharam Pallen	Tampak Kharam	10 kms
2.	Kharam Pallen	Tnisenpai via Imphal	51 kms
3.	Kharam Pallen	Laikot Phaijol via Imphal	59 kms
4.	Laikot Phaijol	Tuisenphai via Teiyong	16 kms

The other languages spoken in the neighbourhood include Naga, Kuki and Manipuri, etc. The population of the Kharam tribe cannot be ascertained from the census report of India.

Table-2: Population of 1990 with their respective villages.

SL No.	Name of village	No. of household	No. of members	Male	Female
1.	Kharam Pallen	53	306	153	153
2.	Tampak Kharam	3	15	9	6
3.	Tnisenphai	23	136	64	72
4.	Laikot Phaijol	29	168	91	77
5.	Others	32	178	92	86

	Total	140	803	409	394
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2.0 Religious Rituals

Religious rituals play an important role in the life of the Kharam people. In order to enjoy good health and serene mental and spiritual of life, Kharams perform rituals to appease the evil spirits which are believed to cause physical, mental and spiritual problems to the people individually or the village as a whole.

2.1 Religion

The traditional religion of the Kharams is polytheism, where they believe in a supreme being called “Pathen”, lesser gods, goddesses and spirits. Pathen is the creator of the whole universe and the human race. Besides Pathen, there is a village deity called Baongpa who is a kind and benevolent deity. Now-a-days, the majority of the Kharam people have converted into Christianity. However, a small population still follows the traditional religion. The majority of Kharam people are Christians and there is a very small population of non-Christians. Before the advent of Christianity, they worshiped their local deity. On every Sunday, they attend the church.

2.2 Ritual at Birth

Elderly women are engaged in the delivery of a child. As soon as a child is born, a name is given to it to assert that the child belongs to the human race and not to the spirits. Otherwise, they believe that the evil spirits are waiting to name the child, who will then have a short span of life. After the birth of a child, the child is not taken outside till a ritual called “Neitolsok” is performed by the maternal grand father. He will call upon the deities and evil spirits that can cause any kind of sickness to the child and commands them to depart.

2.3 Rituals at Death

When a person dies, the body is given a final bath and made to wear the traditional costumes. If the family is poor and does not have the costumes, these can be borrowed from the same clan members and should not be from the other clansmen of the deceased. The body is then kept in front of the main door. Songs are sung in honor of the deceased. Items that the family intends to give are all bundled and kept near the body. The body is buried in a common

grave yard maintained outside the village gate. After the burial, an animal is killed by the family of the people in the belief that such animal is given to the departed soul. Rice beer is distributed to those who attend the ceremony. On the fourth day of the burial, the left part of a fowl is given to the dead and the right portion is for the living. The former is wrapped in leaves. Two women take rice, fowl and bamboo cups and place them over the tomb of the dead. It is believed to be eaten by the departed.

3.0 Marriage Rituals

The Kharam society is patriarchal. The Kharam society consists of a number of clans with a common ancestor each clan. Marriage takes place among them but intra-clan marriage is strictly prohibited by the custom on the ground that they are like brothers and sisters. When a boy and a girl are in love, marriage does not take place immediately, but it takes 3 years after the marriage proposal is accepted. The parents are informed in the first place and marriage proposal is announced 3 times in 3 consecutive years. On the completion of 3 years, marriage takes place at the groom's residence. On the day of marriage, the parents or the relatives of the groom must approach the parents of the bride three times to ask for her hand. Finally, when the third request is granted, the girl is led by her relatives to the residence of the groom with blessings from her parents. The village chief and his councilors are invited to the groom's residence and they play an important role in marriage ceremony.

Like many other tribal society in Manipur, Kharam is also a male-dominated society. To Kharam, marriage is customary duty and is a sacred one too. It is common belief that all should marry to give company to each other and for reproduction of the members in their community. The proposal for marriage comes from the parents of the boy.

There are three types of marriage customs in Kharam.

- a) Preferential marriage: It is a marriage between one's mother's brother's daughters.
- b) Love marriage: It is a marriage after selection of mates by individuals.
- c) Arranged marriage or engaged marriage: It is also a marriage arranged by parents.

3.1 Traditional Festivals

There are three main festivals in Kharam.

They are:

- a) Annual festival
- b) Occasional and
- c) Feasts of merit.

Regarding the festival, there are three different criteria determining the festivals. Sex, marital status and age are also categorized in this festival. In the first category of the festivals, it is based on the sex, marital status and age. In the second category, the whole population participates but under the order of the highest body of village administration. Feasts of merit are mainly for male individuals. The dominance of the male sex in a society is reflected by these festivals.

Lapu, lapi, lamtaakchei, meithal kaap, kaang yu ka-in, nungak rothar, saratha kakoi and muda are of annual festivals.

3.2 Language Affinities (Ethnologue, 2013)

Sino-Tibetan,

Tibeto-Burman,

Kuki-Chin-Naga,

Kuki-Chin,

Kharam

Kharam is one of the Tibeto-Burman languages of North Eastern India which has close affinities with the languages like Purum, Koireng and Kom. The lexical similarity of Kharam is 71% to 73% with Purum, 58% to 60% with Kom, 64% with Koireng (ISO 639-3; kfw).

3.3 Cultural and Literary Background

The Kharams are patrilineal and patrilocal. The marriage is strictly exogamous and proposal for marriage comes from boy's side after the boy chooses his life partner. Marriage within the clan is not permitted. The Kharams are a very industrious tribe. Kharam women are experts in weaving. They have a great heritage of traditional skills in weaving. Kharam women traditionally wear the dresses made by them.

They have a literary society called “Kharam Literary Society” but there is not much written literature. They have rich folktales but are not available as written documents. They are very rich in oral literature which have not yet been documented in the systematic way till today.

4.0 Script

Like many other tribal languages of North East India, Kharam does not have a script of its own. In fact, they used to write their language in Bengali and/or Roman Script.

4.1 Education

The Kharam did not have a formal education system in the past and they remained pure traditionalists. Under the traditional system, informal education was imparted through the dormitory system where the older boys taught the juniors a variety of skills, customs and manners, etc. A Government UJB school was established only in 1955 at Kharam Pallen village. In 1989, there were 35 students in the school. Out of which 22 were boys and 13 girl students (Sangkham, 2006). After long time, a private junior high school was set up in Laikot Phaijol in 1984. Since their conversion to Christianity, some of the families in Kharam Pallen have managed to send their children to missionary schools like the Don Bosco High School in Mao town to undergo higher studies. Some Kharam people were qualified with M.A. degree and even MBBS students in recent years.

According to the findings conducted in 1990, percentage of class eight passed is 4.86% and that of matriculation and above is 2.25% only. It is an indication that they have a long way to go as far as formal education is concerned.

4.2 The Polity

Each of the Kharam villages is an independent political and administrative unit with their own system of local self governance, either in the traditional structure and modified forms. In the traditional structure, the village is administered by the village council of elders known as the *Kataar*. The *Kataar* is represented by the Khokalakpa, Yukapanapa Lupkalakpa, Pakhatkalakpa, Hitang, Naingaikal akpa naipang in that descending order. In earlier days, the khokalakpa was chosen by reading signs of Yen-khong-tamba , that is, the observation of the position of the legs of a dying cock.

In recent times, politics at the village level had crept into the nomination or selection of the village chief. The tradition of father to son has been interrupted with a modern trend of voice vote in favour of the person of the choice of the stronger or influential group in the village.

4.3 Economy

Kharam Pallen is the only Kharam village with sufficient land for cultivation and activities. The other villages, namely, Tampak Kharam, Tuisenphai, Laikot and Laikot Phaijol do not have own products. The main occupation of the villagers is agriculture and farming activity. Agriculture is practiced both in the river basin (tampak lou) and in the hill slopes (pamlou). The main cash crops are banana and tree bean (*parkia roxurburghii*). Both the items, namely, the banana and the tree bean, produced from Kharam Pallen are of good quality and they are much sought after in the local market. The sale from these items help families to meet the needs such as the purchase of clothing, food supplement and essential commodities, medicine, some luxury items, etc. for the family.

5.0 Status

Kharam is not a scheduled language but it was officially recognised by the Government of India as a scheduled tribe of Manipur by an act of Parliament on January 8, 2003. Kharam is not used as a medium of instruction in schools, colleges and other institutions and it is also not used as the medium for broadcasting programmes of All India Radio, Imphal, till today.

5.1 The Language

Kharam is one of the 34 government recognized tribe in Manipur. This language has the genetic features of Tibeto-Burman. It has SOV word order and pronominal marking on verb. Different word classes are formed by affixation. Though it is a recognized language, it has limited published works. There is one translated published book of short stories of the Holy Bible and one song book in Kharam. The name of the short story is Holy Book of Kharam and the name of the song book is Kharam Song Book.

Most of the Kharam speakers can understand and speak Meiteiron (Manipuri), the official language and lingua franca of the State of Manipur.

5.2 Grammatical Features

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1. Gender distinction in Kharam is determined on the natural recognition of sex, i.e., gender is not grammatically marked in this language. Kharam has natural gender.
2. Number is not grammatically significant in Kharam, i.e., there is a no subject predicate agreement as far as number is concerned.
3. Case relations in Kharam are expressed by means of postpositions.
4. Numeral system in Kharam is of decimal type. There are native ordinals in Kharam.
5. The normal order of words in an unmarked sentence is subject-object-verb (SOV).
6. Negation is mainly formed by affixes, i.e., prefixation or suffixation.

5.3 Monolingualism

The monolingual speakers are not found among Kharams.

6.0 Bilingualism

There is widespread bilingualism in urban areas of Imphal, Lamlong, Yaingangpokpi, New Keithelmanbi, especially in Imphal district. Kharams are bilingual in Kharam and Manipuri in Imphal whereas the Kharams of New Keithelmanbi are bilingual in Kharam and the Meitei dialect of Khumbong.

Kharams are bilingual in Kharam and Meiteilon in Manipur. In addition to their mother tongue, they tend to use Manipuri, Hindi, and English according to the situation or the person concerned. Fluency of English is largely dependent on the educational background of the person concerned. Some people can speak Hindi fluently but they cannot read Hindi.

6.1 Language Attitude

The attitude of the Kharam people towards their mother tongue is highly positive. There is a great effort to maintain their language in order to preserve their identity. Kharam people always try to develop their language.

6.2 Mass Media

- ❖ There are a few programmes at All India Radio Imphal and DDK Imphal.
- ❖ There is no feature film in Kharam language.

6.3 Language Use in Domains

- ❖ Kharam people use their language at home domains and also for outside communication among themselves.
- ❖ When the friends or guests belonging to different language groups visit their house, they speak Manipuri.
- ❖ When they talk to their non-Kharam neighbours or when members of other language groups are present, then they use Manipuri.

7.0 Conclusion

How long will they be able to maintain their language even when they have a positive attitude towards their language in the midst of globalization, modernization and standardization? There is no written literature; their literature remains oral till date. Reading materials which can be used in the formal education system are to be prepared. In addition, they are not so prominent socio-political status including their negligible numerical strength exerts great pressure on the people and it is possible that their language may lose ground day by day. Children of this language go through education using other languages. Their mother tongue is very sparingly used by the younger generation of this community while communicating among themselves.

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Khaidem Dutta Singh, Ph.D. Scholar
Department of Linguistics
Assam University
Silchar 788011
Assam
India
duttakhaidem@gmail.com

The Vowels of Sadu Koireng

Kunjalata Waikhom, Ph.D. Research Scholar

N. Pramodini, Ph. D.

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Abstract

This paper focuses on the vowel system of Sadu Koireng language. We will examine vowels and diphthongs of this language. The vowel system consists of six vowels phonemes and four diphthongs.

Keywords: Phonemes, vowels, diphthongs, minimal pairs

Introduction

Sadu Koireng people migrated to Manipur from Eastern Burma (Kabui, 1987). The focus of this study is on Sadu Koireng. This language is spoken at Saikul Sub-division (30 km away from Imphal) under Senapati District of Manipur. It is one of the little known Tibeto-Burman Languages of Manipur. There are 35 houses in this village and the population is about 330. In order to document this language, it is a small step forward to take up the study of this language. In this paper, description of vowel phonemes of Sadu Koireng is discussed. An inventory of vowel phonemes is discussed on the basis of minimal pairs. There are six vowel phonemes and four diphthongs found in this language.

Vowels

There are six vowel phonemes (Yashawanta Singh, 2003). They are /i, e, ə, a, u, o/. There are front, central and back in terms of their place of articulation. And according to their

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manner of articulation, they may be classified into high, mid and low, they are shown in the table 1 below.

	Front		Central		Back	
	Rounded	Unrounded	Rounded	Unrounded	Rounded	Unrounded
HIGH		i			u	
MID		e		ə	o	
LOW				a		

Table No. 1. Vowel phonemes of Sadu koireng

The articulatory description of these six vowel phonemes are given below:

- i - High, front unrounded vowel
- e - Mid, front unrounded vowel
- ə - Mid, central unrounded vowel
- a - low, central unrounded vowel
- u - High, back rounded vowel
- o - Mid, back rounded vowel

Phonemic Status of Vowels

The phonemic status of these vowels can be established on the basis of the minimal pairs shown in the following.

- /i:/e/ in ‘house’
- en ‘look’

	tiŋ	‘back’
	teŋ	‘towards’
	ət ^h iŋ	‘swelling’
	ət ^h eŋ	‘holly’
	sim	‘evening’
	sem	‘blow’
	mi	‘man’
	me	‘meat’
	əci	‘fear’
	əce	‘go’
	miru	‘thief’
	meru	‘meat bone’
/ə/:/a/	əreŋ	‘king’
	əraŋ	‘angry’
	rəm	‘land’
	ram	‘tribe’
	ətək	‘sorrow’
	ətak	‘migrate’
/o/:/u/	om	‘live’
	Um	‘gourd’
	p ^h oŋ	‘publish’
	p ^h uŋ	‘clan’

	əloŋ	‘open’
	əluŋ	‘heart’
	won	‘belly’
	wun	‘skin’
	jo	‘sheep’
	jun	‘urine’
	mot	‘stick’
	mul	‘body hair’
/a:/u/	ai	‘turmeric’
	ui	‘dog’
	ban	‘arm’
	bun	‘pourdown’
	ral	‘war’
	rul	‘snake’
	la	‘song’
	lu	‘head’
	laŋ	‘weed’
	luŋ	‘rock’
/e:/a/	ce	‘paper’
	ca	‘tea’
/o:/a/	ətak	‘boil’

	ətok	‘attend’
	wan	‘sky’
	won	‘belly’
	lam	‘dance’
	lom	‘clove’
	k ^h aŋ	‘pan’
	k ^h oŋ	‘drum’
/i:/o/	ciŋ	‘hill’
	coŋ	‘language’
	mit	‘eye’
	mot	‘banana’
	əsiŋ	‘mouth’
	əsoŋ	‘cook’
	tir	‘order’
	tor	‘hip’
/e:/o/	wen	‘today’
	won	‘belly’
	sem	‘blow’
	som	‘ten’
	rep	‘rape’
	rope	‘chest’
	k ^h eŋ	‘dish’

k ^h oŋ	‘drum’
cek	‘brick’
cok	‘chalk’

Occurrence of Vowels

All the six vowels can occur in all the positions of the word- initial, medial and final positions. However, the phonemes /e/ and /o/ occur rarely in the initial positions, but all the vowels occur most frequently in the medial position. Their illustrations are given below.

Initial Occurrence of All the Vowels

/i/	i	‘yes’
	in	‘house’
	inkir	‘wall lizard’
	incuŋ	‘roof’
	inkil	‘fireplace’
	ink ^h ar	‘door’
/e/	el	‘thigh’
	en	‘look’
/ə/	əsin	‘small’
	əsen	‘red’
	əreŋ	‘poor’

/a/ arsi ‘star’

arpi ‘hen’

ark^hoŋ ‘cock’

/u/ uy ‘dog’

utoŋ ‘rolliŋ pan’

ut ‘camel’

uiloknə ‘zar’

/o/ om ‘live’

oŋ ‘sit’

oca ‘teacher’

Medial Occurrence of All the Vowels

/i/ əhip ‘ice’

mit ‘eye’

mico ‘blind’

mici ‘salt’

əjiŋ ‘darkness’

/e/ reŋ ‘kiŋ’

ət^heŋ ‘holly’

əreŋ ‘poor’

/ə/	səpi	‘cow’
	rəm	‘land’
	sək ^h i	‘deer’

/a/	ban	‘arm’
	laŋ	‘weed’
	caŋ	‘grain’
	ral	‘war’

/u/	luŋ	‘rock’
	rul	‘snake’
	kut	‘hand’

/o/	pon	‘cloth’
	mot	‘banana’
	artok	‘duck’

Final Occurrence of All the Vowels

/i/	mi	‘man’
	ni	‘sun’
	t ^h i	‘blood’
	arsī	‘star’

/e/	le	‘and’
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	me	‘meat’
	ke	‘leg’
	be	‘pulse’
/ə/	uɪlok nə	‘jar’
	səŋ tainə	‘treaty’
	səci ktən-nə	‘fodder cutter’
/a/	ha	‘tooth’
	wa	‘birth’
	t ^h a	‘moon’
	əna	‘ill’
	mersa	‘beg’
/u/	lu	‘head’
	mu	‘see’
	əru	‘seed’
	miru	‘thief’
/o/	ənɪk ^h o	‘day’
	lilo	‘joint’
	ralt ^h o	‘attack’
	po	‘buttock’

Phonetic features of six vowels of this language are given in the table 2 below.

	i	e	ə	a	U	o
Syllabic	+	+	+	+	+	+
Sonorant	+	+	+	+	+	+
Consonantal	-	-	-	-	-	-
Round	-	-	-	-	+	+
High	+	+	-	-	+	-
Back	-	-	-	-	+	+

Table No. 2 : Phonetic features of six vowels of Sadu Koireng

Diphthong

The six pure vowels described in the preceding section are articulated without changing the organs of speech from the beginning to the end of the sounds that is, during the uttering of each of pure vowels the organs of the speech remain stationary. A diphthong, however, starts in one vowel position and glides towards another vowel position within one and the some breadth impulse.

In Sadu Koireng there are four diphthongs. They are /əi/, /ai/, /oi/ and /ui/. An inventory of diphthongs in Sadu Koireng is given in the following table 3.

Front

Central

Back

Table 3. Diphthong Chart

The starting point of Sadu Koireng diphthong is marked with a dot (.) and the direction in which the tongue moves is marked with an arrow.

These diphthongs can be established by minimal pairs.

Examples:

1) /əi/:/ai/

mai	‘fire’	mai	‘pumpkin’
əi	‘tongue’	lai	‘navel’
ərəi	‘dry’	ərai	‘pregnant’

2) /ai/ : /oi/

k ^h ai	‘grass hopper’	k ^h oi	‘who’
maipak	‘success’	moipa	‘groom’
silai	‘gun’	səloi	‘buffallo’

3) /ui/ : /ai/

ui	‘dog’	ai	‘tumeric’
suip	‘binder’	saipi	‘elephant’

Distribution of Diphthongs

The diphthongs /əi/, /ai/, /oi/ and /ui/ can occur initially, medially and finally. There is a variation in the frequency of their occurrences. Only /ai/ and /ui/ can occur only in the initial positions.

1. /əi/ A diphthong begins with ə and ends with i.

Examples:

nəipil	‘mud’
nəit ^h oicuŋ	‘earth’
məi	‘fire’

2. /ai/ A diphthong begins with a and ends with i.

Examples:

ai	‘turmeric’
phailəi	‘mainland’
silailəi	‘gun powder’
k ^h ai	‘grasshopper’

3. /oi/ A diphthong begins with o and ends with i.

Examples:

moipa	‘groom’
əpk ^h oinə	‘crusher’
luŋhoi	‘happiness’

4. /ui/ A diphthong begins with u and ends with i.

Examples:

ui	‘dog’
tuitein	‘flood’
rui	‘rope’

The distribution of all the diphthongs are given in the following table 4.

Diphthongs	Initial	Medial	Final
əi	---	-əi-	-əi
Ai	ai -	-ai-	-ai
Oi	---	-oi-	-oi
Ui	ui -	-ui-	-ui

Table 4: Distribution of diphthongs

Conclusion

This paper has attempted to discuss vowels of Sadu Koireng language. There are six vowel phonemes and four diphthongs. The vowel phonemes are /i, e, ə, a, o and u/ and their occurrences have also been discussed. In addition to this inventory of six vowel phonemes there are also four diphthongs namely, /əi/, /ai/, /oi/ and /ui/.

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Kunjalata Waikhom, Ph. D. Research Scholar

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Kunjalata Waikhom, Ph.D. Research Scholar and N. Pramodini, Ph. D.
The Vowels of Sadu Koireng

Department on Linguistics
Manipur University
Imphal
Canchipur- 795003
Manipur
India
kunjawaikhom@yahoo.com

N. Pramodini, Ph. D.
Department on Linguistics
Manipur University
Imphal
Canchipur- 795003
Manipur
India
npdini@yahoo.co.in

The Discourse of New Capitalism: A Study of the *1Malaysia Concept*

Lokasundari Vijaya Sankar, Ph.D.

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ABSTRACT

The study examines the discourse of the *1Malaysia Concept* by employing insights from the work of Norman Fairclough (2005) where he uses New Capitalism as a tool for examining political discourse. It analyzes how the *1Malaysia Concept* is used as a device to bring about racial harmony with an economic agenda. *1Malaysia* is formulated as an ideological construct to overcome inter-ethnic social problems and open up pathways for the social harmony necessary to meet the objectives of Vision 2020. The analysis finds that while the discourse of the *1Malaysia* concept shows that representations of change as an important aspect for racial harmony and economic progress, the reality in Malaysia may not support such change.

Keywords: 1Malaysia, critical discourse analysis, ethnic relations, new capitalism

1.0 Introduction

This paper examines a document called ‘The *1Malaysia Concept*’, an idea formulated by the Prime Minister of Malaysia, Datuk Seri Najib Tun Razak, through a dedicated portal, *1Malaysia.com.my*. A Critical Discourse Analysis using Fairclough’s ideas on New Capitalism is used to identify and study a social problem which has economic ramifications. In order to understand the need for the establishment of this concept (in a dedicated website), we need to look back at the political history of Malaysia.

The type of democracy adopted in Malaysia since independence, while modeled along western liberal ideas, which enshrine basic freedoms of speech, religion and assembly among others, also engages a range of instruments that are at odds with democratic ideals such as the

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Official Secrets Act, 1986, The Internal Security Act, 1960; The Printing Presses and Publications Act, 1984; The Police Act, 1967; and The Sedition Act, 1970 (Brown, Ali and Muda, 2004).

While it is a well-acknowledged fact that since attaining independence from Great Britain in 1957, 'Malaysia has maintained a relatively long record of political stability and minimum experiences of ethnic unrest' (Mohammed, 2005:2), recent events have shaken the confidence in this delicate social balance. In October and November 2007, organized street demonstrations erupted in Kuala Lumpur, the capital city of Malaysia. These demonstrations called the *BERSIH* (meaning clean in Malay) and *HINDRAF* (Hindu Rights Action Force) rallies questioned the idea of a happy, multi-racial Malaysian state as oft seen in advertisements calling Malaysia: truly Asia. During this period, more and more blogs and other forms of news media that use the Internet as a source of spreading information have sprouted, making it difficult for government sources to control information (Rajaratnam, 2009).

2.0 The Political Scene in Malaysia

Inter-ethnic rivalry and suspicion has existed since the British colonial rule as the local Malay population was worried that the Chinese and Indian migrant population might exceed the Malay population in numbers, leaving them in a minority position. The Malay states (9 in total ruled by Sultans) and 3 Straits Settlements (Penang, Singapore and Malacca) made up Malaya at the time of Independence (Omar, 2009). Since independence in 1957, Malaysia's ruling governments have comprised of a triumvirate of parties drawn along ethnic lines. Post-colonial Malaysia saw the Malaysian citizenry ruled politically by Malay aristocrats while the economy was (arguably) dominated by ethnic Chinese and the Indians worked in the rubber estates or took up administrative jobs (Saravanamuttu, 2009).

The General Election in 1969 was a very significant event that had repercussions for decades to follow. The coalition of parties drawn along ethnic lines, the Alliance Party, made up of: the United Malay National Organisation (UMNO) the Malaysian Chinese Association (MCA) and the Malaysian Indian Congress (MIC) performed very badly (gaining less than 50% of the vote),

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losing key states due to the lack of support from urban Chinese. This resulted in racial riots for three days beginning 13 May 1969. A state of emergency was declared, parliament was suspended and the country was managed through a National Operations Council until February 1971 (Brown, Ali and Muda, 2004).

The 1969 incident resulted in the formation of the National Economic Policy (NEP) in 1970. The NEP had two main objectives, namely “poverty eradication regardless of race” and “restructuring society to eliminate the identification of race with economic function”. The NEP was supposed to create the conditions for national unity by reducing inter-ethnic resentment due to socioeconomic disparities (Sundaram, 2004:3). The restructuring of society refers to the redistribution of income from non-Malay interests to Malay interests through affirmative action policies that promote *bumiputra* (sons of the soil – Sankrit in origin but adopted word in Malay) interests. This included a compulsory 30% *bumiputra* share in business.

Saravanamuttu (2009) says that the NEP was successful in addressing the lopsided economic wealth distribution with the *bumiputras* forming the majority of the middle class in most categories of employment. Also the Malaysian middle class, in total, had expanded from 19% in 1980 to 45.8% in 2000 (pg. 144).

Embong (1996) says that a developmental policy (that pushed Malaysia towards an industrialized rather than an agricultural state) was pursued aggressively especially during the era of former Prime Minister Mahathir Mohammad who privatized much of the economy to create *bumiputra* entrepreneurial and professional classes. While there is no doubt that socio-economic targets have been achieved, the NEP caused resentment especially among the Chinese. This then follows that the aim of creating better unity among the races may not have seen that much success (Sundaram, 2004).

While tensions have existed since the evolution of the NEP, it was in October and November of 2007, that two groups rallied for a range of causes. The first who called themselves ‘BERSIH’, was a group of concerned Malaysians from all ethnic groups. They rallied by organizing a march for clean and free elections and the eradication of corruption. The second

organized by an Indian movement called ‘HINDRAF’ protested the poor and unequal treatment of Indians (Sankar, 2009).

These events revealed that beneath the exterior of a happily co-existing multi-racial veneer, there exists tensions that have been simmering for several decades. They were manifest in the 2008 general election that resulted in the loss of 5 states to the opposition coalition, a profound shock to the ruling *Barisan National* government, which for the first time since 1969, lost its 2/3 majority in parliament. The above events made it imperative for the government to bring some stability to the country especially if the goals of Vision 2020 or *Wawasan 2020* (introduced by former Prime Minister Tun Mahathir Mohamad during the tabling of the Sixth Malaysia Plan in 1991) were to be realized. This vision called for the nation to achieve a self-sufficient industrial, Malaysian-centric economy by the year 2020 (Economic Planning Unit, Vision 2020). It is in this setting that the Prime Minister brought forth the *1Malaysia Concept*.

3.0 1 Malaysia and the Study Objective

The *1Malaysia Concept* which aims to bring forth a united Malaysian race, ‘one that embraces the uniqueness of other races’ (1Malaysia.com.my) is argued as critical for the economic stability of the country, economic prosperity and self sufficiency by the year 2020 (1Malaysia.com.my). Vision 2020 Malaysia’s strategic plan to become a developed nation by the year 2020, has been widely discussed and promoted since it was introduced at the tabling of the Sixth Malaysia Plan in 1991 (Saravanamuttu, 1996). As time draws near for the completion of the economic and social goals that have been set up through Vision 2020, the present Prime Minister is under pressure to ensure that the Vision is achieved. This will be a difficult task as Evers has observed: ‘without appropriate social, political and cultural context, a knowledge economy will not flourish’ (Evers, 2003:372).

The background described above then begs the question – will the 1 Malaysia Concept achieve unity for the country and put it on the path to Vision 2020? It is with this in mind that the objective of this paper is to examine the document entitled 1Malaysia in the PM’s dedicated

portal and analyze it to find out to what extent this concept will succeed in providing racial unity and economic success for the country.

4.0 Methodology

3.1 Theoretical Framework of Critical Discourse Analysis

This study uses the theoretical framework of critical discourse analysis (CDA), as used by Fairclough (2005).

CDA explains the links between language use and power. The language of the media and the consumption of meaning in language in a society are inter-related according to Richardson (2007) and discourse analysis explains how explicitly language users relate context and text (Van Dijk, 1993). Therefore, language and symbols play a very important role in both the media as well as the society that reads and forms meanings from it and language is central to the process by which meaning is produced (Hall, 2001).

Cap (2004) says that more than any other kind of discourse analysis, it is the study of political discourse that seems to invite cross-disciplinary considerations, involving contributions from such disciplines as political science, sociology, (social) psychology and anthropology. The study of language used by politicians especially in the media, can give an insight into the speaker's use of language and it can count as a potent determinant of what the addressee thinks and, subsequently, does. And vice versa: it could possibly constitute an effective constraint on what the addressee should not think and do as well.

Norman Fairclough is an important practitioner of CDA, whose early works concentrated on linking language with other elements of social life. Language is an integral part of the social process and social life comprises interconnected networks of social practices that involve economic, political, cultural, and other aspects of life (Fairclough, 2005). In particular, Fairclough was interested in analyzing semiosis and other elements of social practices when describing the language of he called *New Capitalism*. He does not apply the term to only economic issues but also to several areas in social life that have been radically changed by the

capitalism that came about after World War II (Fairclough, 2003). He mentions three ways of analyzing discourse: The first way is by using language in a particular manner in order to do a job. The second is when people represent their own practices reflexively according to their own position within the practice while re-contextualizing other practices. In other words representations of social practices shape the social process. The third way is when people who operate in positions within a practice will perform differently than those who differ in some manner such as social class, gender, ethnic, or cultural membership or nationality (Fairclough, 2005:123).

Semiosis in the representation of social practice is looked for in the discourse analyzed. As the text analyzed is a politically motivated one, it is also examined for ideas embedded as New Capitalism (NC). Economic and social transformations are important here when critically examining language and discourse (Fairclough, 2002). Al Sharabi, Ibrahim and Mohd Nor (2011) further add that this involves a two level analysis; that is the text analysis which allows for a micro level analysis while the social practices allow for a macro level analysis.

3.2 Data

The text analyzed is Prime Minister Dato' Seri Najib Tun Razak's 'The *IMalaysia Concept*' which was launched in his personal website in September 2010. Its declared objective is to bring about unity among all Malaysians. The objective of achieving racial harmony and unity is first defined and then analyzed employing the ideas advanced by Fairclough (2005).

Here the restructuring and re-networking of certain social practices are examined between economic and non economic fields. The term Vision 2020 is an important phrase in the Malaysian economy as it outlines the need for Malaysia to become a fully developed nation with an industrial approach to its growth as the core.

The IMalaysia Concept introduces another catchphrase, 'People First; Performance Now'. This can also be seen as ideas embedded in order to show that people are most important

(to ensure equality and fairness among citizens) and economic performance as imperative to achieve capitalistic goals for the nation to get to Vision 2020.

The text is also examined to find out if the neo-liberal discourse of New Capitalism, which argues that change as inevitable in the modern global economic climate or system and therefore must be lived with and adapted to, is employed.

4.0 Analysis

The *IMalaysia Concept* is a text divided into two parts. One part talks about the need to foster unity and bring about change to the mindsets of the people regarding national identity and racial integration and unity. The second part of the text discusses the reason why such a change is necessary to [perhaps] building industrial economy as laid down in Vision 2020. If Malaysia is to become a wealthy nation, then national unity must be achieved so that economic change can happen and the vision realized.

In this analysis a social problem is identified before a linguistic analysis is made. Both the text and the context are examined in order to critically examine the discourse. In order to identify a potential social problem underlying the forging of *IMalaysia Concept* (see Appendix 1), it is necessary to go outside the text to get a sense of the social context in which the Concept was developed. Problems as outlined below show that ethnic unrest has been an issue of major concern to the ruling government (see 1.0 and 2.0).

Several issues in recent times have created ethnic tension in Malaysia's multi-racial society. Two recent events have given immediacy to the problem. The first issue was with the relocation of a Hindu temple in an area where many Malays (who are Muslim) lived, resulting in a protest by a group of Muslims, (now famously referred to as the 'cow head protest'). The cow head protest involved a freshly slaughtered cow's head (cows are sacred to Hindus) which was dragged through a street, stamped on and dumped in front of the State Secretariat Building in full view of reporters and the Police (Yeng, Sept.9 2009), sending shock waves through the country.

The second issue was the move to stop non-Islamic religions from using the word ‘Allah’ by certain Muslim groups, resulting in a few Catholic churches being torched. The issue goes back to 1988 when a law was enacted to forbid the use of the word *Allah* by non-Muslims. However, the term *Allah* has been used in Sikh religious texts and Malay translations of the Bible for several years without any issues. There has been a sudden implementation of this law which has upset certain quarters. This perceived inequality reveals the social structures governing the diversity of Malaysian life and divide Malaysians into Muslim and non-Muslim groups (Use of ‘Allah’ Forbidden, January 13 2010, *The Staronline*).

The above incidents, viewed together with the Hindraf protests (see Introduction above) where Indian groups protested the unequal treatment of Hindus and Indians, show that ethnic tensions in Malaysia can be said to be tenuous at best. These recent incidents resulted in government initiatives to build greater racial harmony through the promotion of the *1Malaysia Concept*.

4.1 The Social Problem

The text itself makes references to issues about unity in Malaysia. For example, the Prime Minister says that if Malaysia wants to achieve fully developed status by the year 2020 (to meet the objectives of Vision 2020) there must be greater stability and unity of the various racial groups. Problems with the implementation of the National Economic Policy, Malay rights and an unstable government could push away investors. Deterioration of inter-ethnic relations began in the 1950s and has been accelerating since the mid sixties (Sundram, 1989). Furthermore, in 2005, during the Asian financial crisis Malaysia took the Ringgit (Malaysian currency) off the fixed exchange system signaling a deteriorating economy while grappling with racial unity.

4.1.1 Racial Unity

The problem with racial unity goes back to Independence and the issue of Malay Rights. To understand the concept of Malay rights one needs to go back in history to pre independence days when the then Malaya was preparing for independence from Great Britain. Britain wanted

to create a Malayan Union which gave equal citizenship rights to Malays and the migrant Chinese and Indian populations that had come to work in the tin mines and rubber estates. This idea was successfully contested by the Malays who had formed the *United Malay National Organisation* (UMNO). The result was a ‘bargain’ whereby the non-Malays, particularly the Chinese accepted Malay domination for basic guarantees that their businesses would not be undermined (Brown, Ali and Muda, 2004).

The independence bargain was maintained through a consociational model where the newly independent Malaya was ruled by a three- party alliance reflecting the main ethnic communities. However Malay resentment that their economic status was not on par with the Chinese rose steadily and in 1969, race riots occurred, resulting in the NEP and the enforcement of Malay rights as seen in Articles 153 and 89 of the Malaysian Constitution (Mohamad, 2009). This in turn resulted in the twofold aim of the NEP: to redistribute wealth and eradicate poverty.

The redistribution of wealth was managed through affirmative policies for the Malays through a quota system that saw the civil service and government positions being filled with those of Malay origin, education scholarships being awarded and places in institutions of higher learning reserved for Malays and business opportunities being provided through a compulsory 30% share awarded to Malays (Sundaram, 2004). This has created an element of discontent among the non-Malays which is now slowly being seen through rallies and calls for equality.

4.2 Obstacles facing 1Malaysia

The *1Malaysia Concept* was first posted on the Prime Minister’s own dedicated website established to connect with the Malaysian people. It has been translated into a policy document and become part of a network of practices within the government. The Prime Minister has used the full force of his office to make 1Malaysia as visible as possible to the public.

Billboards, advertisements and a segment on television called *My Story*, all embrace the *1Malaysia* concept and show people of all three main races in Malaysia (Malay, Chinese and Indian) going about their daily business in a very happy united way. Greetings from Television

and Radio announcers and news reporters incorporate ‘*Salam Satu Malaysia*’ (1 Malaysia Greetings) in an attempt to instill the 1Malaysia rhetoric. The effort goes across to businesses which spend millions to advertise using the 1Malaysia concept. Most advertisements of insurance companies, banks, the Telecoms among others use the concept to promote the government’s initiative to promote unity.

While all of the above are visually pleasing and pleasant to hear, obstacles exist to this problem of unity among the multi-racial population. The following is a list of the obstacles:

- i. The issue of Malay rights is being heavily debated because the *1Malaysia Concept*, in theory, is meant to promote meritocracy. This would mean the dismantling of the special rights accorded to the Malays
- ii. In education, government and businesses, there exists a quota system established by the National Economic Policy which started in the 1970s. While the NEP was officially dismantled, the quotas have remained so that people who are defined as *Bumiputra* are able to benefit from established quotas. The 1Malaysia Concept talks of meritocracy which would be impossible to implement if the quotas favouring *bumiputras* are not dismantled
- iii. Recent religious conflicts such as conversion into and out of Islam, the cow-head protest and church burnings are all obstacles that would be difficult to overcome while trying to implement the *1Malaysia Concept* as sentiments can run high when perceived inequalities exist within the system.
- iv. Laws (such as the Internal Security Act, The Police Act and the Sedition Act) that prevent debates and discussions on the unequal partnership of the races also stand in the way of the establishment of the *1Malaysia Concept*.
- v. The Printing Presses and Publications Act, 1984 acts as a censorship tool that prevents freedom of the press. This is another obstacle to the *1Malaysia Concept*

In addition to the above problems seen outside of the text and as an obstacle to the Concept itself, there are problems within the text when the PM talks of the establishment of *Bangsa Malaysia* (a *Malaysian race* which does not divide citizens into different racial groups) but at the same time he also says that the concept will be faithful to the guarantee of Malay rights. This is

alluded to in the document as “Therefore, no one should fear or cast aspersions that the concept will deviate from what has been agreed upon by our founding fathers” (page 1, paragraph 4). This can be seen as a contradiction in terms and one which puts the 1Malaysia concept in jeopardy if obstacles to meritocracy are to be maintained.

Another obstacle seen in the text is the ‘value of acceptance’. Each race must accept the uniqueness of the other. The 1Malaysia concept aims to ‘respect and value ethnic identities’. Each is seen as an ‘asset’; however the ‘foundation for all this is the principle of justice for all’ and ‘justice must take into account the varying levels development of each ethnic community’ and therefore ‘government policies and the provisions of the Constitution will continue to be implemented’. This poses an obstacle since it does not show any difference from the present state where special rights exist for ethnic Malays (as mentioned under Malay Rights in 4.1.1)

Another problem seen is the rejection of the Opposition party’s *Malaysian Malaysia* (which refers to a more egalitarian Malaysia where quotas do not exist and meritocracy prevails) and the imposition that ‘1Malaysia does not deviate from the spirit of our Federal Constitution. . . such as in Articles 3, 4, 152 and 153’.

While the rhetoric appears to support the equality of all races, mention of the Constitution and the specific articles firmly entrenches status quo. Article 3 guarantees Islam as the religion of the Federation, Article 4 makes the Constitution the supreme law, Article 152 guarantees the Malay language as the National Language while Article 153 guarantees the special position and rights of the Malays (The Malaysian Constitution). The *1Malaysia Concept* is touted as the ‘roadmap that guides us to the destination’ (of *Bangsa Malaysia* and Vision 2020). Races are told to live in unity and harmony in acceptance of one another while the concept is put into action ‘within the confines of the Constitution’ (referring to Article 153 of the Malaysian Constitution).

4.3 Linguistic Features

The text was examined for linguistic features. The linguistic features of the text invite the following observations.

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4.3.1 No Responsible Social Agents

The text shows that the public is called upon to make changes so that a united Malaysia can quickly achieve Vision 2020 which hopes to put Malaysia among the developed nations of the world. In order to achieve this change no agents are specifically mentioned. Agents of processes are abstract or inanimate as seen in the following examples:

- ‘... if inculcated, in minds of’;
- ‘... practiced by the entire community...’;
- ‘... which means welfare will be looked after’;
- ‘... such justice must take into account....’ and
- ‘... principles must be inculcated....’

4.3.2 Agent-less, Timeless Truths

Much of the text presents universally understood truths in terms of modality. Truths understood and heard by Malaysians throughout history such as the need for ‘national unity’, to ‘foster unity’ and the need for ‘stability’ are all repeated with the agent for change being ‘1Malaysia’. Sentences can be seen strewn about the text whereby 1Malaysia is made the agent thereby maintaining an abstract idea as the actor which will bring about change. For example:

- ‘1Malaysia is a concept to foster unity’
- ‘If the idea of *Bangsa Malaysia*....., then 1Malaysia is the roadmap....’ (passive voice where Vision 2020 is the agent, followed by 1Malaysia as the agent)

In both the instances above, the inanimate 1Malaysia is the agent that will bring about change.

4.3.3 Change

Many words are used to show the changes that need to be made in Malaysia such as: ‘developed status’, ‘*Bangsa Malaysia*’, ‘strong and stable country’, ‘acceptance amongst multi-racial people’, ‘solidarity’, ‘unity’, ‘acceptance’. Many of the changes mentioned in the lexical items used show the need to bring about change but the sentences do not show how the change will be brought about as they are agentless.

4.3.4 Economic Change

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Changes are also mentioned in order to achieve economic advantage. These economic changes are shown as ‘Culture of Excellence’, ‘Culture of Precision’, ‘Loyalty’, ‘Courage to innovate and explore new opportunities’, ‘meritocracy’, ‘perseverance in the face of adversity’, ‘Advanced Malaysian nation’, ‘esteemed by the world’, ‘betterment of standard of living’, ‘achieving higher growth’, ‘competitiveness and success’, ‘integrity’, ‘thriving’ and ‘developed nation’. The above lexical items are termed as ‘Aspirational Values’, the inculcation of which will enable us to ‘.... distinguish ourselves as a powerful, respected and admired Malaysian community, befitting the identity of a thriving and developed nation’. There are no agents mentioned for the inculcation of the ‘aspirational values’ mentioned in the text.

While agents are not mentioned for the changes in national unity and economic improvements, the PM outlines the initiatives that he has personally undertaken to make changes within the government:

- a Key Performance Index (KPI) is established for government servants
- a Minister solely in charge of carrying out KPIs

The above measures do not show how economic change can be made or who will be responsible for the changes.

4.3.5 Authoritative Statements

In declaring the 1Malaysia Concept as a viable one the PM makes authoritative statements to describe the plan:

‘is a formula’; ‘is a roadmap’; ‘does not deviate’; ‘remains faithful’; ‘values respect’; ‘is conceptualized’ and ‘guarantees stability’

The making of such statements in an authoritative fashion makes the plan seem a lot more viable therefore the language used shows how committed the PM is to the concept of 1Malaysia.

4.3.6 The ‘Is’ and ‘Aught’ Domain

The word ‘*is*’ is used in order to show that change has to happen. This present tense verb makes change important and it must happen as can be seen in the following examples:

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‘... Ultimate goal of 1Malaysia *is* national unity...’

‘...1Malaysia *is* a concept to foster unity’

‘...*is* a formula conceptualized ...’

‘...if it *is* conceptualized in the minds of ...’

‘...*is* a roadmap that guides ...’

‘...the key requisite *is* a strong ...’

‘...foundation for all this *is* the principle of justice’

On the other hand, the “ought” domain is used for response especially by the government. Some examples of how responses should be to the changes he prescribes are:

‘... key values that every Malaysian *should* observe’

‘...strong and stable country, which *can only be* achieved when its people..’

‘...where one race *embraces* the uniqueness of the other races...’

‘...where the welfare of all Malaysians *will be looked* after’

‘...*will continue* to be implemented’

‘...that *must be* indicated as part of ...’

‘... elements that *must be* practiced by any society...’

‘...KPIs *will be* implemented...’

The *is* domain refers to the need for a change to keep up with the new world order which is more global in nature. Change is presented as a timeless present in rather authoritative terms about general truths that can be stated anywhere (unity, progress, solidarity, growth, culture of excellence and precision, innovation and perseverance. There is a move to use *ought to* for all responses that are necessary to achieve the change. Therefore while 1Malaysia *is* a roadmap for unity, a strong and stable country can only be achieved when its people make changes, meaning that people *ought to* act in a certain fashion.

5.0 Discussion

The text reveals that social change is a present process that ‘we’ must respond to. It is authoritatively represented in the text as general truths whose social agency is not clear but

which must be responded to in set ways. This change is essential to construct Vision 2020 where Malaysia will be a developed nation respected by others.

1Malaysia is a political text formulated to persuade the Malaysian public of the government's assurance of understanding the importance of meeting the problems associated with recent racial events, issues that are critical for the social and economic prosperity of the country. However the changes alluded to appears to be superficial, as the crux of the racial issues is both ethnic and religious. While political rhetoric about 'national unity', '*Bangsa Malaysia*' and 'stability' among others are meant to calm the non-Malay population that they too will be looked after, there is also a Malay stance (signaled rather than articulated) when the PM refers to articles in the Constitution and National Policy providing assurance to the majority Malay population that their rights and privileges will remain (See Appendix -1 Malaysia Concept, pg 2 para 2)

The text is most prescriptive about what ought to be done to achieve unity and progress. Most changes referred to have no active agents but instead intangible processes (such as Culture of Excellence and Precision) are agents of change.

The 1Malaysia Concept is divided into two specific parts: one to achieve unity so that Vision 2020 can be realized, and the second on why economic change is essential for growth and competitiveness. The objective is to distinguish Malaysians as a powerful, respected and admired community befitting the identity of a developed nation. The PM argues that social unity will allow Malaysian society to be competitive and efficient thus presenting an economic objective to the 1Malaysia Concept because this is very critical in an increasingly global world. The talk about unity and *Bangsa Malaysia* is at odds with the special rights of *Bumiputras* (because he signals without actually articulating that it is status quo as per Articles 3,4, 152 and 153 of the Malaysian Constitution. One can assume that the more important change necessary is really the ability to compete in the global economic front so that Malaysia can be seen as a powerful contender.

The PM also mentions Key Performance Indicators (KPIs) which is really business rhetoric for improving efficiency in an organization. The PM makes specific mention that he has implemented KPIs in his Ministries to show that he will walk the talk and lead the way for 1Malaysia to be successful. He wishes to operationalize the 1Malaysia objectives through this effort to see that elements of his program are implemented in agencies that come directly under his purview.

Changes in the economic and business fronts in Malaysia are essential to raising a flagging economy and to get the Malaysian Ringgit back on a respectable level in the international markets. Rising costs and unemployment are challenges for the new PM who has to raise the standards of the country but who is also faced with new challenges on both the social and economic fronts.

The old social issue of racial harmony is being re-worked in a new fashion in the *1Malaysia* Concept by means of advertisements on billboards, television and radio networks in a visible manner and also by having a dedicated website set up by the PM himself so that a semblance of unity can be seen for the greater and more economic reason of making business and economic strides. Rahman (2009) comments that race and religion based policies have resulted in the socially divisive modes of consciousness and behavior. After more than 50 years of independence the term *bumiputra* should have evolved so that Malaysians regardless of racial origin must be given the same opportunities given to Malays for the last 40 years but Ooi (2009) says that in Malaysia where ethnicity is always political, a cosmopolitan society can be threatening to those whose power depends on the ethnic group they represent. Therefore keeping the ethnic divide through policies generated through the NEP and NDP (National Development Policy) for restructuring wealth along ethnic lines and reinforcing the ethnic identification among the multi-ethnic population might be a good thing for those in power (Ong, 2009)

For the PM, it is also a question of political survival because he has to pacify the majority Malay population by not removing their rights but at the same time bring about unity among the races. This is because investor confidence in the country could wane if the country is seen to be in turmoil. Furthermore, if during his time Vision 2020 is not achieved, he may be remembered

for all the wrong reasons as the Prime Minister who failed to achieve the economic goals set up for the country. It is indeed catch 22 for Prime Minister Dato Seri Najib Tun Razak who must implement the 1Malaysia Concept for Vision 2020 to succeed and lead the country into economic prosperity and racial harmony.

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Associate Professor Lokasundari Vijaya Sankar, Ph.D.

School of Communication

Taylor's University, Malaysia

Street Address: 1, Jalan 12/12, 46200 Petaling Jaya

Selangor, Malaysia

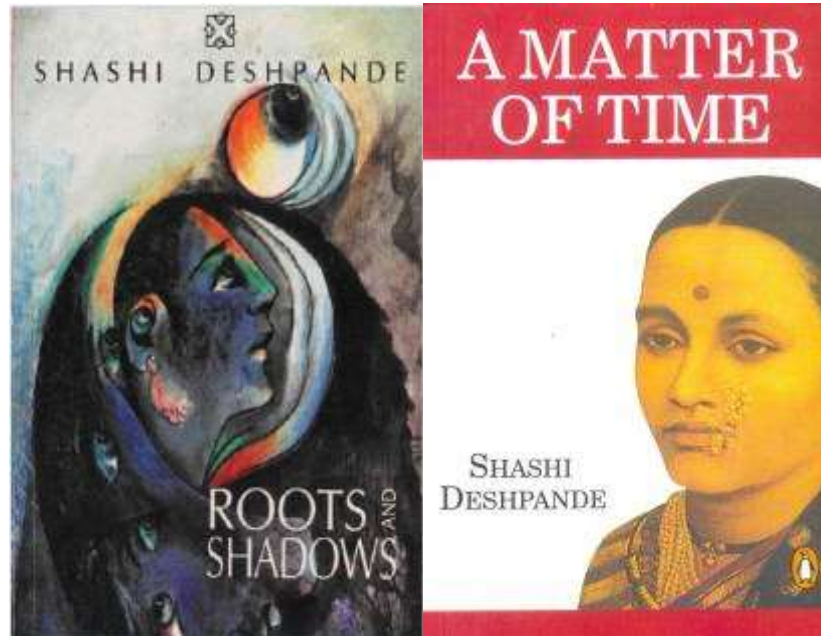
lokasundari.n@taylors.edu.my

vijayasankar100@yahoo.com

Intricate Domestic Ties in Shashi Deshpande's Novels *Roots and Shadows* and *A Matter of Time*

K. Maheswari, M.A., B.Ed., M.Phil.

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Human Relations

In life everybody has to live within relationships, for there is no other way. The underlying theme in Shashi Deshpande's novels is human relationships, especially the ones that exist between father and daughter, husband and wife and also between mother and daughter. A survey of her novels reveal the various aspects and various dimensions of familial relationships: mother-daughter, father-daughter, brother-sister relationship with in-laws, and the much focused husband-wife relationship which is the foundation and core of the Indian family from where many new relationships take shape and develop. The joint family includes many more relationships like uncle-aunt, both paternal and maternal, their children and their ties with them and the grand children's bond with their grandparents, and so on. The purpose of this paper is to

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examine how these relationships have been portrayed in a very realistic and transparent way with the joys and sorrows that accompany everyday life and nobody can escape what life offers and this in turn has an impact on the individual's future course of life.

Shashi Deshpande is one of the famous contemporary Indian novelists in English. She primarily reflects on the problems and concerns of the middle class Indian women. Her writings, rooted in the culture in which she lives, remain sensitive to the common everyday events and experiences, and they give artistic expression to something that is simple and mundane. Her feminism is peculiarly Indian in the sense that it is born out of the predicament of Indian women placed between contradictory identities: tradition and modernity, family and profession, culture and nature. Her feminism rooted in the native environment tends to be humanistic and optimistic in its outlook.

Surrogate Mother

The novelist uses the cinematic technique of flashback for narration and *Roots and Shadows* opens with Indu, middle-class orthodox Brahmin girl, returning to her ancestral place after eleven years in order to attend the funeral ceremony of Akka, the 'old rich family tyrant'. Akka, the surrogate mother of Indu, is a domineering woman in the novel. She is a childless widow and symbolizes authority. Her word is a law in the house and no one dared to object and question her authority. Till her death, she had maintained her power, her authority over everyone. Indu has been brought up under her authority and control. But she always questions her authority and wants to set herself free. Both Akka and Indu have incompatible temperaments and they represent two different worlds. Akka represents the old generation, tradition and authority, while Indu the new generation, modernity and freedom.

Hindrance to Freedom

Indu finds her surrogate mother dominant and a hindrance to her freedom. At every stage she feels she is muffled and frustrated. She comes to the place to find her original roots and discovers dark shadows falling on her life. When she studies in the college, Akka doesn't allow her to meet the boys and cultivate friendship with them. She hates and challenges Akka's domination. Indu leaves her home full of hatred for family, for Akka especially and she swears

that she would never go back. Thus, she rebels against Akka's authority, world and her values and marries Jayant and enters another house to be independent and complete.

Comfort of the Family

Indu thinks that marriage has given her freedom, but ironically enough, soon she realizes the futility of her decision. Indu's return to her parental home comes as an eye-opener to her. It is here that she really comes to know Akka and others in her family. She realizes that there is indeed a comfort in living as part of the family, as Indu, who had lost her mother at the time of her birth, did not lack a mother's love till the others had told her that she had no mother. The gap had been so fully and completely filled in by what the family gave her - tender and loving care from Atya, deep affection from Kaka and perfect understanding from old uncle. There remained no gap at all. This is one way in which the familial conflict is partially resolved. The re-entering of Indu into the ancestral home makes clear to her what is wrong with her marriage. The home she had discarded becomes a place of shelter of solace and consolation to her. It is Akka's house which offers her ample opportunities to know herself.

Marriage and a Life of Submission

Indu too was advised by the elderly women as a child to inculcate in her the treasured feminine qualities as it is the only way to survive in male dominated families. But Indu has her own dreams and promises herself not to become their model.

She is independent, intelligent, logical and rational but after her marriage, she becomes a submissive woman whose identity is only an extension of her husband. She is shocked to realize that she is turning into an "ideal", Indian wife, obeying her husband's wishes and fancies. She lives up to the expectations of her husband:

Always what he wants, what he would like, what would please him? And I can't blame him. It is not he who has pressurized me into this. It is the way I want it to be Have I become fluid with no shape, no form of my own. (RS 54)

Distressing Sacrifices

Even in her ambition of being a writer, she is forced to make the most distressing sacrifice, when she is required to suppress faces and present a glossy picture to the readers. She loses her interest in writing creative articles. She is all the more angry, when her husband asks her to compromise and commands her not to resign her job. He says, "That's life! What can one person do against the whole system! No point making a spectacle of yourself with futile gestures. We need the money, don't we? Don't forget, we have a long way to go"(**RS** 17).

Indu is quite submissive She does not question him but instead she silently goes back to her work, though hating it and hating herself for it. Indu has avowed never to obey the rules to the concept of the ideal woman as represented by her aunts and other tradition-oriented female relatives who do not have an independent identity. But Indu realises that with her marriage to Jayant, she has in fact conformed to the notion of the ideal woman, performing modest rituals.

Impact of Conventions and Norms

Roots and Shadows expounds the unforgettable spot imprinted on the psyche of women by the conventions and norms recognized by the society which restricts them from exhibiting their true self. The manner and means of their development inculcates in them submissiveness, silence and passiveness which has a strong hold on their psyche. Indu is an adventurous explorer whose feet are treading forward but eyes are looking backwards into the past. The Indian woman still cannot decide whether what she thinks about herself is important or what others think about her is. In the process, she tries to reach a meeting point of both and fails miserably in her attempts. In the inferno created by herself she continues to be tormented throughout her life and is finally taken away by the wind becoming a handful of ash, without even leaving any mark or memory(**Rani**, 53). Even modern, educated women consciously swathe themselves with these traits and find themselves in a fix. These qualities which have become the roots of femininity always casts its shadows in women's life.

To Make Sense of Relations with Husband

In *A Matter of Time*, the family narrative opens up when one evening Sumi's world is torpedoed as her husband Gopal walks out on her and their three daughters, Aru, Charu and

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Seema without any explanation. Sumi too doesn't ask for one. Sumi along with her daughters return to their ancestral house where her mother Kalyani had been living in an oppressive and strange silence, striving to make sense of her relation with her husband who hasn't spoken to her the last thirty five years. The secrecy of their long silence has its roots in a sad tale of loss and anguish. Shripati detained his wife responsible for the loss of their four-year old mentally retarded son.

Newer Understanding in Stifling Atmosphere

It is in this stifling atmosphere the characters evolve and come to a newer understanding of their lives. Kalyani gives vent to her long suppressed feelings as her relation with her daughter and grand daughters' develop, opening up the gates of her memories through which the family legacy pours out. In a world dominated by men and in which marriage and sons are the only things that matter, Manorama is unable to see the good that is in Kalyani, nor is she able to enjoy her granddaughters, Sumi and Premi. paradoxically it is Manorama who is a victim and not Kalyani. It is this that Kalyani realizes in the end, when she tells Aru:

For so many years I thought I had nothing. My mother didn't care for my children either. Daughters again, she said. And when you were born, a daughter I wondered how she could have been so blind. Now when I look at, you, my three granddaughters, especially at you, I think I am luckier than my mother. She's the unlucky one who didn't know how to enjoy her children and grandchildren. (*MT* 226)

A Representation of Self-sacrificing Indian Woman

Kalyani's character is a faithful representation of self-sacrificing Indian women of the older generation. Sumi too appears to be an embodiment of silent suffering and passive resistance. She shows limitless patience and accepts her misfortune but at the same time maintains her fresh Sumi finds comfort in taking up her job Aru as the eldest, too tries to be the man of the family. She insists on taking her mother to the dentist and tries to fill the blank Gopal has left.

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The focus of the narrative contemplation in *A Matter of Time* is provoked by the vision that man can choose his own path but the responsibility of his choice falls on the shoulders of the woman. Kalyani and Sumi are abandoned by their respective husbands, Shripati and Gopal. Shripati had never openly declared his reasons for abandoning Kalyani. Gopal also could not tell his wife the reasons for deserting her. Though the family suffers from this irresponsible act of man, no one punishes him for his selfish act. Both the male members have shattered the lives of the family failing to fulfill their roles as husband and father, whereas the three generations of women have built the family playing the role of wife, mother, daughter, grandmother and granddaughter.

A Matter of Time presents three generations in the same family and under the same roof. They have their own values and mindsets and "a finely individualised unconventional relationship" (Sree, 84) with each other, with which they act and react in a meaningful way. As Arundhati Roy has said recently on the occasion of receiving the Booker Prize, India lives simultaneously in several centuries.

Women as Protectors of Family

Thus, *Roots and Shadows* and *A Matter of Time* centre around the family relationships and the necessity for women to live within a relationship *because without women's contribution, family can be collapsed*. Shashi Deshpande presents a woman's view, what she is in a family and what the family means to her. Her writings grasp a widespread plea that clearly emanates from her rootedness in everyday India. Her major concern emerges from our own environment, from our immediate world, holding up mirror to our lives.

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K. Maheswari, M.A., B.Ed. M.Phil.
Department of English
The Standard Fireworks Rajaratnam College for Women
Sivakasi 626 123
Tamilnadu
India
maheswari.nkp@gmail.com

New Insights on the Cultural Politics of English Studies: Agenda beyond the Traditional Canon in the Second Language Curriculum Development

M. Mangalaprathaban, M.A. (CIEFL)

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Cultural Imperialism

The firm establishment of English Studies dates back to Macaulay's Minute recommending English education for the future bureaucrats of the British regime and its cultural imperialism being rendered to its literary and cultural artifacts. The Imperialist Ideology exists within the cultural subjects of the so-called Commonwealth even today, as we still celebrate the need to analyse and interpret the traditional canon without much critical examination of their ideology and agenda in most of our classrooms.

Subaltern Studies Not Yet Accepted Fully

The birth of Subaltern studies has yet to become a reality among the privileged apex of our curriculum developers (Ania Loomba uses this phrase in her article *Teaching the Bard in India* in the book "Subject to Change" ed. by Susie Tharu, 1998:33) as most of us are interested in educating the politically apartheid of the marginalised sections of our society with the tools of language in the limited cultural contexts. The idea of education is always conditioned by the appropriation of the rulers in order to maintain their dominance over the subalterns.

Focus of This Paper

This research paper aims at bringing new insights of the cultural studies perspective by identifying new literatures within our regional cultural hemisphere.

Complementary Processes – Language and Literary Studies

Susie Tharu observes the following in *Subject to Change* (1998:17):

Theoretically, the effort to separate the learning of the language from the study of literature, and the move towards comparative literature, were complimentary. The stress on the separation of language and literature was premised on a hard distinction between the referential/utilitarian function of language and the symbolic/aesthetic one which involved a break from ordinary language use.

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Susie Tharu quotes the analysis rendered by Derrida and compares it with the Russian Formalist position of Roman Jakobson on the distinction of Language from Literature. She is the founder of Literary and Cultural Studies in India. She has emphasized on the ideological conditioning behind the stance of distinguishing the English Language education from Literary Studies. She advocates the rejection of imperialist agenda of our curricular objectives by making the Curriculum of English Literature free from the colonialist agenda and introducing a free access to regional literatures and other subaltern studies through comparative literature.

Politics and Ideology behind Curriculum Development

The idea of Curriculum has undergone radical changes as the contemporary literary theories continue to analyse the relevance of politics and ideology behind the literary and cultural artefacts of our academic discourse. There have been instances of this milieu being branded as political overtones of the privileged apex of academics who want to promote the emerging cultural artefacts of the Subalterns. Some of these Curriculum Theorists are in favour of Language Sciences such as Cognitive Linguistics and Other Schools of English Language Education by claiming to make the Pedagogy apolitical and scientific too. Such a stance proves to be a mere extension of Colonial cultural invasion alive even after the death of the British Regime in India or in the Subaltern Society.

The Politics of Curriculum Design and Development revolves upon the question of social relevance and utility today. It is quite significant to cogitate on both these aspects as the idea of social relevance and utility can always be conditioned by the ideological stances of the course designers or the curriculum developers in general. Most of our career oriented courses may not all the time dwell upon the ideological residues and attempt to fulfill the utility oriented language education such as Business English or other courses offered under the rubric of English for Specific Purposes.

These courses are certainly designed to cater to the needs of the industry which requires cross-continental collaboration. The prospective workforce may be trained to fulfill the demands of the Corporates. We need to understand the agenda of the Curriculum Developers who could attempt to actualise the capitalist objectives without providing critical insights on the nature of the skilled labour. The problematization of the Curricular Objectives reveals the politics behind Curriculum Development. Michael Apple dwells upon the problematization of such objectives in his article *The Politics of Official Knowledge: Does a National Curriculum Make a Sense?*. Teachers College Record (1993:222).

Real Challenges in Our English Literary Studies

Mahasweta Sengupta identifies the real challenge that we face in our English literary studies today by pointing out “the most efficient method of legitimizing their ideology of

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culture” through “the system of education”. Hence there is a reckoning moment dawn at the moment through postcolonial discourse in our education system to make people aware of their colonial bonds affiliated with “the ruling race and class”. Michael Foucault has apparently revealed in *The Order of Discourse* (1987) that

Any system of Education is a political way of maintaining or modifying the appropriation of discourses, along with the knowledges and powers which they carry.

Mahasweta Sengupta uses this premise in the light of some critical observations made by Gauri Viswanathan on the use of the English Literary text functioning as “a surrogate English man”. It is high time that all of us think about the cultural manifesto inscribed through discursive practices of the British Literature and analyse their colonial extensions even in the English Curriculum studies.

Deconstruction of Traditional Canon to Open Doors for Dalit, Women and Tribal Studies, etc.

The use of Curriculum as a political and cultural manifesto continues to be axiomatic in our academic discourse only when we see the politics of our profession as English teachers beyond just inculcating the immediate particulars of a literary text and its projected value system instead of analysing the critical cultural significance and ideology through their (i.e., the colonial masters’) extending cultural invasion amidst the negligence of our regional literary and cultural artefacts. Therefore, it is vital for our literary studies to concentrate on the comparatist paradigm even in our classroom analysis of these texts by rendering localized icons, subcultures, and the subtle nuances of the episteme.

The epicentre of Contemporary Discourse on the ESL Curriculum Studies deconstructs the traditional canon and also engages us through a process of negotiated curriculum development in order to introduce the vibrant discourses on Dalit studies, Tribal Studies, Women Studies and Film Studies.

The idea of Curriculum is itself politicised to a greater extent as most of the existing English curriculum could end up addressing certain legitimate concerns of a privileged few and serve the purpose of social exclusivity without any remote scope of inclusiveness if ever, we, the curriculum developers, do not dwell upon the possibility of a new inclusive canon through Literary and Cultural Studies and adopt the emerging canon in the academic discourses used at EFL University, Jawaharlal Nehru University and Hyderabad Central University in India. The politics of this new canon could continue among our academics as it may signify our free conceptual constructions in our academic discourse of contemporary curriculum theory actualising the nuances of gender politics and subalternity.

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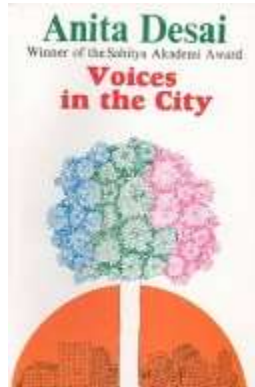
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M. Mangalaprathaban, Ph.D. Research Scholar
Department of English and Foreign Languages
Bharathiar University
Coimbatore
Tamilnadu
India
mangalaprathaban@gmail.com

Themes of Alienation and Displacement: A Study of Anita Desai's *Voices in the City* and Kiran Desai's *The Inheritance of Loss*

Meenakshi Goyal, M.A., M.Phil., NET and Hemlata, M.A., B. Ed., M. Phil.

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On Defining Alienation

Alienation is not an easy term to define. Literally, it means estrangement and separation. It has various meanings. According to the Britannica Perspective, “An alienated man is . . . stranger to himself; he has lost his essence; he is in search of his being” (129). Edwards Paul defines alienation as “an art or the result of the art through which something or somebody becomes (or has become) alien (or strange) to something or somebody else” (76). According to Encyclopedia Britannica, “a term used with various meanings in philosophy, theology, psychology and social sciences, usually with emphasis on personal powerlessness, meaninglessness, normlessness, cultural estrangement, social isolation, or self-estrangement” (243). Part of the difficulty of providing an adequate analysis of this concept is that the term occurs in such a wide variety of disciplines, including philosophy, sociology, psychology, existentialist philosophy, feminism and so on. Thus, it can be said that the notion of alienation is widespread and hardly there is any discipline which has left untouched by this.

Displacement

On the other hand, displacement, unfortunately, rarely has a definitive terminus, for it seems to perpetuate itself. The displaced often suffers from an almost-pathological wanderlust. Successive migrations prevent the formation of tenacious roots and disregard the laws of gravity. Continually roaming and shifting, migrants simply float, incapable of being attached to something so palpable as land. This freedom, however, becomes a burden, almost like Kundera's

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The Unbearable Lightness of Being (1984).

Diaspora

In recent years, the meaning of the term diaspora has been extended to refer to situations other than the experiences of the Jewish community outside their homeland. In recent times, diaspora refers to the displaced communities of people who have been dislocated from their native homeland. It comprises an idea of up-rootedness from homeland, a place from where the displacement and dislocation occurs and the narrative of the ruthless journeys of the migrants begins. The process of the survival of the diasporic individual 'in-between' the 'home-land and host-land' is the voyage undertaken in the whole process of 'alienation'. Stephen Gill, India born Canadian poet and novelist has remarked, "Diaspora essentially is a bitter experience of dislocation that leads to alienation, a sense of loss and nostalgic desires. It refers to that particular class of immigrants who are unable to go back . . . Usually, Diasporas are not happy anywhere, and suffer silently . . . (qtd. in Nilanshu Kumar Agarwal 32). The term 'Alienation' also has revived and achieved great heights in terms of expatriate inhabitants or migrant population in second half of the twentieth century. Due to the diasporic writing of these displaced people, the theme of alienation has again become prominent. Thus, it can be said that alienation and displacement are inter-connected and inter-related terms as both affect each other and at the same time themselves get affected.

Emigration and Expatriation

As Vijayashree sums up the expatriate condition in his essay, "The Politics and Poetics of Expatriation: The Indian Version(s)":

The phenomena of emigration and expatriation are by no means new but their scale in the present times is dramatic. The growing incident of expatriation, particularly in the post-colonial societies in the second half of the twentieth century, and the psychic states attendant upon the awareness of connections and disconnections it effects, however, constitutes a contemporary phenomenon. This experience of inhabiting two geographical and cultural spaces simultaneously is wrought with subtle and involuted tensions which get polarized into patterns such as dislocation vs. relocation, domicile vs. diasporic consciousness, dispossession vs. integration, heritage vs. hybridity and exile vs. involvement. (qtd. in Kripanath Mishra 147- 48)

Intra-national and International Migration

Diaspora may refer to intra-national as well as international migration. It refers to the movements of people from one territory to another, either within or without national boundaries.

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Thus instances of displacement whether internal or external compel us to rethink the ways in which dominant understandings of dis-place-ment imagines place. The 'sense of place' or more specifically the 'absence of the sense of place' as the referent of the fixed identity of the displaced induces a sense of alienation. As place is consistently important both as the location of the narrative and the imagined homeland to which protagonist look for a sense of belonging. Displacement presumes an attachment to a given landscape and that landscape becomes the anchor for bonds of kinship and religion, for livelihood and provisioning, for memory, identity and being- it becomes a socially-inhabited place. These displaced people have nothing with them to cherish, but only to mourn. These displaced people constantly struggle to craft a sense of place but failed. Apart from that, displaced people are highly vulnerable. They suffer from discrimination, experience significant deprivation and are frequently impoverished. Marginalized within their own society and facing the emotional trauma of their uprooting experience, displaced people turn into excluded people who suffer loss of economic opportunities, breakdown of cultural identity, loosening of social and familial structures, interruption of schooling and increased poverty levels. They also suffer from grief relating to dead or missing family members and, in extreme cases, resort to delinquency and begging in order to survive. According to Michael Cernea, "Displaced people confront eight main risks of impoverishment: landlessness, joblessness, homelessness, marginalization, morbidity, food insecurity, loss of access to common property assets and social disarticulation" (qtd. in Mathur 167-68).

Treatment of Diaspora by Anita Desai and Kiran Desai

Anita Desai and Kiran Desai both have dealt with the themes of alienation and displacement in their respective novels. This problem of an individual who feels emotionally and spiritually alone forms the backbone of both of the novelists' theme in their respective novels. This is a dominant theme in Anita Desai's novel *Voices in the City* (1965) (hereafter VC) and Kiran Desai's *The Inheritance of Loss* (2006) (hereafter IL) but their dealing with this theme is quite dissimilar. This may be due to generation gap, different upbringings, different social and cultural surroundings, difference in cognitive level, and the most important, the time during which they have been writing. As it is difficult to deny the effects of time in making of the mind of an author, because an author's personality doesn't mould in the vacuum but by the main currents around him/her and both the writers are not the exceptions.

Anita Desai – An Early Post-independence Writer



Courtesy: www.kids.britannica.com

Anita Desai started writing in 1950s when India had achieved freedom from British rule. As the euphoria of independence evaporated, the focus in the Indian English novels shifted from the socio-political milieu to the exploration of individual's interior world and his existential dilemma. As according to Harish Raizada, "The waves of idealism and political fervor which had enthused Indian writers in pre- independence period were ebbed away . . . Like the European existential writers of the post- second world war period, they felt frustrated, alienated and isolated . . ." (128).

The post 1950s witnessed a number of major women writers in English like Kamala Markandya, Ruth Prawar Jhabvala and Nyantara Sahgal, but Anita Desai carved out a special niche for herself. Anita Desai epitomizes the emerging women's search for fulfillment, their feelings, quests for identity, aspirations and agonies- an act which challenges the basic tenets of culture and tradition of her time. Pursuing his dreams single mindedly, and confining women to the periphery of the 'masculine' world, Nirode in VC reflects the arrogant dominance of Indian man in the 1950s. In portraying the character of Amla as opposed to Monisha, Anita Desai seems to refute with Indian women who, "nothing in her heart but a stupid sense of injury and affront", a women who, after the country's independence went "back to old beauty sleep of neglect and delay and corruption" (VC 81) because of her 'slave' mentality. Even after their great contribution to freedom struggle, their contribution is not recognized. Also she points out the frenzied rush of the villagers to city life, where they achieved nothing but disappointment.

Kiran Desai – a Writer of Multiculturalism and Post-colonialism

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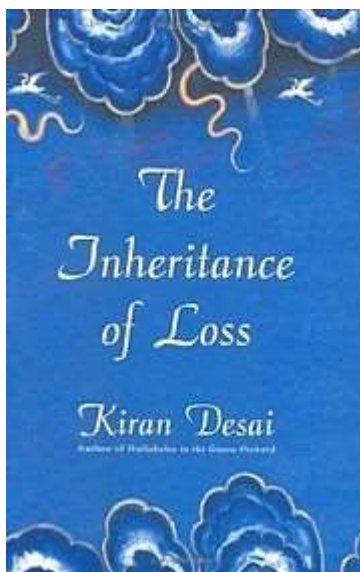
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Courtesy: <http://www.biography.com/people/kiran-desai-507348>

On the other hand, Kiran Desai is the product of multiculturalism and post-colonialism, an immigrant, well read, well bred, whose rootlessness itself has become a kind of shelter. She travels amid three geographical locations inheriting different cultures from her kinship with India (Kalimpong, Gujrat), England and USA which gives her the wide perspectives on the ideas of exile, dislocation and displacement. It was her own inheritance and disinheritance that has come with globalization of which she talks in her novel, IL. In the modern world, we have moved from an isolated, slow growing economy to one that is growing faster and beginning to integrate with the global economy. The transition began with liberalization but it remains incomplete.



Focus on Rural India

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Liberalization has benefited only a fraction of India, the organized economy and urban Indians. It has yet to reach the largest part of our country so that the rural Indians can also live with dignity and freedom. So, this is the reason perhaps why Kiran Desai moved towards rural area and tried to give us a glimpse how these people still struggle to meet even their basic needs as when Sai thinks of Penna Lal, “a few clothes hung over a string, a single razor blade . . . a broken watch that would cost too much to mend, but was still too precious to throw away” (IL13). Kiran belongs to the time when Anglophone literature is being created by a remarkably transnational, multicultural group of writers exploring many of the same concerns, including the intersecting effects of colonialism, decolonization, migration, and globalization. In this way both the writers belong to their times.

Displaced Characters

In IL, almost every character is a displaced individual who struggles to invent a life out of place away from their ancestral home and homeland. Set partly in USA and partly in India, Kiran Desai describes her novel as a book that “tries to capture what it means to live between East and West and what it means to be an immigrant” (Ghosh 13). While in VC, Anita Desai uses polyphonic narrative to enlarge upon the theme of urban alienation of displaced people in Post-independence India. The callousness of the metropolis Calcutta is evoked through a spirit of the place that pervades the novel. Meena Beliappa remarks, Anita Desai, “seeks to relate the subjective world of the individual to the spirit of the place” (26). Nirode rebels against the traditional notion of love and family, and struggles to settle down to a bohemian life of “three drinks a night and a room of one’s own” (VC 13), yet this longing for “shadows, silences, stillness,” in contrast to the “light of success” that his younger brother, Arun, pursues in studying abroad, remains unfulfilled (VC 10, 8). As Usha Bande observes, “...as Nirode’s basic needs have been frustrated, he alienates himself from his essential nature, his value system is damaged. He accepts neurotic values, thereby developing neurotic wants which are destructive, both for self and for others” (73). Monisha and Amla also feel alienated from their middle class upbringing because of its lack of creative fulfillment. Nirode’s sister Monisha, who comes to Calcutta when her husband Jiban is transferred there, identifies Calcutta with “City of Kali, goddess of death” (VC 137). Monisha trapped in domesticity, feels stifled by responsibility, until love and communication remain no longer possible. It intensifies the claustrophobia experienced by her in the joint family of her in-laws, “It makes you feel lonely, but doesn’t allow you to feel alone” (VC 138). Monisha, Nirode’s sister, in VC does not possess ‘homeostasis’ or the capacity to adjust easily and naturally to a changed set of circumstances and ends up in committing suicide. She is too stifled by her surroundings and the tradition bound household in which “feet before faces” (VC 109) syndrome rules. Since she has not been able to bear a child because her fallopian tubes are blocked, she is consigned to an obscure room on the top of the house. The choice, she had long realized, has existed only between two options, “it is a choice between death and mean existence and that, surely, is not a difficult choice” (VC 121).

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Monisha's suicide inscribes the message that she was unable to express in words, the importance of reaching out to others. Amla outwardly less of a recluse, nevertheless suffers a similar sense of alienation when their aunt Leila says, "Amla was melancholy . . . The thread of communication was broken, she saw how friable it had been" (VC 179). Faced with the failure of language, her love for the artist Dharma "became one uncontrollable desire to communicate" (VC 193). They all become the strangers to each other. Amla sees that both Nirode and Monisha are in a similar predicament and concludes, "What point was there in asking one stranger about another?" (VC 232)

A Mélange of Interconnected Stories

IL is a mélange of interconnected stories about various losses inherited by a group of uprooted and isolated characters: Jemubhai Patel, son of a well reputed Patel family of Gujrat, the self-hating misanthrope and a living artifact of colonialism, is alienated from his own culture and identity. In a completely alien West world, he feels hesitant and timid to go out and talk and deal with people comfortably. Jemu actually remains conscious and ashamed of his brown colour, Indian accent, pronunciation and above all, the despising as well as discriminatory racial looks of the whites. The judge becomes a split psyche as a result of discrimination, alienation, isolation, and the feeling of marginalization. In him, Kiran Desai has very precisely portrayed the suppressed psyche of a young Indian among the white Britishers:

For the entire day nobody spoke to him at all, his throat jammed with words unuttered, his heart and mind turned into blunt aching things, and elderly ladies, even the hapless -blue-haired, spotted, faces like collapsing pumpkins - moved over when he sat next to them in the bus . . . the young and beautiful were no kinder . . . girls held their noses and giggled, "phew, he stinks of curry! (IL 39)

Jemu is also a self-alienated personality. This self-alienation can also be seen when he tries to humiliate Gyan, Sai's maths tutor, by asking him to recite a poem. In truth, Gyan reminds the judge of himself as a young man and the shame when asked to deliver a poem from memory during the examination at the ICS at Cambridge. He feels compelled to belittle Gyan in order to create a distance between the two of them and thus between himself and his past. So, as narrator says, "He had learned to take refuse in the third person and to keep everyone at bay, to keep even himself away from himself like Queen" (IL111), and "He envied the English. He loathed Indians" (IL119). Thus he had become a foreigner to everyone including himself, "He retreated into a solitude that grew in weight day by day. The solitude became a habit, the habit became the man, and it crushed him into a shadow (IL 39).

Nimi, the judge's wife, also puts towards a depressive state of mind due to the intense humiliation and isolation from her husband's hand. She withdraws herself in silence, "She had fallen out of life altogether. Weeks went by and she spoke to nobody . . ." (IL 172). Their

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granddaughter Sai who has no parents, no home, no roots, no plans and no memories also suffers from alienation in the alien land. The only person to show love to the child is the old maternal cook Penna Lal. But even, “their friendship composed of shallow things conducted in a broken language, for she was an English-speaker and he was a Hindi speaker. The brokenness made it easier never to go deep, never to enter into anything that required an intricate vocabulary” (IL 19).

For Sai, it is a win some and lose some situation. She is the self-involved orphan. She feels even unable to cry over the death of her parents, “the emotional immediacy of their existence had long vanished. She tried to cry, but she couldn’t” (IL 28). In a country full of relatives, Sai suffered a dearth of affinity with any member of the family.

Penna Lal, the ridiculed cook and his immigrant son, Biju, a displaced individual; and Gyan, the confused and craven Gorkha are also alienated as well as displaced personalities.

Biju, like judge represents the difficult issues of leaving one’s homeland and the alienation that he felt abroad. The characters in this novel trek across vast expanses of geography, and when they do nestle in niches in the lush mountains of northeastern India at the foot of the majestic Kanchenjunga, they remain as alien and ‘other’ as temporary migrants; not only to their external surroundings but most troublingly to themselves.

Father Booty

Apart from the major characters in IL, Father Booty, a Swiss man, who has been living in Kalimpong for the past forty-five years, has constructed his home here naming it ‘Sukhtara Star of Happiness’, too is ordered to leave immediately for his country, when he is found by the police living illegally without proper papers, but who never felt the need to apply for the papers as he always considered Kalimpong his home. Even Biju’s father, who is an Indian from Uttar Pradesh and lived half of his life in Kalimpong, also starts feeling displaced and realizes that “where he had existed in what seemed a sweetness of crabbiness- was showing him now that he had been wrong. He wasn’t wanted in Kalimpong and he didn’t belong” (IL 278).

A Conscious Artist

Like Anita Desai, Kiran Desai is also a conscious craftsman and very carefully builds up her plots. She also has the ability to tell the story skillfully. She takes her time in letting her story unfold. For example, we learn about Gyan in Chapter One, but it is twelve more chapters before Gyan actually enters in the novel. Even the character of the retired judge is represented by frequent page breaks. This device is the redolent of the old art of the story telling where the narrator would usually have the opportunity to take a detour from the initial tale and end up recounting a whole different in order to keep the reader engaged till the end. She seems to have

been inspired more by her own mother and have less in common with her contemporaries like Arundhati Roy and Salman Rushdie.

Special Features of IL

In IL, we came to know about the characters through the omniscient narrator. This novel is written in third person narrative. VC is divided in four parts, devoting each section to the name of the main characters in the novel. But only second section named “Monisha: HER DIARY” is written in first person.

In contrast to Anita Desai, Kiran Desai’s IL is not about families, for all the families have been disrupted by deaths or migration. It is a novel more about a community made of single individuals; It is more a choral novel than a story about a central hero or heroine. So the range of Kiran Desai is not limited to portray the middle class families which Anita Desai intentionally chosen as her subjects and especially only exploring the women psyche in depth. She has also successfully portrayed people who belong to the servant class like Penna Lal and Biju. Apart from this, her range is also wide discussing topical issues related to politics and terrorism as well as immigration, globalization, multiculturalism, colonial neurosis, identity formation and the nationalist, gender, ethnic, cultural and class differences. As Anju Bala Agarwal rightly perceives, “her range is not a limited one restricted to only home affair. With a wide range of relations, she has presented the tense, chaotic, antagonistic and shifting locations and also the precarious, disgraced and displaced lives . . .” (254).

Contrast in Literary Styles

There is also a stark contrast in their literary styles and themes. As far as style is concerned Anita Desai undoubtedly has a greater mastery and range; from the highly strung lyrical and poetic to the rich and dynamic. She brings out Monisha’s plight even at the verge of ending of her life, “No ashes of that fire drifted out over the city, no wind carried the smoke away to inform others of the cloistered tragedy” (VC 240). She uses a highly symbolic language which intensifies the meaning which she wants to convey. For example, Otima is associated with the powerful, destructive Hindu goddess Kali, explodes the myth of motherhood by rejecting her children. Nirode is also compared with the caged birds many times. On the other hand, Kiran Desai is still a learner. Her writing is far less poetic than that of her mother’s. She uses very day-to-day English language. She delights with details and IL has moments of sparkling humour, of naughty playfulness, that her mother often seems too serious for. There are touch of humour, sarcasm and irony that pervades in the novel as in the case where Noni and Lola fight with each other, “Perhaps England and America didn’t know they are in a fight to the death . . . by these two spirited widows of Kalimpong” and as in the suicide case of Nimi, “Oh, this country, people exclaimed . . . where stoves were badly made and cheap saris caught fire as easily” (IL 131, 307).

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While in VC, we saw utter gloom where people can't see any chance of escape whatever they will try, in IL, the hope remains as the ending of the novel suggest, "The five peaks of Kanchenjunga turned golden with the kind of luminous light that made you feel, if briefly, that truth was apparent" (IL 324). Sai and Biju (IL) seem to stand in direct contrast to Monisha and Nirode (VC). While Biju returned to his father, Nirode never returns to her and while Monisha sees no escape, Sai becomes mature enough to understand and accept the differences. No matter whoever is responsible for their plight, it was their inheritance and they cannot escape from this. They have to endure it, "Never again could she think there was but one narrative and this narrative belonged only to herself, that she might create her own tiny happiness and live safely within it." (IL 323).

Setting the story in Kalimpong and Sikkim, with keen and perceptive visual and aural details, Kiran Desai describes the beauty of the Indian landscape. It is set in the rural India while VC is set in the metropolitan city, Calcutta. IL is more concerned with the outer action and exhibits a very taut actions line, VC focuses on the inner climate, the climate of sensibility. The interplay of thoughts, feelings and emotions is reflected in the language, syntax and imagery aspects,. The introvert characters and the probing of love relationships do not occur in IL as Kiran Desai is an extrovert and her book displays the spectacle of life with a crowded gallery of characters, not with a handful of characters like her mother.

In IL, we find the richness of language both from a literary and linguistic point of view. It is full of stylistic playfulness, touches of comedy, subtlety of logic. The linguistic factor is provided by the mix of English, Hindi, and Gujarati. The characters are constantly moving between languages, in the same way that they are also moving between different geographical locations, even if the latter happens only in the mind occasionally, for instance the judge lying on his bed at night, reminiscing about his time in Britain.

The Hindi and other words and phrases are italicized. Some words are highlighted by making them entirely capital. Kiran Desai has used many Hindi, Gujarati, and Urdu words and phrases like "mithai", "angrez ke tarah", "they call this first world??? Ek dum bekaar!", "Humara kya hoga", "kamal hai", "Dhanyawad", "Shukria", "huzoor", "nakhra", "khansama" and many more. Many slangs and abuses are also used in this novel. Apart from this, popular slangs, abuses of various regions, vulgar and obscene expressions have also been used. Their overlapping themes and charm of Himalayas makes them similar though both have distinct traits. While Kiran Desai is exuberant and conveys a leaping and darting energy, Anita Desai seems austere and having watchful stillness and restraint.

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Meenakshi Goyal, M.A., M.Phil., NET
Department of English & Foreign Languages

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M. D. U.
Rohtak 124001
Haryana
India
meenakshichinu@gmail.com

Hemlata, M.A., B. Ed., M. Phil.
Department of English & Foreign Languages
M. D. U.
Rohtak 124001
Haryana
India
hemlata144@gmail.com

A Paucity of L2 Learning Strategies among Preliterate Learners - A Case Study

Meenakshi Barad Sirigiri, M.A., PGCTE, M.Phil., Ph.D.

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Abstract

Studies have demonstrated the importance of literacy in the first language for students' full development of proficiency in the language of instruction and subsequent academic success. (Collier, 1992; Hakuta, 1986; Snow, 1990). Furthermore, studies have consistently indicated that academic and linguistic skills transfer to the second language, even in the case of languages with dissimilar writing systems (Au, 1993; Cummins, 1991; Ovando & Collier, 1998). Learners who are preliterate can vary widely in their experience of literacy, and these different experiences may influence their approach to language and literacy learning. This paper examines the strategic disadvantage of preliterate learners with special focus on one such group, the 'Patkar' learners.

Firstly the main advantages of learners' L1 literacy are presented. Selected studies on the effect of L1 literacy on L2 learning provide insights into aspects of transfer. Finally the situation of learners from one such preliterate community, the Patkar community is discussed.

Key words: Literacy, learning strategies, preliterate learners, transfer

Introduction

Literacy skills both reading and writing are critical skills for students all over the world. Educators Grabe and Stoller (2002) assert, "As we enter a new century, productive and educated citizens will require even stronger literacy abilities (including reading and writing) in increasingly larger numbers of societal settings" (p. 1). However, most research on writing development has focused on learners who are literate in their first language. Very few studies have examined the L2 writing of preliterate learners. These learners come from diverse backgrounds and have widely differing experiences with literacy in their first languages. A number of factors influence the ways that learners' English literacy develops and the progress that different learners will make in learning to read and write in English. They include level of literacy in the first language and in English, oral language proficiency in English, educational

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background, personal goals for learning English, and the structure and writing system of the first language. These factors must be taken into account in all areas of teaching. This paper describes how one of these factors-literacy in the first language-can affect the development of the writing skill in English and the problems faced by preliterate learners with special focus on Patkar learners whose L1 does not have a script.

Literacy in the First Language

Huntley (1992) describes four types of literacy in the first language (L1) that affect English literacy development and should be considered in ESL literacy instruction: preliterate, nonliterate, semiliterate, and non-Roman alphabet literate. Birch (2002) adds to these types nonalphabet literate.

Preliterate learners come from cultures where literacy is uncommon in everyday life because the language is not written, has only recently been written, or is being developed. Preliterate English language learners often have had little or no exposure to written text and may not be aware of the purposes of literacy in everyday life. They generally progress slowly in literacy and other language instruction and require re-teaching of skills and concepts (Robson, 1982; Strucker, 2002).

A Preliterate Society is a society where few people can read or write and there is little or no tradition of literacy and literature use. The group may be geographically scattered or isolated, and small in number. The group lacks a written language or has just recently had its language put into written form. There is little or no formal education available to most children. There are very few literates in any language (less than 5 percent of the population).The group may be geographically scattered or isolated, and small in number. The group lacks a written language or has just recently had its language put into written form.

Literacy and Biliteracy

Literacy is consistently associated with educational success and achievement. There is no shortage of research evidence that a sound foundation in the first language - spoken and written - creates the best conditions for the acquisition of a second language. Studies have demonstrated the importance of literacy in the first language for students' full development of proficiency in the language of instruction, subsequent academic success, and high levels of self-confidence

(Collier, 1992; Hakuta, 1986; Snow, 1990). Furthermore, studies have consistently indicated that academic and linguistic skills transfer to the second language, even in the case of languages with dissimilar writing systems (Au, 1993; Cummins, 1991; Ovando & Collier, 1998). Even when the vocabulary, grammar, and orthography differ, a whole range of skills in decoding and reading strategies transfer from the first language to the second. Two studies suggest that either previous or simultaneous acquisition of L1 literacy can have a positive impact on English literacy development among these populations. Robson (1982), in a study of Hmong learners of English at a refugee camp in Thailand, found that adults with minimal literacy in Hmong acquired English reading skills more rapidly than those who had no Hmong literacy. Similarly, a study of adult Haitians learning English in New York City (Burtoff, 1985) found that those who received native language literacy instruction while learning English developed stronger literacy skills in the L2 than did the English-only group.

When children are not literate in their native language they struggle with reading and writing in English. Many preliterate learners approach English literacy learning with trepidation. They need to be given opportunities to increase their self-confidence in educational situations and to develop positive images of themselves as readers and writers.

Learners who are literate in some writing system have the advantage of experience with deciphering and assigning meaning to print and using print to enhance their learning. Learners, who are non-alphabet literate, read a language that is written logographically, such as Chinese and Japanese. These learners may try to read in English by memorizing whole words. Learners who depend on whole word recognition to the exclusion of phonological decoding will not become proficient readers in alphabetic languages.

Non-Roman alphabet literate learners read in a language that uses a non-Roman alphabet, such as Hindi or Tamil, but that is still phonetically based. These learners have the advantage of being accustomed to reading with an alphabet, but they may struggle to find words in the dictionary and may need time to process written materials presented in class because the orthography of their L1 is different from that of English. Urdu students learning to read in English are likely to have problems with directionality issues. (Their alphabet reads right to left; the Roman alphabet, left to right) Strategies that these learners may have developed to read Urdu may not work as well in English reading and spelling. Students who are literate in a Roman alphabetic language (e.g., Spanish or French) like those literate in a non-Roman script or in a logographic script, have already developed literacy skills and formed reading behaviors in their

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Meenakshi Barad Sirigiri, M.A., PGCTE, M.Phil., Ph.D.

A Paucity of L2 Learning Strategies among Preliterate Learners - A Case Study

L1. They know that written language can represent speech. Their educational background and literacy skills may be an important part of their self-image. They can study English texts, take notes in class to learn new vocabulary or structures, and read outside of class. Previously learned reading strategies, learners' experiences and access to literacy, and the nature of their L1 written language contribute to the speed and ease with which learners will acquire L2 literacy.

Does L1 Literacy Transfer To L2 Literacy?

Empirical research in the 1970s and 1980s has led to more persuasive evidence for the importance of transfer in all subsystems. A rather large number of studies comparing phonology, morphology, grammar and discourse of learners with different native languages indicate acquisition differences attributable to cross-linguistic influence (e.g., Schachter and Rutherford, 1979; Ringbom, 1987). And with the growth of transfer research, researchers have conducted interesting studies in this field exploring new approaches to it. Master (1987) and Mesthrie and Dunne (1990) have compared how learners with two or three native languages behave regarding to language structure that can be found in one native language but not in other, whereas Murphy (2003) and Wei (2003) have given interesting ideas of how transfer interacts with linguistic as well as cultural, social and personal factors in second language learning and use. The samples of evidence for transfer have been rising, and the empirical support for the importance of cross-linguistic influences on all linguistic subsystems is nowadays extremely firm.

However, the question of transferability of literacy skills is in large measure related to how literacy is defined. Definitions which limit literacy to encoding/decoding skills and functional abilities generally involve rather low-level skills and are generally agreed to transfer. These include prereading skills of directionality, sequencing, ability to distinguish shapes and sounds, and knowledge that written symbols correspond to sounds and can be decoded in order and direction (Lessow-Hurley, 1990). Evidence for the transfer of these kinds of literacy skills is abundant. Gudschinsky (1977) discusses programs in Peru, in Mexico, and in the highlands of Vietnam, where L1 literacy promoted L2 literacy. Robson (1981, cited in Penfield, 1986) found that Hmong refugee adults who were already literate in their L1 were more successful in acquiring English in the classroom. Goodman & Goodman (1978; in Mace-Matluck, 1982) found that elementary grade Spanish, Arabic, Samoan, and Navajo students learned to read English more easily if they were literate in their first language than if they were preliterate bilinguals. Most studies investigate cross-language relationships on the basis of one of two

theoretical orientations: The contrastive analysis hypothesis (Lado, 1964) and the interdependence hypothesis (Cummins, 1978, 1979).

Contrastive analysis involves analyzing a learner's first and second language to identify similarities and differences. According to the CA Hypothesis, second-language errors will be made when the structures in the second language differ from those in the first language; and facilitation will be apparent when the languages are similar. In the second theoretical orientation, the interdependence hypothesis, Cummins (1981, 2000) has postulated that acquisition of first and second languages is interdependent, that is the development of first language can influence and facilitate development of the second. Cummins distinguishes between language for academic and higher order cognitive purposes (CALP) and language for day to day interpersonal communication (BICS). These constructs are distinguished by the extent of contextual support and cognitive demands. Cummins (2000) hypothesizes that "academic proficiency transfers across languages such that students who have developed literacy in their first language will tend to make stronger progress in acquiring literacy in the second language" because these academic language skills are developmentally linked to common underlying proficiencies across the languages.

Transfer of Strategies in Writing

In the school setting, writing plays two distinct but complementary roles. First, it is a skill that draws on the use of strategies (such as planning, evaluating, and revising text) to accomplish a variety of goals. Second, writing is a means of extending and deepening students' knowledge; it acts as a tool for learning subject matter. Effective writing instruction acknowledges that the smooth deployment of the higher-level writing strategies needed to plan, generate, and revise text depends on easy use of lower-level skills such as handwriting, keyboarding, spelling, grammar and punctuation, and access to appropriate vocabulary. It will be harder for students to utilize strategies to write a coherent summary or persuasive essay if they are not fluent in the lower-level skills. At the same time, students who have difficulty with either lower-level writing skills or higher-level writing strategies will find it difficult to learn to write.

Errors can provide 'important evidence for the strength and weakness of a particular native language influence' (Odlin 1989:23). They contain valuable information on strategies that learners use to acquire language and can play an important role in the study of foreign languages (Richards 1974, Dulay and Burt 1974).

Research in second language settings has frequently investigated strategy use of students engaged in language study. Most studies that have compared L1 and second language (L2) writing have found that there are similarities among the strategies used for the two processors. Both English as a second language and Foreign Language studies point to a transfer of writing strategies from L1 to L2 writing, particularly for planning and revision. Studies also show that the transfer from students L1 to their L2 writing affects the quality of their L2 writing. Although there have been several studies examining the use of writing strategies used by learners with scripts in their first language there have been few that have explored the writing strategies adopted by learners who belong to preliterate communities whose L1 has not been coded. At the same time it is clear that L2 processing is different from L1 processing.

It is hypothesized that preliterate learners could be at a strategic disadvantage when it comes to composing in L2. This could affect the writing of such learners. There could be several compensatory strategies for dealing with second language learning issues facilitating L1 composing process transfer in preliterate L1 learners. Gaining some insight into the awareness of writing strategies as related to their developing experience in writing and their English language proficiency levels may help us understand the process by which they succeed in writing for their academic exams etc.

Based on these assumptions the following research question was formulated.

To what extent does the lack of literacy (code) in L1 relate to the overall writing quality in L2?

Methodology

The present study involves learners from preliterate societies in the south of India. The participants in this study are English language learners (ELL's) from an English medium school in Hubli in the state of Karnataka, India. This school was chosen as at least 50% of the learners are from the 'Patkar' community which is a preliterate society. These learners receive 45 minutes of English language instruction five times a week. 9th class students were chosen because previous research has shown that students in intermediate grades are aware of the strategies they use to construct meaning during

the composing process. (Langer 1986).

Research for this study was carried out during the participants' English class hour. Students were asked to write a descriptive essay on 'About Myself'. The essay was then scored on multiple dimensions including overall quality, linguistic and systematic complexity, textual variety, semantics, productivity and spelling. The instruments employed to capture the subjects' writing strategies were one to one interviews with each subject and the analyzing of essays written by them. The responses related to writing strategies pertaining to the writers' problem-solving and decision-making about focus, language use and composing processes. The essays were then rated by two raters, one the researcher and the other rater was a teacher who taught them. The interviews of the thirty students were conducted by the researcher. Students were asked about their language learning background, their school background, their current learning situation and their use of English outside class time.

Questions were asked in both English and in the students' L1, the Patkar language. There was no need for an interpreter as the researcher belonged to the Patkar community. The subjects' comments on their activities are probably more authentic and less structured than their answers on a formal Questionnaire would have been. Though essays were administered to the whole class due to time constraints only 30 students were interviewed.

The essays of students were analyzed using the criteria of meaning, form and convention. It was found in more than half the essays that meaning was not always clear on the first reading. Language was repetitive. Most of the learners writing was ridden by frequent errors associated with verb tenses, pluralization, and agreement. There was inconsistent use of articles and pronouns. Frequent spelling errors were made. The topic addressed was limited by the restricted known vocabulary. In most essays the output was very short. Most of the essays used simple present tense in short sentences. Some learners wrote mostly phrases (fragments).

Discussion

The research question in this study was concerned with the importance that a learner's native language has in written production in L2. As observed the learners in this study fall short of minimal performance that the students of class 9 must demonstrate. Thus their performance was significantly below grade level. Typically students' personal writing will be at a higher level than their content/academic writing. But as they don't ever use the language for personal writing

their academic writing remains dismally poor. The difficulties faced by these learners in their writing were evident in the numerous errors they produced in their compositions. Preliterate learners seem to require some intensive customized support. Typically students at lower levels require more instructional support than students at higher levels. But preliterate learners will require teachers not only to be sensitive to language needs but also to provide language for learning subject-specific content.

Conclusion

Literacy development in an L2 will always be a complex endeavor. While it is always in the learner's best interest to have a well grounded knowledge of L1 literacy, it must be kept in mind that the skills that learners bring from their L1 may not always relate directly to L2 literacy. In order for teachers to be able to teach students effectively, they must have knowledge of the background surrounding English language learners, the theories that provide the background for support of instruction, and strategies for development. If children are made to operate in the classroom in a poorly developed second language, the quality and quantity of what they learn from complex materials and produce in oral and written form may be relatively weak. Academic knowledge and literacy skills that second language learners have in their first language (L1) are strong determiners of L2 proficiency. However preliterate learners' oral traditions also can provide the scaffolding required for effective learning to occur. A better understanding of the interactions of other factors involved in writing, not only linguistic but also cultural, social and personal factors that interact with transfer will enable more effective teaching on the part of teachers.

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Dr. Meenakshi Barad Sirigiri, M.A., PGCTE, M.Phil., Ph.D. (ELE)
Associate Professor and Head
Department of Humanities and Sciences
Aurora's Scientific Technological Research Academy
Bandlaguda
Hyderabad 500 005
Andhra Pradesh
India
meeenbs@gmail.com

Intertextuality in Advertising

Debashish Panigrahi, M.Phil.
Prof. N. D. R. Chandra, M.Phil., Ph.D.

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Abstract

The visual culture has radically changed our conception of the world and has widened the space for creativity. Media text like advertising has contributed a lot to the refraction, legitimisation and transformation of social practices. In such process it has become intertextual to varied texts drawn from different fields. The use of intertextuality in advertising is a conscious strategy that keeps viewers busy in the interpretive activity and thus makes ad texts attractive and memorable. In an advertising text intertextuality has numerous possibilities for existence and complicating the textual fabric. The digital technique further complicates the matter when it confuses the understanding of indexical and iconic signs. This present article explores the concept of intertextuality, its varieties and its strategic use in multimodal texts of advertising. It also assesses how the semiotic background of a text is modified to serve the purpose of a new context.

What is Intertextuality

Intertextuality has been a prominent issue in the critical analysis of texts. But its various interpretations have made it a complex term. Etymologically the word intertextuality means a text among texts. For structuralists a text has always been considered a closed structure, a compact whole, enjoying sovereignty having distinct boundaries. Interpretation for such a structure is stable and considered to be author-centred. The question that arises in such a context is if creation of the structure is not original on the part of the author and interpretive activity lies in the reader how can the text be a closed structure and self-contained. Roland Barthes has already proclaimed this when he spoke out thus:

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We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author- God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. ... the writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them. Did he wish to *express himself*, he ought at least to know that the inner 'thing' he thinks to 'translate' is itself only a ready-formed dictionary, its words only explainable through other words, and so on indefinitely; ... (1977:146)

The system one utilises to express himself is inherited and with it is inherited its semiotic background. Apart from that every discourse is a continuation of its former and so dependent on it. When the same discourse flows through various texts, involuntarily it will make all the texts dependent on each other and so intertexts. Michel Foucault also states that:

The frontiers of a book are never clear-cut: beyond the title, the first lines and the last full stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network... The book is not simply the object that one holds in one's hands... Its unity is variable and relative. (1974:23)

Therefore, whether structurally or in content, every text is dependent on other texts. The coining of the word 'Intertextuality' by Julia Kristeva in 1960s is just a concrete expression of this idea which gives a different dimension to the understanding of text. Going away from the structuralist notion of stable signification of a text she proclaims thus:

Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of *intertextuality* replaces that of intersubjectivity, and poetic language is read as at least *double*. (1986:37)

Kristeva argued against the scientific analysis of a text that structuralists propounded, since interpretation of a text is a human phenomenon and affiliated to social, cultural and historical contexts. Thus intertextuality is a post-structural phenomenon that opposes the very concept that a text exists in its sovereign state, since it is a constituent of one or several texts. As Graham Allen puts it nicely:

If structuralist literary critics believe that Saussurean linguistics can help criticism become objective, even scientific in nature, then poststructuralist critics of the 1960s and beyond have argued that criticism, like literature itself, is inherently unstable, the product of subjective desires and drives. The term intertextuality was initially employed by poststructuralist theorists and critics in their attempt to disrupt notions of stable meaning and objective interpretation. (2000:3)

Where Kristeva liberates the text and places it in the vast semiosphere among the ocean of texts, Barthes, on the other hand, destabilises the texts for their inter-dependence. He also feels intertextuality is not only a field of influence but advancement of discourse and it cannot be considered as a voyage to the origin of the text as he proclaims thus:

The intertextual in which every text is held, it itself being the text-between of another text, is not to be confused with some origin of the text: to try to find the 'sources', the 'influences' of a work, is to fall in with the myth of filiation; the citations which go to make up a text are anonymous, untraceable, and yet *already read*: they are quotations without inverted commas. (1977:160)

In that sense no text is original and yet paradoxically loses its source as every assumed source is in fact an intertext to another source. Though this dimension in textual analysis has been considered recently yet the new terminology has age-old application. It was not that intertextuality never existed before the coining of the word but it was never dealt with seriously. A history of intertextuality has never been written. Instances of intertextuality are widely found in the works of Virgil, Ovid and Dante as a relation to other texts and social contexts. Such concept is discussed in the writings of Plato and Aristotle when they explicitly discuss theories

of imitation. The concept of intertextuality is discussed intensively in the works of Barthes, Bakhtin, Volosinov, Riffaterre and Kristeva whereas all of them discussed intertextuality as a relation existing among texts but they never discussed the nature of intertextuality in specific terms. Gerard Genette for the first time attempts a concrete analysis of intertextuality in specific texts in his triad: *The Architext*, *Palimpsests* and *Paratext*. Unlike others he coins a more inclusive term 'Transtextuality' to define the relation of a text to other texts. He has listed its five sub types as intertextuality, paratextuality, architextuality, metatextuality and hypotextuality. He defines intertextuality as quotation, plagiarism and allusions that occur inside a text. While trying to judge the degree of intertextuality he even defines some of the possible features of intertextuality such as reflexivity, alteration, explicitness, criticality to comprehension, scale of adoption and structure of unboundedness.

Intertextuality and Interpretation

Intertextuality not only brings the semantic component of the text but also the semiotic background of it. The primary intention of every borrowed text is modified and restructured when it is inserted within a new context. Thus intertextuality creates a tension between the primary and secondary intentions and affects hermeneutics. Graham Allen puts it nicely:

The literary text is no longer viewed as a unique and autonomous entity but as the product of a host of pre-existent codes, discourses and previous texts. Every word in a text in this sense is intertextual and so must be read not only in terms of a meaning presumed to exist within the text itself, but also in terms of meaningful relations stretching far outside the text into a host of cultural discourses. Intertextuality, in this sense, questions our apparently commonsensical notions of what is *inside* and what *outside* the text, viewing meaning as something that can never be contained and constrained within the text itself. There is a mistaken tendency in readers of Kristeva to confuse intertextuality with more traditional, author-based concepts, particularly the concept of *influence*. Intertextuality is not, however, an intended reference by an author to another text: intertextuality is the very condition of signification, of meaning, in literary and indeed all language. (2003:82)

Thus intertextuality prevails in a text from its genesis to interpretive activity. Intertextuality is a force that not only binds the texts but also affects their interpretation. Interpretation in such an incidence is the outcome of both intratextuality and intertextuality. Intratextuality keeps the textual elements coherent enough to bring out a meaning. The same textual elements being intertextual to other texts and discourses also influence the final interpretation. The spirit of intertextuality imbalances the fabric of expression and writer's intention when it comes in hands of the reader. The writer who creates the text from a semiotic point of view is already using a system and a discourse inherited. In the interpretive activity the reader decodes the text with the system and experiences he has inherited earlier. Thus a specific encoding may produce several decodings depending on the readers' background. Intertextuality presumes that a text is an allusion to other texts and the reader decodes the text from the pre-textual knowledge derived from other texts. So interpretive activity is never an individual act but influenced by the reader's background and the affordances available to him basing on that background. By bringing commonality among different texts, intertextuality in fact enhances the text's literariness. However, it is a different issue that intertextuality may be the outcome of conscious or unconscious strategy.

Intertextuality in Multimedia Texts

Though text was always considered as linguistic phenomenon and accordingly had been discussed yet formation of multimodal texts has changed the concept of texts and its structural base. From a semiotic point of view a text can be a composition of different codes each having its own signs and creating separate information structures which are syntagmatically related and bound for final interpretation. Multimodal text becomes a complex phenomenon in hermeneutics as they establish a real life scenario where inter-code cohesion is possible both spatially and temporally. Especially advertising in its long journey has evolved as complex genre and the modern form is not so simple like its precursors. The modern advertisements are so complex that one needs to be ad-educated to comprehend the text fully. Advertisers are always in need of adding varieties to the commodity sign to attract the passive consumer. This, in turn brings varieties in advertising discourse. It no more overtly tells the viewer to buy things. It plays variety of roles instead – it amuses the viewer with its humour, it makes itself a kind of puzzle to

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be solved and it acts like a serious and sophisticated art. This self-reflexive nature of ads has given space to wide use of intertextuality at the conscious level. They not only make the ads distinctive and attractive but also assess the viewers' intelligence and knowledge. All the while the viewer finds himself engaged in a decoding activity, being no more repelled by the act of consumerism.

In all multimodal texts as in advertising all the specific modes like linguistic, visual and aural can have their respective intertextualities but since they co-exist together there is always a chance of intertextualities between two different modes. An allusion and even a translation between two different modes is always possible. Advertising is no exception where different modes are found intertextual to some other modes in other texts. It is interesting to find a picture mode being intertextual to a narrative or a scientific discourse being modified to a narrative. So intertextuality just does not happen at the level of code, but also happens at the thematic level. Intertextuality is an integral part in the advertising texts where two or more of the linguistic, visual and aural texts complement each other for a better understanding of the message by the reader but at the same time there is a probability that intertextuality in one mode may bring out a wrong message for the reader or may go unnoticed by the reader.

Advertisements can be considered as intertexts as every advertisement carries some similar features of the advertising texts that existed earlier. Even the advertising texts portraying the same type of products share similar features in construction. Moreover, as advertisements draw their reality from the world, they establish an intertextual relation with the discourses in existence. According to semioticians they all share the same theory of constructing the world. Chandler speaks thus:

In order to make sense of many contemporary advertisements (notably cigarette ads such as for Silk Cut) one needs to be familiar with others in the same series. Expectations are established by reference to one's previous experience in looking at related advertisements. Modern visual advertisements make extensive use of intertextuality in this way. Sometimes there is no direct reference to the product at all. Instant identification of the appropriate interpretative code serves to identify

the interpreter of the advertisement as a member of an exclusive club, with each act of interpretation serving to renew one's membership. (2002:200)

Intertextuality at the level of genre makes viewer ad-educated. With each act of interpretation the viewer learns something more about the genre. Another dimension of this genre that needs exploration is the way the intertextualities are deliberately constructed in ad text. The advertiser keeping the character and background of the reader, the sign value of the commodity in mind selects the texts and discourses that will suitably fit into the context. In Indian scenario advertising texts are found intertextual to socio-cultural contexts, myths, folk songs and tales, movies, popular songs, scientific discourse and so on.

Types of Intertextuality

Intertextuality gets realised in a text in a complicated manner and it is difficult to explore the structures of intertextuality. John Fiske explores the intertextual relations and proclaims thus:

We can envisage these intertextual relations on two dimensions, the horizontal and the vertical. Horizontal relations are those between primary texts that are more or less explicitly linked, usually along the axes of genre, character, or content. Vertical intertextuality is that between a primary text, such as a television program or series, and other texts of a different type that refer explicitly to it. These may be secondary texts such as studio publicity, journalistic features, or criticism, or tertiary texts produced by the viewers themselves in the form of letters to the press or, more importantly, of gossip and conversation. (2001:108)

Though intertextual relation can be horizontal and vertical like the syntagmatic and paradigmatic relations in a text yet specific representation of intertextuality can be both explicit and implicit. The mere reproduction of texts inside other texts like quotations and allusions may be considered as explicit intertextuality. On the other hand, a mere reproduction of a theme may be considered as implicit intertextuality. Even following the genre of a text like parody, travesty and collage can be considered as intertextuality.

Guy de Cook (2006:193-194) has divided the intertextualities in advertising into two categories as intra-generic and inter-generic. Such type of division is made at the level of genre.

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An ad can be intertextual to other ads and can also be intertextual to other genre like film or story. But analysing the intertextuality of ad texts involves complications as they are affluent with diverse intertextualities in terms of modes, texts, discourses and cultures. Since in a multimodal text, mode is the essential unit of expression it is easier to divide the types of intertextuality available in advertising into intra-modal and inter-modal. The intra-modal intertextualities can again be divided into visual, aural and linguistic in accordance to the elements available in an ad text. On the other hand, inter-modal intertextuality may be considered as structural occurrences which in fact are inter-modal translation or allusion to a different mode. In such sense inter-modal intertextuality gets realised only at the semantic level.

Intra-modal Intertextuality

Visual Intertextuality

Visual images for their iconic nature attract greater attention. Advertising texts which need attention from the consumers make use of visual images more and in this digital age they come with all attractive features to lure the consumers. Sut Jhally in *ImageBased Culture: Advertising and Popular Culture* (units.muohio.edu) also notes down that the grammar of visual images is different from the grammar of verbal and written language since visual images are strong manipulator of human mind. Even an illiterate person is visually literate enough to decode meaning of a visual text. It is different question whether he is able to decode the intended meaning. Apart from that visual intertextualities which enhance aesthetics of an advertising text in fact makes it a complex structure to decode. Parody is one of the common strategies found in Indian advertising. The reel life characters often appear and re-exhibit the scenes of the soap operas or movies where they promote the products. It is different from the covert advertising as often found in James Bond movies. Even at times parody is practised on the real life happenings and cultural activities. Parody not only brings familiarity to the advertising but also makes them humorous. A very recent example is that of *Lux Onn Innerwear* which parodies the scenes from the movie *Don* with appearance of Shahrukh Khan or Colgate advertisement, which parodies the scenes from the movie *Dabang* with the appearance of the heroine Sonakshi Sinha. Even in *Tata Tea* advertisement the real life office scene is parodied when the applicant offers Tata brand tea as a bribe to the concerned officer. Another type of advertising which is practised these days is

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the episodic ones. The ad texts often come with a conclusion like to be continued and a second sequel comes later on. In these episodic advertising, the texts in fact offer a narrative, become intertextual and promote the product. Such intertextualities keep the consumers in suspense and retain the aesthetic quality of the text. These days, advertisements are also found reflecting information structures which are far away from the reality of the commodity. They become very complex to reflect what the advertisement is about. In such instances pictorial intertextuality, which lies in the logo of the brand, helps consumer to recognise the commodity advertised. Here the logo creates the visual intertextuality between the two texts.

Aural Intertextuality

Intertextuality in advertisements just not happens in the codes of linguistic and visual signs but also in the aural signs. Certain types of music which occur again and again in different advertising texts, film texts or other audio-visual texts in course of time by themselves create a code. Consequently, human mind differentiates among different types of music which evoke sorrow, happiness, love, romance, fear and so on. But what is significant and worth noticing is plagiarism that occurs with the introduction of songs in advertising texts. Many advertising texts use the popular songs from movies to create the context. The popular song being associated with a different visual text creates impact on the viewer's mind and makes the advertisement memorable. For example, the recent *Kit Kat* ad (youtube.com) uses the popular song '*Kante nahi ...*' from the movie *Mr. India* to reflect a romantic relationship between two squirrels. Even at times it is found that the advertiser alters the lyrics of the popular song to serve his purpose. Some advertisers create theme song or music and employ it in every ad of the product though the visual text becomes different. For example, the theme music in every ad of *Titan* watch (youtube.com) is repeated for a long-term effect. The aural intertextuality is significant in ad as it enhances the memorability of the text and heightens its aesthetic value. Apart from the song or music intertextuality, even voice intertextuality also occurs in advertising. The voice of the celebrities, who have earned acclaim for their voice quality, is often used as voice-over in the ad texts which reminds viewers of the real celebrity. In Indian advertising use of the voices of the Bollywood stars like Raj Kumar, Shatrughan Sinha, Amitabh Bachchan is very common.

Linguistic Intertextuality

Since linguistic signs have two modes of expression as visual and aural, linguistic intertextuality in advertising may be considered as visual or aural representation of words, dialogues or quotations from other texts. As such, ad slogan for a particular product is repeated in every ad of the product that reminds the viewer about what the product is about. As for example, a slogan like “Connecting People” in each Nokia advertisement connects all the Nokia ads and makes them intertextual. In constructing a real life scenario the dialogues and registers are borrowed from such contexts and make the texts intertextual to socio-cultural contexts. The re-occurrence of popular dialogues from movies is also frequently found in Indian advertising.

Inter-modal Intertextuality

A text can allude to another text in a mode different from its parental mode and modified therein. In multimodal texts as intertextuality binds texts from different modes some have tried to substitute intertextuality with intersemioticity. However, the word intertextuality won't create confusion if one liberates himself from the narrow understanding of text as a linguistic phenomenon and considers it with all possibilities. Inter-modal intertextuality is frequently found in advertising texts as an attention-seeking device. The following advertisement best illustrates this fact:



(Union Bank, adsoftheworld.com.)

The above ad tells about the plans which sometimes do not work. The picture is presented as an elaboration of the linguistic syntagm. *All plans do not fit to your need* and reflects a failed plan. The visual text contains the crow throwing pebbles in to the glass. This representation refers to the fable of thirsty crow, who throws pebbles in to the water pot so that the water level will rise and it can drink the water. But here the advertiser has made certain alteration to the original story

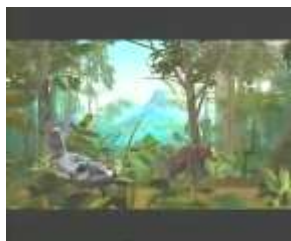
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by placing money in the glass instead of water. So the same plan will not be useful because pebbles cannot lift money. The advertiser wants to emphasise that money cannot be accumulated always by the consumers' own plans and experiences. Consumers may need the advice of other experts and in this case the expert is the advertiser *Union Bank*. It's only to establish the fact that a specific good plan does not always work in all contexts, the advertiser has used intertextuality to a fable. The following clips from a TV commercial further substantiate the enormity of intertextuality in advertising:

Mentos, youtube.com.



(Clip i)



(Clip ii)



(Clip iii)



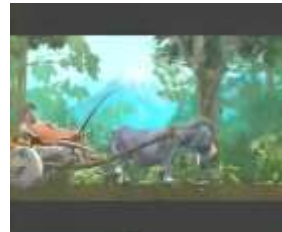
(Clip iv)



(Clip v)



(Clip vi)



(Clip vii)



(Clip viii)

The above frames have an intertextual relation to Darwin's theory of evolution. Human beings not only have evolved from their predecessors, the monkeys but also in this course have attained knowledge to control the world. The advertiser's strategy is to establish the fact that consumption of *Mentos* starts the evolution process, and even the tagline *Dimag ki Batti Jala De* enunciates that it makes one intelligent. To prove this fact the advertiser constructs a narrative in the light of evolution theory. The first frame shows that back in time, the donkey being the master was carried by the monkey in a cart without wheels. They happened to get *Mentos* and since the donkey refused to eat, it was consumed by the monkey as is reflected in the second frame. After the consumption of *Mentos* the process of evolution started in the monkey and after

passing the Stone Age (Clip iii); gaining the knowledge of clothing (Clip iv), fire (Clip v) and the use of wheel (Clip vi) and so on; at last he reached the form of human being. He met the donkey in whom no evolution had taken place in all these years. With the enhanced knowledge he compelled the donkey to carry him in a cart having wheels (Clip vii). This physical and mental evolution happened because of the consumption of *Mentos*. An intertextual relation to a scientific discourse not only makes it enjoyable but also memorable.

Every text has some reference to other texts and so is an intertext. The obvious question will be can there be a text which is self-sufficient and self-contained. Theoretically a text can exist but, since the interpretation of a text always depends on the knowledge derived from other texts, will it be communicable? Moreover, though intertextuality makes a text comprehensible yet an extreme case of intertextuality may make a text incomprehensible, just as, when the intratextuality is completely superseded by its intertextuality or when interpretive activity of every textual elements depends completely on a different text. A text can be incomprehensible too when reader is unaware of the texts it is intertextual to.

Intertextuality is not limited only to texts of single semiosphere, rather it synthesises different semiospheres lying beyond time and place. In media texts, intertextuality makes it a hybrid field of enquiry and brings diverse discourses for consideration, analysis and final interpretation. The concept of intertextuality in any media text is an important tool that not only helps hermeneutics but also speaks a lot about the perceptions of the society and how the perceptions get refracted in the texts. Such intertextualities not only legitimize the social practices but also shape new ones. In this post-modern society where visual culture has earned prominence intertextuality is at the core of textual experience.

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Debashish Panigrahi, M.Phil.
Assistant Professor
Department of English
Zisaji Presidency College
Kiphire 798611
Nagaland
India
debashish_bls@yahoo.com

Prof. N.D.R. Chandra, M.Phil., Ph.D.
Department of English
Nagaland University, Kohima Campus
Kohima 797001
Nagaland
India
chandra592001@yahoo.com

The Performance of Exports and Imports in India Under Post-Liberalisation Era

**P. Parthiban, M.A. (Economics), M.A. (History), B.Ed., M.Phil.
Dr. B. Ambrose**

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Introduction

International trade is important to increase economic welfare in terms of increase in income and employment of the trading countries. It helps the countries to benefit from economic transactions due to territorial division of labor. Economic development is one of the main objectives of every society in the world. There are several economic and non-economic factors affecting economic growth and development of foreign trade and all these play an important role. Trade serves as an important engine of economic growth and can be a high way of learning new ideas and creativity relating to foreign trade. Further, Foreign trade is important to the economy because of a country's need to import a variety of goods and services.

This paper examines the value of export and import and important commodities exported and imported in the balance of trade over a period of time. For this purpose the study focuses on a period of fifteen years from 1995-96 to 2009-10.

STATEMENT OF THE PROBLEM

Since the liberalization of Indian economy in 1991, India has experienced both positive and negative impacts of the globalization process. Every nation aims at economic growth so as to improve the standard of living of their citizens. Export is one of the important means of source to achieve the social objectives. Trends in foreign trade in India reflect their higher level of imports as compared to India's exports, resulting in a deficit balance of trade. The magnitude of the deficit has been quite substantial.

The post-reform analysis reveals that India's exports not only experienced change in the growth rate but also manifests a structural change during the reform period. However, the responses from different sectors are different. As far as the composition of exports on aggregate basis is concerned, the trend which started way back in the 1970's continued even during the reform period.

OBJECTIVES

- 1) To study the Trends in value of imports and exports in the study period
(from 1995–96 to 2009–10)
- 2) To analyse the position of balance of trade in India over the study period.
- 3) To study the composition of various commodities exported and imported by India during the study period.

HYPOTHESES

- (1) There is significant progress of exports and imports under post-liberalization period.
- (2) Commodity composition of export goods in India against the percentage value of manufactured commodities is higher.

METHODOLOGY

The required data have been collected from secondary sources like survey and other documents from Reserve Bank of India Bulletin. Further, other information has been collected from books and articles published in different journals related to the Trade.

The present study covers the period from 1995-96 to 2009-10. The collected data have been classified and tabulated according to framed objectives. The statistical tools, viz., growth rate, percentage, and trend line have been employed. Diagrammatic representations have also been incorporated. The results of interpretation are also presented.

RESULTS AND DISCUSSION

After the introduction of the Liberalization policy, Exports and Imports have increased. Table-1 exhibits the summary of balance of trade in India from 1995-96 to 2009-10.

Table -1: Balance of trade from 1995-96 to 2009-10

(million US \$)

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Year	Exports	Imports	Trade balance
1995-96	32,311	43,670	-14,354
1996-97	34,133	48,948	-14,815
1997-98	35,680	51,187	-15,507
1998-99	34,298	47,544	-13,246
1999-00	37,542	55,383	-17,841
2000-01	45,452	57,912	-12,460
2001-02	44,703	56,277	-11,574
2002-03	53,774	64,464	-10,690
2003-04	66,285	80,003	-13,718
2004-05	85,206	1,18,908	-33,702
2005-06	1,05,152	1,57,056	-51,904
2006-07	1,28,888	1,90,670	-61,782
2007-08	1,66,162	2,57,629	-91,467
2008-09	1,89,001	3,08,821	-1,19,520
2009-10	1,82,235	3,00,609	-1,18,374

Source: Economic survey Government of India from 1995-96 to 2009-2010.

The table -1 shows the volume of exports, volume of imports and trade balance in Million US \$ from 1995-96 to 2009-10. In all the years the trade balance was deficit. In 1995-96 the trade balance was 14.354 million US \$. In 1997-98 the trade balance was 15,507 million US \$. The deficit increased to 17,841 million US \$ in 1999-2000. It decreased to 13,718 million US \$ in 2003-04. In 2005-06 the trade balance was 51,904 million US \$. In 2007-08 the trade balance was 91,467 million US \$. It increased to 1,19,520 million US \$ in 2008-09. It declined to 1,18,374 million US \$ in 2009-10.

In 1995-96 the exports was 32,311 million US \$. In 1999-2000 it increased to 37,542 million US \$. In 2000-01 the export was worth 45,452 million US \$. In 2005-06 it increased to 1,05,152 million US \$. In 2008-09 the exports was 1,89,001 million US \$. It declined to 1,82,235 million US \$ in 2009-10.

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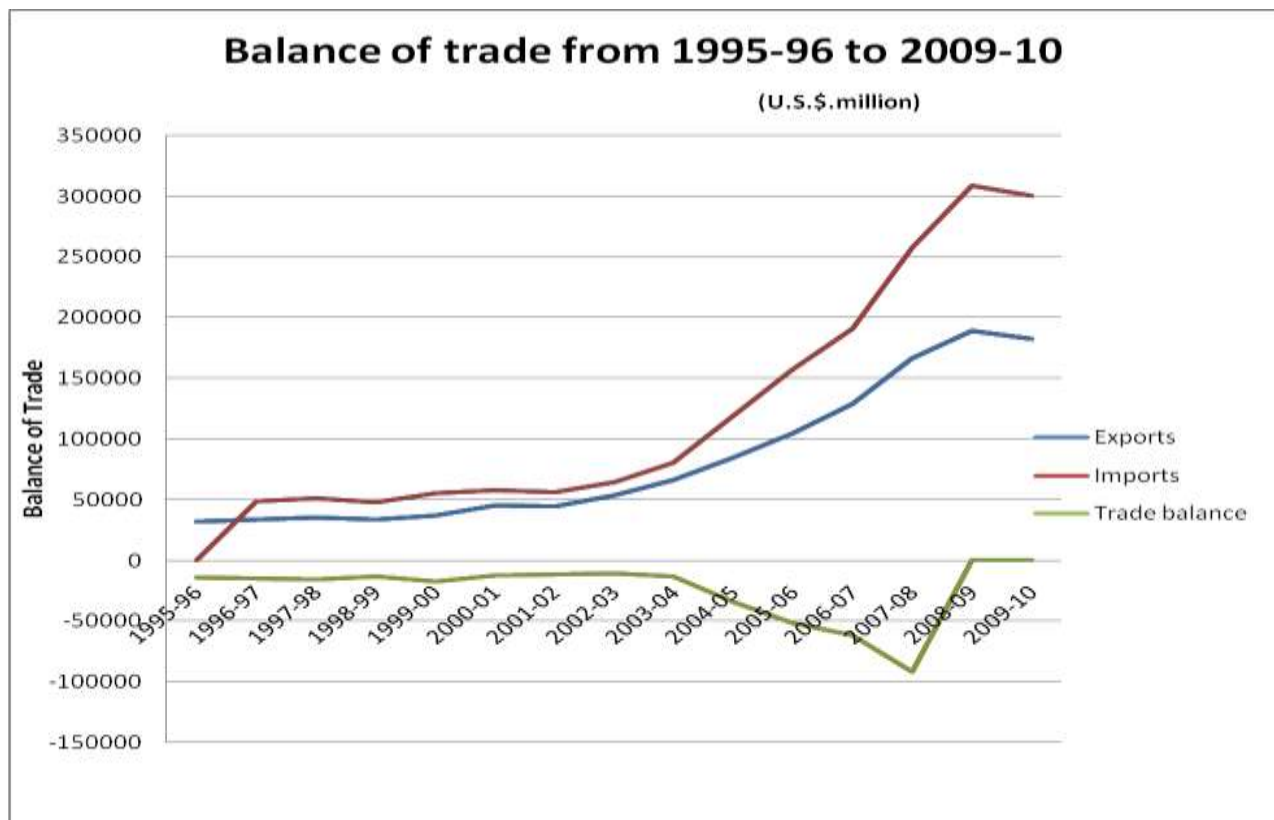
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In 1995-96 the import was worth 43, 670 million US \$. In 2000-01 the import was worth 57,912 million US \$. In 2003-04 it increased to 80,003 million US \$. In 2006-07 the import was worth 1,90,670 million US \$. In 2008 -09 it increased to 3,08,821 million US \$. In 2009-10 the import was worth 3,00,609 million US \$. The Figure no:1 has been highlighted by negative Trade balance. Hence the first null hypothesis has been proved empirically.

Figure no:- 1



The following table explains the India's Share in world trade for the selected years from 1995 to 2010.

Table -2: ANNUAL GROWTH RATE OF EXPORTS IN PERCENT FROM 1995-96 to 2009-10

Year	India's total exports (Rs.Billion)	Annual growth rate in percent	X	X ²	XY	Y _c
1995-96	1063.53	-	-7	49	-7444.71	-221.08
1996-97	1188.17	11.71	-6	36	-7129.02	321.11
1997-98	1301.01	9.49	-5	25	-6505.05	863.3
1998-99	1397.53	7.41	-4	16	-5590.12	1405.49
1999-00	1595.61	14.17	-3	9	-4786.83	1947.68
2000-01	2035.71	27.58	-2	4	-4071.42	2489.87
2001-02	2090.18	2.67	-1	1	-2090.18	3032.06
2002-03	2551.37	22.06	0	0	0	3574.25
2003-04	2933.67	14.98	1	1	2933.67	4116.44
2004-05	3753.4	27.94	2	4	7506.8	4658.63
2005-06	4564.18	21.6	3	9	13692.54	5200.82
2006-07	5717.79	25.27	4	16	22871.16	5743.01
2007-08	6558.64	14.7	5	25	32793.2	6285.2
2008-09	8407.55	28.19	6	36	50445.3	6827.39
2009-10	8455.34	0.56	7	49	59187.38	7369.58
N=15 Total	Σy= 53613.68	228.33	ΣX=0	ΣX² =280	ΣXy151813	53613.75

Source:

1. Government of India Ministry of Micro, Small and Medium Enterprises, Annual Report 2010-2011.

2. RBI Bulletin, June 2011,

$$\begin{array}{ll}
 N=15 & \sum Y = Na + b\sum X = 53613.68 = 15a + b(0) \\
 \sum X = 0 & 53613.68/15 = a + b(0) \\
 \sum X^2 = 280 & a = 3574.245333 \\
 \sum Y = 53613.68 & \\
 \sum XY = 151812.72 & \sum XY = a\sum X + b\sum X^2 = 151812.72 = a(0) + b(280) \\
 Y_c = a + bx & 151812.72/280 = a(0) + b \\
 & b = 542.1883 \\
 & Y_c = a + bx = Y_c = 3574.25 + 542.19x
 \end{array}$$

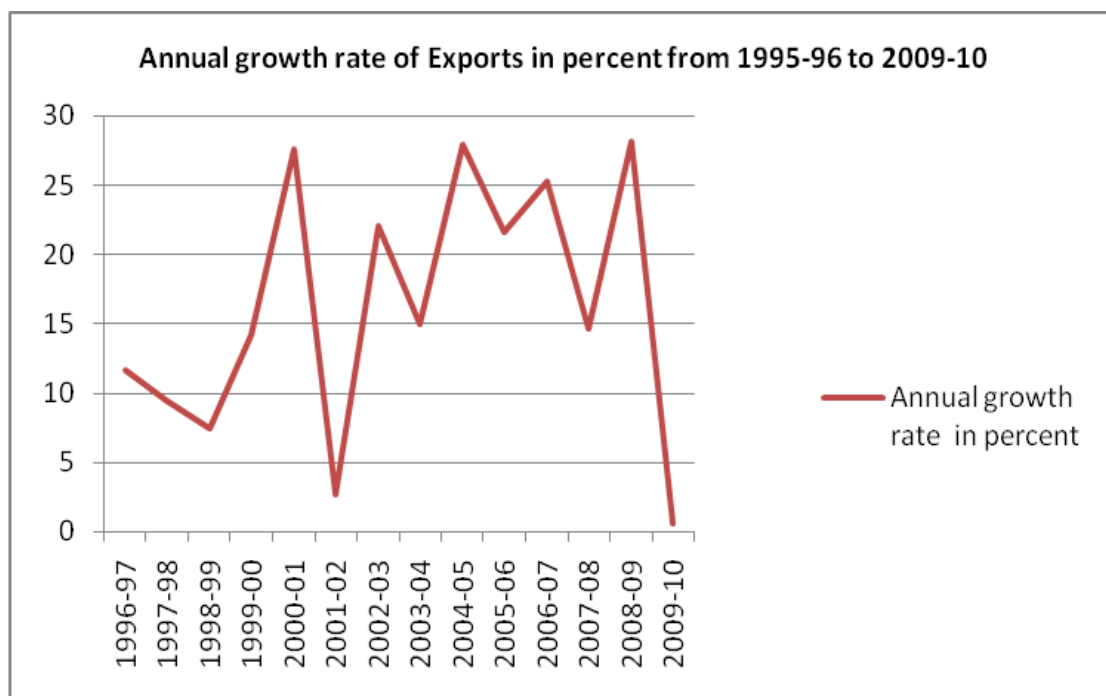
$$Y_c \text{ for the year of 2015} = Y_c = 3574.25 + 542.19x$$

$$\begin{aligned}
 \text{If } X=12 &= Y_c = 3574.25 + 542.19 \times 12 = 10080.53 \\
 &= Y_c = 10080.53
 \end{aligned}$$

The table-2 shows India's exports and its annual growth rate from 1995-96 to 2009-10. The annual growth rate was recorded as 11.71 per cent during the year 1998-99. In 2000-01, the growth rate was calculated as 27.58 per cent. In 2000-02 the growth rate was recorded only 2.76 per cent. It increased to 22.06 per cent during the year 2002-03. In 2004-05 the annual growth rate was calculated as 27.94 per cent. It significantly declined to 21.60 per cent in 2005-06. It increased to 25.27 per cent in 2006-07. The annual growth rate was recorded as 14.70 per cent during the year 2007-08. In 2008-09 it increased to 28.19 per cent. It significantly declined and it was calculated as 0.56 per cent in 2009-10.

The increase in annual growth rate was the highest in 2008-09 and is recorded as 28.19 percent. The decrease in annual growth rate was the highest in 2009-10 and it is calculated as 0.56 percent. It has been highlighted in figure-2.

Figure-2



The following table explains that the commodity composition of India's exports from 2005-06 to 2009-10.

**TABLE- 3: THE COMMODITY COMPOSITION OF EXPORTS
FROM 2005-06 TO 2009-10**

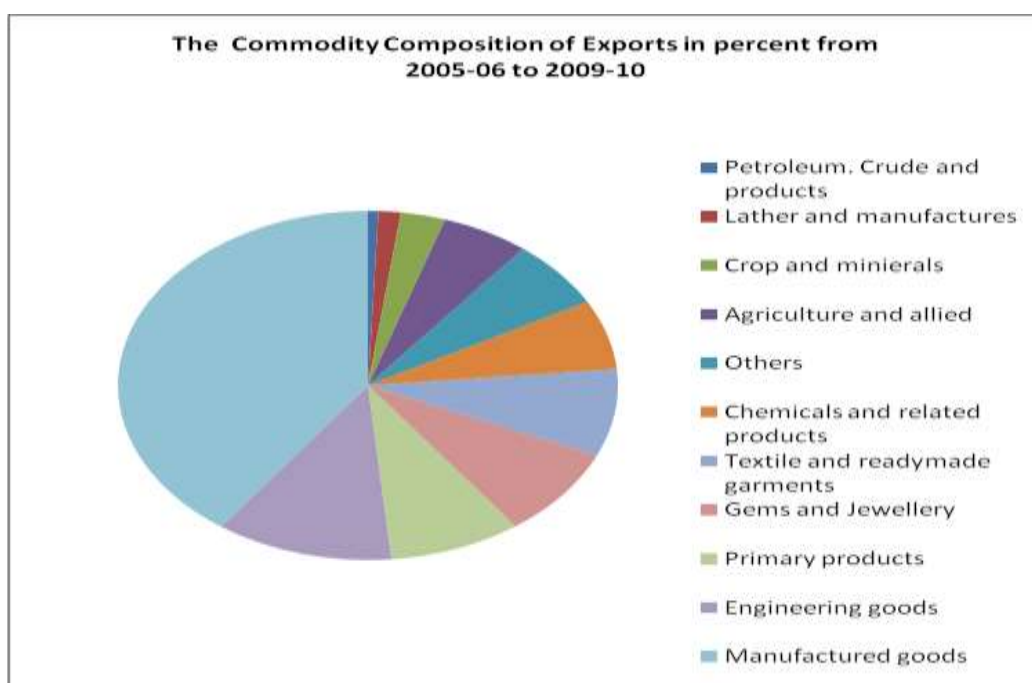
Commodity group	2005-06	2006-07	2007-08	2008-09	2009-10
Petroleum. Crude and products	1.2	1.1	0.9	0.6	0.5
Leather and manufactured goods	2.6	2.4	2.1	1.9	1.9
Crop and minerals	5.2	4.8	5.5	4.3	4.9
Agriculture and allied	10.2	10.3	9.9	9.6	10.0
Others	11.5	15.0	17.8	14.9	15.8

Chemicals and related products	11.6	11.2	13.0	12.3	12.8
Textile and readymade garments	14.5	12.5	11.2	10.2	10.5
Gems and Jewellery	15.1	12.6	12.1	15.1	16.2
Primary products	15.4	15.1	15.5	13.9	14.9
Engineering goods	20.7	23.3	20.7	21.8	18.2
Manufactured goods	72.0	68.6	64.1	68.9	67.2
Total	100.00	100.00	100.00	100.00	100.00

Source: Economics Survey Government of India from 2005-06 to 2009-10.

The table-3 reveals the commodity composition of India's exports from 2005-06 to 2009-10. In 2005-06 the commodity composition of primary products was recorded as 15.4 percent. In 2009-10 it declined to 14.9 per cent. In 2005-06 the export of agriculture and allied products was calculated as 10.2 per cent and in 2009-10 it significantly declined as 10 percent. In 2005-06, the export of manufactured goods was calculated as 72.0 per cent and in 2009-10 it significantly decreased to 67.2 per cent. In 2005-06 the commodity composition of Gems and Jewellery products was calculated as 15.1 per cent and in 2009-10, it increased to 16.2 per cent. In 2005-06 the export of engineering goods was recorded as 20.7 per cent and in 2009-10 it significantly declined to 18.2 per cent. In 2005-06 the commodity of composition exports of chemicals and related products was calculated as 11.6 per cent and in 2009-10 it declined to 10.5 per cent. In 2005-06 the increased export of other products was calculated as 11.5 per cent and in 2009-10 it increased to 15.8 per cent. The figure-3 illustrates Commodity composition of Export in percent in the study periods. Hence the second null hypothesis has been verified and proved empirically.

Figure-3



The following table explains the commodity composition of India's Imports from 2005-06 to 2009-10.

**TABLE- 4: THE COMMODITY COMPOSITION OF INDIA'S IMPORTS FROM
2005-06 TO 2009-10**

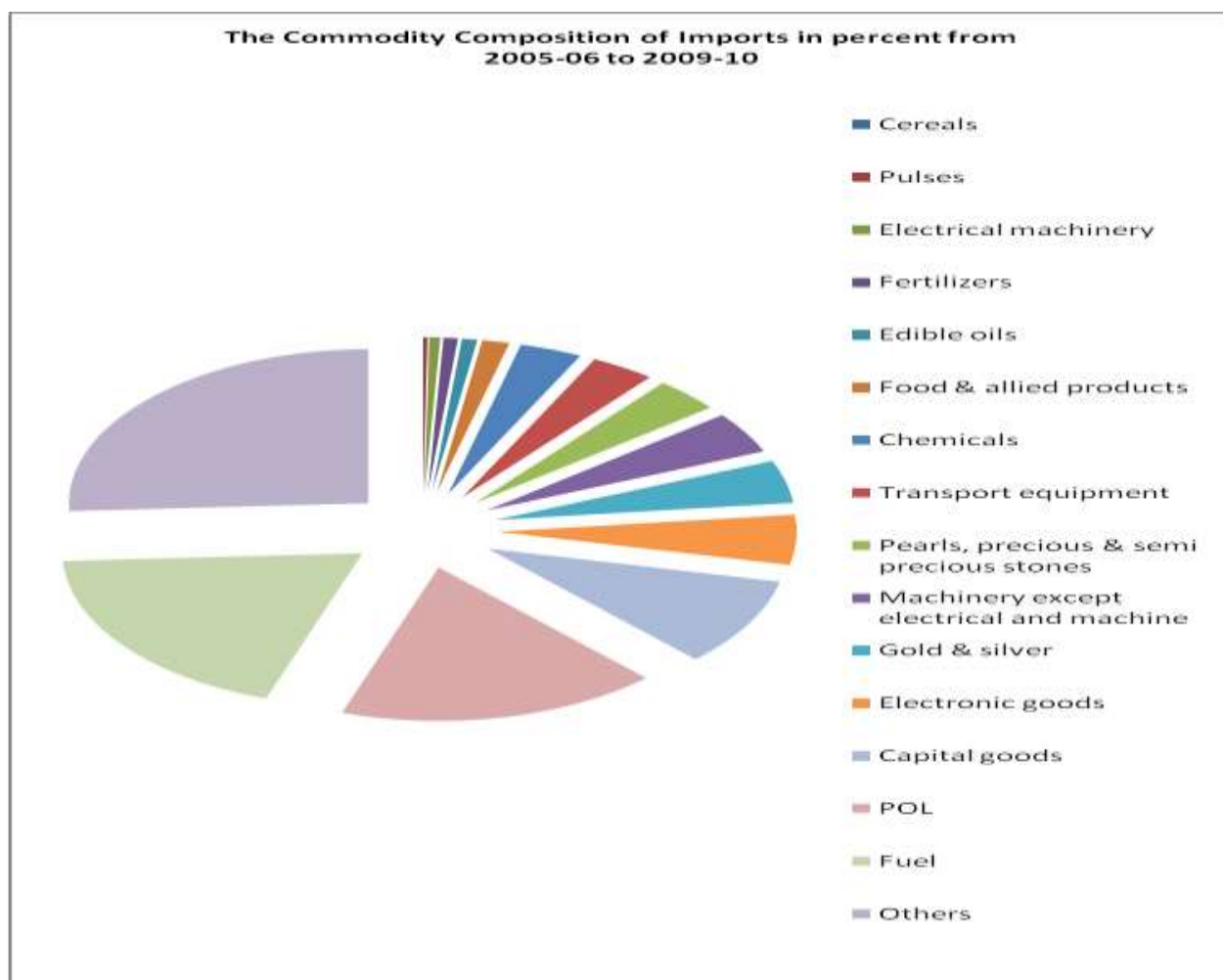
COMMODITY GROUP	2005-06	2006-07	2007-08	2008-09	2009-10
Cereals	0.0	0.7	0.3	0.0	0.0
Pulses	0.4	0.5	0.5	0.4	0.7
Electrical machinery	1.0	1.1	1.2	1.2	1.1
Fertilizers	1.3	1.6	2.0	4.3	2.3
Edible oils	1.4	1.1	1.0	1.1	1.9
Food & allied products	2.5	2.9	2.3	2.1	3.7
Chemicals	5.7	5.2	4.9	5.0	5.2
Transport equipment	5.9	5.1	8.0	4.4	4.1
Pearls, precious & semi precious stones	6.1	4.0	3.2	5.5	5.6
Machinery except electrical machinery	7.4	7.5	7.9	7.8	7.4
Gold & silver	7.6	7.9	7.1	7.2	10.3
Electronic goods	8.9	8.6	8.2	7.7	7.3

Capital goods	15.8	15.4	18.7	15.5	15.0
POL	29.5	30.8	31.7	30.1	30.2
Fuel	32.1	33.2	34.2	33.4	33.2
Others	43.7	43.8	38.9	40.0	42.6
Total	100.00	100.00	100.00	100.00	100.00

Source: Economic survey of Government of India from 2005-06 to 2009-10

The table -4 shows the commodity composition of India's imports from 2005-06 to 2009-10. During 2005-06 the commodity composition in imports of food and allied products was recorded as 2.5 per cent and in 2009-10 it increased to 3.7 per cent. In 2005-06 the imports of fuel products was recorded as 32.1 percent and in 2009-10 it increased to 33.2 per cent. In 2005-06 the commodity composition of import of fertilizers products was calculated as 1.3 per cent and in 2009-10 it significantly increased to 2.3 per cent. In 2005-06 the imports of pearls, precious and semi precious stones products have recorded 6.1 per cent and in 2009-10 it declined to 5.6 per cent. During the year, 2005-06 the imports of electronic goods products was calculated as 8.9 per cent and in 2009-10 it significantly declined to 7.3 per cent. In 2005-06 the import other products was calculated as 43.7 per cent and in 2009-10 it declined to 42.6 per cent. The figure- 4 illustrates Commodity composition of Imports in percent in the study periods.

Figure- 4



FINDINGS

- In the study periods from 1995-96 to 2009-10, the trade balance was deficit.
- From 2008-09 to 2009-10 the trade balance deficit declined from – 1,19,520 to - 1,18,374 U.S. million
- During the study period (from 1995-96 to 2009-10) annual growth rate of export was recorded highest and it is calculated as 28.19 per cent during the period 2008-09.
- The decline of annual growth rates of exports was highest in 2009-10 and it is recorded as 0.56 per cent.
- The commodity composition of India's exports in percentage value of manufactured goods was highest in 2005-06 and it is calculated as 20.7 per cent.
- The commodity composition of India's imports in percentage value of Fuel commodity was the highest in 2005-06 it is calculated as 32.1 per cent.

SUGGESTIONS

- 1) The government has to take efforts to curtail the trade deficit in balance of payment. Otherwise once again we will go back to colonization.
- 2) Government policy or economic reforms should favour our nation in all spheres, namely, mobilization of foreign exchange, promotion of employment, increase of production and acceleration of economic growth rate.
- 3) People have to recognize the causes for deficit in balance of payment, especially oil pool deficit. They have to reduce the use of petrol/diesel driven vehicles, and use alternative vehicles, to save petrol/diesel.

CONCLUSION

After globalization the general trend in our external sector shows an increase in imports and a declining trend in exports. The agricultural sector shows poor performance. It is important on the part of the government to strengthen the external sector to promote India's export and to substitute its imports. The export industries must be given importance by way of giving subsidies and other promotion for their development.

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P. Parthiban, M.A., (Economics), M.A. (History), B.Ed., M.Phil.,
Assistant Professor
Economics Wing
Directorate of Distance Education,
Annamalai University
Annamalainagar 608 002
Tamilnadu
India
parthi.eco@gmail.com

Dr. B. Ambrose

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Assistant Professor
Economics Wing
Directorate of Distance Education,
Annamalai University
Annamalainagar 608 002
Tamilnadu, India

Reinforcing Reading in Young Minds

Mrs. D. Jeyamala
Dr. Pauline Das

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Introduction

Many students entering college today do not have the reading skills needed to do effective work in their courses. A related problem is that students often lack the skills required to think in a clear and logical way. What is needed is the need to develop effective reading and clear thinking. Students now live in a culture where people watch on an average over five hours of television every day. All that passive viewing does not allow much time for reading. Reading is a skill that must be actively practiced. Therefore, it is necessary to make our students think about why we should read and reinforce the benefits of reading in their minds.

Reading Improves Concentration

Those students who read often and widely, get better at it. Reading exercises our brains. Reading is a much more complex task for the human brain than watching TV is. Reading strengthens brain connections and actually builds new connections. Reading improves concentration. Reading improves a child's vocabulary, leads to more highly-developed language skills and improves the child's ability to write well.

Reading to Seek for Facts and Improve Knowledge

Students who read do better at college. And they don't just do better at subjects like English and Communication. They do better in all subjects and they do better all the way through college. In books we may find all the wisdom and knowledge attained by men over the ages. We need to know what books to use, and how to use them. We need to establish the accuracy of facts and be dissatisfied with the guesses and wide generalizations which mark the immature mind. The scientist or technologist, and any person who wants to be accurate will use reading to check facts and discover errors by the use of books. The young adult, as he begins his training in his workshop, or at the accounts desk, will turn to his books and check and re-check until he is sure he is right.

Reading Enhances Our Creativity

Reading develops a person's imagination. This is due to the fact that when we read our brains translate the descriptions we read of people, places and things into pictures. When we're

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engaged in a story, we're also imagining how the characters are feeling. We use our own experiences to imagine how we would feel in the same situation. Reading helps students develop empathy.

Reading Gives Us Pleasure

Much of our reading is for pleasure. Reading is a great form of entertainment. A paperback book doesn't take up much space so you can take it anywhere and you'll never be lonely or bored if you have a book in your bag. You can read while waiting in a queue, while waiting for a friend who's running late or during a flight delay at an airport. . Reading relaxes the body and calms the mind. This is an important point because these days we seem to have forgotten how to relax and especially how to be silent. The constant movement, flashing lights and noise which bombard our senses when we're watching TV, looking at a computer or playing an electronic game are actually quite stressful for our brains. When we read, we read in silence and the black print on a white page is much less stressful for our eyes and brains.

Teaching Reading

Therefore teaching reading in schools and colleges is as important as teaching the other language skills. In teaching a student to read we want him to be able to understand and enjoy what he reads; to understand and obey instructions; to discover new facts and information; and to find his errors and correct them. Clearly the teacher has to do more than teach children to recognize the words. Teaching reading with these aims in educating a student would ensure success.

Teaching to Make Understanding Clear

To understand meanings requires more than the simple answer to the question, 'What does this mean?' It also requires that the student must think of the meaning, of its associations and of its particular meaning in a sentence. Understanding also helps a child to sort out ideas in what he reads. The student has to learn to sort out these ideas and recognize that some are more important than others.

Reacting to What Has Been Read

All of us react to what we have read. We will laugh, will be sad, we will wait for the ending. Later, if these reactions are guided to be thought-provoking, everything we read will have an effect on us. We may agree, disagree, be enthusiastic or critical, or even refuse to read what has been written because the author is, we believe, writing what is untrue. This ability to read so that one can judge and make balanced judgments while one reads, is the mark of the civilized man.

Changing Ideas and Behavior

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Students have to learn to change their behavior and their ideas in response to what they have read. Having made good judgments, the next step is to take from their reading the ideas and attitudes towards daily living, which will make them people who can deal wisely with problems, have a better understanding of people and situations, and have wider interests. To read and to remain quite unaffected is a waste of time; but it is also a waste of the accumulated, stored knowledge, experience and wisdom that books can bring into our lives.

The Habits of Attention and Discovery

Certain habits can be formed through reading. The habit of attention is important and it is linked with the habit of working within a time limit. This may sound old-fashioned advice, and certainly it would be wrong to let the clock rule life in the classroom. The habit of discovery is one the teacher must try to train. It is linked with the child's huge natural curiosity. What the child discovers for himself is more valuable than what he is told.

Learning to Think

The habit of thinking has to be inculcated in the student. This is the habit of seeing a relationship, a link, an association, and of using what has been learnt previously. The teacher inculcates it by the way she makes sure that the foundation is good, that a child understands 'this' before he attempts 'that'; even by the way she reminds her children of 'what we did yesterday'; and also by the way she refuses to answer the children's 'why?', but smiles and says, 'You tell me'.

Using Imagination

The teacher has to encourage children to solve a problem - often enough good questioning in the classroom leads a student to discover the answer for himself. She has to encourage a student's power to see a picture in his mind or to imagine a situation. She can stimulate imagination by gentle encouragement.

Attention, Discovery, Thought and Imagination All Play a Part in Learning

The Pattern of Learning

Thus the pattern of learning in a student takes place in the following way:

1. He discovers and attends
2. He thinks and imagines
3. He remembers and recalls
4. He solves problems and produces work which is honest and conscientious

5. The student becomes a happy and useful member of his institution.

Students Are Individuals

Each student thinks and works at his own pace, and is happy because he is not being driven beyond his ability, or kept back so that he works too slowly.

Why Is Reading So Important?

The spoken word is so often used to disguise our thoughts, but in books we can read what men and women thought in the past, and what they are thinking in lands far away, where we would not even understand the spoken word. Through reading we become part of a big community of civilized people; meet so many different minds of different ages and races and places; interact with so many people whose wisdom and experience are greater than our own.

The Community of Authors and Readers

There are the great teachers like Confucius, Jesus, Mohammed or Plato. There are people in the community who can present to us a picture of our own world, so that we seem to see it more clearly. There are people who have thought of an idea and have given us their thought in a book. The man who invented the wheel did not need to write a book. But the men who evolved a method of using the power of water to generate electricity needed to describe their method very clearly in order to help other people to make use of their ideas. Some men have experienced great suffering or intense love, or have seen great courage. They have given us the opportunity to recognize in our lives, or in the lives of other people, the same kind of experience, so that we can better understand ourselves and other people. Some authors have laughed at the world, or at a little piece of it; and we can laugh with them.

Through books we can become greater than ourselves. Alone we face the world and all the confusing people, places and events in the world, each with his own puny intelligence, and limited experience. Of course, we might learn from watching other people. But in that way each community would learn slowly, and each step in the progress of civilized man would have to be taken over and over again. Reading can help us make use of the past and of the experience of great, noble people.

Reading Ability

The factors involved in reading ability are:

1. General maturity
2. Level of general intelligence
3. Abilities of visual and auditory recognition and discrimination of word patterns

4. Environmental factors in reading ability
5. Emotional attitudes of interest, individual application and confidence.

These five sets of factors, mental and environmental, act interdependently to produce the composite power of reading ability.

General Maturity

We may define degree of general maturity as the level of growth reached by a pupil as assessed by development in a number of different directions in relation to chronological age. We may, therefore, think of any 18-21 year old as having grown: (a) physically (b) intellectually (c) socially and (d) emotionally. Obviously development in each of these four fields is uneven in most students; there is often a difference in the levels reached in the four areas. Sometimes, of course, there is development beyond the norm, so that some of them are advanced intellectually, their social behavior is superior to that of most of their friends and they show stable emotional attitudes. At the other end of the scale are college students, whom we all know, are physically and mentally subnormal and socially retarded. The pattern of growth is very much an individual matter and hence to lump together measures of different kinds and to call the product general maturity has severe limitations. But nevertheless, it is a serviceable concept for use in educational and psychological work, provided we are continuously careful to note the many separate deviations that may blur the result.

Increasingly, during the past two decades, general maturity has been stressed as a factor in reading ability. This has been due to the attention that has been drawn to the relation between immaturity and reading failure leading to the postponement of formal reading and to the introduction of programmes of preparatory reading or reading readiness, of varying quality and length. Therefore, teachers should wait at the college level before launching all students on the same formal task for which some are not at that point sufficiently well equipped to succeed.

If students are physically or mentally or experientially immature, then we are predisposing many of them to failure in early reading instruction if we do not first do something about their particular immaturity. Vocabulary development, environmental background, motivation, physical maturity, particularly of vision and hearing, mental maturity and emotional stability, are all involved in producing reading achievement. But we must remember that there are also plenty of examples of students coming from good schools who are completely normal, but fail to progress in reading.

Level of General Intelligence

While measures of intelligence may be a guide in planning reading instruction, and in terms of expectancy of result, yet we should provide for each pupil's reading needs with something of an open mind. There are some intelligent children, who fail to make normal

progress in reading, while one can find numerous examples of rather dull pupils who can read quite fluently.

Abilities of Visual and Auditory Recognition and Discrimination of Word Patterns

In addition to general intellectual power, ability in reading requires normal powers of perception in respect to the visual and auditory patterns of words. These aptitudes, partly inborn, partly acquired, embrace first of all, an ability to discriminate and remember the visual patterns of words, and next, the ability to associate sound units of words with the correct groups of letters - partly a breaking-down and partly a building-up process. Obviously, efficiency in these abilities is to some extent dependent upon normal powers of sight and hearing. Defects in either of these senses can cause acute reading deficiencies. This is evident from the cases of pupils whose intelligence, language background and emotional attitudes are normal, but who exhibit gross reading disability in either the visual or the auditory perceptual fields.

Environmental Factors in Reading Ability

Environmental factors in reading ability are language background and extent of experiences - the former dependent to a large extent on the latter. Although the college does and can do much in the matter of language background and general experiences with which speech and vocabulary are so intimately entwined in their growth, this element in reading ability is a concomitant of home conditions. There is now substantial research evidence establishing the close relationship between reading and social factors. But home background is a wide and embracing term and includes influences of an emotional as well as a material kind, influences subtle as well as direct in their effects.

Home Background Can Include

- a. economic conditions such as ones relating to income of the family, size of home, sufficiency and regularity of meals, sleep, etc.;
- b. opportunities for play and for social experiences of different kinds - these, of course, are linked with the growth of concepts and vocabulary;
- c. nature and amount of speech and language patterns of children particularly as they are influenced by the talk of their parents;
- d. attitudes towards reading and writing, the amount of reading done in the home and the availability of books of varying levels of difficulty;
- e. quality of family life in terms of inter-parental relationships as they influence the child's security and personality growth generally.

Effect of Adverse Emotional Conditions

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While research has generally revealed that pupils with rich informational backgrounds and high verbal opportunities make more rapid progress in reading than those whose backgrounds are meager, yet it would seem that these conditions are also linked with the kind of emotional relationships between parents and children that exist within the family unit. There is ample evidence to show that disability in reading is very frequently associated with adverse emotional conditions within the family, such as those of overt parental hostility, parental rejection, neurotic conditions, and separation of parents.

Superior reading ability is associated with the number of books in the home, educational level of the parents, and favourable attitudes of the child to the college.

Emotional Attitudes of Interest, Individual Application and Confidence

Ability in reading, as with other learning skills, is just as sensitive to positive and negative emotional attitudes. The student learns best when he is eager to try and when he is interested. Some teaching methods produce these attitudes, others result in certain students developing a feeling of failure and frustration. Some teachers, too, show a sensible attitude towards the student's reading problems by widening his experiences, praising his efforts, and not expecting unduly high standards in the early stages. Others do the opposite by limiting the child's opportunities, robbing him of confidence, or pushing him along too fast, ultimately, down into the abyss of confusion. Some students need extensive therapeutic help before remedial teaching can even commence. Others need opportunities for emotional expression parallel with their specific instruction in reading. In fact, those working with cases of reading failure are almost inclined to regard every case as one of personality disturbance as well as poor reading achievement.

Training in Comprehension

Comprehension has different purposes. A consideration of the function of reading in relation to different forms of material, immediately suggests that understanding and interpreting differ in purpose under different circumstances. The boy who so avidly wants to know how to train pet dogs requires to extract an accurate step-by-step understanding of what he reads so that he can put it into practice. The boy who is reading about racing cars and their drivers is mostly satisfying his curiosity at the enjoyment level, in much the same way as he goes to the cinema. He brings away with him a few facts, but it is immaterial whether he remembers them or not, except in order to recount them to his peers. So with different material in different situations the purpose and level of understanding varies. The dog trainer is not unlike the student; he must understand and remember all the facts, the only difference being that some of the facts remembered by the student may be worthless; and this will not stand the test of practical application.

On the other hand, the student may at times just skim certain passages to glean the main general idea, or he may read an article, a play or a novel to supplement his knowledge or experience in a general way, or from a particular angle. At other times he must search his material with top level intellectual power to select facts that fit into an argument or a theory. On some other occasions he must marshal every fact with completeness and closeness, discarding irrelevant issues, if he is to make the correct inference or arrive at a logical conclusion.

There will be situations also in which the reader may be seeking to interpret the deeper and perhaps more sensitive or aesthetic meaning of the writer or the poet, through his choice of words or phrases, his form of imagery or rhythm, or the nature of his plot or the philosophy of his message.

Now while all these various forms of comprehension and interpretation in reading come only through much reading allied at times to writing, it should be the function of the teachers to help students to make the fullest use of reading in every sense. In other words, it should be a major objective of colleges these days to lead children to effective comprehension and interpretation.

No doubt some of the weaknesses found in colleges regarding these aspects of reading instruction lies in the fact that they are not regarded as responsibilities of the college but of schools. Too often colleges believe that children will have developed powers of comprehension and study skills for themselves. While this is probably true of the top thirty or forty per cent of students, it is not true of the majority. We need to include in our time-table periods when we help older boys and girls to form study habits, to understand what they read and to build up a deep and lasting interest in reading. American research has shown that we can contribute considerably to the improvement of comprehension and the development of study skills by teaching methods of both a direct and an indirect kind.

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Mrs. D. Jeyamala, Ph.D. Scholar
Karunya University &
Secondary Grade Assistant
Adhilakshmi Primary School
Sundarapuram
Coimbatore
Tamilnadu
India
jeyamalad@gmail.com

Dr. Pauline Das
Associate Professor
Department of English
Karunya University
Coimbatore
Tamilnadu
India
paulinemdas@gmail.com

English for Specific Purposes – Research Trends, Issues and Controversies

Ajit Kumar Pradhan, Ph.D. Participant

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Abstract

The domain of English for Specific Purposes (ESP) has had a strong research tradition since its inception in the 1960s. The present paper deals with the current research concerns of ESP in order to find out the direction the field is heading to. The information is gleaned primarily from the pages of the flagship journal of the field, English for Specific Purposes. Apart from this, online Asian ESP Journal has been referred to trace the research tradition in Asia, especially in India. The present paper surveys data-based studies as well as descriptions of ESP programmes and environments. It then examines current issues that concern the field and concludes with an investigation of how far ESP programmes work in the Asian contexts.

Introduction: The Concept of ESP

English for Specific Purposes (ESP) is a branch of English language Teaching (ELT) and refereed as ‘applied ELT’ as the aims and contents of any ESP course is based on specific needs of the learners. Unlike ESP, English for General Purposes (EGP) courses are designed based on general needs of the learners. Although in designing courses for both ESP and EGP learners, needs analysis has been a primary focus, both differ in the approach of needs analysis. While ESP courses focus more on specific and immediate needs of the learners, EGP courses may not focus on specific needs of the learners as learners at that stage may not be able to specify their contexts of using language.

Origins of ESP

There are many reasons which might have led to the origin and development of ESP. Notably, there are three reasons common to the emergence of all ESP programme: the demand of a Brave New World, a revolution in linguistics and focus on the learners (Hutchinson and Waters, 1987).

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The general effect of all these developments was to exert pressure on the language teaching profession to deliver the required goods. Whereas English had previously decided its own destiny, it now became subject to the wishes, needs and demands of people other than language teachers (Hutchinson and Waters, 1907, p.7).

The second reason of the origin of ESP is due to a revolution in linguistics. Unlike traditional linguists who describe the features of language, revolutionary pioneers in linguistics focus more on the way language is used for the purpose of communication. The study of language focuses more on 'use' of language than its 'usage'. Hutchinson and Waters (1987) focus on the difference between written and spoken language. It is proved that the use of language will vary according to the context. Thus, there is a need to tailor language courses as language use varies from context to context. Depending on the context, the use of language will vary, which demands a different type of language teaching for that specific context. Thus in the 1960s and 1970s many attempts were made to develop language courses for science and technology students, described as English for Science and Technology (EST). According to Hutchinson and Waters (1987), Ever and Lattorre, Swales, Selinker and Trimble are some of the proponents of EST programmes.

The final reason Hutchinson and Waters (1987) cite for the emergence of ESP is the development of Educational psychology, which focuses on the learners and their attitudes to learning. Hutchinson and Waters (1987) state "Learners were seen to have different needs and interests, which would have an important influence on their motivation to learn and therefore on the effectiveness of their learning. This lent support to the development of courses in which 'relevance' to the learner's needs and interests was paramount". (p. 8).

Language-centred and learning-centred approaches to course design are the outcome of the final reason of origin of ESP, which believe in the principle that learning is totally determined by the learners.

Research Domains in ESP

ESP comprises the largest representative of an international movement known as Language for Specific Purposes (LSP). As has been referred by Master (2005), the current concerns of the LSP movement are exemplified by a recent call of papers for an international conference on the subject. It includes the use of networks (especially the internet) and multimedia in LSP teaching, E-learning application and experiences, informational

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technology in educational research, interaction in virtual learning environments, information technology and materials developments; information technology and learners autonomy, lexicography and terminology; translation: and discourse and genre studies (corpus-based studies). The primary difference between ESP and LSP is that where LSP is concerned with translation studies; ESP does not focus its studies in translation.

Thus, research in ESP, happens mostly within the overlapping domains of English Language Education for specific purposes and discourse/genre analysis.

Developments, Trends and Traditions in ESP

In an analysis of research trends in four Western Applied Linguistics (AL) journals between 1985 and 1997, Gao, Li and Lu (2001) found that there has been a shift in AL to qualitative methods from quantitative approach. According to Master (2005) in TESOL quarterly, the qualitative research over the last 12 years are based on the following percentage:

From the above data it is clearly observed that there has been a great demand of ethnographic study in ESP.

Hewings (2002) provides an overview of ESP research published by Elsevier in the following table:

Topic	Vol. 1 – 5 1980 - 1986	Vol. 6 – 10 1987 - 1991	Vol. 11 – 15 1992 - 1996	Vol. 16 – 20 1997 – 2001
Text/discourse analysis	34	33	51	49
Program description	36	11	14	10
Needs Analysis/Syllabus design	11	12	6	9

Materials/methods	5	8	9	6
Argument/discussion	0	12	4	8
Testing	2	3	4	6
Teacher Training	5	1	1	3
Other	7	7	10	9

Table 1: Topic of Papers (Hewings, 2002)

It is clear from the table 1, that text/discourse analysis has dominated since its inception and continues to the present day. On the other hand programme description had a great demand in the year 1980 – 1986, but started diminishing later on. Needs analysis and syllabus design are the third preferred research area in the ESP world. Although, its demand has been decreasing years after years, still it is the roof of any ESP programme. On the other hand, materials and methods have captured researchers' attention and their demands have been increasing.

A Detailed Account of Research in ESP

English for Specific Purposes: an International Research Journal provides a detailed account of researches carried out in the field of ESP. If we analyse research articles published during 2000 to 2010 we can still find how discourse analysis, programme description, needs analysis/ syllabus design and materials and methods are some major areas of research. Some of the articles published in ESP Journal from 2000 to 2010 are as followings:

- Gilberto's *Techno-thrillers and English for science and technology (ESPJ, vol19, 2000)*
- Florence's *An analysis of English in workplace : the communication needs of textile and clothing merchandisers (ESPJ, vol.19, 2000)*
- Parkinson's *Acquiring scientific literacy through content and genre: a theme-based language course for science students (ESPJ, vol19, 2000)*
- Bosher and Smalkoski's *From needs analysis to curriculum development : designing a course in health-care communication for immigrant students in the USA (ESPJ, vol.21, 2009)*
- Candlin's *Developing legal writing materials for English second language learners: problems and perspectives (ESPJ, vol.21, 2002)*

- Holme and Chalausaeng's The learner as needs analyst : the use of participatory appraisal in the EAP reading classroom (ESPJ, vol.25, 2006)

Use of Multimedia

There has also been a trend of doing research using technology, i.e. multimedia and using web sources. Some of the examples are;

- Paul Brett's *Integrating multimedia into the Business English Curriculum: a case study* (ESPJ, vol.19, 2000)
- Julio C. Gimenez's *Business e-mail communication: some emerging tendencies in register* (ESPJ, vol.19, 2000)
- Stapleton and Helms-Park's *Evaluating Web sources in an EAP course: Introducing a multi-trait instrument for feedback and assessment* (ESPJ, vol.25, 2006)

Further, Master (2005) quotes Hewings (2002) while discussing the ESP sub area represented by articles published in English for Specific Purposes. He states "over the 20 year history of the journal English for Science and Technology (EST) and English for Academic Purposes (EAP) have dominated and continue to dominate, whereas articles concerned with General ESP have fallen from 20% in the early years of the journals to less than 5% in recent years" (p.101). Further he states that English for Occupational/Professional Purposes (EOP/EPP) shares 10% and research in Business English has increased dramatically.

Nature of Research – Widely International

Further, regarding the nature of research Hewings talks about two areas: more of communication and concern with professional versus student products. Mode of communication implies whether the data analysed are written or spoken. According to Master (2005) between 1997 and 2001, analyses of written text comprised 86% of this category and 14% for spoken. In the early 1980s, the ratio was 73% written to 27% spoken. It shows that the research in spoken discourse has been increasing.

An international character is one of the major strengths of ESP research. Master (2005) provides a statistical analysis where he mentions that in the period 1997 to 2001, international authors accounted 69% of the articles. This shows how ESP research is internationally popular. The increasing specificity is a primary characteristic of ESP research

today. Hewings believes “The growing use of English as the means of communication in interaction between non-native English speakers seems likely to have a major impact on the kinds of ESP programmes we provide and the type of research needs to underpin those programmes” (Hewings, 2002). Further, Dudley – Evans and St. John (1997) emphasise the issue of cross-cultural elements in ESP research when they state “what language is culturally appropriate in different situations” (p. 232).

ESP Research in India

ESP research in India focuses more in designing special courses and teaching materials. Apart from this programme description and discourse analysis are two major trends in ESP research in India. There are a few researches based on EOP (English for Occupational Purposes). Teacher training is the least preferred area in India as in the whole world. Some of the unpublished dissertations from English and Foreign Languages University (EFLU), Hyderabad provide a broad view of ESP researches in India.

The followings are some examples of ESP research from EFL University, Hyderabad before 2000.

- A selection of Reading Materials for Students of Science and Technology (Indira, 1972)
- Analysis of the Register of Defence technical Institutes as a Basis for English Proficiency Test Construction (Mukerji, 1976)
- The Teaching of English in Indian Institute of Technology (Rama Rao, 1976)
- Designing a Special purpose course in English for the Students of Law in Rajasthan (Bhatia, 1977)
- English for Business : An Analysis Designing a Special Purpose Course for Students of Commerce (Usha, 1978)
- The Language of law : some Distinctive Features (Srinivasan, 1987)

The list of theses after 2000 (From EFLU Library, Hyderabad)

- A Framework for EST Course Design with Special Reference to Engineering Students of Andhra Pradesh (Srilalitha, 2003)
- The Suitability of the Textbook in Engineering Colleges for Developing Communicative Skills : A Study (Indira, 2003)

- Curriculum Reappraisal Issues in Business Communication Spoken Skills Course : A Case Study (Lanka, 2005)
- Redefining Issues in Syllabus and Materials Design: An Analytical Study of the First Year JNTU English Course (Neelaveni, 2005)
- Envisioning Language for Technical Workforce : An ITI based Study (Victor, 2007)
- Exploring the Training Needs of English Teachers in Engineering Colleges (Mohapatra, 2010)

Research Before and After 2000

There is a slight difference in research before and after 2000 in the context of India. Before 2000 there were many researches on program description and discourse analysis, but after 2000 much attention was paid to materials evaluation, teacher training and curriculum appraisal.

Some current controversies in ESP research

According to Master (2005), current controversies in the field of ESP include the extent of subject knowledge the ESP practitioners need to have, the value of genre-based instruction, and accommodation in EAP.

1. Subject Matter Knowledge

How much subject-matter expertise the ESP practitioner must possess? This has been a controversy since the early days of ESP. Responding to this issue many researchers have their own opinions. According to Taylor (1994) the critical factors for the ESP teacher are attitude and interest, not content knowledge. As students generally have the content knowledge, teachers can exploit that. Troike (1994), on the other hand, expressed “it is far easier, and more efficient, to train subject – matter specialists in the basics of ESL than to try to train ESL teachers in the technical content of the ESP subject”, and “if we try, or even pretend, to teach ESP without knowing the subject matter, we are seriously fooling ourselves or short changing our students, or both”. (p. 7)

The above two contrast views can be solved through team teaching (Johns and Dudley – Evans, 1991), where there is the presence of both content teacher and language instructors. This area still needs some more exploration to see how far this is practically feasible in the growing demand of quality teacher-training programmes.

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2. The Value of Genre-Based Instruction

After the publication of Genre Analysis by John Swales in 1990, much attention was shifted to the notion of genre in the field of ESP research. The issue was whether genre specification should be taught. It is the understanding of the social context than the specification of genre, according to Freedman & Medway (1994). However Halliday (1978) emphasises that language form is shaped by social context. There is still research going on to find out whether genre teaching is ultimately a scaffold or a strait jacket.

3. The Efficacy of ESP

ESP still lacks research more on quantitative studies, i.e. experimental or quasi experimental. Mackay (1981) stated that the euphoria of the innovative phase in ESP programmes has died down (p.108), leaving the field open to several questions of accountability, such as:

- Do these ESP/EST programs work?
- Are they more effective than previous programs aimed at general language proficiency?
- If so, in what ways are they more effective?
- Are there any ways in which they are less effective?
- Can the expense be justified?
- Should we spend money on continuous quality control of ESP courses?
- Is there any evidence that syllabus planners are performing at least as well now, in terms of serving their clients' needs, as they were prior to the ESP epoch?
- Are there any unintended or unforeseen outcomes resulting from the use of any given ESP program? (cited in Master (2005)).

Duff (2001) cites Jordan (1997) and Zamel and Spack (1998) stating the insufficient research in 'language learning, discourse socialisation and assessment at more advanced levels.....for academic or occupational purposes' (p. 606). She cites four major research questions to address what she finds to be lacking. They are:

- What kinds of preparation, intervention, and assessment are most effective in assisting ESL learners in these [i.e., ESP] settings to attain their own goals as well as reach established external standards?

- What factors contribute to underachievement or attrition among particular Ethnolinguistic groups of L2 students in academic/occupational programs, and what interventions might improve completion rates and other desired outcomes for these groups?
- What is the impact of ESL program completion on participants' language abilities and identities within their academic and professional communities?

Dudley-Evans (2001), in his farewell editorial, notes how focused and specific ESP work has become.

The specificity I have noted is not necessarily of a subject-specific nature; it is rather that, as ESP research becomes more sophisticated and the range of its activity much broader, it has inevitably developed a much more focussed approach that looks at more detailed questions. (p.311) [A]lready in 10(1) [1991] the trend in *English for Specific Purposes* towards articles presenting analysis rather than pedagogical issues and syllabus design was apparent.....while not in any way rejecting the need for theory and analysis in ESP, I do feel that we are reaching a stage where we need to consider how effective the courses that are developed from this research are. Are we really delivering in the ESP classroom? Are students in ESP classes more motivated than those in General English classes? I look forward to reading some more papers on these topics in future issues.” (p.312)

Conclusion

This paper highlights the concept, origin and development of ESP in the beginning and later on focuses on research domain in ESP, highlighting ESP research in India. Apart from this, a brief attempt has also been made to find out some controversies in ESP teaching and research. As research is a never ending process, ESP research has a long way to go.

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Ajit Kumar Pradhan, M.A. (English), M.Phil., B.Ed., Dip. in French (EFLU),
Ph.D. Participant
The English and Foreign Languages University
Hyderabad 500605
Andhra Pradesh
India
pradhaneng@gmail.com

The Impact of Hindu Faith on Meiteiron

Sorokhaibam Heloise, Ph.D. Scholar

N. Pramodini, Ph.D.

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Abstract

The paper focuses on the assimilation of loanwords through Hinduism in Meiteiron. Indo-Aryan words particularly Bengali words began to wave into Meiteiron vocabulary from the late 18th century to the 20th century. With more and more frequent contact with Bengali speakers and also through Bengali writings, loanwords became a typical linguistic phenomenon. So the study of Bengali loanwords in Meiteiron is of significant importance.

Key words: borrowing, culture, Bengali, Hindu faith.

1. Introduction

This paper examines the borrowed religious terms from Indo-Aryan languages particularly from Bengali that entered into Meiteiron. As the pioneers of Hinduism were Bengali speakers (Jhaljit, 1965), it is quite natural that loanwords have also been incorporated with the acceptance of Hinduism by the Meiteiron speakers. So, most of the loanwords takes the Bengali pronunciation, though their roots are traced to the mother language Sanskrit. It is natural for Meiteiron to adopt words from other language due to their contact with each other. Thus a particular focus is given on the phenomenon of the borrowing of the religious terms.

2. Background

Lexical borrowing can be defined as the adoption of individual words from another language. It happens when two languages are in contact and one language borrows lexical

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item from the other language. According to Matras and Bakker (2003), lexical borrowing concerns about ‘the incorporation in one language of content words from another language’.

“One language may experience changes due to the influence of another language. The speakers of any given language are always in some kind of contact with the speakers of one or more other languages. When two different languages are spoken in adjacent areas, speakers on both the sides of the boundary will be exposed to the other language, and may often gain some fluency in that other language. Because of conquest or migration, speakers of two more languages may be mixed together in a single community. Speakers of one language may travel and become exposed to different language spoken to elsewhere” (Trask 1999).

“It is common for one language to take words from another language and make them part of its own vocabulary: these are call loan words and the process is called linguistic borrowing” (Campbell 1998). Borrowing occurs when one language adds a word or morpheme from another language to its own lexicon. Apparently the process is called adaptation. A language may borrow a word directly or indirectly.

3. Reasons for Borrowing

- a) The first reason may be because the recipient language does not have a word for a new concept from other language or culture and a word is needed.
- b) The second reason is for prestige. Some language typically enjoy more prestige than others, the speaker of less prestigious language are often eager to show off their command to a more prestigious language by introducing some of its words into their own speech.

In most cases, borrowing takes place, on the motives of ‘need’ and ‘prestige’. Especially after the influence of Hinduism, in order to fill the gap in Meiteiron the language has borrowed a large number of Indo-Aryan loanwords. Such as the Indo-Aryan loanwords /sərgə/, /nəɾək/ have been borrowed to fill the gap of the concept of ‘heaven’ and ‘hell’ in Meiteiron respectively. And based on the motive of ‘prestige’ the Indo-Aryan words such as /ɕɔl/ ‘water’, /choron/ ‘feet’ were incorporated in place of /isiŋ/ ‘water’ and /k^hoŋ/ ‘feet’ respectively.

In the Meitei religious beliefs and practices both the reasons are equally applicable, the borrowed words are introduced in the religious recitation of mantras, like ‘*om nammo: bhagabate, basu deva yu namo*’ which is considered as the first process of Sankritisation and in the communication in the religious ceremonies which can apparently be seen with words like *bhakti* ‘devotion’, *kannya* ‘bride’, ‘*gril*’, *prasad* ‘the remnants of food offer to God’ etc.

We can find in the loanwords in conversation that usually occurs during religious ceremonies like marriage, birth and even death though the loan words are spoken in their nativised forms as shown below.

Loanwords	Nativised	Gloss
kəŋja	kəiŋə	‘bride’, ‘girl’
jatra	zətra	‘journey’
məndapa	mandop	‘a pillered-outdoor hall’
divas	dibos	‘celebration’, ‘a day’ etc.

4. Assimilation of Loanwords from Bengali through Hinduism

Language is not an autonomous entity as it is embedded in the society. Therefore, societal changes have linguistic consequences. This is seen in the effects shown by the

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changes occurring in the social system of Manipur upon Meitei ceremonial terminology. This is the enrichment of lexicon of Meiteiron through borrowing. Lexical borrowing is a common phenomenon that when a language comes in contact with another language. It is often explained in terms of lexical needs and sociolinguistics innovation. One purpose of using loanwords is to fill a lexical or semantic gap (Hock and Joshep 1996).

When Meiteiron came into contact with the Indo-Aryan language which was of dominant culture, there have been replacements, restriction of meaning, expansion of meaning of the term borrowed and subsequently some phonological modification as a result of the process of acculturation. Vaishnavism came to Manipur, and we can see the two different faiths the Vaishnavism and Meitei faith mingling and going together like in any cultural contact situation. And what needs to be stressed is that the ethos of Meitei culture has been systematically subsumed within the values of an increasingly powerful socio-cultural hegemony of Hinduism.

The history of Meiteiron is interesting for several reasons, including its flexibility in borrowing from other languages namely, Bengali, Hindi, Assamese and English at various times in history. In studying borrowing, it is possible to see layers of influences from these languages. This as a result, has enriched its vocabularies over the centuries. The first major influence on Meiteiron is from Bengali with the advent of Hinduism in the 18th century through Bengali speaking religious leaders. The most observable intercultural contact between Meitei and Bengali cultures is the set of loanwords imported into the vocabulary of Meiteiron. It had a great impact from 18th century onwards and to a lesser degree its sister language Hindi has been a continuous source of loanwords. The most obvious domain to see Bengali borrowing used in Meiteiron is in religious and ritual aspects.

As Meiteis adopted Hinduism, it is quite natural that the Bengali language, the custom and culture soon provided the basis for a thorough Hinduisation of Meiteis. The Bengali influence through Hinduisation on Meiteiron went on a good deal farther than religious terminology. It also spreads to other aspects of Meiteiron relating to education, literature, administration and communication, etc. Although the Bengali and Meiteiron were genetically different from each other the linguistic superiority of Bengali language became overt; some knowledge of Bengali language and culture was considered a sign of education and status.

As a process of socio- religious change the change of imitating Bengali became much wider which even included dresses, food habits, Bengali songs etc. In the process, Meiteis have completely transformed their life style; they left their meat eating habits which includes eggs but continued eating fish as a delicacy. It appears that everything Bengali was superior to Meitei counterparts. This view as a whole, however, may not be correct. However, it would not much of an exaggeration that if we say Meiteis have been thoroughly influenced by Bengali life style. Over the last three centuries, a large number of Bengali words entered into Meiteiron. Some of these words have their etymology to other languages such as Hindi and Sanskrit. It is important to remember that many Sanskrit terms were introduced to Meiteiron largely through the medium of Bengali.

5. Importation and Introduction of Bengali Orthography

A point worth noting of the heavy impact of Hinduism at this juncture, during the reign of king Garibniwaz (1709-1748) the indigenous Meitei script was completely replaced by Bengali orthography. The 18th century saw the definitive triumph of Bengali orthography over Meitei orthography. The Meitei orthography rapidly ceased to be the medium of writing. The

adoption of Bengali orthography was also probably instrumental in the process of lexical importation of Bengali into Meiteiron.

Quite apart from revealing changes, the new orthography gave Meiteiron quite a new look. A number of new consonant symbols were introduced for example, b, d, q, b^h, d^h, q^h, vowel contrasts for example short and long /i/ and short and long /u/ were also introduced in the writing of Meiteiron (Pusparani and Pramodini, 2010). Not all these changes were important because there are a lot of confusions and ambiguities created with spelling system of Meiteiron which continued till date. This situation even makes Meiteiron more difficult to learn.

The spelling varied from writer to writer and even within the work of one writer. However it is very clear that it was the cultural and religious interaction with Bengali that primarily brought about a noticeable influence of Bengali on Meiteiron. The early loanwords were so well assimilated into Meiteiron that they were soon felt as not in any way foreign. Thus the adoption of those lexical items impinges on the broader area of religious culture cognition and intricately connected to the establishment of a broadly based layer of Bengali vocabulary in Meiteiron. This probably made it easier for the language to accept later Hindi loanwords. Indeed, one of the results of the influx of Indo-Aryan loans was probably to make Meiteiron more generous to IA words and less prone to use its own resources for word creation in the last three hundred years or so.

The heavy influences of Bengali language and culture is also perceptible in the fact that Bengali language was the medium of educational instruction in Bengali schools established in Manipur in the year 1934. While one might like to argue that Hinduism is not held in the same reverence and awe as it once enjoyed, there is still a tangible force among Meiteiron speakers to this day. Deeply held cultural values make themselves present in the lexicon whether they would

like it or not; this is evident in the kinship terms of this language, for example, /bəba/ ‘father’, /dəda/ ‘brother’, /kəka/ ‘uncle’, /k^hura/ ‘paternal uncle’, /mamə/ ‘maternal uncle’, etc., which have been well integrated that they became part and parcel of Meiteiron without which Meiteiron cannot do away (Pramodini, 2011).

The study of borrowed words points to at least two important facts. One is a historical background which is found in the study of religious terms of linguistic origin. This reveals a wide variety of influence from an entirely different language. As said earlier, in addition to the native Bengali words, there are a myriad of specialized religious words from Sanskrit such as /səkti/ ‘power’, /d^hərmə/ ‘religion’, /debi/ ‘goddess’. On the other hand, the usages of the borrowed words may point to the fact that there was a strong intensity of religious devotion.

This has, and then revealed the significance and importance of Hinduism to Meiteis’ indigenous culture and belief so deep that the words became intimate and integrated part of the lexicon of Meiteiron. This is clearly visible when many speakers of Meiteiron were to show off their command of the donor language (obviously a prestige factor) by spattering their speech and writing with the words and phrases, they borrowed from Bengali in the past. Loanwords may serve the function of tagging the status of the speaker as trendy or advanced.

Meiteiron has borrowed many loanwords which highlight the prestige factor at the social facade. As mentioned earlier, by the time, Meiteiron speakers have accepted Hinduism, Bengali was the language that people considered prestigious. Therefore, this language was the mark of learned person. Later on, Hindi and English have also become important and useful languages. These languages are considered as signals of progress and modernization. The use of loanwords symbolized power, wealth and prestige of the countries of the source languages and this naturally gains momentum towards standardized use of Meiteiron. As a result, an enormous amount of

loanwords have been imported into Meiteiron primarily on the basis of prestige motive. As in any kind of language contact situation the contact between Bengali and Meiteiron too, the influence is strongest in the field of vocabulary. As the Meitei society change there are new things that need new names, values, concept etc, hence new words are borrowed to handle them confining only to the area of vocabulary. However, it does not mean to say that there will not be any marked influences on grammar and syntax of Meiteiron. This aspect could be an important area of future research.

6. Cultural Influence of Hinduism on Meitei Speech Community

As has been discussed above the adoption of Hinduism by the Meiteis brought profound changes in the uses of language, certain loanwords began to be used in the cultural context as an integral part of the socio-religious culture. The area where influence of Bengali is most clear is unsurprisingly, the lexicon particularly word related to Hindu religion. In some cases the native words co-exists alongside the loanwords for example /irat-puza/ ‘worship’. The expansion of religious vocabulary and others during the last three centuries has gone up at an ever increasing pace that has also resulted in the formation of a large number of hybrid compounds for example /mandop-k^hənbə/ ‘the process of constructing a mandop’, /zətra-təubə/ ‘to start a journey at an auspicious hour’ . Cultural influence on the Manipuri language can be seen in the discussion below.

- 1) It has become a custom in the Meitei religious context that in a religious feast before starting to eat it has become a ritual customary to announce by one of the head Brahman cook as /mahaprasad-lewa-anand/ this means *maha prasad ka lo anand* ‘enjoy the mahaprasad’. Similarly when the eating is over till the head Brahman announces /mahaprasad-lewa-səmapətə/ this means the ‘end of mahaprasad’. Before, this ceremonial

announcement no one is allowed to leave the eating place or even stand up. They must strictly abide by this religious code of conduct.

- 2) With the penetration of Hinduism another religious cultural influence came in the form of invitation card which is known as /niməntərə/ which is a loanword. Meiteis send invitation card as they believe that the person will become a crow if he/she participates in any kind of religious ceremonies without receiving a /niməntərə/ 'invitation'.
- 3) When a person dies, the usual expression used is /sik^hre/ 'he/she died' or in a more cultured way as /ləik^hdre/ 'he/she is no more'. However, Hindu devotees use a number of euphemistic expressions indicating that they are devotees of Hinduism. In place of /sik^hre/ 'he/she died' expressions such as /(iswargi) nam sonk^hre/ meaning 'he has sung the name (of god)' or if the deceased person is a female /beisnabi oik^hre/ 'she has become a follower of Vaishnav sect' or if the deceased person is a male /beisnabə oik^hre/ 'he has become a follower of Vaishnav sect' or /prapti-oik^hre/ 'he/she is no more'.
- 4) After the advent of Hinduism, during the month of August-September which is the dark half of the month known as Langban in Manipuri, Meiteis began performing the practice of a religious ritual known as /tərpən/. The word is nativised as /tərpən/ where the vowel /ə/ becomes /o/. The word is usually pronounced as /tərpən/ but the nativised version /tərpən/ is mostly used by the older group of people or the uneducated group of people. The practice as well as the term is borrowed from Hindu religious practice. According to the other parts of India it is practiced by offering edible fruits to the water and chanting sacred hymns (mantras). It is a ritual of offering homage to departed souls. Similarly the same ritual is also practiced in the Meitei society. The Meiteis also practice by cutting the fruits into small pieces and offer it to the water by chanting the sacred hymns along with

the names of their departed ancestors. People prefer water body like river to offer /tərpon/ in view of the belief that any river is like the holy Ganges. If a river is not available in the nearby surrounding then the offering of the /tərpon/ is performed in a pond. However, for most people in urban areas where it is hard to find even a pond or a river nearby are found to use a big open vessel which is locally called /kompak/. This vessel is filled with water and is being used as a replacement of a pond where the offering is done.

- 5) The Meiteis have a belief that when a person reaches its death bed it has been a practice to rename the person just before his or her death takes place. If he is a man he will be renamed as /mohən das/ and to a woman as /rad^ha dasini/. The significance of such name change lies in the belief that the person who is going to die when he dies and joins gods, up in the heaven he will become the server of the particular god, hence the name of the dying person is rechristened by the name of the god. So it has become a custom to rename the dying person. And the word /das or dasini/ means male and female servant respectively. Thus an excerpt from an invitation card of a death ceremony testifies this statement as

/sirigurugi kripədagi bes olləgə pəraməswar s^hiri kris^hnə c^həitənə
dasi haibə nam p^həŋzədənə brindabən prapti oik^hərə /

This means that by the blessing of guru, the person who died has been privileged to rechristen as /s^hri krishnə cəitəinə dasi/ and thus became the servant of god Krishna.

- 6) After the advent of Hinduism, in performing ceremonies and rituals Hindus are supposed to be assisted by Brahmin priest. Priest who act as intermediaries between

worshippers and god in temples are known as /puzari/ in Hindu religious tradition. The same word is borrowed in Meiteiron, but the meaning of /puzari/ has been entirely changed as it refers to only the Brahmin who cooks for ceremonial feast.

7. Formation of Hybrid Compounds

(a) /mandop-k^hənbə/ ‘the process of constructing the mandop’

/mandop-k^hənbə/ is a hybrid compound from Sanskrit word /māṇḍapa/ ‘a pillared outdoor hall or pavilion for public rituals’, but the word is naturalized as /mandop/ or /mantop/. Even though this word is originally from Sanskrit it may apparently be derived from Bengali as it is revealed in the pronunciation of /mandop/ where /a/ becomes /o/. Where /μανδοπ/ is a pillared hall or porch fronting a Hindu temple and also a temporary platform or scared tent used for Hindu wedding or other religious ceremony. Whereas /k^hənbə/ is a derived noun in which /k^hən/ is the verb root which means to cover and /-bə/ is the nominal marker which means the process of constructing the mandop. In Meitei society /mandop-k^hənbə/ is a very religious process, as such an auspicious day has to be fixed before a religious rituals or a ceremony. On that day a Brahmin will fix a particular time and he will lay the first pillar then the construction will be continued by young boys and set the temporary tent.

Loanword has proved to be very productive in the Meitei lexicon the same word /mandop/ here, when compounded with another word /məpu/ ‘owner’ gives another hybrid word /mandop-məpu/ ‘owner of the mandop’. An elderly religious person usually is the owner of the makeshift /mandop/ for the religious function to carry out.

(b) /dibos-kətpə/ ‘the feast offered on the next day of death ceremony’

/dibos-kətpə/ is a combination of two words, /dibos/ borrowed from the Sanskrit word

/divas/ ‘celebration’, ‘a day’, ‘morning’, ‘day-break’ and it is naturalized as /dibos /.

Even though this word is originally from Sanskrit, the word has come from Bengali is visible in the pronunciation where the voice labio-dental fricative is substituted by voice bilabial stop as /dibos/, which means – a vegetarian feast offered to god first and later consumed by the people and /kətpə/ ‘to offer’. But in Meiteiron the meaning of the word is restricted only to the feast offered on the next day of the death ceremony /sorat/ (shraddha) which includes fish curry. However the fish curry is not offered to the God.

According to the Meitei beliefs and practices during the days of mourning that is generally thirteen days from the day death occurs till the /sorat/ (religious death ceremony) the family members and the kin relatives refrain from eating fish or any non-vegetarian food and pan. As a mark of respect and solidarity some of the close friends are also sometimes found to join the mourning of the deceased person by voluntarily prohibiting themselves from eating fish and pan. However, the prohibited food items are resumed with the celebration of /dibos/.

It is important to note that Meitei belief system has a strict code of conduct that if they do not start consuming on this day they would not be allowed to eat such things for the whole year, i.e., till the completion of one year of death ceremony which is known as /phiroi/. But for some people this same ritual is performed without any religious connotation at the night of the /sorat/ ‘death ceremony’ day where fish curry is cooked primarily for the family and its close kin relatives who have abstained from consuming the above said food items. Though not very elaborate the elderly person of the family generally invites the people who have been involved in the process of cremation of the deceased. The organization of the feast is known as /ŋa-təŋbə/ literally ‘to taste fish’ in the local vernacular.

Today with the influence of Hinduism the process is performed more elaborately with religious connotation of cooking vegetarian food to be offered to god and fish curry cooked separately to be consumed by the family, kin relatives and others. This ritual is known as /dibos-kətpə/ ‘to offer dibos’. Thus the contextual use of /dibos/ in the Meitei religious practices is restricted only to this ritual function. These two functions may seem different but they are not different functionally as it is the celebration of resuming the consumption of prohibited items, the only difference one can find is that /dibos/ is celebrated more elaborately with religious rituals and with more invitees on the next day of /sorat/ ‘death ceremony’.

(c) /zətra-təubə/ ‘to start a journey at an auspicious hour’

/zətra/ is a loanword which originally comes from /jatra/ which means ‘procession’, ‘journey’, ‘festive’ or ‘solemn occasion’ in Sanskrit. It is naturalized by the substitution of /j/ with /z/ in Meiteiron, but interestingly the substitution of the sound does not directly come from the Sanskrit to Meiteiron. As seen from the pronunciation of the word it is indeed closer to Bengali /dʒatra/, it is an indirect borrowed word from Sanskrit like many other loan words in Meiteiron. Whereas the word /təubə/ ‘to do’ hence the compound word /zətra-təubə/ means to begin a journey at an auspicious hour. Another hybrid compound used in Meiteiron is /zətra-pubi/ ‘a lady who carries zətra’. The meaning of /zətra/ has been entirely shifted away from its original meaning. Here /zətra/ means a scared pot, full of rice grains exclusively used in marriage context. This scared pot full of rice grains would be carried by a lady who would be leading the marriage procession to the bride’s home. Hence the title /zətra-pubi/ has been assigned to the lady as ‘lady who

carries the scared pot'. It is indeed considered a privilege for a lady to lead the procession with the scared pot on the head.

According to Meiteis, strict customs and practices this lady cannot be any woman but should be the one who possesses certain qualities that she must be a married woman whose first born child must be a boy. In any circumstances a widow, even though the first born child is a son will not allowed to perform this function. On the auspicious day of marriage an auspicious moment that is /zətra-təubə/, in the local vernacular, is always fixed before the ritual and at that particular time once the religious process begins the ceremony cannot be stopped. Another hybrid-compound with the loan word / zətra/ is /zətra-hunbə/ which is a combination of the verbal noun / hunbə / means to plant, but in this context it means the laying of the foundation stone which is also done through a religious ritual, after which the construction of a building will begin. The ritual is strictly performed with the recitation of *mantras* by a bhramin 'priest'. Thus the word /zətra/ is used in different context of Meitei religious ceremonies but meaning of the word remains the same that is, 'the beginning'.

The word /zətra/ is now being used beyond the religious context, even in our day to day conversation for example when a person is to go for a journey in regards of profession, education or medical treatment. However, it is mostly used by elder people as for example,

laijəŋbə cətpəni zətragi puŋp^həm soihəŋənu

'Since you are going for treatment do not make mistake to begin at the auspicious moment'.

- (d) /diyuti-okpə/ ‘the religious ritual of welcoming the bride/bridegroom in a wedding ceremony’

The word /diyuti/ is a nativised form, from the Sanskrit word /dipitə/ which means set on ‘fire’, ‘inflamed’, ‘illuminated’. The word is derived from Sanskrit, but the word has most probably come from Bengali, the term might have been nativised from Bengali /diyuti/ because the phonologically it is nearer to Bengali. /diyuti/ means ‘light’, ‘radiance’ and ‘splendor’. However in the Meitei religious context, it is symbolically signified by a collection of three sticks torches which will be held by three persons and /okpə/ is to welcome.

In Manipur /diyuti-okpə/ is a ritual practice in the marriage ceremony to purify the groom from the evil spirit which might have come across on his way to the bride’s home. Three sticks will be held by anyone available, on which the fire will be led and *kabok* (popped rice) will be thrown towards the groom, then the mother-in-law will welcome the groom by embracing with white cloths or *chadar* because the Meiteis believe that white cloths signify purity. So in all the religious ceremonies all the family member will mostly wear white cloths. This ritual is a pagan practice of Meiteis which is known as /meibul-meijao-okpa/ (where /meibul/ means literally collection of fire and / meijao/ means big fire, and /okpa/ means to welcome) but the same ritual is now known as /diuti-okpa/ which suggest the influence of Hinduism. Similar to the Hindu practice to welcome her son-in-law bride's mother welcomes the groom by performing the *aarti* (traditional Indian welcome ritual with a lamp or *diya* placed on a platter or *thali*) and places a *tilak* on his forehead

This ritual is also performed when the bride goes to the groom’s home after marriage, with the same belief. The similar ritual with the similar belief is also practiced

in the Chinese marriage, when the bride arrives at her new home the bride is subjected to a ritual treatment – the flashing of mirrors, purification by smoke – that brings her as free as possible of the evil adhering to her. [Rites and Duties, or Chinese Marriage: 267].

(e) /prəsadi-k^hunbə/ “to pick the remnants of food offered to god”

Like any other hybrid compounds the first word is always a loanword in the compound /prəsadi-k^hunbə/ too the word /prəsadi/ which came from the Hindi/Sanskrit word /prəsad/, but in Meiteiron it is naturalized by the addition of the sound /i/ which means divine food which has been offered to idols and the remnants of such food, favour, kindness and purity. / prəsad/ as a whole is the remnant of any kind of food which have been offered to god such as fruits, sweets etc. In the Meitei religious context the meaning of the word /prəsadi/ restricts its meaning only to the remnants of the food that is specially the rice and different kinds of vegetables, where /k^hunbə/ is a Meiteiron means ‘to pick up’. The word/ k^hunbə / also means the process of picking the food and eating it too.

As according to the social norm ‘God’ is a superior almighty which cannot be equalized with man in anyways, so we human pick up his remains and do not take directly. The word therefore, signifies not only of taking of the food, it also means eating of it too. It is considered as an honorific word. Thus it is apparent that the Meiteiron does not use words such as- */prəsadi-ləubə/ where /-ləubə/ ‘to take prasad’, thus it is considered inappropriate to use in the Meitei religious context because Meiteis have a belief that we humans are the devotees of god. And god is the superior almighty, Meiteis use the word /-ləubə/ in a causal way in everyday conversation. Similarly another word */prəsadi-cabə/ which means ‘to eat the prasad’, is also not used as it is considered very ordinary to use

in anything connected with religious rituals. Because /-cabə/ which means ‘to eat’ is an ordinary word which is used whenever they communicate with each other, like the word /ləubə/ ‘to take’ as mentioned above.

(f) /kəina-kətpə/ ‘marriage without much elaborate rituals’

A compound word formed by a loanword / kəina/ is naturalized from the Sanskrit word /kənja/ which means a ‘girl’, ‘daughter’ and ‘bride’ or ‘a women in general’, but in Meiteiron the meaning is restrictedly used for a bride. Here the medial cluster of the loanword is nativised with the process of metathesis where the /j/ has preceded sound in the naturalized form, whereas /kətpə/ in which /kət/ is the verb meaning ‘offer’ and /-pə/ is the nominal marker, together which means ‘the act of giving the bride to the groom. Meiteis do not have a word as such */ nupi-kətpə/ which can be a similar act of /kəinə-kətpə/. The word /vʊpi/ generally means the girl or the women. So, if we use */nupi-kətpə/ it will be very inappropriate in the Meiteis culture, it may mean like offering of every female. It can be probably said / kəinə-kətpə/ is one of the customary way of declaring a man and woman as husband and wife with minimum religious rituals of marriage. There are certain circumstances where the religious ritual of / kəinə-kətpə / takes place.

Generally, in the olden days, clan exogamy was very strict that intra-clan marriage was prohibited. Those who broke clan exogamy were not allowed to undergo formal marriage which is known as /luhɔnbə/. The only option left for those men and women was the ritual of / kəinə-kətpə/.

Another situation of / kəinə-kətpə/ worth citing is when the parents are poor and they cannot afford to spend much money that they decide that the man and woman undergo

the ritual of /kəinə-kətpə/ instead of formal marriage. Such kind of marriage is usually performed in rural parts of Manipur till now. Such kind of marriage also takes place when the parents are against the wishes of their children. In such situation, as per a social norm it is considered as humiliating, which demeans the self-esteem of the family. So in order to hide such circumstance the religious authority is not even informed. Thus the most elaborate ritual of marriage is substituted just by blessing by a relative. Another situation where the ceremony of /kəjna-kətpə/ may be performed is, for example, when a married man marries a girl or a married man marries a divorcee or a widow.

What emerges from the discussion is that the meaning is restricted to ‘marriage without much formalities’. It seems that before the advent of Hinduism, Meiteis did practice a ritual of a simple type of a marriage ceremony where a married woman was offered to a man. It is not an elaborate ceremony, but in accordance to the religious beliefs in every marriage ceremony in Meitei community it is believed that god witnesses the marriage ceremony. In other words, it assumed that he is there as a witness. With the changes in the society the ritual is now known as /kəjna-kətpə/ which shows the influence of Hinduism in the language use.

For Meiteis any kind of marriage was usually called /luhoŋbə/, so in the Meitei lexicon we do not have words like /nupi-kətpə/, but with the influence of Hinduism the semantic value of such ritual is filled by the compound word of a loanword /kəina/ and a native word /kətpə/.

8. Conclusion

It is generally agreed that the entry of loanwords in a language from other language correlates with acculturation and cultural diffusion (Lehmann 1962:216). The adoption of

Hinduism has tremendous impact on Meiteiron. The influence of Indo-Aryan words especially Bengali, Hindi and Sanskrit on Meiteiron enriches the lexical words of Meiteiron. Many Indo-Aryan words entered the Meitei lexicon, through cultural assimilation, for example, the usual expression used when a person dies in Meiteiron is /sik^hre/ ‘he/she died’ or /ləik^hidre/ ‘he/she is no more’. But after the advent of Hinduism the same expression sik^hre/ ‘he/she died’ is expressed as /bəis^hnəbə-oik^hre/ for a male and /bəis^hnəbi-oik^hre/ for a female.

Meiteiron, as a result of contact with the speakers of Indo-Aryan languages, particularly Bengali, which began from 18th century to the end of the 20th century, reflects a beautiful juxtaposition of the two religious values and still sustain to practice the pagan beliefs. Keeping traditional practice became a way of preserving a cultural identity in a society. Such juxtaposed culture is also clearly visible from the language the Meiteis use, the formation of different hybrid-compounds for example /kəina-kətpə/ ‘marriage without much elaborate formation’, /prasadi-k^hunbə/ ‘to pick the remnants of food offered to god’. Thus cultural influence leads to influence on language which subsequently leads to the entries of loanwords. These loanwords certainly enrich the lexicon of Meiteiron. However, speakers must caution themselves that the excessive use of loanwords may not be a wise attempt as this may endanger many Meiteiron vocabularies.

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Sorokhaibam Heloise, Ph.D. Scholar
Department of Linguistics
Manipur University
Imphal
Canchipur -795003
Manipur
India
heloisescrop@yahoo.co.in

N. Pramodini, Ph.D. **Corresponding Author**
Department of Linguistics
Manipur University
Imphal
Canchipur-795003
Manipur
India
npdini@yahoo.co.in

The Status of Meiteilon among the Tibeto-Burman Languages

Dr. Irom Robindro Singh, Ph.D.

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Abstract

Meiteilon, popularly known as Manipuri by the natives, is the most developed language among the Tibeto-Burman languages spoken in the Northeastern India. It has its own status, i.e., written as well as spoken. Various scholars including missionaries studied Meiteilon for many years. Still there are many aspects that need to be discussed. This article focuses on the development, status and relationships of Meiteilon with other Tibeto-Burman languages.

1. A Brief Study of Meiteilon

Missionaries and foreign scholars named Meiteilon / Manipuri as Meithei in their studies and records. Hence, outside the state, still it is called as Meithei by the non-native language researchers. It is the native tongue of the Meitei, is a member of the Kuki-Chin group of the Arakan-Burmese branch of the Tibeto-Burman sub-family of the Sino-Tibetan family of languages (M. A. Pie & F. Gaynor, 1954). Tracing the trend of development of Meiteilon among the Tibeto-Burman languages is a challenging task today. We need a powerful theory which is scientifically proven. Though, there are many theories developed, still the internal or external relationship between lower levels of the TB language group is unclear.

Languages are classified based on the given points: 1. Typological characteristics, 2. Word order pattern, 3. Structural characteristics and 4. Genetic relationships. The internal and external relationships, i.e., morphological and syntactic patterns, of Tibeto-Burman languages are not so clear like the other Indian language families -- Indo-Aryan and Dravidian.

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In this article, I discuss the linguistic views and classifications of Shafer (1955), Benedict (1972), Burling (1983), Bradley (1997), and Scott Delancy (1987) and others to identify the position of Meiteilon among the TB languages.

Before tracing the development of Manipuri, we may trace the development of language groups under the Tibeto-Burman language family in India, especially on the fringes of Northeast India. This will help to find out a clue about Manipuri. Many scholars and researchers began to notice parallelism between Tibetan and Burmese in the earlier part of 18th century. Both Tibetan and Burmese had developed literary traditions. In the following years, Brian Houghton Hodgson started the study of the languages of the Himalayas and northeast India. In 1856, James Richardson Logan for the first time applied the name “Tibeto-Burman.” The third volume of the *Linguistic Survey of India* was devoted to the Tibeto-Burman languages of British India.



Map 1. Language families of South Asia, with Tibeto-Burman in orange (source map: Wikipedia, Google)

The border highlands of Nagaland, Manipur and western Burma are home to Ao, Angami–Pochuri, Tangkhul and Zeme groups of languages, as well as the Karbi language. Meitei, the main language of Manipur with 1.4 million speakers, is sometimes linked with the 50 or so Kukish or Kuki-Chin languages spoken in Mizoram and the Chin State of Burma. The Mru language is spoken by a small group in the Chittagong Hills between Bangladesh and Burma.

(source : Wikipedia, Google)



Map 2. Northeastern states of India (source map: Wikipedia, Google)

Robbins Burling (1998) classifies Tibeto-Burman group as Northern Area, Central Area and Eastern Area. Eastern Area covers the Tibeto-Burman languages spoken in Nagaland, Manipur and parts of Assam. He further classifies Meitei (Manipuri) as an independent member of Eastern Area.

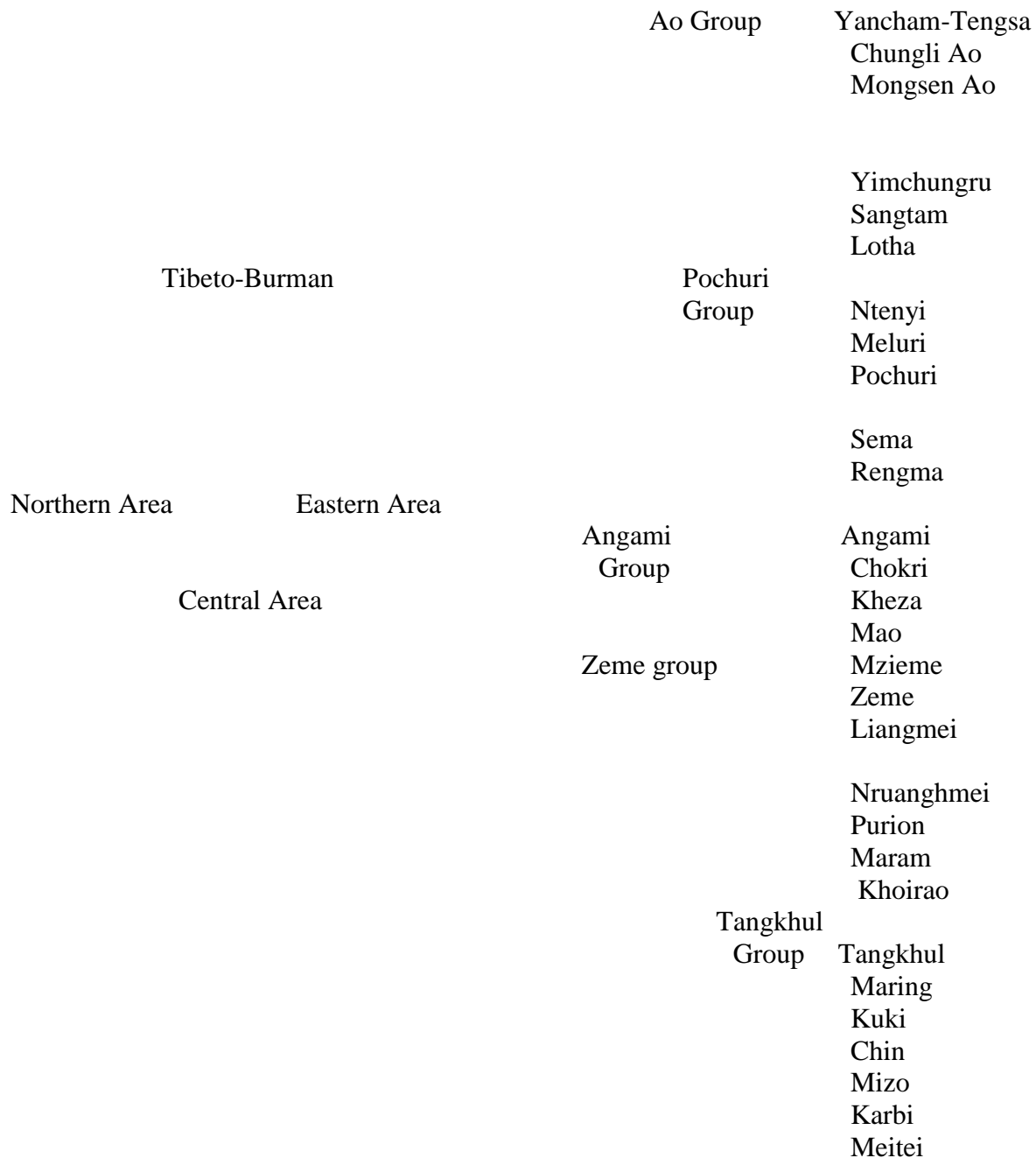


Fig. 1. Robbins Burling's Classification of TB language family (1998).

There are theories about the classifications of Tibeto-Burman languages. Shafer (1974) divides Tibeto-Burman languages into four main parts: Bodic, Baric, Burmic and Karenic but in

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another classification he (Shafer, 1955) claims that there is neither autonomous Tibeto–Burman family nor a Sino-Thai family but a single Sino-Tibetan family branching into six sub divisions- 1. Karenic, 2.Baric, 3. Burmic, 4. Bodic, 5. Daic and 6. Sinitic (Robbins Burling, 1998). On the other hand, Benedict (1972) identifies seven subgroups: Tibetan-Kanauri, Bahing-Vayu, Abor-Miri-Dafla, Kachin, Burmese-Lolo, Bodo-Garo, and Kuki-Chin. Bradley (1997) summarizes the overall pattern of Tibeto-Burman, using Shafer and Benedict’s classification as shown below,

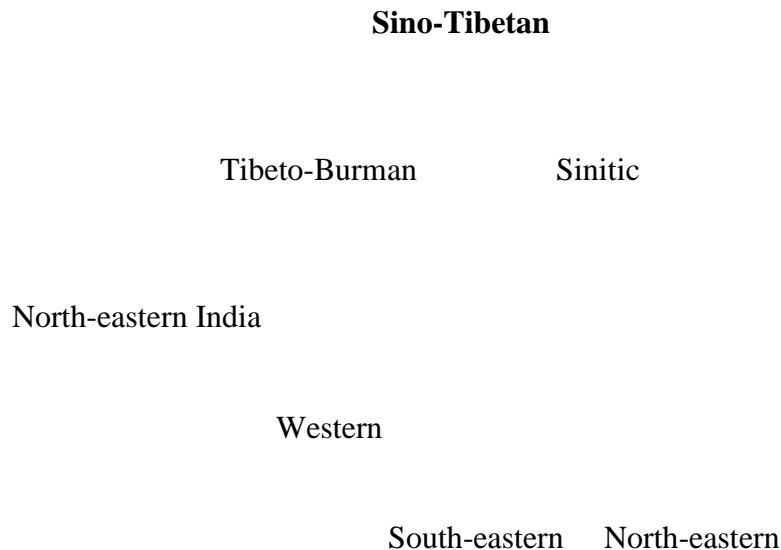


Fig. 2.The Bradley’s classification of Tibeto-Burman language family (1997:2)

Bradley (1997) classifies Kuki-Chin-Naga under the Northeastern India group based on substantial lexical and morpho-syntactic similarities. Shafer classifies it as a part of Burmic, and Benedict links it to Burmese-Lolo.

Within the Kuki-Chin-Naga group, Bradley proposes Southern Naga, Old Kuki, Meithei, Chin and other groups, (Khoi Lam Thang, 2001). Burling¹ (1983) terms his group of languages the ‘Sal’ group, based on their distinctive word for ‘sun’.

Burling 1(1983).

North-eastern India group (Sal)



Fig. 3. Kuki-Chin-Naga of North-eastern India group (Bradley 1997)

Again, Bradley (2002) puts Meithei under the heading of Sal group along the ascending order as shown here.

- A. Baric (Bodo–Garo–Northern Naga)
- B. Jinghpaw
- C. Luish (incl. Pyu)
- D. Kuki-Chin (incl. Meithei and Karbi)

Among the members/sub members of Tibeto-Burman languages spoken in Northeastern India, Manipuri is the most developed language which has a long literary tradition. We may review some of the outstanding views. Tracing the sister languages up to the proto stages is not an easy task. The charts of TB language classification of different scholars may be helpful in the present study.

Sino-Tibetan

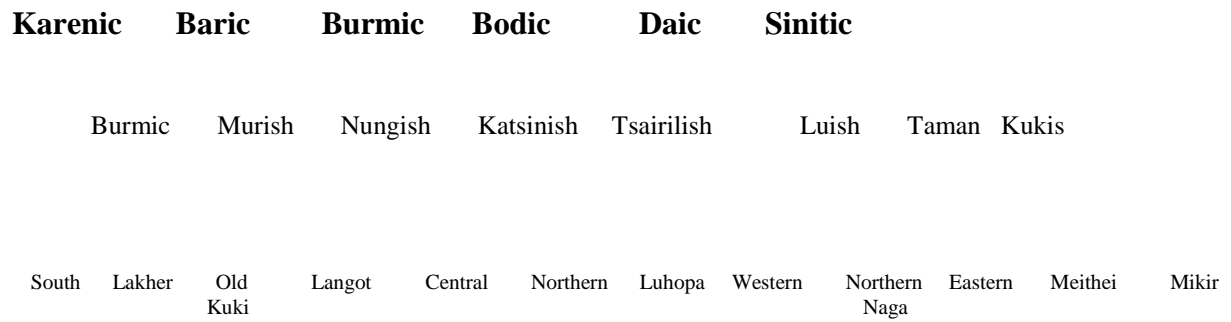


Fig. 4. Shafer's classification (1955).



Fig. 5. Paul K. Benedict's Classification of TB Language Family (1972)



Fig.6. Scott Delancy's Classification of TB Language Family (1987)

In all these classifications, Meithei/Manipuri is found very close or very near to Kuki-Naga, Kuki-Chin, Kuki-Chin-Naga and Kukish languages. Sometimes, it goes parallel to the sister languages.

2. Development of Meiteilon (Proto Stage to Current Stage)

Sino Tibetan>Tibeto-Burman>Arakan Burmese>Kuki-Chin> Manipuri /Meithei /Meitei/Meiteilon.

W. Ibohal Singh (1986) also mentions the different stages of development of Meiteilon in the soil of Manipur. He opines that old Manipuri, which was developed in 900 A.D., was a product of Pre-historic Indo-Aryan and Tibeto-Burman of 800 A.D. Medieval Manipuri, which

was developed in 1200 A.D., was again a product of Indo-Aryan and Old Manipuri (1000 A.D). Modern Manipuri (1600 A.D. and onwards) is the offshoot of Kuki-Chin group of Tibeto-Burman and Medieval Manipuri.

In fact, it is assumed that Tibeto-Burman languages began to develop from about the early Christian era and became fully characterized from about 7th Century A.D. The Early Poireis (the early inhabitants of Manipur) were a group of people belonging to a bulk of new-Tibetans. However, it is believed that the founder of Poirei belonged to another Himalayan tribe called Chakkha (Sakiya/Sakya) who was the ruling clan of the Sakiya kingdom of Tagaung in the Upper Irrawady valley founded by Abhi Raja, the Sakiyan king in the second century B.C. Poireiton is believed to be a descendant of Abhi Raja. The dialect of Sakiyan tribes mixed with the Tai's, particularly with Tho and Do. Thus, the dialect of the early Poireis was basically a mixed dialect. The Sakiyan dialect seems to contain much Pali words or words that became Pali. Hence, there is a view that the Pali or the old Sanskrit word found in Old Manipuri was mainly from the Sakiyan dialect. The nucleus of Manipuri is therefore the dialect of the Poireis.

The birth date of Manipuri is estimated to be about 800-850 A.D. Prior to this, Manipuri was the dialect of some ancient tribes. It appears from Manipuri accounts that the mixed dialect of Chakha (Sakiya), Khu (Khu-nu), Lei (Lei-nu), Nga (Nga-nu) and Nung (Nung-ba) are the basic foundation of Manipuri. In a similar way, the dialects of different tribes like Marem, Mahui (Moirang), Nongyai, Khamba, Keirem Khunjal, Senbi Kabo, Shelloy-Langmai, etc., have been mentioned occasionally. By about 950 A.D., Shelloy-Langmai and Chenglei began to mix. It further expanded its intermixing with the dialects of Leihou, Mahou, who spoke a neo-Tibetan mixed with Bodo elements or Sub-Himalayan dialects. It also felt that the impact of the dialects of the tribes like Haokap, Chingsāng, Khunpham, and Ngāngcheng, etc. who spoke Tibeto-Burman of neo-Burman origin had also been mixed with early Meiteilon.

In the later stages, foreigners like G. A. Grierson (1967, reprint) considered it to be a link between Kuki-Chin languages and Kachin languages. Shafer (1966) included it under a separate branch called Meithei, which comes under Kukish section of the Burmic division. Geographically, Manipuri is the connecting link between the two important members, i.e.,

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Tibetan and Burmese. The Himalayan, Assam (Indic language) and Naga groups of the Tibeto-Burman Sub-family separate Manipuri in the North and North-East from the Tibetan. In the South and Southeast, there are Kuki-Chin and Kachin groups of the sub-family between the two sister languages, i.e., Manipuri and Burmese. Grierson, G.A. 1967 (LSI, part-III, Vol. III) mentions that it sometimes agrees more closely with Burmese, and even with Tibetan, than with the Kuki-Chin languages proper.

3.Status

According to 1951 Census, Manipuri was spoken in Manipur and Assam by 485,787 persons (Y. M. Mulay, 1964.) Another reference of mother tongue speakers - Manipuri is the mother tongue of 67 percent of the total population of Manipur and the number of speakers of Manipuri was over 10,00,000 as per 1981 Census Report of India. Manipuri speakers in Assam and Tripura are 97,000 and 40,000 respectively. And the number of Manipuri speakers in the two neighbouring countries Burma (Myanmar) and East Pakistan (Bangladesh) were 240,000 and 50,000 respectively (Nandalal,1987). According to the report of Manipuri Sahitya Parishad (1970), Manipuri speakers number more than a million, with the state of Manipur having about seven hundred thousand speakers, Burma having about four hundred thousand, the state of Assam having about one hundred thousand speakers, and Bangladesh and Tripura having fifty and thirty thousand respectively (D.N.S. Bhat and M.S.Ningomba,1995.) In another reference, *Encyclopedia Britanica Book of the Year 1993* (1994:780), there are 11,80,000 native speakers of Meithei, although the number of actual speakers is higher since Meithei is used as lingua franca in the state (Shobhana, 1997). There are reports of Manipuri speakers in other states like Uttar Pradesh and West Bengal. In Burma, it is spoken in areas such as Mandalay, Bhamo, Rangoon, Mytkiana, Kalemyo, Tamu, Samjok, Kalewa, Haijang, Mangun, Mingin, Tuangji, Moklai, Tenanyung, Hemzada, Homelin, Maniwa, Sagain, etc. In Bangladesh, in the areas, viz., Dacca and Sylhet districts, the number of speaker is around seventy thousand (70,000). Manipuri is found struck on the old coins and copper plates, recorded in royal chronicles. So far the copper plate of Manipuri king Khongtekcha dated Saka 721 (799 A.D.) represents the earliest specimen of royal edict (Manipuri Sahitya Parishad, 1970).

Manipuri is not only used as the state language, it is also used as lingua franca among the various non-Manipuri groups and different tribal communities in the hills and the valley. Manipuri is spoken and understood by almost all the speakers of other languages in the state such as Tangkhul, Paite, Mizo, Hmar and Kuki (Bhat, M.S.Ningomba, 1995). Other speakers of smaller tribes in Manipur communicate among themselves through Manipuri.

4. Conclusion

Manipuri is the only language among the Tibeto-Burman languages of India, which has well established and profound literature and cultural heritage, which is more than two thousand years old. It is accepted that writing Manipuri began by the middle of 7th to 8th century A.D.; this argument has been supported by the copper plate inscription of king Khongtekcha (Report on Archeological studies in Manipur, Bulletin I. 1935) and by the bronze coin inscribing in Manipuri script of King Ura Konthouba's period (560-658 A.D.). (Jhaljit Singh, R.K.1965). Therefore, Manipuri may be claimed as the most developed languages among the Tibeto-Burman languages spoken in Northeastern India.

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Dr. Irom Robindro Singh, Ph.D.
Academic Resource Person
Department of Manipuri
Northeastern Regional Language Centre
Beltola College Road
Guwahati-781 028
Assam, India.
drrobindro@sify.com

Emergence of Syllabic Patterns in Babbling

Ms. Reeny Roy and Dr. N. Sreedevi

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Abstract

Acquisition of speech sounds during child's development refers to the gradual mastery of speech sounds within a given language. During the initial stages of the infant's life, the vocalizations produced are highly varied from the well formed adult speech. The study aims to investigate the appearances of speech patterns during early vocalizations at the pre linguistic period. The participants included in the study comprise of 8 infants, two boys and two girls each in the age range 4-6months and 10-12months. The participants were selected from native Malayalam speaking families. An informed consent was obtained from parents/ caregivers for the participation of the children. The researcher carried out the audio recording of the babbling utterances. Analyses of the sample were carried out using IPA transcriptions. The data obtained was classified as singleton vowels and consonants, bisyllabic and multisyllabic utterances containing strings of vowels, variegated and reduplicated multisyllabic utterances. The numbers of utterances were higher and varied in the 10-12 month age group compared to 4-6 month age group. Statistical significance was not attained because of the large variations among the individual participants.

Keywords: Babbling, Syllable shapes, ambient language

Introduction

The study of human infant vocal behaviour has grown substantially in recent years and much is now known about the acquisition of speech and language in the early years of life. According to this theoretical notion, babbling is a random series of vocalizations in which many different sounds are produced with no apparent order or consistency. On the emergence of syllable shapes on early vocal utterances, infants begin to utter longer patterns of speech sounds as they grow. Reduplication of CV syllables occurs initially during the babbling stages. At the later stages of babbling, around 10-12 months, combination of speech sound patterns become elaborate and variegated.

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Ms. Reeny Roy and Dr. N. Sreedevi

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A Brief Review

Onset of babbling is distinct with the appearance of syllabic productions with varied combinations of vowels and consonants. In a typical utterance, consonants and vowels rarely appear in isolation but are produced serially. Acoustic studies of early babbling have provided support for the idea of a predominance of mandibular over lingual movement in early canonical babbling (McNielage & Davis, 1995).

The combination of consonant-and vowel-like sounds is said to begin during 4 to 6 months. During the later babbling period, open syllables or syllables ending in a vowel are the most frequently occurring syllable shapes (Bauman-Waengler, 2000). Kent and Bauer's (1985) study revealed that V, CV, VCV and CVCV syllable structures accounted for approximately 94% of all the syllables produced at the end of babbling period. They also emphasized that closed syllables were found to be very limited in the repertoire of the infant at this stage of development.

Rank ordering of multiple syllable structures were also carried out, Stoel-Gammon's (1989) study with ten infants at four month intervals from 6-18 months of age showed the following rank orderings: reduplication, place variegation, and manner variegation at 6-9 and 10-13 months; place variegation, manner variegation and reduplication at 14-17 months. Whereas, Mitchell and Kent (1990) found multi syllables in rank order as reduplication, manner changes, mixed place and manner changes and lastly place changes at 7, 9, and 11 months.

Researchers have supported the fact that babbling is a predictor of language complexity as well as an indicator of language delay. Number of studies has indicated a correlation between complexity and amount of babbling with later language proficiency (Camp, Burgess, Morgan, & Zerbe, 1987; Stoel- Gammon, 1989; Whitehurst, Smith, Fischel, Arnold, & Lonigan, 1991; Thal, Oroz, & McCaw, 1995; Mirak & Rescorla, 1998).

Reduced/delayed babbling or an abnormal vocalization development might be related to an abnormal spoken language development. Jensen, Boggild- Andersen, Schmidt, Ankerhus and Hansen (1988) studied the development of infants who were at risk for a developmental delay (low birth weight, low Apgar score, neonatal cerebral symptoms) and compared them to infants not at risk. The infants at risk produced significantly fewer

consonant-like segments and less reduplicated babbling than children not at risk. A larger proportion of the children at risk also scored below age level on a language test. Hence, Oller, Eilers, Neal and Cobo-Lewis (1998) argue that a late babbling onset might possibly function as an early marker of abnormal development. Westermann and Miranda (2004) support these findings by indicating there is growing evidence that the pre-linguistic stage significantly influences the later development of phonological skills in children. The review of literature suggests that babbling is a predictor of later language complexity as well as language delay.

Indian Studies

There are limited reported studies in the Indian context on the emergence of syllabic productions in the early phonetic repertoire other than Kannada. It is an established fact that early vocalizations have an effect of the adult ambient language (De Boysson –Bardies et., al 1989; Mattock, Rvachew, Alhaidary & Polka, 2008). India being a multilingual country, there is a need to study the emergence of early syllabic productions in other major Indian languages also. There is no reported literature on the phonetic characteristics of babbling in Malayalam hence the present study was taken up. The purpose of the study was to determine the patterns of syllabic productions in babbling for infants from Malayalam babbling families.

In the Indian context, a cross linguistic study in Hindi and Kannada was carried out by Shyamala and Basanti (2003). They reported that five vowels /i/, /e/, /a/, /u/ and /o/ in Kannada made their appearance during 6-12 months. In Hindi, only four vowels (/i/, /e/, /a/ and /u/) including their longer counterparts were seen. For consonants, the Kannada group had twelve consonants in their phonetic repertoire with higher frequency of stops and nasals. However, the Hindi group had fifteen consonants with additional sounds /t/, /s/ and /r/. The differences in phonetic repertoire across languages, as early as in the babbling stage were evident in this study. However, the syllable shapes were not studied in detail.

In Kannada, the predominant syllable shapes on 30 babbling infants, found by Anjana and Sreedevi (2008) were V, C, CV, CVC, VC and VCV. The singleton vowel utterances were more frequent in the younger age group and declined from 9-10 months. CV patterns were highest in 6-7 month age group and closed syllables like VC and CVC occurrences were rare across all the age groups; VCV syllables predominated in the higher age group, associating with the fact that open ended syllables are frequent in Kannada (Hiremath, 1980).

Reduplicated babbles were predominant from the age of 6-9 months. The variegated babbles made their first appearance at 8-9 months. In the 10-11 month group, for multi syllable productions place variations occurred more frequently. A combination of place and manner variations occurred more frequently in 11-12 month age group. The differences in these findings with other languages like English (Stoel-Gammon, 1989; Mitchell & Kent 1990) which has predominant manner variations is because of the differences in the linguistic structure of the two languages.

Method

Participants and Inclusion criteria

Eight typically developing infants were audio recorded from native Malayalam speaking families, two boys and two girls at 4-6 months and at 10-12 months. Malayalam belongs to the Dravidian family of four major languages with a rich literacy tradition.

According to 2011 census, Malayalam is spoken by 33,066,392 people, primarily in the state of Kerala. <http://www.lmp.ucla.edu> An informed consent was obtained from the caretakers/ parents for the participation of the children in the study. Care was taken to ensure that the participants had normal development and had not been exposed to any other languages. Participants were identified from native Malayalam speaking families and were assessed using the Developmental Screening Checklist (Swapna, Jayaram, Prema, & Geetha, 2010) for receptive and expressive communication skills, auditory, motor and cognitive skills. It was mandatory that both the parents were educated up to a minimum of 10th grade. The proficiency of the native language of the parents was assessed using the Language Proficiency Questionnaire: An adaptation of LEAP-Q in the Indian context by Ramya Maitreyee and Goswami (2009).

Measures Considered in the Study

Based on transcription of the babbling data, the types and frequency of syllable shapes and the frequency of reduplicated and variegated utterances were calculated.

Procedure: Audio recordings were carried out by the investigator in a fairly quiet room with minimal distractions at the respective homes of the participants. Vocalization samples were recorded when the child was fed and in a comfort state. Parents were asked to

interact naturally with the child. No additional play materials were introduced into the environment to capture the infants' typical vocalizations in familiar surroundings. The infant was stimulated more with toys and facial expressions than verbal utterances to avoid verbal imitation. Sony M55 audio recorder was utilized for recording each participant's vocalizations. All the recordings were transferred to a computer and were analyzed using the VLC media player software.

Data analysis: The recorded samples were transcribed by the primary investigator using broad and narrow International Phonetic Alphabet (2005). Sounds such as grunts, gurgles, laughs, shrieks and whisper, etc. were excluded from transcription. A criterion for the transcribed sample was utilized, to consider a phone/ syllable to be present in the infants' vocalizations. It is known that the complexity and frequency of vocal utterances will increase with age. Hence even a one-time production of a vowel/consonant/syllable shape was considered as to be present in the infants' productions at 4-6 months whereas three or more productions of a vowel/consonant/syllable shape was considered to be present in the infants' productions at 10-12 months. After identifying the phones/ syllables, the types of syllable shapes and their frequency of occurrence were calculated. Later the syllable shapes were rank ordered in an ascending order. From the multisyllabic utterances, reduplicated and variegated babbling utterances were identified and their frequency of occurrence was obtained. Inter and intra transcriber reliability was calculated for 10% sample of each participant. Cronbach's alpha co-efficient for inter and intra transcriber reliability was 0.8 for 10% of the sample analyzed for each individual participant.

Results and Discussion

The aim of the current study was to determine the patterns of syllabic productions in babbling of infants from native Malayalam speaking families. The measures considered in the study were the types and the frequency of syllable shapes and the frequency of reduplicated and variegated utterances. From the transcribed samples, the number and type of syllable patterns for the age groups 4-6 months and 10-12 months age groups were obtained and are depicted in Table 1.

Table 1

Number and frequency of various syllable shapes across the two age groups

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SYLLABIC PATTERNS	AGE GROUPS	
	4-6 MONTHS	10-12 MONTHS
Singleton Vowels	9	9
Singleton Consonants	-	2
Diphthongs (VV)	12	6
CV	12	26
VC	2	1
CVC	2	-
VCV	11	18
CVV	-	6
VVV	2	4
CVCV	-	14
VCCV	2	-
String of vowels (> 3)	-	3
String of consonants (nasalized bilabials)	-	4
Multisyllables (> 4 phonemes)	-	40
Reduplicated utterances	-	18
Variegated utterances	-	22

‘-‘

indicates not present.

Table 1 shows the syllabic patterns produced by the participants in both the age groups. The singleton vowel types were /a/, /æ/, /æ:/, /ə/, /ə:/, /ε/ and /ε:/ which were predominantly present in both the age groups. All the vowels seen in the study were low vowels which can be related to the acoustic studies of early babbling which have provided support for the idea of a predominance of mandibular over lingual movement in early canonical babbling (McNielage & Davis, 1995). Singleton consonants were /m/ and /mm:/ which were consistently produced by the 10-12 month age group.

Diphthongs were frequent in the 4-6 month age group but decreased to half its frequency in at 10-12 months. The CV syllable structures were significantly higher in the 10-12 month age group compared to the 4-6 month age group. The VC structures were limited in occurrence in both the age groups. CVC pattern was present in the 4-6 month age group but did not make its appearance at 10-12 months indicating a preference for open syllable utterances. This finding is similar to the study by Anjana and Sreedevi (2008) in which the CVC syllables were present from 6-9 months, but were not seen during 10-12 months.

The VCV syllabic structures were frequently produced by both the age groups. The VVV structure increased to almost twice the number in frequency in the 10-12 month age group. These findings correlated with earlier studies (Bauman-Waengler, 2000; Anjana &

Sreedevi , 2008) that during the later babbling period, open syllables or syllables ending in a vowel are the most frequently occurring syllable shapes. The findings are also similar to Kent and Bauer's (1985) study which emphasized that closed syllables were found to be very limited in the repertoire of the infant at this stage of development.

Multisyllables CVCV, VCCV, strings of vowels (greater than three), strings of consonants (greater than three) increased in frequency at 10-12 months compared to the 4-6 month age group which had a predominance of VCCV syllabic production. In the present study, as expected at 4-6 months, reduplicated and variegated utterances were not present. However, in the 10-12 month period both type of utterances were present with higher frequency of occurrence of reduplicated babbling which is in consonance with Anjana and Sreedevi (2008).

To summarise, the results suggest no significant difference between boys and girls across both the age groups 4-6 months and 10-12 months. The study also shows the predominant production of VCV structure in the early pre- linguistic period in Malayalam. As age increases it is observed that there is a high production of multisyllabic patterns that reflect the ambient language of the adult (Anjana & Sreedevi, 2008; De Boysson –Bardies et.,al 1989; Mattock, Rvachew, Alhaidary & Polka, 2008). Less number of participants was taken up in the study which indicated a major statistical drawback; hence the paper does not reveal any statistical procedure. However, for future research, the study could utilize a larger sample size for which a wider variety of production patterns could be obtained and appropriate statistical procedures could be incorporated.

The study would augment the understanding of phonological development during the pre- linguistic period in Malayalam. There is limited number of studies on the emergence of syllabic patterns in early infancy in Indian languages. This is one of the first attempts to investigate the emergence of syllabic patterns in Malayalam, one of the major Dravidian languages in the Indian subcontinent. The findings obtained will be vastly relevant in clinical practices of communication disorders.

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Ms. Reeny Roy
Junior Research Fellow
All India Institute of Speech and Hearing
Mysore 570 006
Karnataka
India
luckyreeny7@gmail.com

Dr. N. Sreedevi
Reader
Department of Speech Language Sciences
All India Institute of Speech and Hearing
Mysore 570 006
Karnataka
India
srij_01@yahoo.co.in

Fabulating through the Spiritual: Gibran's *The Prophet* and Anand's *Bliss*

Roghayeh Farsi, Ph.D.
Neyshabur University, Iran

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Gibran Khalil Gibran (1883-1931)

Abstract

This paper is a comparative study of Gibran Khalil Gibran's *The Prophet* (1923) and J. S. Anand's *Bliss: The Ultimate Magic* (2007). This cross-cultural comparison traces a line of development from early up to late twentieth century. While Gibran's text embodies his anxiety about modernity and its aftermaths, *Bliss* addresses the already lost generation of the postmodern era. Thematically, both works are texts of spirituality. *The Prophet* is a fictional narrative in prose-poetry, while Anand's text is a philosophical treatise hybridized with poetry and narrative. Despite this structural discrepancy, both texts emerge out of a dialogical texture. *The Prophet* develops out of the dialogue between Al-Mustafa and people of the fictional city, Orphalese. *Bliss*, in contrast, dialogizes directly with the reader. This paper takes the dialogical base as an

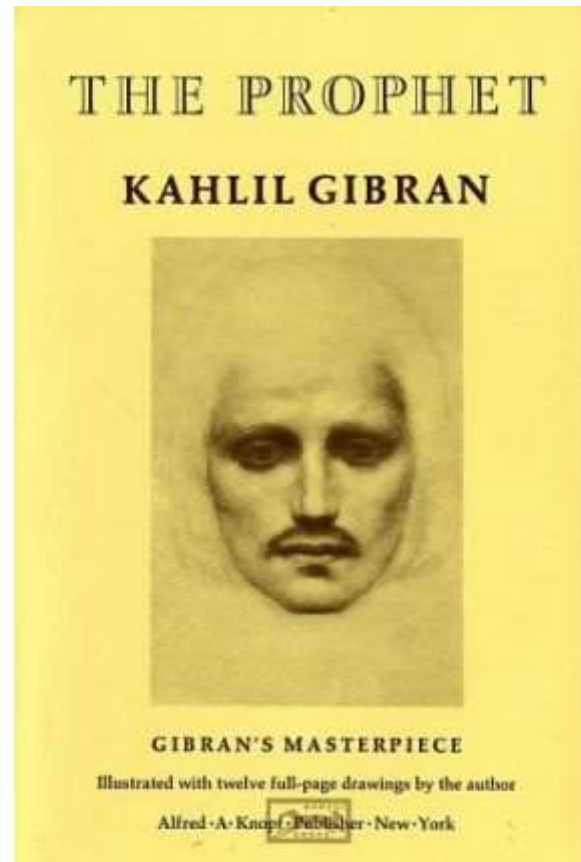
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important shared feature which interlinks the spiritual crisis of the modern age with the urgent hail to the soul in the postmodern era. This comparative study adopts a Deleuzian lens and takes both texts as their writers' attempts to fabulate through sloganizing spirituality against a backdrop of scientific and materialistic logic. It is argued that both texts legend a better people by training them into world citizens.

Key words: Gibran, Anand, fabulation, slogan, dialogism



Introduction

Modernity and industrialization have brought about a gap between body and soul. Science with its experimental outlook has marked man's vision with a materialistic and calculative perspective. Modernism, as the cultural movement against this materialism, manifests man's mental disintegration. Yet this does not imply man's return to the spiritual. As the nausea of all traditional beliefs, modernism has ignored the spiritual dimension of man's life. As spirituality is closely linked with religion, lack of the spiritual is related to the modernist suspicion towards

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religious belief. This spiritual ignorance is reinforced through Freud's psychological scrutiny and is taken to its heights in the hands of Lacan and Derrida. Therefore, from the late nineteenth century onwards, the world has been witnessing reduction of the soul to the rationalizing faculty of mind especially through its experimental analysis of man's psyche. Even when Symbolism sprang up as a revolutionary movement, "tending toward the spirituality . . . in response to the dislocations brought upon the modern individual by the industrial revolution," it did not reject outright rationalism (Sheehi 81).

Scientific Analysis of Man's Psyche

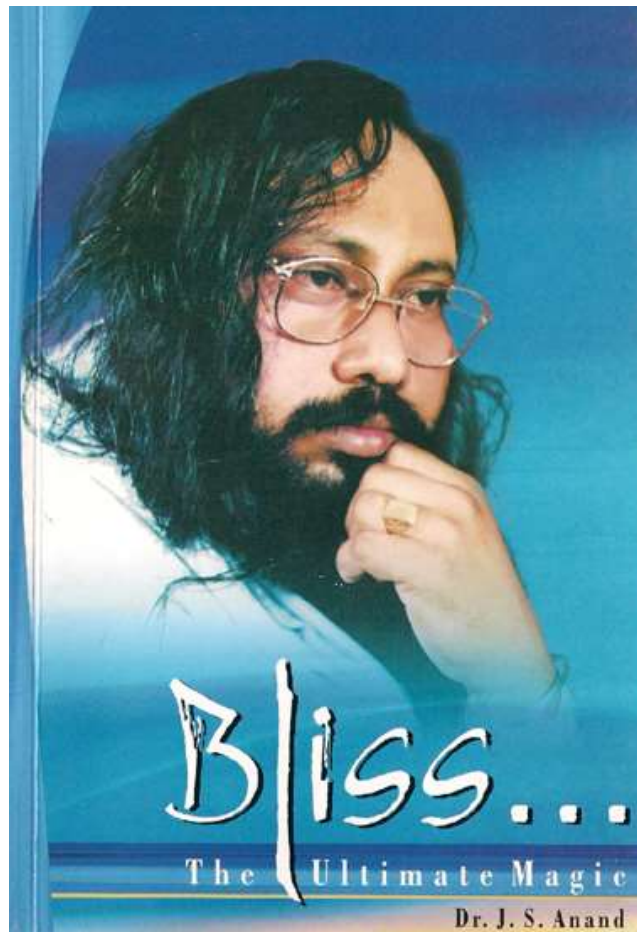
The scientific analysis of man's psyche started with Freud's instinct-oriented definition of the unconscious; and with the postmodern turn to the context it got a cultural, socio-political twist. Measured through scientific and experimental logic, mind was delinked from soul, which was taken by then as an illusion. The mind itself was defined in terms of the body, once the body as instinctual, the other time, the body as the contextual, politico-social construct. It could be said the West has bodified the mind which resulted in a radical obliteration of the soul. Attempts to rationalize about man's psyche in a calculative manner and through some clear-cut formulas have marginalized the soul. As properly viewed by the prominent critic and activist, Amin Rihani, the disjuncture between reality and experience is linked to a "loss of vision in the West" despite its claims to rationalism and efficiency; for him the Western self is alienated from the "path of vision . . . [that] bridges the darkness between the eye and the soul and without which there can be no true vision" (qtd. in Sheehi 75).

Nietzsche on Death of God

Upon Nietzsche's announcement of death of God, Heidegger tries to recapture the spiritual by invoking "god of philosophy" and thus subjects the spiritual to drastic rationalization. Writing on the metaphysical marriage of ontology and theology, Heidegger posits, "the deity can come into philosophy only insofar as philosophy, of its own accord and by its own nature, requires and determines that and how the deity enters into it" (qtd. in Westphal 213). Philosophy's rationalization aims at making the world intelligible to man. In Westphal's analysis, "This total intelligibility requires that 'Being manifests itself as thought'" (214). Accordingly, setting aside the notion of Divine God, western metaphysics becomes an absolutizing approach which, in

Heidegger's words, "reduce[s] everything down to man" (34). It would be pertinent to note that this reductionism is doubled; not only is the divine aspect of man dispensed with, but also man himself is relegated to a thinking being. This approach resembles metaphysics more to the totalizing perspective of technological, calculative thinking which imperialistically puts the self at the center of all concerns.

Challenge to Man's Rationality – Anand's *Bliss*



The occurrence of the two World Wars challenged man's rationalizing faculty. Man's distrust of his rationality comprises the thematic core of all modernist artistic movements marked with fragmentation, disintegration, and relativism. The immediate outcome of modernity is a strong sense of doubt which reaches the state of disbelief in the postwar era. Absurdity and meaninglessness dominates man's mindscape and inflicts his life with such feelings as frustration, depression, and mental fragmentation; hence neurosis. Caught up in the technology-

ridden maze, modern man turns into a helpless creature with no way out. The post-War-II generation experiences mental disintegration to the point of schizophrenia – extension of the neurotic state. A glance over the body of the twentieth century reveals the fact that the more man's indulgence in scientism and its apparent comfort, the farther he moves away from the spiritual, and the less peace and happiness he attains in life. This accounts for the urge and the need to return to the spiritual which has long been held back by the force of materialism. The outset of the century witnesses the prophetic hail of Gibran which is re-echoed nearly by the end of the century in a more forceful tone in Anand's *Bliss*.

It is of significance that these writers are easterners; Gibran is an Arab migrant who wrote in America, and Anand is the living poet and philosopher from India. Postcolonially speaking, Gibran and Anand both belong to the racially marginalized, hence subjectified as "other". As the review of literature shows, Gibran criticism still suffers from lack of critical appreciation on the part of the Westerners. Voicing Gibran's same concerns, Anand takes up a philosophical approach which best suits the West's calculative thinking. Both writers detect the reason for man's tormenting alienation in the soul which is marginalized by (post)modernity. This comparative study aims at pinpointing the role of the two writers in restoring the spiritual to man's life and thus fabulating a new people blessed with peace.

Review of Literature

Arising out of the Lebanese context which received economic, political and social ruptures at the turn of the century in a colonial condition, Gibran embodies the dialectical relation of modernity and mysticism. Gibran is at the head of the Mahjar group which denounces all Arab traditions and vouches for a revival in Arabic literature. Simultaneously, however, he tries to bring the two opposing poles of the West and East together in his spiritual works. In his oracular work, Gibran shows the prophetic figure of Al-Mustafa at grapple with the demands of modern life, for each one of which he seeks a spiritual solution. Gibran's spiritual dialogism is an attempt to confront the anxieties that modernized Arab world was experiencing. Sheehi regards Gibran's protagonist as "the consummate Oriental" who possesses the transcendental vision which unifies reality and experience as against the split nature of their Western counterparts (76).

The Prophet is Gibran's masterpiece which has widely been read but never received proper critical appreciation. Referring to the members of the Mahjar group who profoundly influenced modern Arabic literature, Ludescher rightly laments, "they [these writers] never attained the same stature in American literature . . . only Gibran is well known, though his work is widely ignored by American critics" (97). Acecolla, likewise, speaks of the critics' indifference towards Gibran. Not only is Gibran ignored by the critics, even his publisher, Alfred A. Knopf, "brushed him off" (1). None of these critics concern themselves about the reasons of literati's lack of respect. The *raison d'être* could be detected in two points; one of them is his being an Arab migrant in the American context. Coming from the world of the "other", Gibran oeuvre still suffers from discrimination in the academic world. The other reason is the mystical and highly paradoxical texture of the book which fails to abide by the materialistic and logical outlook of the West. The paradoxical nature of *The Prophet* could be justified in terms of the writer's ambivalent perspective with regard to modernity and civilization. In Sheehi's analysis, this ambivalence is due to "the specific predicament of the Orientalized colonial subject, especially around World War One" (86). Therefore, although *The Prophet* is the third best-selling of all time, it has never been appreciated by the elite.

Anthony Daniels is one of the critics whose views on *The Prophet* best reveal his antagonism towards this Arab writer. In his 2007 article, Daniels criticizes Gibran for relying heavily on clichés, and concludes, "He is so greatly loved because he never forces us to think" (35). Voicing the Western urge to rationalize, Daniels describes Gibran as "a feeler rather than a thinker" (35). He racistically calls Gibran "the founding father of the New Age School of charlatanry" (36). Then the critic applies his materialistic approach to Al-Mustafa's advices in order to display their irrationality and inapplicability.

Ludescher suffices to recall Gibran as the "forceful personality" in Arab culture (95). Referring to Gibran as the most spiritual member of the Mahjar group, Ludescher enumerates some of the most important themes of these writers, which also underlie *The Prophet*. Among these, one can refer to "the desperate need to escape the mundane materialism of the peddler lifestyle . . . admiration for American vitality and hatred of American materialism . . . an obsessive interest in the East/West relations; and a desire to play the role of cultural intermediary" (97). While these writers tried to adopt the Western model in socio-political and

cultural fields to reform the East, they had in their minds to “encourage a spiritual awakening in the West, based on the Eastern model” (Ludescher 98). *The Prophet* thus embodies Gibran’s objective to spiritualize the West.

Scrutinizing Gibran readership, Acocella refers to his masterpiece as “the Bible of that decade” (1). Bushrui and Jenkins (1998) describe Gibran as the “burning genius” who best represents the meeting point of East and West. “In all his work,” they notify, “he expressed the deep-felt desire of men and women for a kind of spiritual life that renders the material world meaningful and imbues it with dignity” (1). These writers elucidate that Gibran’s popularity is unprecedented and they rank *The Prophet* after the works of T. S. Eliot and Yeats as the most highly regarded poetry of the century (2).

The postmodern counterpart of *The Prophet* is Anand’s *Bliss*, first published in 2007. Anand is the living poet, philosopher, and novelist whose works have just recently attracted the attention of the literati. Among the few critics who have written on his works, Tasneem aptly detects Anand’s concerns and conflicts with the postmodernism of his age. In Anand’s time, “the standards of the past seem to have dissipated themselves into a permissive society of the present” (2001, back cover). A spiritual guru, Anand has aversions against the consumerism which has penetrated the unconscious of postmodern man. A voice against the global wave of marketization, Anand is at grapple with the loss of spirituality. In Romana’s words, “the dominant concern of the poet is the spiritual barrenness of his worldly fellow beings” (12). Writing on his book of poetry, *Beyond Life! Beyond Death!!* Tasneem speaks of the poet’s desire to “restore the age-old links of the human beings with both bird and beast” (2001, back cover). This attempt to regain the lost natural logic justifies Romana’s critique that Anand’s moral vision marks his poems with didacticism (11). He criticizes Anand for bearing stylistic and formal resemblances to canonized English privileged works and has thus distanced himself from the ancient or contemporary native Indian traditions (11). Contra responsive to Romana’s reading, this article takes Anand’s hybridization of the Western styles with Eastern vision as his strong point which, like Gibran, helps him transcend his provincial territories.

Theoretical Framework

The present article draws its comparative study on the postmodern notions of Gilles Deleuze in order to highlight the importance of the spiritual of which Gibran and Anand both speak. Unlike Frederic Jameson who approaches the postmodern era antagonistically, Deleuze rejoices in the turns of the postwar age. He is widely noted for his revolutionary ideas in philosophy, language, history, psychoanalysis, and art. Of all his theories, this paper deploys Deleuze-Guattarian theory of language, the concept of fabulation in art, and politicization of aesthetics.

Deconstructing the communicational and informational view of language, Deleuze and Guattari detect in language “the power, vitality, or capacity . . . to intervene directly in the social and political field” (Porter 1). In *A Thousand Plateaus*, they argue *immanent* ordering or imperativeness governs, and is maneuvered by, language. “The elementary unit of language – the statement – is”, in their words, “the order-word. . . we must define it as an abominable faculty consisting in emitting, receiving and transmitting order-words” (qtd. in Porter 7). Attributing a central significance to order-words, which they call “slogans”, these theorists define language in terms of its primary function with a claim to authority. A slogan or statement is a singularly useful intervention in the social body that changes things (Porter 14). Accordingly, they sloganize, “language is not made to be believed but to be obeyed, and to compel obedience” (qtd. in Porter 7). Deleuze and Guattari view language as inherently ideological as it exerts “power of forgetting”; this power paves the way for welcoming new slogans by forgetting the slogans one has followed, hence certain movement or change in things.

For Deleuze and Guattari, language operates its power through indirect discourse, or hearsay. In this regard, Porter elucidates, “Language moves autonomously from saying to saying, subject to subject, person to person. Language can move quite independently from ‘we’ language users” (9). The notion of the language’s independence from its users denotes the impersonal feature of indirect discourse, hence the idea of collective assemblages. Arguing that “There is no individual enunciation,” these thinkers state, “The social character of enunciation is intrinsically founded only if one succeeds in demonstrating how enunciation in itself implies *collective assemblages*. It then becomes clear that the statement is individuated, and enunciation subjectified, only to the extent that an impersonal collective assemblage requires it and determines it to be so” (Deleuze and Guattari 1994, 79-80). In Porter’s explanation, ““A

collective assemblage of enunciation' implies or implicates itself in language as a series of order-words; of already regulated or patterned actions . . . or as the social institutional environment . . . in which statements assume force as meaning, or meaning *as* force" (12). In other words, a collective assemblage works through slogan/statement which exerts its power of forgetting via signification or meaning-production. This accounts for the ideological power of language.

Deleuze and Guattarri opine that ideology is not some universal, fixed notion; instead it is "the power or the potential which internally and pragmatically differentiates itself in accordance with the conjunctures/bodies to which it is connected . . . the power of language so as many 'experiments' on a world . . . a reality, that it always sets in motion" (Porter 17). Applying the notion of experiments to art, Deleuze and Guattarri introduce the politics of deterritorialization which is the writer's experiments on the real. Such experimentations result in the formation of a new political subjectivity or "a new people". Deleuze and Guattarri call this political formation as fabulation and attribute it to arts. The capacity of the artwork is to invoke new forms of political subjectivity. Fabulation is an active political philosophy, "what Deleuze and Guattarri call the 'utopian' gesture of calling 'for a new earth' as well as 'a new people'" (Porter 71). Deleuze deploys this utopian vision from Nietzsche's contention that the philosopher should be a "cultural physician". Referring to this point, Ronald Bogue observes, "As cultural physician, the philosopher is also an artist, who creates new possibilities for life, and a legislator, who creatively revalues all values" (5). The Deleuze-Guattarran theory of fabulation relies on affectations or what they call "becoming".

Initially, Deleuze adopted the notion of fabulation from Bergson. Bergson's treatment of fabulation is largely negative; in Deleuze's description, Bergson regards it as "a visionary faculty". Deleuze, however, finds a positive force in fabulation as it fashions "effective presences" (Deleuze and Guattarri 230). Arguing that creative fabulation has nothing to do with memory or fantasy, these theorists describe the artist as a "seer . . . a becomer" (Deleuze and Guattarri 1994, 171). This Deleuzian description reminds us of Mikhail Naimy's argument who articulates the Romantic principles of the Mahjar group; this Arab poet and novelist likewise votes for the role of a writer as "a prophet and a philosopher . . . endowed with a special capacity for discovering the truth" (Ludescher 96). This view somehow displays the Mahjar's being inspired by Nietzschean definition of a philosopher.

In acting as a seer or becomer, the artist performs the task that Nietzsche ascribes to the philosopher-artist, since the artist evokes and preserves “a block of sensation, a compound of percepts and affects” (Deleuze and Guattari 1994, 169). In this light, Bogue explains, “Affects are becomings – becoming-other” (16). Becoming-other is what happens in the process of deterritorialization of the self. Transcending the territories of self’s being, becoming opens up new horizons on the self so that the allegedly strict borders of the self are melted down and the self becomes the other, hence becoming-animal; becoming-woman; becoming-child; becoming-molecular. The artist has the creative power to experiment on the territories of the self and thus fabulates, that is, creates a new people by working on “effective presences”. This capacity accords the artist’s creative fabulation a curative power, hence a healer, a physician. The aim of art is, in Deleuze-Guattari’s words, “to wrest the percepts from perceptions of objects and the states of a perceiving subject, to wrest the affects from affections as the transition from one state to another, to extract a bloc of sensations” (Deleuze and Guattari 167). Drawing on all these theories, it is argued that Gibran’s and Anand’s texts are fabulating attempts to form new political subjectivities by invoking the spiritual dimension of man’s life and hailing to a drastic re-evaluation of values. Accordingly, this comparative study takes Gibran and Anand as spiritual physicians who attend to the long ignored demands of the soul in an attempt to fabulate a world citizen.

Analysis

Gibran’s *The Prophet* consists of twenty six prose-poems delivered as sermons by Al-Mustafa. The narrative starts abruptly with the arrival of a ship with which the prophet is to be taken back to his homeland after twelve years of exile in Orphalese. Upon his departure, people gather around him and ask different questions. This dialogical structure which accords authority to the all-knowing figure of Al-Mustafa is a play of power in the asymmetrical relation between him and the people; utilizing this privilege, Al-Mustafa sloganizes the spirituality which he finds missing among people. This thematic concern links *The Prophet* to Anand’s *Bliss*, in which the speaker seeks the same objective through his thirty-two-part sermon addressed to the reader. Like Gibran’s work, it has a dialogical framework. Writing from his postcolonial-postmodern context, Anand voices the same spiritual demands but in a more direct and abrupt way. Unlike the fictional text of Gibran, *Bliss* weaves its theme out of a philosophical dialogue with the

reader which is at times flavored by poems and short narratives. While Al-Mustafa is politically and culturally delinked from Gibran's context, the speaker in *Bliss* shows full awareness of the local and global status quo. This discrepancy could be justified through the different trends which have not left the writers impervious to their demands. Gibran wrote *The Prophet* during World War One and got it published in 1923. That time was the peak of modernism under the spell of which Gibran brought a renaissance in Arabic literature. Modernism is widely known as the apolitical and ahistorical movement, foregrounding universal and universalizing ethos. This purely cultural trend has shaped the fictional figure of Al-Mustafa preaching to some people at some unspecified time. Most of the characters are known by their professions. Rendering the characters nameless is the writer's strategy to transcend the spatio-temporal borders – a typical impulse for modernists.

By contrast, Anand preaches in the highly politicized and politicizing age of the post-War-II with its stress on the provincial. Moreover, provincialism is itself a resisting strategy against the homogenizing policies of the West, hence postcolonialism. This accounts for the Indian color that *Bliss* is marked with. At times, Anand Indianizes his philosophical treatise by bringing Indian names, figures, and terms, like guru, karma, Dharma. Unlike Gibran who takes up the fictional persona of Al-Mustafa to shed his critical lights on the modern age, Anand philosophizes critically on the postmodern ethos. This logical gesture on the part of the Indian writer is the reification of Gibran's spiritual slogans, but in a gesture which best suits the West's skeptical and calculative mind.

Envisaged through a Deleuzian lens, *The Prophet* and *Bliss* both sloganize against (post)modern man's value-system. In his philosophic speculations, Anand laments, "Alas Buddha is absolutely alien to this generation. Man who has been conceived as a meeting point of the ephemeral and the eternal, the earth and the sky, is a dream turned sour, an opportunity lost" (25). Like Gibran, the Indian philosopher locates solutions in a revival of the spiritual. This thematic resemblance interlinks the two texts cross-culturally. Significantly enough, Gibran starts with the issue of love, whereas Anand speaks of peace and harmony. The ambivalent force of love, as poeticized by Al-Mustafa, deprives man of his peace of mind and heart. Thus he starts: "When love beckons to you, follow him/Though his ways are hard and steep/. . ./For even as love crowns you so shall he crucify you. . ./Even as he ascends to your height and caress your

tenderest branches that quiver in the sun/ So shall he descend to your roots and shake them in their clinging to the earth” (7). *Bliss*, however, starts with the statement: “The greatest question before man is how to attain peace” (9). Speaking as a man in possession of his reason, Anand prefers disengagement and thus sloganizes: “Let not life involve you in frivolous pursuits. . . . Let not life dictate you always to remain in attendance of physical and material needs. . . . Let not life become a confused web of passions” (11). Then beckoning the reader to learn to disengage, the speaker in a calculative manner advises: “We must develop an understanding of what is what and how much of that what that is needed. Unless we know the proportions, we are not going to get much out of this life” (12).

The other shared theme is that of giving. Al-Mustafa replies to the rich man, “You give but little when you give of your possessions/ It is when you give of yourself that you truly give” (11). Classifying people to three groups of those who give with joy, those who give with pain, and those who give like nature, Al-Mustafa praises the last over the first two groups and implies this is the way to immortality. Similarly, Anand argues, “if you can live for others, think for others, die for others, if instead of getting, taking, grabbing and absorbing, you can give and let go, you are leading a life on the inverse scale. . . . This is the way which leads to immortality” (15).

In the relationship between human being and nature, both writers refer to man’s destructive force; Gibran’s approach is idealistic; this idealism is best manifested in man’s reliance on nature for the sole survival urge. Al-Mustafa admonishes his people to regard the act of satisfying one’s thirst at the cost of robbing the new born from its mother’s milk, as “an act of worship” (13); or when man eats an apple, he should say, “Your seeds shall live in my body” (13). Anand, however, sees more realistically the harms that man has done to nature in order to satisfy his ambitions; he talks of industrialization and the damages civilization has brought about to nature. He argues that while plants and animals do their level best to restore harmony to nature, man inadvertently rushes the wheels of his industry. While Gibran speaks of man’s thirst and hunger as natural physical demands, for Anand, it is the thirst and hunger for wealth, power, and luxury which have disharmonized nature; thus he complains, “Senseless pursuit of industrialization, insensitive denudation of the earth, noise-pollution due to motor vehicles and the violation of the sphere of peace eroded by numerous channels all through the day – all these

factors put together create a bedlam on the earth whose central figure is none but man himself” (26-27). He sees man as being responsible for all natural disasters that happen on the earth:

a restless soul, wreaks havoc on the animal and the vegetation world. . . . All the confusion, all the disturbance that is taking place on our planet is the outcome of human failure to come to terms with reality, and the seeds of natural disasters can be seen in the human desire to transcend time and space and create an empire of plastic luxury in the heart of natural phenomenon. (27)

An “empire of plastic luxury” reminds us of Gibran’s warnings against comfort which he describes as “that stealthy thing that enters the house a guest, and then becomes a host, and then a master . . . / Ay, and it becomes a tamer, and with hook and scourge makes puppets of your larger desires” (20).

Regarding man a dangerous agent for harmony, Anand’s realistic view of man’s labor is far removed from the pastoral portrait that Gibran provides. When asked about work, Al-Mustafa replies, “You work that you may keep pace with the earth and the soul of the earth/. . . /And in keeping yourself with labour you are in truth loving life,/And to love life through labour is to be intimate with life’s inmost secret” (15). Then Al-Mustafa advises people to work with love, taking the others as one’s own beloveds. This egalitarian perspective which deterritorializes the demarcations between self and other is highly recommended and praised by Anand; yet, Anand’s age which is more than half a century after Gibran has proved man to have behaved otherwise. In his postmodern era, Anand sees self-centered men “For whom life is a tale of miseries. Not only their own, they turn the lives of those they deal with into nothing less than hell” (54). Like Gibran, Anand wants his people to care for the others who are deprived and thus arouses the question of ethics, which he finds missing in the educational system. He argues, “he [the student] must also be told that he has a society which has helped in his upbringing. There are so many who are denied of basic necessities. Rather than gathering money, it is his duty also to take care of them” (p. 57).

Gibran invites the people in the market to invoke “the master spirit of the earth, to come into your midst and sanctify the scales and the reckoning that weighs value against value” (22). In Anand’s age, however, it is the master spirit of the market that dominates all aspects of man’s

life. Therefore, Anand sloganizes against marketization which has devastated man's spirituality through a drastic devaluation of human values. Targeting the educational system, Anand laments this system being governed by the market, since the system trains students for getting jobs; Anand views this as the morbid symptom of modernity, "aiming only at jobs would be reducing the thought content from the head and turning it all over to the arms. Turning men, not into thinkers, but into do-ers. Into workers only. Restless timeless sleepless workers" (53). Elsewhere, he writes of the loss of faith in the schools, "Teaching is a commercial activity and teachers behave like property dealers" (58). The same force of commercialism is in charge of marblization of temples, "Marblization of temples is only symptomatic of the inner dreariness of the place" (58).

Freedom is the two writers' other common point. Al-Mustafa deconstructs the notion of freedom, "In truth that you call freedom is the strongest of these chains, though its links glitter in the sun and dazzle your eyes/. . ./Thus your freedom when it loses its fetters becomes itself the fetter of a greater freedom" (29). For Anand freedom lies in disengagement; like Gibran, he is aware that freedom is not achievable, but he insists on procuring a relative sense of freedom, "But with our present agenda, can we hope to be free even in the coming hundred years? I wonder. We must choose. We must know. What to aspire for and where to say 'No'" (12).

Between reason and passion, Gibran admonishes to keep balance; talking of the conflicts between these two, Al-Mustafa tells his people, "you too should rest in reason and move in passion" (32). Keeping balance between contradictory aspects of man's life is what Anand also talks about. Here comes the question of polarities about which Anand has his own resentments. He rejects reasoning on human life in terms of polarities, like life versus death, mind versus heart. Instead, he votes for a shift of focus from the polarizing logic of "either/or" or "versus" to the unifying logic of "both/and". Therefore, he defines man in terms of mind and heart, body and soul. He compares these paradoxes to the seemingly opposing eyes, "Two eyes cannot be placed in either/or situation. They are 'both' together. Vision completes when we look with both the eyes which also indicates that we must look at things from all sides although it is not easy to see a thing in all its perspectives" (68). Anand rightly distinguishes between human logic and natural logic and argues since man's logic is based on either/or logic it does not give a complete perspective; he goes so far as to comment that human logic is "violative of natural logic: "what

we see with both our eyes and what we can't see even with both the eyes must be put together so that we could have a proper vision of reality" (68). Anand's view that a complete perspective includes not only the observable but also the invisible reminds us of Deleuzian distinction between the virtual and the actual. Deleuze speaks of the virtual as "an impersonal and pre-individual transcendental field, which does not resemble the corresponding individual field, and which nevertheless is not confused with an undifferentiated depth" (Deleuze and Guattari 1994, 102). The virtual is immanent within the actual and contains all empirical, individual entities. Viewed in this light, when Anand refers to "we see with both eyes", he is speaking of the actual, and "what we can't even see with both eyes" denotes the virtual, that is, the many possibilities that might be actualized, and of which we are not aware. Similarly, when Anand argues that encountering artworks might lead to an "explosion of ideas", he is actually philosophizing in a Deleuzian key note on the notion of multiplicity. Multiplicity is implied in Al-Mustafa's admonishment: "Say not, 'I have found the truth,' but rather, I have found a truth/Say not, 'I have found the path of the soul.' Say rather, 'I have met the soul walking upon my path/ For the soul walks upon all paths'" (34). Anand, similarly, defines human life as "*a reality, not the reality*" (70).

Avoiding to speak of polarities resembles Anand's stand to that of Gibran, eradicating demarcations between joy and sorrow, life and death; Al-Mustafa opines, "Your joy is your sorrow unmasked/. . ./The deeper that sorrow carves into your being, the more joy you can contain" (18). Likewise, Anand defines, "joys are sorrows unrecognized" (46). Elsewhere, he explains, "It is difficult to draw a dividing line between the two. They overlap each other in such amazing ways that one wonders sometimes, the same emotion causes joy and despair at the same time" (67-68). One way to attain peace, for Anand, is keeping balance between the opposing elements of one's nature.

Similarly, Gibran views life as complementary to death, "But how shall you find it [the secret of death] unless you seek it in the heart of life?/. . ./For life and death are one, even as the river and the sea are one" (51). Anand also denounces this dichotomy, "Instead of Destroying, death completes human life. Death is a frame in which a small life appears to be complete" (21).

Teaching is their other shared concern. Al-Msutafa utters, “If he [the teacher] is wise he does not bid you enter the house of his wisdom, but rather he leads you to the threshold of your own mind/. . . /For the vision of one man lends not its wings to another man” (35). In the part entitled “The Followers”, Anand challenges the basis of following gurus. He criticizes, “The Gurus who want you to follow, want you to close your mind, close your eyes and then grope in the dark and they will carry you through. I don’t think this is a viable solution. . . . My point is rather than saying I will tell you, the Guru must try to make the seeker capable of seeing through the things with his own eyes, with his own light” (121). Anand argues, “The idea is not to lend light, or to light a lamp in the consciousness of the seeker, but to throw away, rub off the dust which has gathered around his glassy consciousness which is already aglow and whose glimmer is dimmed by the dust raised out of philosophies which claim to spread the divine message” (121). This view reminds us of Al-Mustafa’s when he says, “No man can reveal to you aught but that which already lies half asleep in the dawning of your knowledge” (35).

Gibran’s optimistic definition of good and evil emanates from his romanticized view of man; so when he is asked about good and evil, he evades explaining evil, “Of the good in you I can speak, but not of the evil/. . . /You are good in countless ways, and you are not evil when you are not good” (40-41). By contrast, Anand’s critical eye locates evil in human being both towards himself and his ecosystem. He takes modernity and civilization in charge of this evil. When he diagnoses humanity for detecting reasons for man’s suffering, he comes upon the breakage in human bonds and relates it to modernity,

Is this increasing breaking apart of human bonds a healthy sign? Human bonds are falling apart under the pressure of modernity. Career-consciousness has landed in the heart of human Endeavour. The goals have changed. Man was in the pursuit of happiness. But today, he is after wealth. He wants a career and a dream life after that. In this ambitious dream, neither parents, nor wife, nor even children matter. (106)

Anand speaks of the harm industrialization has done to nature, “Earth’s supplies of water and vegetation have started defaulting because the kidneys of nature have started malfunctioning due to increasing denaturization of processes. Man has lost his common sense because he has turned

an enemy to the grass below his feet, the plants beside him, the animals under him and the sky above him” (101).

When a priestess asks Al-Mustafa about prayer, he clarifies, “what is prayer but the expansion of yourself into the living ether?” (42). Then he advises people how to enter the temple for praying and how to pray there. Anand, however, does not approve of visiting temples. Besides criticizing the marbled temples which reiterates the monopoly of the capitalist over common people, Anand puts under question visiting temples; thus he says, “we who manage his shrines, we who believe he lives in these bricks, we who consider him to be living within these walls or those, how mistaken we are! Can winds be imprisoned? . . . That is what we are trying. Finding him where he is not. Describing him the way he is not. Fearing him for nothing and following others to reach him” (123). Then he invites people to turn inward to see God, “all the noise of paths, journeys, voyages, is futile clamor of bodies which lack the soulful flight. . . . The flight is INSIDE. Within your blood. Within your mind. Within these bones. This flesh. This blood. . . . Turn your gaze within. This is the holy shrine” (123-124). On the role of temples, he states: “Temples and Mosques only help to turn your gaze within. If you return a better man, it is simply because there you find yourself in touch with your SELF” (124).

Pleasure is the other topic of concern for people of Orphalese. Al-Mustafa wants people to seek pleasure in the act of giving and receiving like bees and flowers (46). In Anand’s age, however, the base and quality of pleasure has changed due to civilization; hence the more man seeks his pleasures in fulfilling his selfish desires, the more destructive he proves to be for himself and his environment; this sort of pleasure imbued on man by modernity is nullified by Anand. He comments man “contravenes nature when he tries to reach beyond his reach and ultimately overreaches himself. This is what human race has done to itself. It has overreached itself. It has defied the principle of balance” (117).

To a priest, Al-Mustafa tells of religion; his idea is like Anand’s deconstructive. Gibran does away with formalities of religion when he has his prophet say, “Is not religion all deeds and all reflections?/.../Your daily life is your temple and your religion” (49). Anand gives deeds significance in some other way; for him, fate is nothing other than one’s deeds. Although his Indian philosophy raises the issue of reincarnation and thus gives his notion of fate a local color,

his view of fate is a universal one which is implicitly the core of all religions. He thus explicates, “Fate is intrinsic to man. Fate issues forth out of his ‘actions’ and these actions piled up layer upon layer become his ‘fate’” (34). Being bound up to the reverberations of one’s actions, Anand believes that “Even our religious deeds don’t liberate us” (34). Elsewhere, he abruptly says, “What finally matters is what you have done” (109); therefore, “Destiny is individualized” (113).

In contrast to Gibran, Anand blames religion for enslaving man, “Society draws a wall around your being. Religion supplies the bricks. You are rooted and cemented at a place. Disempowered to grow” (94). Elsewhere, he accuses religion for deluding man, “Religion loses him on the oozy waters of illusion” (28). When Al-Mustafa invites people to see God playing with their children, walking in the cloud, descending in rain, and smiling in flowers (50), he is, like Anand, bringing God down to earth. Through a brief narrative, Anand tells of God being on the earth, busy with people’s everyday problems (122). Therefore, he expresses his wonder, “I am surprised to see a rare peace on the faces of these people who believe visiting a temple will clear them off their sins and cleanse their minds” (98).

Conclusion

The tone of both texts is imperative; hence they stand for the writers’ slogans. While Gibran sloganizes against the modernity of his own age, Anand seeks the same objectives in his dialogue with the reader. The imperative tone of the texts accords the writers the position of authority from which they scrutinize and criticize the status quo which has deprived man of his spiritual self. As spiritual leaders, one in the role of a prophet, and the other, a philosopher, they both express their dread of man being lost in the realm of the body—in Anand’s terminology. However, there is a difference between the two cases. While Gibran expresses his anxiety about modernized man, for Anand, after more than half a century, postmodern man is already lost. This is quite clear in the urgency that his direct address to the reader denotes. Referring to a history of scientific achievements, Anand laments man has ended up in misery (24). Man, by Anand’s time, is already a “disturbed soul”, “a lake of dirty water” (27) in urgent need of cleansing; postmodern world is “a world of self-delusions” in which charity is nothing other than cheating (31). Reminding the reader of the lost purpose of living, Anand calls this life “madness” (39); “a dying by inches” (40); “a mockery of the idea of living” (42); hence, “Man has lost his paradise.

His nature” (51). Stating that heaven and hell rest on our choices, Anand disapprovingly concludes, “modern man has chosen nothing but rubbish, a self drowned in the darkness of hell” (55). It is this fate that Gibran dreaded and for which Anand is providing solutions to drag man out of this ethical quagmire.

Gibran’s and Anand’s slogans aim at training man into “a world citizen” through becoming-other. Becoming-other initiates new political subjectivities, which is the core of fabulation. Al-Mustafa is a figure in whom Gibran hybridizes Christ and Muhammad and thus unifies Christianity with Islam. All through his dialogues, the prophet does not propagate any religion other than that of humanity, hence deterritorialization of all religious biases. Similarly, *Bliss* calls identities as illusions and contends souls do not bear such nomenclatures (38). The structure of *The Prophet* with its nameless characters, its unknown time and place universalizes Gibran’s slogan. *Bliss*, however, explicitly tries to train postmodern man for the role of a world citizen. Anand beckons to the realm of the soul in order to fabulate, or legend a new, better people. He thus describes this realm as a state of purely being,

The realm where sexes don’t matter. Where nationalities melt. Where religions cease to operate. The realm where men turn into SOUL-SISTERS. Where world is left behind. . . .This is the other continent, of soul, of peace, of eternity which unfolds only . . . when we turn back into human beings, and then beings and then being alone. When all . . . [i]dentities are given away. When we are face to face only with the self planted in the endless space of a selfless self which extends to farthest limits. That is where we really belong. (41-42)

Defined by Anand, “a world citizen” is a man who is in complete harmony with mankind and his environment (59). Like Gibran, he fabulates a new, better man by defying all divisions and looking at humanity as a whole (114) and developing the sense of belonging to a larger family (120).

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Roghayeh Farsi, Ph.D.
Neyshabur University
Neyshabur, Khorasan Razavi
Iran
rofarsi@yahoo.com
Farsiroghayeh1956@gmail.com

Building Brand Identity Using Nationalism - A Study on the Commercial Messages in the Indian TV

Prof. Sharmila Subramanian, Ph.D.

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Apple Logo

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Abstract

Brand identity is a promise that the company makes to its consumers. It may consist of features and attributes, benefits, performance, quality, service support, and the values that the brand possesses. The brand can be viewed as a product, a personality, a set of values, and a position it occupies in people's minds. Brand identity is everything the company wants the brand to be seen as.

Advertisement acts as one of the sources through which communication link is established between the company and the consumers. Commercial messages create brand identity using a variety of appeals. The appeals cater to the rational and emotional faculties of the consumers. However, this paper tries to explore the exploitation of the spirit of nationalism as an appeal to build brand identity.

Nationalism serves both as an inspiration and an emotion in TV commercials. It acquires various statures in different messages: a philosophy, a mass awakening or a

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collective sentiment, a responsibility, an idea, a relationship, logic and so on. Consumers are offered brands with a package of nationalistic spirit in ads like “Desh ki Dhadkan...” and “Buland Bharat ki Buland Tasvir...”, “...Apana Ghar wonderful; India bhi beautiful”, Mere Desh mein paisa sirf paisa nahin hai...” and so on. It is interesting to note that the use of nationalism for building brand identity is not restricted to any specific product/service category or a corporate. It is used by one and all depending on the kind of identity they would like to create.

The current study provides a semiotic analysis of Indian TVCs with an objective to establish a link between the aspects of nationalism depicted and the intended brand identity TV ads.



Introduction

Brand identity is the total proposition that a company makes to consumers - the promise it makes. It may consist of features and attributes, benefits, performance, quality, service support, and the values that the brand possesses. The brand can be viewed as a product, a personality, a set of values, and a position it occupies in people's minds. Brand identity is everything the company wants the brand to be seen as (Paul, 2002). Brand identity originates from the company, i.e., a company is responsible for creating a differentiated product with unique features. It is how a company seeks to identify itself (Marguiles, 1977). A company will often use branding strategy as a means of communicating its identity and value to consumers

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and other stakeholders (Gehani, 2001). Through brand identity, a company seeks to convey its individuality and distinctiveness to all its relevant publics (Nandan, 2005). It is through brand identity that companies make their brand distinct and unique.

Importance of Communication Tools

However, it is important that the communication tools used to disseminate the brand identity is well planned and appropriately implemented. The synergies that can result from a strategic coordination of various promotional tools can enable a company to enhance the return on its investment in marketing and promotions (Tortorici, 1991). Elements of the promotional mix (advertising, sales promotion, public relations and direct response) should be coordinated in such a fashion that there is uniformity in the message that is communicated from the company to its relevant constituencies. Thus, a brand that is being advertised as a high-quality product may have brand-loyal consumers who will pay a premium price for it (Nandan, 2005).

Brand Identity and Brand Concept

Brand identity can also be viewed in the wake of brand concept; it is based on the consumer needs that a brand can satisfy. There are three types of consumer needs that a brand can satisfy: functional, symbolic and experiential (Park et al., 1986). A brand with a functional concept is designed to solve externally generated consumption needs. Consumers will be motivated to buy and use functional brands in situations where the product is viewed as addressing utilitarian needs. A brand with a symbolic concept is designed to associate the individual with a desired group, role or self-image. Brands with a symbolic concept facilitate the communication of symbolic meaning to the individual and to others.

A brand with an experiential concept is designed to fulfill an internally generated need for stimulation and/or variety. The primary motivation for selecting certain products is the enjoyment that is derived by consumers from consumption of these products. The communications that are delivered about product/services/corporate veiled behind the spirit of nationalism target the self-image of the consumer. There is surely an association between the advertised brand and the consumers' symbolic need.

For instance, when **Lifebuoy's** ad ends up with the punch line “Healthy Hoga Hindustan”, it establishes the role of the consumer in making the nation healthy. And of course, it reiterates that both the product (Lifebuoy Toilet soap) and the corporate (HUL) are committed to the health and hygiene of the country; this establishes their brand identity.



Messaging with Indian Flavour

To project a long-lasting brand identity, companies release ads that convey messages using Indian flavour, taste, aroma, fragrance, colour, and style to connect to the Indian audience's “self-image”. The very idea that India is a land of unity in diversity fascinates most of the consumers strongly. The nation is no wonder a land of contrasts, yet there are commonalities that bind the individuals as Indians. Perhaps, this is the very idea behind making ads using symbolic representations of nationalism to promote brands.

Nevertheless, it is a challenge for an advertiser to relate the message of the corporate with the nationalistic feeling and mind-set of the consumer. Telling a story about a brand in a simple and straight manner seems to have taken a back seat. Rather, emotional affectation to communicate even a simple message like that of “use a detergent to clean your clothes”; “wake up every morning with a cup of tea”; “get connected using telecom services”; “ride a bike to reach your destination” and so on is in vogue. Therefore, advertisements eagerly try to kindle the Indian sentiments to communicate about their brand and establish brand identity.

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For instance, the Times of India's (TOI) Lead India Initiative ad is representative of a corporate initiative that identifies itself with responsible and initiating public; we do not see anyone reading a TOI. However, the message of becoming an inspiration or an inspired leader is communicated in a subtle way. Perhaps, all of us read newspapers only because we want to be well-informed and dedicated citizens of our country. It is needless to say what the ad "Proud to be Indian; Proud to be Bharati" from Bharati Airtel wants to communicate.

Depiction of Nationalism in Indian TVCs

"Maine desh ka namak khaya hai", "Aa raha hoon mein India", "Ghar aagya Hindustan" and "Desh ki dhadkan". Statements as patriotic as these bring about the "swadesh effect". 'Bulund Bharat ki buland tasveer' in the Hamara Bajaj campaign of the 80s, is still etched in our collective memory. The ad not only became a furor from its inception but also became as popular as the national anthem.



Courtesy: <http://meioambiente.culturamix.com/projetos/sustentabilidade-individual>

A Mini Swadeshi Movement

Advertising has been doing its bit that can be called a mini Swadeshi Movement, where foreign locales and “firangi” models are absent; instead there is a powerful presence Indian values, culture and social messages in most of the endorsements. Brands that communicate through nationalism generate, propose an identity that is close to the Indian heart and soul. Amit Srivastava, the Executive Planning Director, McCann Erickson, once said, "Ads are being designed to surface the underlying feelings of the viewer. Parents in most households want their children to abide by the strong value system and want their children to connect with our culture. This latent desire seems fulfilled when such inspiring reconnect is shown even in advertisements. Viewers or readers take pride in their country if they can relate to the circumstance in a 15-second commercial or an appealing print ad."



Courtesy: <http://forum.xcitefun.net/aamir-khan-tata-sky-puppet-video-ad-t39266.html>

An ad like that of Tata Sky, where a young guy tells the other that passing a lewd remark is “paap”. The ad intends endorsing Indian values through aired programmes. Alyque Padamsee, the creator of the Hamara Bajaj campaign views it as an intelligent strategy to lure the “desh premis”, "These ads with “Indianness” are definitely a people's choice for they connect very well among viewers and people identify it with the brand. However, the brand rides piggyback on the back of the prospective customer and hails for life. Brands build their credibility through the “Mera Bharat mahaan effect."

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When did anybody say that advertisements with this newly acquired Indian face was not out to sell? Bharatbala, the brain behind the “Incredible India!” campaign, clarifies, "All these companies and their campaigns are communicating with Indians across the nation and given their pan-Indian presence, there is no better way to do so than playing on their Indian character and features; purely because that is something that cuts across caste, creed, religion, status and its great that these campaigns deal with patriotism and Indianness. The best part that comes with them is these commercials are aired throughout the year rather than making it a two day activity."

Measuring Nationalism

Nationalism can be defined as devotion to the interests or culture of one's nation. It is also related to patriotic feelings, principles, or efforts for one's own nation; an extreme form of this, especially marked by a feeling of superiority over other countries. It sometimes goes under the name of “patriotism.” The variations of nationalism most relevant for philosophy are those that influence the moral standing of claims and of recommended nationalist practices. It is sometimes referred to as complex range of attitudes, claims and directives for action ascribing a fundamental political, moral and cultural value to nation and nationality and deriving special obligations and permissions from this ascribed value. This spirit of nationalism enthuses in an individual the urge to do whatever possible to uphold nationhood.

National Identity and Its Functions

National identity is generally seen as a process occurring at a subjective level like morale, esprit de corps, or mood, except that it is far more complex and includes myth and epistemology. If one paraphrases Brewster 's (1985) definition of individual selfhood one can define national identity as: a process of collective self-awareness; having boundaries; having continuity in space and time; being in communication and in communion internally and externally; engaging in enterprises with the world and with forethought and afterthought; appraising performance; feeling responsible for actions carried out collectively and individually and holding others responsible for theirs; with the end product being successful adaptation and survival; in short, nothing less than the psychic condition necessary for survival, in the same way that a strong

sense of identity is necessary for the well-being, adjustment and survival of the individual.

The functions of national identity have been discussed by A.D. Smith (1991) in his book *National Identity* who has proposed three functions. Firstly, national identity provides a satisfying answer to the fear of personal oblivion, through identification with a "nation". Secondly, national identity offers personal renewal and dignity by becoming part of a political "super family", and thirdly it enables the realisation of feelings of fraternity, especially through the use of symbols and ceremony (Smith, 1991).

The concept of national identity can also be studied from other different perspectives: from the perspective of historical sociology, which tends to see the development of national identities as a historical process; or from the perspective of empirical sociology, which concentrates on the structure and contents of opinions, attitudes and beliefs of citizens on national identity. The first approach has been by far the predominating paradigm in the study of national identity and the main accounts of the development of national identities in connection with the raise of state-nations (Anderson 1991, Gellner 1987, Hobsbawm 1983). Based on the field study of Cristiano Vezzoni (2007), the factors determining Nationalism can be stated as Shared interest, Shared Origin / descent, Common Language, Shared Common Culture, Common History, Common Religion, Shared Territory, Common Economy and Feeling of National Pride.

Measuring Brand Identity

"The notion of identity is still used very little by managers. Identity offers some very useful and concrete glimpses into the essence of the brand phenomenon itself. It constitutes the foundation and the federating element of all the activities we have designated as being manifestations of the brand... We sometimes have a tendency to confine brand identity to the intuitive, affective sphere, which the company's concrete and methodical processes cannot influence. Yet tools for analysis do exist, originating in the field of semiology, with which this area can be at least partially rationalized and

provide very concrete lessons about managing a brand...” (Chevalier and Mazzalovo, 2008).

A Semiotic Analysis of Brand Identity

To study the relationship between the nationalism appeal used in Indian TVCs (Television Commercials) and the brand identity emerging out of it, this paper uses semiotic analysis of selected ads. Semiotics deals with the meaning of signs (Clarke, 1987; Mick, 1986; Sless, 1986). For example, Peirce suggested that a sign has three components: a sign, an object and an interpretation (Goudge, 1969). Sless (1986) states that the three components- sign, referent (what the signs stand for) and user- must all be considered when conducting research on the interpretation of signs. The reason is that a sign and its referent are dependent upon on the user or the observer of the sign. Thus, meanings are specifically determined by the users and observers. Semiotics, therefore, consist of a “stand-for relation” with what the sign “stands for” being determined by the observer of the sign (Langrehr and Caywood, 1995).

The practitioners of semiotic school believe that the meanings of pictures are not in the pictures, but rather in what we bring to them. Visual interpretation is based upon perception through cognition and language and is affected by social, cultural, and personal frames (Chauhan, 2008). A semiotic study will surely help us explain the complexity of audio-visual communication while processing information and producing meaning from the advertisements. It will also facilitate deciphering underlying cues of building brand identity.

Ad Sampling

For the sake of research convenience, the FCB (Foote, Cone and Belding) Grid is used for identifying product categories and the communication style. The FCB Grid uses involvement (high-low) and think/feel as the two dimensions for classifying product categories. This classification suggests that purchase decisions are different when thinking is mostly involved and others are dominantly involved with feeling. In addition, different situations also exist, resulting in decision-making processes which require either more or less involvement. The grid also indicates how advertising works in different situation. The product category matrix is fabricated using these two

dimensions. Vaughn indicates that the horizontal side of the matrix is based on the hypothesis that over time there is consumers' movement from thinking toward feeling. Also, Vaughn believes that high and low involvement (the vertical side of the matrix) is also a continuum, proposing that high involvement can decay to relatively low involvement over time (1980).

Degrees of Involvement

In this study, ads of different product categories are considered that fall into both high-involvement and low-involvement quadrants. It is interesting to see that the ads that connect the audience with emotions of nationalism run into all the product categories. Thus, the ads used for the study are from high-involvement-Think, high-involvement-Feel, low-involvement-Think, and low-involvement-Feel quadrants. The sample includes ads of Maruti Suzuki, Hyundai, Hero Honda, Big Bazaar, Surf Excel, Tata Tea, Cadbury's and Amul.

Semiotic Analysis of the Ad Samples

A high involvement product like car uses the national sentiments for conveying its brand identity. The Maruti Suzuki ad shows that people in different parts of India are driving a Maruti Suzuki model and getting back to their near and dear ones. If we make a semiotic study of this ad, we find that the background changes to depict various locales of the country- mountains, deserts, back-waters, and plains. The people also change with the background- youngsters playing pranks, just married and elderly couple, a new born in its mother's arms and a collegiate by the road side. The message and the sentiments remain the same. Everyone needs to reach out to their loved ones. This perfectly goes with the Indian culture. This ad envelops every Indian- young or old, small or big- in its stride. The message is "ghar aa gaya Hindustan" (India comes home in a Maruti Suzuki). The brand identity of Maruti Suzuki projected through this ad is as an Indian car that identifies itself with every Indian- their needs, aspirations, feelings and pride. It is associated with family bonds and Indian values.

FACTOR – I

(Ad 1)

Characteristics of Nationalism

Brand Advertised		Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Maruti Suzuki	1	Shared interest	Happiness associated with family and friends- Festivity, Parents, Marriage, Children, Friends, Galli Cricket, Craving for togetherness, to be home for “Diwali”.	Maruti Suzuki is an Indian car that identifies itself with every Indian- their needs, aspirations, feelings and pride. It is associated with family bonds and Indian values.
	2	Shared Origin / descent	Unity in diversity- Traditional Kerala, North Indian Wedding, Contemporary Professional Institution of India, Traditional Rajasthan in Transition from lofty walls of fort to cricket to car drive, Modern Couple of Chandigarh and long passages of UP	
	3	Common Language	Hindi and English	
	4	Shared Common Culture	Family bond, Marriage, Friendship, Cricket, Love and Closeness	
	5	Common History	Multiculturalism and Family Values	
	6	Common Religion	Hindu traditions- Applying sandal paste, bride throwing rice back at parents home while departing after marriage, and “want to be at home for Diwali”	
	7	Shared Territory	India- East, West, North, South represented through the registration numbers of the cars.	

	8	Common Economy	Possessing models as per suitability- Wagon R, Alto, Zen Estilo, 800, SX4, and Swift.	
	9	Feelings	Oneness- Possessing the same super brand, utterance of the word “Hindustan” for individuals and the punch line “India comes home in a Maruti Suzuki”.	

(Ad 1)

FACTOR – II

Psychological

Brand Advertised		National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Maruti Suzuki	1	Sense of belonging	The background song, its high pitch music- “ghar aa gaya Hindustan”	Maruti Suzuki is an Indian car that identifies itself with every Indian- their needs, aspirations, feelings and pride. It is associated with family bonds and Indian values.
	2	Collective / individual awareness	Persons from all walks of life celebrate with the brand- youngsters playing pranks, just married and elderly couple, a new born in its mother’s arms and a collegiate by the road side	
	3	Having boundaries	National boundaries drawn from north to south, and east to west by using locales- mountains, deserts, back- waters, and plains, and different car registration numbers.	

4	Having continuity in space and time	Repeated use of the words “Hindustan” and scenes of “Celebration”
5	Being in communication and communion	Family traditions- Respecting Elders, Enjoying with Friends- Pranks and Cricket, Love for Others- Coming of the dog and providing lift to a collegiate.
6	Engaging in enterprises with the world	“India Comes Home in a Maruti Suzuki”- Indianism
7	Appraising performance	The cars are attractive and highly useful- long drives through serpentine routes, spacious and trendy, masculine and attractive that are commensurate with the Indian requirements.
8	Feeling responsible for action	“India Comes Home in a Maruti Suzuki”- Buying an Indian car
9	Personal renewal and dignity	The song- “Manzilein Nazdik Hain...” (Destinations are near, sky is under your feet...) - Owning and traveling by an Indian car

In fact, it is not just Maruti but also Hyundai that projects itself (semiotically) as a brand designed and developed in India, to be sold in India but is world class. The western world is envious of this car meant for Indians. In its i10 ad featuring Shahrukh Khan (SRK), the message is very clear when a “firangi” lady is trying to catch him on his i10. The world premier of this car is done in India. And this world-class car is enviously stared at by the blonde lady while SRK takes a drive. This metaphorically communicates that the western world shall have to strive longer to

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catch the Hyundai (Indian) i10. The lady says with a sigh of contempt, “I wish I could catch it”. Indian identity is shown through the Indian movie icon, SRK, and the western world is represented by the blonde lady.

FACTOR – I

(Ad 2)

Characteristics of Nationalism

Brand Advertised		Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Hyundai	1	Shared interest	Craze to watch celebrity and world premier- Shahrukh and Hyundai i10. Crowded stadium, crowd frenzy, and deafening noise.	A brand designed and developed in India, to be sold in India but is world class. The western world is envious of this car meant for Indians.
	2	Shared Origin / descent	Indian born- the people, the celebrity and the car.	
	3	Common Language	English	
	4	Shared Common Culture	Enthusiasm associated with inauguration and celebration- Background music is a fusion of western beats and Shehnai. The music of Shehnai depicts something auspicious and joyous. Fan following of Shahrukh and the trust associated with him.	
	5	Common History	Indian Pride against global interventions	
	6	Common Religion	-NA-	
	7	Shared Territory	India- East, West, North, South represented by the word “...in India first”.	
	8	Common Economy	Shahrukh representing Indian class Vs the blonde model representing the western world. Shahrukh tells her, “you will have to wait”.	

	9	Feelings	World Premier of Hyundai i10 (a world class car) in India. Shahrukh driving it while the blonde lady gives an envious look. The statement he makes sarcastically is heard as “catch the i10 in India first, the world will catch up later.” The “i” in i10 and the features presented with the same “i” as inspired styling, intelligent engine, innovative gearshift, and intuitive safety. Shahrukh’s thumbs up gesture towards the end of the drive showing contentment.	
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(Ad 2)

FACTOR – II

Psychological

Brand Advertised		National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Hyundai	1	Sense of belonging	Shahrukh Khan's presence, the ecstatic crowd and the mockery made of the blonde lady.	A brand designed and developed in India, to be sold in India but is world class. The western world is envious of this car meant for Indians.
	2	Collective / individual awareness	Crowd frenzy and jubilation- the packed stadium, the shouting youngsters and the camera-clicking media persons all being carried away by the world premier of an international car in India.	
	3	Having boundaries	Nation Vs the world- India as a boundary	
	4	Having continuity in space and time	Repeated indication by Shahrukh that i10 is first for India-“Catch the i10 in India first, the world will catch up later”.	
	5	Being in communication and communion	Collective jubilation at the stadium- the pride associated with being an Indian.	
	6	Engaging in enterprises with the world	Open declaration of superior quality car for the Indian public that the world is envious about shown through the looks of the blonde lady and Shahrukh's taunting laughter.	

	7	Apprising performance	Classy car for classy Indian- Shahrukh Khan as an Indian icon driving a world class car	
	8	Feeling responsible for action	Indians can possess a world class car- Catch the i10.	
	9	Personal renewal and dignity	Indian are at par with the world, perhaps superior.	

Feel Category

Next, the products under high involvement-Feel category are discussed. Products like bikes also use the spirit of nationality to build their brand identity, and in turn to attract and influence consumers. “Desh ki dhadkan” by Hero Motors is one such attempt to induce in Indian the feeling of patriotism and encourages them to be a part of the campaign. This 3-minute ad involves sports stars and bollywood stars to enchant the Indian viewer. The very idea to show youth icons like Hrithik, Priyanka (Miss World), Virendra Sehwag, Irfan Pathan, Gautam Gambhir and Major Rajvardhan Singh Rathore is to build in nationalistic pride among young Indians. It is significant to mention the song sung by Shreya Ghoshal, Sukhwinder Singh and Shankar Mahadevan that is filled with lot of energy, and it enthuses lot of energy in the audience, specially the youth. Speed, colour, sports and finally Priyanka in a traditional dress with “puja ki thali” (plate decorated to offer prayers) in her hand- all communicate Indian tradition and identity.

FACTOR – I

(Ad 3)

Characteristics of Nationalism

Brand Advertised		Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Hero Motors	1	Shared interest	Owning two-wheelers that come from Indian makers and are world no.1. Youth icons like Hrithik Roshan, Priyanka Chopra, Virendra Sehwag, Irfan Pathan, Gautam Gambhir and Major Rajvardhan Singh Rathore convey the sporting spirit of the Indian youth.	The brand being projected as the “heart of the country”.
	2	Shared Origin / descent	Indian, immaterial of the territory or the culture, is energized to ride the bike- entry of the bike from the skies i.e. the aerial-dropping (helicopter) of the bike and Hrithik as a biker depicts adventure and “dare-devil” approach of the Indian youth. The lyrics of the song challenge the world, states that the youth has the guts to dream big and to create their own identity.	
	3	Common Language	Hindi	
	4	Shared Common Culture	The winning attitude of the Indian youth (depicted using the cricketing stars, the Olympic champion and the film stars) is applauded by the whole nation- the children, young and the old gathering to watch the stars. Festivity on winning shown through crackers lightening the skies and Priyanka Chopra holding the traditional plate for offering prayers and welcoming the winners.	

	5	Common History	Indians winning against the world- shown in the form of champions and the lyrics that suggests that the world shall come to learn our strength.
	6	Common Religion	Not visible- Indian spirit rather takes up as a common religion.
	7	Shared Territory	Traveling across India in the bike (Desh ki Dhadkan) is shown when the champions move from one place to another in their bikes and people welcome them with open arms.
	8	Common Economy	India as a common economy is shown by the number of bike lovers.
	9	Feelings	Proud to be an Indian is brought through the song and the action of the celebrities.

(Ad 3)
FACTOR – II
Psychological

Brand Advertised		National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Hero Motors	1	Sense of belonging	Indians are expected to do something for their nation- shown in the form of the representative celebrities and India's winning spree. Belongingness is communicated through the song, its lyrics and the passion with which it is sung.	The brand being projected as the "heart of the country".
	2	Collective / individual awareness	Be a winner and create a mark for self is depicted using the song, the icons and the bike. The nation rides a "hero motors" product.	
	3	Having boundaries	India as a nation is shown when the riders move from one place to another. And the background song has the word "desh" being repeated.	
	4	Having continuity in space and time	The pride associated with winning as an Indian crosses all boundaries. This represented by the cricketers and Major Rajvardhan Singh Rathore.	
	5	Being in communication and communion	Each individual acknowledges the other person's achievement. This is shown when Irfan pats the back of Sehwag, and Priyanka is there at the end to welcome all the winners. The jubilation also communicates the oneness.	
	6	Engaging in enterprises with the world	The lyrics clearly challenge the world- "duniya ko dikha de apana dum..."	

	7	Apprising performance	The products produced by Hero Motors is shown running across in the 60 seconds ad with the song inducing Indian spirits being played in the background (the characters are also shown singing at times).
	8	Feeling responsible for action	To be an Indian, be a winner and ride the Hero... all the cues get related only to the fact that the youth is responsible to make India great.
	9	Personal renewal and dignity	Self-identity and pride are associated with creating a mark in the society. Riders of Hero have that spirit in them. Indian youth need to maintain their dignity and pride by combating all the challenges laid down by the world.

Similar emotions are evoked when Dhoni says, “Desh Badla, Bhesh Badlo” for Big Bazaar. This ad symbolizes modern looking Indian who is style and status conscious. In this ad, a lady gets down from a car and a maid rushing out of a house misconstrues the lady to be another maid because of her dress. Dhoni appears and explains that it is necessary to have dignified look, which is possible through fashionable clothes. She changes her looks. However, the traditional “salwaar kameez” of the lady does not change. This implies the importance of modernity in traditional value system. Here, the brand identity projected by India’s leading lifestyle retail shows that it cares for the self-respect of Indians, especially when it come to fashion statement.

FACTOR – I

(Ad 4)

Characteristics of Nationalism

Brand Advertised		Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Big Bazaar	1	Shared interest	Elegant looks, respectable lifestyle in the modern times is shown through a series of actions like a maid misconstruing the house owner as another maid due to her clothes. Driving a car is an ignored symbol. Overt symbol is the dressing sense.	India's leading lifestyle retail that cares about the self-respect of Indians, especially when it come to fashion statement.
	2	Shared Origin / descent	Indian dress code of the lady model who undergoes a style change but dress code remains Indian.	
	3	Common Language	Hindi	
	4	Shared Common Culture	Indian lifestyle of remaining simple and oblivious of style statements. This is shown when the maid hands over the broom to the house owner considering her as another maid.	
	5	Common History	Traditionally, Indians are not style conscious. They dress to occasions but are not up-to-date on a daily basis. This is shown through the lady who is not well dressed and gets out of a car.	
	6	Common Religion	Not visible	

	7	Shared Territory	India as a nation represented by the Indian cricket captain, M.S. Dhoni, and the statement, “Desh Badla, Bhesh Badlo”.	
	8	Common Economy	The Indian middle class, which is now in transition with regard to modern lifestyle. This depicted by	
	9	Feelings	The whole nation is undergoing a change as far as fashion and lifestyle are concerned. One needs to change with the nation. This is depicted through young Indians dressed up in modern attire along with the Indian icon Dhoni.	

(Ad 4)

FACTOR – II

Psychological

Brand Advertised		National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Big Bazaar	1	Sense of belonging	Feeling responsible towards the changes that are taking India in its stride- “Desh Badla, Bhesh Badlo”	India’s leading lifestyle retail that cares about the self-respect of Indians, especially when it come to fashion statement.
	2	Collective / individual awareness	People walking out of Big Bazaar with Dhoni in fashionable garments in style.	
	3	Having boundaries	India as a nation addressed by the brand ambassador Dhoni as ‘Desh’ and his identity as the captain of the Indian cricket team.	
	4	Having continuity in space and time	Not visible	
	5	Being in communication and communion	Dressing sense relates to dignity and respect. Dhoni points out that clothes earn you respect-“aaj kal kapade dhang ke nahin toh izzat bhi nahin”. Dignity demeaning symbols like the broomstick being handed over to the lady who gets off the car are used.	
	6	Engaging in enterprises with the world	Western attire and modern style a symbol of India’s rising as a style icon.	
	7	Apprising performance	The new Indian is up-to-date and stylish shown through the changing attire of the protagonist of the ad. Statement of change is being pronounced by the Indian icon Dhoni who comes from a small city of the country.	

	8	Feeling responsible for action	Changes in the nation need to be taken positively for both self and the nation. Dhoni inspires the lady to change and a whole mass follows him at the end.	
	9	Personal renewal and dignity	The lady not conscious of her looks feels insulted by the maid's comments. She regains her dignity by changing her dressing style. Her frowns get converted to a proud smile after the change.	

Even in low involvement products like Surf Excel, the company projects a brand identity commensurate with Indian identity. In this ad an old south Indian lady is encouraging a foreign boy to eat with hand during a traditional south Indian marriage. She very innocently says to his parents, "In India –eating with hands, washing with hands". This utterance and the ambience all promote the Indian within the consumer. The old lady seems to take pride in saying that in India we wash clothes manually and so there is seldom any problem related to cleaning. The brand gets identified as an appropriate purchase for the Indian traditional washing habits. It leaves no stains even in manual wash. There is pride associated with the use of hands and not shame.

FACTOR – I

(Ad 5)

Characteristics of Nationalism

Brand Advertised		Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Surf Excel	1	Shared interest	Eating and enjoying during a wedding with any ado depicted in the way the old lady is enjoying her feast. Washing clothes with hands, which is normally done in all Indian households.	The brand is appropriate for Indian traditional washing habits. It leaves no stains even in manual

	2	Shared Origin / descent	The south Indian grandma saying, “In India eating with hand, washing with hands ok.” She explains this to a foreigner couple whose child is eating with hand.	wash. There is pride associated with use of hands and not shame.
	3	Common Language	English	
	4	Shared Common Culture	Recognizable South Indian wedding environment is shown where people are served food in the banana leaf. The old lady is wearing flowers, is draped in a 9-yards saree as per the Tamil Brahmin culture and she is eating with hand. The statement of washing culture in India also exhibits common culture.	
	5	Common History	The washing history in India is spelt out.	
	6	Common Religion	Not visible though the setting is of a south Indian Hindu wedding.	
	7	Shared Territory	Utterance of the word India, and the contrasting emotions presented by the Indian grandma against that of the foreigner couple.	
	8	Common Economy	Detergents are designed for hand wash and can be used by all classes.	
	9	Feelings	Feeling of pride in washing clothes manually with Surf Excel. There is no fear or shame associated with it.	

(Ad 5)
FACTOR – II
Psychological

Brand Advertised		National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Surf Excel	1	Sense of belonging	Indian habits are not to be abhorred. Use of hand for eating or washing is a matter to feel proud and not to be ashamed of.	The brand is appropriate for Indian traditional washing habits. It leaves no stains even in manual wash. There is pride associated with use of hands and not shame.
	2	Collective / individual awareness	The old lady seems to act as spokesperson for the whole of nation. Her age gives her the status to speak on behalf of the whole family (here India).	
	3	Having boundaries	India as a nation with one (with hands) washing culture.	
	4	Having continuity in space and time	The statement shows an age old habit continuing as a tradition and is a part of Indian culture like food served in a banana leaf and using hand to eat, sitting on the floor.	
	5	Being in communication and communion	Using hands as a matter of pride not botheration. The little foreigner boy dirties his clothes while relishing the wedding feast but his parents are in a state of shock. The old lady consoles them by uttering the statement of using hands for washing purpose only shows how confident she is of her Indian habits.	

6	Engaging in enterprises with the world	The transaction is between an Indian and a foreigner couple.	
7	Apprising performance	Using a detergent like Surf Excel and Indian washing habits can clean all kinds of stains.	
8	Feeling responsible for action	Be Indian- buy Surf Excel for best results even in manual wash. This visible in the confident expressions of the old lady who takes the stains lightly.	
9	Personal renewal and dignity	Feeling of pride in the tone of the old lady who speaks of Indian habits in one sentence.	

The Tata tea “Jago re” ad creates awareness and a sense of pride among all those who strongly believe in nationality. The ad shows a young man interviewing a candidate who is standing in elections. The leader is taken aback by the straightforwardness of the man. The ad shows that leaders who are to run the country are not rulers but are designated representatives whose job is to serve the nation. The citizens of the country have right to learn about them, question them and assess them. It conveys that the relation between the citizens and the leaders is not of the ruler and the ruled. It is rather a relation between the employed (leaders) and the decision makers of that employment (voters).

FACTOR – I

(Ad 6)

Characteristics of Nationalism

Brand Advertised		Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Tata Tea	1	Shared interest	Elections and Indian democratic process shown through the door-door election campaign.	Tata Tea is associated with mass awakening. It represents nationalistic pride and great citizenship.
	2	Shared Origin / descent	The nation and its constitution represented by the statement “Desh ko chalane ka job.”	
	3	Common Language	Hindi	
	4	Shared Common Culture	Leaders in India are treated (they also think themselves) as rulers, this is shown when the leader says “hum apka vote maangne aaye hain”, but his hand gesture is that of grabbing something. Apart, from that the leader has followers standing behind him as a symbol of his popularity and strength.	
	5	Common History	India’s democratic history shown in the screenplay in the context of elections.	
	6	Common Religion	Citizenship and national awareness are expressed through , “roz subah sirf utho mat jaago”	
	7	Shared Territory	India as a nation is connotatively visible i.e. it is applied not overtly shown	

	8	Common Economy	The youth who interviews the candidate standing for elections represents drinks tea which is a common beverage in India meant for masses.	
	9	Feelings	Feeling of pride associated with being a citizen with a power to make decisions related governing the nation is visible in the way the youth speaks to the leader and also his nonverbal expressions that bring out the gravity of the words uttered.	

(Ad 6)

FACTOR – II

Psychological

Brand Advertised		National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Tata Tea	1	Sense of belonging	It is shown when a commoner challenges the wits of a leader- “kaunsi job?”, leader says in a derisive tone; “desh ko chalane ka job”, says the youth in a serious and undeterred voice. This shows the belongingness associated with being an Indian.	Tata Tea is associated with mass awakening. It represents nationalistic pride and great citizenship.
	2	Collective / individual awareness	Citizenship and national awareness are expressed through, “roz subah sirf utho mat jaago”.	
	3	Having boundaries	Nation as a single political unit is symbolically shown through the election context.	

	4	Having continuity in space and time	The mass awareness for selecting the right candidate to run the country shown through the questions asked by the youth to the candidate.
	5	Being in communication and communion	Using questions to find out the suitability of the candidate to the post he is aspiring for- name, qualification, experience etc... The interview like situation is created that resounds the responsibility of a citizen towards the nation.
	6	Engaging in enterprises with the world	Not visible
	7	Apprising performance	Democratic situation in the country is being evaluated through the ad especially the leader and his followers, the garland around the leader's neck, his arrogance and attitude of treating a commoner as insignificant.
	8	Feeling responsible for action	The youth sips the tea and gets into the job of making the leader and his followers aware that they cannot take the citizens of this nation for a ride. This evident from the changing facial expressions of the leader.
	9	Personal renewal and dignity	The youth represents it through his talks and expressions.

It is also interesting to see that the ad of products like Cadbury, “kuch meetha ho jaye” is an Indian version of chocolate recognition. The idea is to use chocolate (a foreign food) in its most Indian form i.e. sweet. This represents Indian values and tradition of sharing sweets during sweet moments. All the moments in the ad are

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filled with instances that are Indian and are traditional, may it be marriage, or examination results or closing of school or chanced meeting with a celebrity.

FACTOR – I

(Ad 7)

Characteristics of Nationalism

Brand Advertised		Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Cadbury	1	Shared interest	Celebrating happiness in all its shades and clours- smaller things in life are worth enjoying. This represented by “school closed today”, ‘examination results”, “winning a game of cards” and “getting a lift in the car of a celebrity”.	A brand that is in tandem with the Indian culture, tastes and emotions. It is the Indian “mitha”!
	2	Shared Origin / descent	Contexts are Indian and traditionally the concept of “kuch mita ho jaye” is prevalent in the country.	
	3	Common Language	Hindi	
	4	Shared Common Culture	Celebrating with sweets- “kuch mita ho jaye”.	
	5	Common History	Celebrating with sweets- “kuch mita ho jaye”- Indians relate sweets to happiness and consider it auspicious.	
	6	Common Religion	Not visible	
	7	Shared Territory	It is shown only through sentiments not explicitly using objects.	
	8	Common Economy	Eating habits demonstrates common economy- eating chocolate instead of the traditional sweets.	

	9	Feelings	Feeling of getting connected to a new product without sacrificing your traditional food habits.	
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(Ad 7)

FACTOR – II

Psychological

Brand Advertised		National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Cadbury	1	Sense of belonging	Created through the sense of taste- Indians celebrate happiness with sweets. Cadbury is a sweet treat.	A brand that is in tandem with the Indian culture, tastes and emotions. It is the Indian “mitha”!
	2	Collective / individual awareness	It is shown through people of all age groups resorting to having Cadbury as a sweet when they are happy. The spirit of being linked to the tradition.	
	3	Having boundaries	Not visible	
	4	Having continuity in space and time	The Cadbury’s Chocolate being accepted as a “mitha” for all times to come, and for all age groups and classes.	

5	Being in communication and communion	The song and the episodes of happiness act as a link between the emotions of the people- “school closed today”, ‘examination results”, “winning a game of cards” and “getting a lift in the car of a celebrity”. School children climb up a tree on a rainy day and enjoy their school	
6	Engaging in enterprises with the world	A foreign product made Indian- “Cadbury’s Chocolate, Kuch Mitha Ho Jaye”	
7	Apprising performance	Delicious sweet treat shown with the expressions of people who are eating the chocolate bars- kids, youth, old and the celebrity.	
8	Feeling responsible for action	Not visible	
9	Personal renewal and dignity	Hidden in the concept not viewed overtly.	

Amul’s “The Taste of India” very easily gets related to the feelings associated with nationality. It shows all the amul products frame by frame in a background that is

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joyous, jubilant and truly India. Realistic depiction of Indian- child to elderly persons- in various contexts is placed in the backdrop of the song that repeats “the taste of India” throughout. The emotions shown also relate to Indian households- cooking, sipping, licking, jumping, wooing and so on. The song and its lyrics is quite an important symbol in connecting the ad and the brand with national identity and pride.

FACTOR – I

(Ad 8)

Characteristics of Nationalism

Brand Advertised		Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Amul	1	Shared interest	Treating and Enjoying chocolates, ice-cream, milk, buttermilk, shreekhand, basundi, sweet curd, curd, cheese, cheese spread, ghee, and butter in different situations. The situations are common and also special. For all the moments of life, Amul is available.	The brand is projected as a national brand that caters to the taste of all the Indians.
	2	Shared Origin / descent	People belong to India; brand belongs to India.	
	3	Common Language	Hindi and English	
	4	Shared Common Culture	The eating habits of Indians and the passion associated with it- consuming milk, butter, ghee, buttermilk and so on.	
	5	Common History	Commonness related to consumption of milk and milk products. People of India are by and large into consuming milk and milk products.	

6	Common Religion	All religions living in harmony is indicated through boys and girls, youth, and old persons. Taking sweet curd before starting from home (a pilot son tastes it from his mother's hand) shows north Indian Hindu culture, a Sikh grandfather and grandson are shown relishing the jalebis. Not much of other religions are visible however, it is presented as a harmonious rejoicing of youth.
7	Shared Territory	The utterance of the word "India" in the background song.
8	Common Economy	People of all walks of life consume and enjoy milk and milk products (Amul).
9	Feelings	India is proud to consume Amul- an Indian brand that is no less than any international brand.

(Ad 8)
FACTOR – II
Psychological

Brand Advertised		National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Amul	1	Sense of belonging	“The Taste of India”, echoes throughout the ad to drive the sense of belonging. The lyrics have it that the taste of India is made of human emotions (hansi, dular, an-ban), enjoyment (masti) and Amul.	The brand is projected as a national brand that caters to the taste of all the Indians.
	2	Collective / individual awareness	The taste that Indian people share is one and the same. Indian taste the best in Amul and Amul best suits Indian taste.	
	3	Having boundaries	The use of the word “India” and the traditions associated with India- son touching the feet of his mother, relation between grandparents and the grandchildren- all show the unique Indian cultural bounds.	
	4	Having continuity in space and time	The taste of Amul as an Indian brand is being accepted by people of all the generations. It travels into time and space.	
	5	Being in communication and communion	Taste communicates love and affection. People relishing the products in groups, symbolizes the collective Indian taste.	
	6	Engaging in enterprises with the world	Not quite visible	

7	Apprising performance	The happy faces, enjoyment and jubilant environment while consuming the Amul products. Even in common situations, the products bring a flavour of joy- the little girl in the flight licking the paper which has some butter left; an expectant mother enjoying her husband's recipe.	
8	Feeling responsible for action	"The taste of India" conveys that the people India have that Amul taste- the Indian brand.	
9	Personal renewal and dignity	Getting associated with a national brand of international standards.	

Apart from these product ads, even corporate houses use the concept of nationality for creating their brand identity. The TOI "Lead India" initiative, or Bharati's "Proud to be Indian" are heartening examples of that.

Conclusion

Through our semiotic analysis we see that nationalism as a concept and an emotion is quite significant in creating brand identity of a product of a corporate. The companies who use nationalistic spirit as a brand building related tool use signs and symbols that are closely connected with the audience (socio-economic-political and psychological). These companies project or identify themselves as a contributor to the nation's betterment and pride. The study suggests an opinion study to measure the brand image created by these ads. This shall be useful to find whether the project brand identity of the company matches its brand image in consumers' view.

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Prof. Sharmila Subramanian, Ph.D.
Principal
Astha School of Management
261, Atala, Panchamukhi Vihar
Bhubaneswar - 752101
Odisha
India
principal@asthaeducation.in

Cultural Conflict in Wole Soyinka's Play *The Lion and the Jewel*

Dr. P. Sreenivasulu Reddy

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Abstract

Wole Soyinka is Africa's most distinguished playwright, winning the Nobel Prize for literature in 1986. Nigerian literature was born in earnest with the award of Nobel Prize in literature to Wole Soyinka. Soyinka, often referred to as the Bringer of Light to African Literatures, has put Nigerian literature on the world map, and since 1986, hundreds of Nigerians have proudly taken to studying Nigerian literature, as departments of Nigerian literature are being created in all the universities across the country. Writers of different genres have been published. Some have won prizes, while some are finalists in national and international contests, adding their voices to the identity, authenticity, aesthetics and glory of Nigerian literature. Written by Wole Soyinka the play *The Lion And The Jewel* has its setting in the village of Ilunjunle in Yoruba West Africa. It was published in 1963 by Oxford University Press.

This article is a modest attempt to bring out how his play *The Lion And The Jewel* is characterized by culture conflict, ribald comedy and love, where the old culture represented by the uneducated people in Ilunjunle, led by Baroka, Sidi and the rest, clashes with the new culture led by Lakunle, who is educated, school teacher by profession is influenced by the western ways.

Introduction

Wole Soyinka is Africa's most distinguished playwright, winning the Nobel Prize for literature in 1986. Nigerian literature was born in earnest with the award of Nobel Prize in literature to Wole Soyinka. Soyinka, often referred to as the Bringer of Light to African Literatures, has put Nigerian literature on the world map, and since 1986, hundreds of Nigerians have proudly taken to studying Nigerian literature, as departments of Nigerian literature are being created in all the universities across the country. Writers of different genres have been

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published. Some have won prizes, while some are finalists in national and international contests, adding their voices to the identity, authenticity, aesthetics and glory of Nigerian literature.

Written by Wole Soyinka, the play *The Lion and the Jewel* has its setting in the village of Ilunjunle in Yoruba West Africa. It was published in 1963 by Oxford University Press. The play *The Lion and the Jewel* is characterized by culture conflict, ribald comedy and love, where the old culture represented by the uneducated people in Ilunjunle, led by Baroka, Sidi and the rest, clashes with the new culture led by Lakunle, who is educated, a school teacher by profession, is influenced by the western ways.

So many discussions have been made regarding the conflict between tradition and modernity in this play wherein tradition wins over modernity through the final action of Sidi. Now, if the play reflects a conflict between old ways and new ways, then who is the winner? One cannot answer this very easily. If he says that Sidi is the prize, then we see that she has been won by Baroka. And thus victory may seem to go to the older ways of life and then older beliefs he represents.

Confronted with Complications

But still we are confronted with some complications; the first is that Lakunle is not a particular convincing representative of modern ideas. There is evidence that he misunderstands some of the books he reads and he believes to be true. For example, he is wrong in saying that women's brain is smaller than men's. Then he is much fascinated by the most superficial aspects of modern ways of life, such as, night clubs, ballroom, dance, etc. He is full of half-baked modern ideas which he exploits in denying to pay the bride price to Sidi.

Baroka, the sixty-two year village chief of Ilunjunle, on the other hand, opposes progress because he believes that it destroys the variety of ways in which people live and that he as well as Lakunle should learn things from one another. Baroka is anxious enough to make Sidi his wife and here comes the love-triangle of Sidi, Lakunle and Baroka wherein finally Sidi surrenders herself to Baroka. It is miraculous to know that a young man fails before an old man in the game of love and at the end Sidi willingly accepts Baroka, not Lakunle, as her husband.

Traditional Bride Price

When Lakunle, The school teacher is teaching a class the times table , Sidi walks past carrying a pail of water on her head. He is described as wearing a threadbare and rumpled clean English suit that is a little too small for him. He wears a tie that disappears beneath his waistcoat. His trousers are ridiculously oversized, and his shoes are Blanco-white. He comes out and retorts, saying that he told her not to carry loads on her head or her neck may be shortened. He also tells her not to expose so much of her cleavage with the cloth she wore around her breasts. She says that it was too inconvenient for her to do so. Sidi scolds him, saying that the village thinks him stupid, but Lakunle says that he isn't that easily cowed by taunts. Lakunle also insults her, saying that her brain is smaller than his. He claims that his books say so.

Lakunle deeply admires Western culture and seeks to emulate, often to comically inadequate effect. He is portrayed by Soyinka as clumsy in both actions and words. He is in love with Sidi, but he has not married her because she demands that he should pay the traditional bride price, something he refuses to do:

I have told you, and I say it again
I shall marry you today, next week
Or any day you name.
But my bride-price must first be paid....
But I tell you, Lakunle, I must have
The full bride-price. Will you make me
A laughing-stock? Well, do as you please
But Sidi will not make herself
A cheap bowl for the village spit....
They will say I was no virgin
That I was forced to sell my shame
And marry you without a price.

Sidi says that she doesn't care for his love. Eventually, we find out that Sidi doesn't want to marry him because Lakunle refuses to pay her bride-price because he thinks it a uncivilized, outrageous custom:

Ignorant girl, can you not understand?

To pay the price would be

To buy a heifer off the market stall.

You'd be my chattel, my mere property. (The Lion and the Jewel, 8)

Sidi tells him that if she did so, people will jeer at her, saying that she wasn't a virgin. Lakunle further professes how he wants to marry her and treat her 'just like the Lagos couples I have seen'. Sidi doesn't care. She also tells him that she finds the Western custom of kissing repulsive. She also tells him that not paying her bride price is mean and miserly.

Sidi is uneasy about Lakunle's ideas, especially the role of women and the duties of a wife. The language he uses, drawn from his "ragged books" (mainly the Bible and the dictionary) adds to this uneasiness. She feels uncomfortable by the scorn with which he is regarded by other villagers, even the children. She also hates his miserliness which she considers "A cheating way, mean and miserly."

Polygamy and Monogamy

There are many inconsistencies in Lakunle which also may irritate Sidi. Although he claims to detest Baroka's habits and powers, in fact he secretly envies them. In one speech he wishes if he had the Bale's privilege of marrying many wives. Now, polygamy is a familiar tradition in older, backward society whereas monogamy is a modern phenomenon. Lakunle is contradicting himself here by trying whole-heartedly to uphold modernity but ironically he cannot obviate his native identity and demands. Even he seems to forget his principles at the end of the play when he eagerly embraces the thought that since Sidi is no longer a virgin now, he cannot be asked to pay a bride price for her:

But I obey my books.

"Man takes the fallen woman by the hand."

And ever after they live happily.

Moreover, I will admit

It solves the problem of her bride-price too. (The Lion and the Jewel, 61)

It is not true that Sidi refuses Lakunle as if she was in love with Baroka from the very beginning. Sidi initially refuses Baroka's offer to marry him and this offer arrives when she is under the influence of the magazine brought to the village by the white photographer. We notice Sidi's excitement demonstrated by her reactions to this magazine and the photographs in it:

Have you seen these?

Have you seen these images of me

Wrought by the man from the capital city

Have you felt the gloss?

Smoother by far than the parrot's breast.

Assumed Self-Importance

The fact that her photograph covers three pages and the Bale's only the corner of a page seems to her to prove that she is far more important than he is. Her confusion in choosing between Baroka and Lakunle as her husband indicates the young generation's wavering to choose between the old values and the new allurements of Western culture.

Conflict between Tradition and Modernity

Baroka is the leader of the village holds to his Yoruba traditional beliefs, but his power is coming under threat from the Western influence. The issue that troubles him throughout the beginning of the play, we learn, is his apparent impotence, a secret he reveals to his head wife. We later learn, however, that this feigned impotence was only a clever stratagem in order to lure Sidi into coming to his palace.

In the course of the story, Baroka's qualities of cunning, discrimination and strength are shown to advantage; Lakunle is provided with a number of opportunities to display his talents but he fails recurrently. Finally Sidi's decision to marry Baroka reflects the playwright's opinion that in the context provided by the play, Baroka is the better man and his attitudes are the more substantial as well as worthy.

Winning Qualities

On Baroka's part, we see that certain qualities of slyness in him make him win Sidi which are not manifested in Lakunle. From the very beginning she cannot tolerate Lakunle and till the end she is consistent in expressing her hatred to this callous chap. On the other hand, when she is seduced by Baroka, she decides to choose one single man whom she would let herself touch in future and that single man should be Baroka who has already touched her enough. The Bale impresses her with his skill at wrestling; he pretends not to know about the offer of marriage and implies that Sadiku is always trying to make matches for him. Moreover, he cunningly appeals to her loyalty to the old village ways and he praises her depth and wisdom, too. He flatters her with his talk of having her portrait on the stamps and all the time he talks to Sidi in a soothing tone with the most flattering seriousness as well as stressing the responsibilities of the village head. Lakunle obviously lacks this foresightedness and therefore Sidi cannot get reliability as well as practicality in him.

Polygamous Society - A Prominent Feature of Traditional Life

In the play, Soyinka portrays the African polygamous society. The marrying of multiple wives is legal in Nigeria and it is a prominent feature of traditional life. Lofts and wives are the criteria of wealth of a person. It is accepted that the old man marrying the young girls. Polygamy is the function of the family as an economic unit of production. Especially for those in agrarian production, a large family provides the labour necessary for the maintenance and growth of the business. The tradition allows widow inheritance, in which a man marries the widow of a deceased brother. This practice ensures that the woman and her children remain under the economic and social care of the family. Sometimes the successor of dead Bale or chief of the area marries the last and favourite wife of the dead Bale, as his first wife. According to the custom, the first wife of the Bale becomes the senior and receives all honours in the family.

According to the tradition, a Bale can have as many as wives as he can, but he has to follow some conditions like treating all equally, distributing resources equally to all wives and children, avoid discrimination among wives and children. Baroka, the Bale of the village, has many wives. His harem is already full with his number of wives from Sadiku to latest favourite wife, Ailatu. The desire for more girls has not left him even at the age of sixty two. The play is a Nigerian bedroom farce, for its convention of polygamy. After seeing Sidi's beautiful pictures in a glossy magazine, he desires to have her on that night and he expresses his wish to his first wife Sadiku to woo that young girl for him. It is the custom of the village that the first wife has to persuade and makes the girls to marry her husband; it is a part of her duty to ensure his happiness. By this act, the society emphasizes that the wives have to obey and do furnish all sorts of his desire. It is settled in the minds of the women in the society.

Adding Wives through the Good Offices of the First Wife – Complex Kinship Relations

Sadiku is the veteran representative of the tradition. She is proud of her role as the chief wife of a family in a polygamous society. While she is wooing Sidi for Baroka, states another tradition in the society that last wife of the Bale becomes chief wife to the next Bale.

The surprising fact is that the successor, most probably the dead Bale's son, could become the husband to his step-mother. It is not a serious matter in the society that a woman became wife to both father and son. Sadiku is an instance of such a practice prevails in the society. She reveals that she is the bare witness of Okiki's, father of Baroka, impotency "I was there when it happened to your father, the great Okiki. I did for him, I, the youngest and freshest of the wives".

These words state that she was the youngest wife of Okiki and now according to the custom, she has become the senior wife to Baroka, i.e. she married father and after his death she became wife to her step-son. Yoruba calls it is the responsibility of the king to take care of the youngest wife and children of the previous sovereign. This custom is called "isupo" among the Yoruba .

Victory of Old African Culture over Modernization

The Lion and the Jewel shows the triumph Baroka over Lakunle and many readers and critics regard this as a victory of old Africa over foreign-educated parvenu or upstarts. It is true that the vitality of Africa has been demonstrated and the established rulers have been shown as dignified, arrogant and powerful. But the way Soyinka presents Baroka is not acceptable to those who want to romanticize traditional African leaders. Baroka is not a straightforward conservative; he has made many a significant innovations and his language shows his familiarity with alien idioms and ideas. Several small African nations make a large part of their national income by selling beautiful stamps to collectors abroad. It is not then too surprising that the Bale should view stamp sales as a major source of revenue.

Soyinka's Baroka and Lakunle

Soyinka has portrayed Baroka and Lakunle - these two men to complement one-another, and his argument in the play is worked out through the juxtaposition of them. Baroka is presented in a much more favourable light than Lakunle, but Soyinka is dealing in relative rather than in absolute terms. He has taken us into a grey area and he forces us to look closely and distinguish different shades of grey. He does not allow us to "sit back and separate the black from the white at a quick glance".

We may, therefore, say that this play is not in favour of reckless progress and false imitation of so-called western practices; simultaneously it is not in favour of simply standing still. Like all good fictions, it gives us something to think and argue about.

Some critics accused Wole Soyinka of giving in *The Lion and the Jewel* a reactionary (that is, a backward looking) answer to these problems. Soyinka is not a writer who believes that "progress" is always a good thing. As a small example, he shares Baroka's view that modern roads are "murderous". On the other hand, like Baroka he has stated his belief that "the old must flow into the new". One critic replied to the charge that *The Lion and the Jewel* is a reactionary play by arguing that "one of the first duties of the comedian is the exploding of cliché. In other words, it had become a mechanical thing – a cliché - to say that the new must be preferable to the old. In *The Lion and the Jewel*, Wole Soyinka had simply refused to reproduce that cliché.

Conclusion

Thus the most prominent theme of this story is the rapid modernization of Africa, coupled with the rapid evangelization of the population. This has driven a wedge between the traditionalists, who seek to nullify the changes done in the name of progress due to vested interests or simply not liking the result of progress, and the modernists, who want to see the last of outdated traditional beliefs at all cost. There is also the conflict between education and traditional beliefs. The educated people seek to spread their knowledge to the tribal people in an attempt to make them more modern. This in turn is resisted by the tribal people who see no point in obtaining an education as it served them no use in their daily lives.

Another core theme is the marginalisation of women as property. Traditionally, they were seen as properties that could be bought, sold or accumulated. Even the modern Lakunle also falls victim to this, by looking down on Sidi for having a smaller brain and later by wanting to marry her after she lost her virginity since no dowry was required in such a situation.

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Dr. P. Sreenivasulu Reddy
Department of English
GITAM University
Visakhapatnam -520045
Andhra Pradesh
India
sreemupydala@gmail.com

Cultural Contradictions in Chetan Bhagat's *2 States - The Story of My Marriage*

C. Suganthan, M.A., M.Phil.

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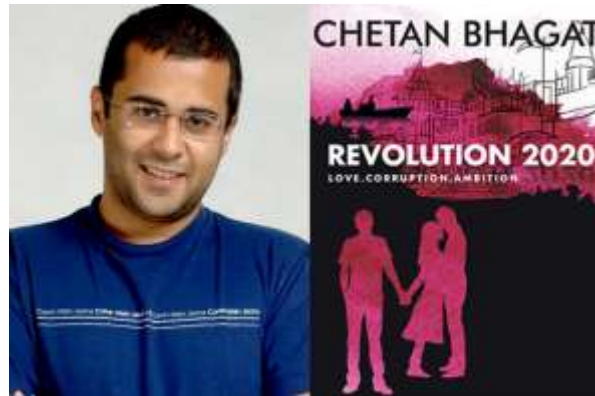


2 States – The story of my marriage is one of the successful works by Chetan Bhagat, a young Indian writer in English. His previous works like *One Night at the Call Centre*, *Five Point Someone* and *Three Mistakes of My Life* were best sellers. He was also popularized by the media for the “3 idiots” controversy, the film based on his novel *Five Point Someone*. *2 States* is the real life story of Chetan Bhagat. Though the characters portrayed in this novel are fictitious, the plot is his real life story.

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Courtesy: <http://franklvaman.wordpress.com/tag/chetan-bhagat/>

The Story

The one line of this story is the lovers who belong to North and Southern parts of India respectively, fight hard to turn their love to love marriage, and they face a lot of hurdles in the form of culture and their geographical location. This novel is a complete encounter of two different cultures and people's rejection of their "in-law" from a different culture due to various reasons. Since this novel is about marriage proposal, the exposure to the norms and customs of two different culture of a same nation could be seen.

Postcolonial Mindset, Diversity and Family Relations

Every culture has a set of customs and regulations. Especially India is a nation of diverse culture and Indian people are very much fond of their culture and preserving its purity. It is their fondness and attachment to their culture makes them reluctant to the intrusion of other culture. The only exception is their acceptance of English culture to a small extent because they colonized us nearly four centuries.

Even though we are independent now, our postcolonial minds still look western people as a higher race and we accept their customs and formalities. But we feel reluctant to accept our own fellow Indian's culture in any form. People never give up their community in one particular occasion. Marriage is that grand occasion where all their community people gather together. Marriage in India is purely a cultural ceremony irrespective of all the cultures. There is only one unity among diverse cultures of India. That is the system of marriage. Almost all the cultures follow the arranged marriage system and the way of conducting the marriage is the exhibition of

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their status symbol. *2 states* deal with the same theme where the characters undergo a tough ordeal to get accepted by the culturally different parents.

Diversity of the Nation

People from the western countries appreciate our diverse culture in a single nation. Unfortunately the people of India fail to appreciate their diverse cultures. Most of the foreign tourists are attracted to our nation because of many cultures and customs found in a same country. *2 States* is about two different cultured families get united in a marriage. The young broadminded characters of this novel did not bother much about their cultural variations when they were in love at IIM campus. They really start considering this as a serious problem when they start thinking about their marriage. They were quite aware of their family and their non acceptance of other culture. But they decide not to elope and convince their parents for their marriage.

North Indian-South Indian Contrast

The traditional North Indian - South Indian contrast is visible throughout the novel. Krish's mother, who wants him to marry a wealthy girl, dismisses Ananya as a "Madrasi with dark complexion". Later, when she sees that Ananya is fair, she doubts if the girl is really a South Indian. She thinks "Madrasi women" trap good Punjabi boys into marriage -- and even cites the examples of actors Hema Malini and Sridevi to justify her view. Meanwhile, Ananya's family hates those "non-vegetarian north Indians" who can't even appreciate Carnatic music.

Krish and Ananya are the protagonists of the novel *2 States*. Krish belongs to a Punjabi family and Ananya belongs to a Tamil Brahmin family. Both the families are different in their culture and customs. They try to convert their love into love marriage and so they decide to impress their in-laws to convince them to accept their marriage proposal. Krish and Ananya plan a family meet during their convocation and express their love towards each other to their parents. This idea doesn't work as well as they expected and their first attempt was a total failure. Then Krish selects Chennai as his choice of work place and placed in Chennai branch of Citi Bank Ltd. His initial steps to impress Ananya's family were a big failure. He struggles a lot to comprehend the culture of Ananya's family. The silence in their home even threatens him

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because he was not exposed to such silence even in the funerals of Punjabi families. He struggles to eat South Indian cuisines and he was startled in the beginning with the custom of using banana leaves as plates. Many of his behaviors irritate Ananya's parents. But slowly he wins the hearts of her parents. He begins his impression by coaching Ananya's brother for IIT entrance. He helps her father by preparing a power point presentation which gained her father a good reputation in his office. As a highlight attempt he gives a singing chance to her mother in his office clients meet. His actions delighted the family and finally he was accepted by Ananya's family.

Ananya then impresses Krish's mother by resolving her relative's marriage problem. Ananya couldn't tolerate the Punjabi marriage custom where the family of the groom dominates and demands a lot from bride's family. Krish's mother with a preconception about South Indian girls embraces her in certain time. They find her different among their preconception because of her fair complexion. Krish's mother being a typical Punjabi thinks her as dominant because she belongs to boy's side.

The Real Problem

The real problem begins when the families meet once again in Goa to plan about their children's marriage. The cultural difference takes a real form of its problem in this session. According to Punjabi tradition Krish's mother expect a lot of respect to the Boy's side from Girl's side. She becomes upset when Krish help Ananya's parents in taking their bags. She feels that her son was trapped by the South Indians. In the same way she expect some gifts from her parents and feels disappointed on seeing them empty handed. She expresses all her disappointments to Ananya's parents. Their cultural differences win the second meeting and this time not only the parents, but the lovers too depart.

The typical Punjabi mother who expects a lot from girl's side and the typical Tamil Brahmin family couldn't bear the domination and the demands of Boy's side. This cultural counters and encounters continue till the end when Krish and Ananya get married. The author somehow tried to conclude the novel with some understandings leaving apart their cultural difference. Even though we could find Krish's mother grins till the last moment. The novel has a

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dramatic end. The young couple begets twins and the couple feels happy to say that their children belong to a state called India.

A Typical Novel

2 states is a typical novel which predicts the cultural contradictions between two different states of India. This contradiction is found almost everywhere in India. This is in existence even before colonization and it continues even in Post Independence India. Only the degree of arrogance has been slightly reduced due to education. These cultural contradictions may take quite a longer time to get rid off from the minds of Indian people.

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C. Suganthan, M.A., M.Phil.
Assistant Professor of English
SRM Valliammai Engineering College
(Affiliated to Anna University, Chennai)
SRM Nagar
Kattankulathur – 603203
Tamilnadu
India
Suganthan.Srm@Gmail.Com

Male Chauvinistic Language - A Tool for Suppressing Women

Dr. R. Saravana Selvan

M.A. (Eng.), M.A. (Pol. Sci.), M.Phil., M.Ed., P.G.D.J., P.G.D.T.E., Ph.D.

R. Suguna, M.A. (Eng.), Ph.D. Scholar (Full-Time)

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Language and Thought

Language is the thread that connects a person's thoughts and ideas with other person's in the form of communication. It is the backbone for communication. Communication turns out to be effective when language acts as a best platform in carrying the thoughts of the speaker and conveying it aptly to the listener in a comprehensive and lucid manner. In this case, language speaks a person's thoughts and ideas, which, when successfully reaches the other person, builds in a kind of sociable relationship between them. Hence, such a sociable relationship is parallel to the communication tendency which leads its way to one's language usage.

Sociability and Language

Sociability among people is as important as language is for communication. The bond that has sociability as its essence paves way for the interpersonal relationship which is otherwise the human relationship. Interpersonal relationships are social associations or connections between two or more people. With those as background, each one is affected by the presence of other people, forms relationships with other people, join groups with masses, and behaves in certain ways towards members of his/her own and other groups. This relationship is governed entirely by language, in order for that to be sustained.

Interpersonal Relationship Skill and Success in Career

People, who develop good interpersonal relationships with almost everyone they encounter, will for sure experience more success in life than those who do not. Exploring the function of language in the context of interpersonal relationship, language is the means of classifying and ordering the world: the means of controlling reality which, with its day to day usage brings world into realisation in developing the rapport between one or more persons.

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Dr. R. Saravana Selvan, Ph.D. and R. Suguna M.A. (Eng.), Ph.D. Scholar (Full-Time)

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Realisation in the sense of language crosses the boundaries of syntax and reaches the level of semantics, which closely examines the meanings implied within the language.

An Example of Effective Language Use – Telephone Skills

Effective language sustains itself at the heart of every relationship, when a person is interacting with a friend, a family member, a professional colleague or a clerk in an office. If the language is accurate, it leads to the summit of a healthy interpersonal relationship. But on the contrary, if it is essentially inaccurate, it misleads to the level of abusing and accusations. Telephone conversation can be taken as a best example.

1. “It’s been great catching up with you. Thanks for calling.”
2. “Your talk sickens me like a stale mbege. Get lost!”

The conversation, in the first example proves that the language used cultivates a gracious and sociable atmosphere in deepening the relationship between persons. But the second example confirms to the offensive and abusive use of language, which damages a healthy interpersonal relationship. This shows that when language is accurate, yielding and emotionally well expressed it softens the relationship which in no time turns a relationship to a coarse path when it is erroneous. The conversations given above brings in the difference of how an interpersonal communication is enriched as well as led to astray having language as the cause.

Bias, Prejudice and Male Chauvinism

Language and its biased and prejudiced usage also narrows itself as gender biased, where women are marginalised. Marginalisation of women is done through language and especially male- centred language which attempts to subdue women by all means. Male- dominance as seen through the eyes of society as Male chauvinism is nothing but a belief that men are superior to women with the perceptions of women as inferior to men, especially intellectually. This practice happens to have emerged since man realised his sense of reasoning. Hence, it is a clear indication that language also carries down to posterity the concept of male chauvinism or male-dominance by assigning a secondary status to women.

Representation of Men and Women

The representation of men and women in language is reflected in the position given to men over women when they are referred together. Examples are ‘Son and Daughter’, ‘King and

Queen' and 'Adam and Eve'. Women are also referred to in the terms of their male counterparts where their position is indirectly restrained like Robert's wife and not the other way round. This testifies the fact that even when men and women are referred together in their relations, preference is given to men and not women. An important function of language is add to add dignity to a person, but in this case in paired words like 'Mister- Mistress', 'Courtier-Courtesan' and 'Dog-Bitch', the derogatory words are meant to be used only for women. This implies the respect shown to male, which can also be perceived as language is male chauvinistic. Also a few words like 'Prostitute' and 'Widow' are termed and signifies women in a scornful manner, where there are no substitutions for men.

Lack of Words

Beyond the refined and scornful language used for women, there is also a lack of language meaning that lack words for things that costs a great deal to women. Clear evidence can be seen through 'Sexual Harassment' a word of feminine invention. Prior to this invention, there was not a right word for both the physical and mental sufferings of women. This is conceptualized as "Encoding of Male Worldview" in anonymous article on 'Feminist Philosophy of Language'. Through this, it is obvious that how male dominated language opens the world up that is more natural for men than for women.

A Subordinate Group

In reality where women are treated as sub-ordinates also extends its ruthless thread into language, in which the situation is the same too. Though the usages like 'female' 'manageress' and 'lady doctor' brings out the visibility of women, they tend to treat women in the subordinate position. Somehow related to this are the gender- neutral terms like 'Chairperson' that is applied to instead of 'Chairman' and not 'Chairwoman'. The use of these terms is a sort of symbolic insult to women as if they are gender- neutral which in real is the dominance of maleness as the norm and thus proving the language of male chauvinism.

Continuing Male Chauvinistic Usage

Expressions like "The proper study of Mankind is Man" by Pope and "The child is the Father of a Man" by Wordsworth also imply from within the male chauvinistic language. In either if the expressions "Man" is read as ambiguous, since it can mean either human being or male human being alone." But to be specific, Horn and Kleinder has given in the work "Feminist

Philosophy of Language” that ‘Man’ began as ‘Mann’, a gender neutral term to refer to human beings as a whole. This was later extended to be gender specific referring only to males which has led to the invisibility of women in the other way. This is represented in the 12-page booklet, “Guidelines on the Use of Inclusive and Non-Discriminatory Language” as "Used as a generic term, ['man'] has led to the misrepresentation and exclusion of women!"

Preserving Patriarchal Structure through Language Use

Knowledge, culture and language are so inter-related on a myriad ways that language preserves and transmits not only the culture and knowledge but also the patriarchal family structure in society as well as language. This patriarchal system in society has extended its chord to language which with its male chauvinism has left its traces for the prevalence of women’s subjugation. This is prominently seen in the language used which attempts to suppress in all the ways, though movements like Radical Feminist Movement and Liberal Feminist Movement arose.

Insufficiency of Terms to Refer to Women

Apart from language usage that is male chauvinistic, there is also an insufficiency for terms that refer to women. For example, there is ‘waiter’ and ‘waitress’, but words like ‘writer’, ‘driver’, and ‘maker’ do not have substitutions. The suffix ‘-er’ designates the person who performs a task. But at this context, the above words suffixed with ‘-er’ designates male in common and language lacks in corresponding words for women like ‘writeress’, ‘driveress’ and ‘makeress’. This suggests that women cannot or should not perform the particular task. The lexical insufficiency in language also happens to suppress in an implied way.

Woman’s Place Filtered through the World of Men

In the words of Sheila Rothman “...much of our understanding of woman’s place has come to us filtered through the world of men...” This rightly brings out how women are subjugated in the minds of men in real life and also in the basis of language. Considering this as an issue women’s mind and enthusiasm are shuttered in encountering of male chauvinistic language in day to day life, though they are offered with all sorts of freedom. When male dominant language pushes itself forcefully into the feminine world, women’s thoughts and ideas become isolated, thereby sustaining the difference forever and never seeking for an equality which would bring the real harmony to the society as well as language.

Implications of Language Use

Putting into a nutshell the entire scrutinizing of male chauvinistic language and its effect on women's position portrays how language plays a major role in projecting the thoughts with its implications of suppressing women. Finally the chord of male chauvinistic usage of language is stricken with the words of Nietzsche that "All of us live in the 'Prison house of Language'; if it is the prison house, then the question is who made the prison. It is man-made, constructed by male dominance". Beyond this agreement women's possibilities have been suppressed and lost to humanity through the male chauvinistic language and that it is high time women be permitted to take up their role in their independent thoughts and language.

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Dr. R. Saravana Selvan
M.A. (Eng.), M.A. (Pol. Sci.), M.Phil., M.Ed., P.G.D.J., P.G.D.T.E., Ph.D.
Associate Professor & Head i/c
Department of English
Bharathiar University
Coimbatore 641046
raja_saravanan@rediffmail.com

R. Suguna
M.A. (Eng.), Ph.D. Scholar (Full-Time)
Department of English
Bharathiar University
Coimbatore 641046
Tamilnadu
India
ypr.suguna@gmail.com

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Dr. R. Saravana Selvan, Ph.D. and R. Suguna M.A. (Eng.), Ph.D. Scholar (Full-Time)
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Privileging Politics as the Overriding Denominator in Social Transformation - A Study on Buchi Emecheta's Fiction Novel *Destination Biafra*

D. Sumalatha, M.A., M.Phil., B.Ed., Ph.D. Candidate

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Introduction

Buchi Emecheta's *Destination Biafra* talks about the Nigerian Biafran Civil War – one of the predominant subjects of study in modern African literature which has been either ignored or underestimated the literary efforts of female writers. Most critics discussing works dealing with the tragic events of 1967-1970 often fail to include *Destination Biafra*, even though this novel unmistakably adds several new thematic discussions to the genre in Africa.

Emecheta introduces a new theme into her fictional output by way of including the Nigerian Civil War and the role of women in the political life of her country. Where Emecheta is different from other chroniclers of the Civil War, however, is in her presentation of female characters who transcend the traditional and stereotypical roles often reserved for them. Her major female characters in this war - Debbie Ogedemgbe, Dorothy, and Mrs. Uzoma Maddco are presented as people who are forced by either personal experience or idealism, to become active participants in the struggle for genuine freedom.

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Perhaps the most remarkable political phenomenon in Africa in the 20th century is the progressive dismantling of colonialism, and the emergence of individual nation-states. One of the major implications of the nation-state formation in Africa is the conflict between primordial ethnic values and loyalties on the one hand and the demands of a wider nationalism on the other. The contradictions inherent in this development are manifested in the emergent national cultures of Africa, especially in the area of literature.

My writing style is more like my story-telling . . . Nigeria is a land full of stories. Every time I am there I always come in contact with something new. . . . The way I recount things that happenings comes from the way we speak in our part of Nigeria. (Emecheta Interview, 1996)

“When I write, I look for a problem in a certain society and I write about that problem strictly from a woman’s point of view”. (Emecheta Interview, 1988)

Destination Biafra

Destination Biafra is a vivid fictional record of the unwholesome events which started with the pre-independence elections in Nigeria in 1959 and the proclamation of the Republic of Nigeria to the secession of Biafra and the Civil War which ended with the triumph of the idea of an indivisible Nigeria. The novelist dramatises twelve years of political mismanagement, civil commotion, personal and communal greed, unabated selfishness and corrupt leadership which lead ultimately to social chaos, deprivation and death. The high functionaries of the State, civil and military, act with such reckless abandon that nothing but calamity and widespread suffering can result.

So, in order to assess literature in the context of a society where political freedom was abrogated, where cultural growth was stultified, and where words and their meanings were invariably corrupted was something crucial for a writer. It was Stendal, who observed that “politics in a work of literature is like a pistol-shot in the middle of a concert, something loud and vulgar, and yet a thing to which it is not possible to refuse one’s attention”. We are also reminded of the observation by Dr. Leavis that “. . . in respect of any art one takes seriously one has to make value judgments, since a real response entails this; it entails forming an

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implicit critical sense of the human significance of the art in question, and the demand of the intelligence is that one should bring one's sense to conscious definition".

Objectives of the Study

The objective of this study is to offer a preliminary exploration of what is entailed in '... forming an implicit critical sense of the human significance of the art in question. .', in this case politics and the African women's writing in English. There exists – indeed, has always tended to exist – a direct relation between political perspective and literary creation in Africa. Further, in this relation, the political perspective has tended to dominate; and this relation has not been static, but it got defined, refined, and described by way of specific time-sequences, class patterns and cultural aspiration. In short, in the area of creativity no less than in other spheres African writing has stressed the dehumanising effect of colonialism on the African psyche. A dialogic interaction between men's and women's writing is one of the defining features of the contemporary African literary tradition, suggesting at the same time that neither men's nor women's writing can be fully appreciated in isolation from the main currents in African history.

Privileging Politics

Destination Biafra is indeed a bold and daring departure from the normal domestic preserve of most fictional works of African women writers. It is packed with a vibrant panorama of action and emotion. Read as a historical novel.

A reading of Buchi Emecheta informs us of the ways fiction, particularly women's writing, plays a part in the process of constructing subjectivity to create a world in which women can live complete lives, a world that affords women opportunities for freedom, creativity, cultivation of the intellect, work, self-expression, political action, friendship, intimacy, and love on the same terms as men.

In *Destination Biafra* her concerns and fictive strategy enjoys an enlarged field of discourse. For the first time, she shows interest in her country's pre-war politics and its

fallout and the thirty-month Civil War. While she is engaged, her feminist temper remains unassuaged and unmitigated.

In *Destination Biafra*, 'war' is used as a metaphor of survival. At the literary level, the novel explores the political and historical implications of the Biafran war. At the metaphorical level, it is Debbie's private war against the rigid traditions and customs of the society, which grant neither superior nor alternative space to the African woman to act on her own. Debbie rejects and refuses to follow the beaten track of circumscribed life of domesticity like her mother.

More so than her female predecessors, Emecheta documents the experience of the modern African woman in her novels. She chronicles their struggle for equality in a male-dominated world.

The bold political statements which her text embodies are certainly of interest. The first is that Nigeria is a country whose real power base lies outside its geographical boundaries. MacDonald, the outgoing British Governor of Nigeria, is nervous over the poor quality of the election campaign of the Northern party and confides in Captain Alan Grey, his countryman, thus:

I only hope the Hausas turn out to vote for their own men. If not, we'll have a great deal of explaining to do. All I know is that a Hausa man must be Prime Minister. That is the only way to maintain peace in this place.
(Emecheta, 17)

It is the British anxiety over who should control the saddle after their exit that makes Macdonald hurriedly nominate Mallam Nguru Kano "to be the first Prime Minister of Nigeria" (Emecheta, 22), when "we have only forty results out of a hundred and ninety from the North" (Emecheta, 22). Earlier the Sarduana declined going down to Lagos in the South to assume the leadership of the country:

He did not wish to come down to the South, but was sending his 'right eye' down to be his presence in the South (Emecheta, 23).

The neat phrase of British political vileness in Nigeria is “divide et impera,” which chapter 8 of *Destination Biafra* celebrates. At a time, when every Nigerian thought Aburi would restore faith in their country, it is the British who seem to have felt otherwise, as evidenced by the quality of the advice they give to Saka Momoh, now the head of state after the death in a *coup d'état* of Brigadier Onyemere. Debbie retorts, crying as follows:

“Alan, what happened at Aburi? What part did you play in changing Momoh’s mind? Alan!” (Emecheta, 113).

It is at this stage that Emecheta introduces another new and major theme into this novel, indeed -- the Nigerian War novel and the role(s) of women in the war. How important, then, is Emecheta’s characterization of Debbie Ogebdembe and the other women in *Destination Biafra*? To answer this question, we must remember that though this novel is not, as Katherine Frank suggests, “probably the only war novel within recent memory written by a woman” (1987: 25), it certainly is the first African novel that backs up Margaret Higonnet’s thesis that civil wars, which take place on ‘home’ territory, have more potential than other wars to transform women’s expectations.

Female Characters

Emecheta’s female characters epitomize the difficulty of being a black woman in a changing Nigerian Society, particularly in the early twentieth century. Her novels centre round the extraordinary courage and resourcefulness of Nigerian women which often prevents black families from disintegrating. She reports the problems and pleasures of the black female and not only does she include her personal experiences but also those of other women in her home town of Iboza, Nigeria. It is in this way that the young author writes to raise the images of Nigerian women to a level commensurate with historical truths. In the final analysis, one finds in Emecheta’s works complete honesty in recording the experiences of African women. Not everything she reports about male-female relationships is positive.

However, this objectivity is needed to ensure growth and change within Nigerian culture. As a woman living abroad and out of her indigenous African environment, Emecheta is touched and affected by her knowledge of it. As a result, she brings a special clarity to her treatment of African women. For too long, many of the images drawn in her fiction have been

ignored, overlooked and handicapped by preconceptions, biases and ignorance. Most women, regardless of race, have taken at least some part of the journey portrayed in Emecheta's writings. This factor adds to the credibility of her female characters. She transmits into her art the joys and suffering of both rural and urban women. Her autobiographies and the biographies of some of her compatriots give portraiture of Nigerian women never done before. Hence, her characters are memorable. It is through Buchi Emecheta that the souls of voiceless Nigerian Women in the various social strata are revealed. The aspirations and fears of her characters are, to some extent, those of every woman.

The Heroine, Debbie Ogedemgbe

As in her other novels, Buchi Emecheta gives prominence to women in *Destination Biafra*. The heroine, Debbie Ogedemgbe, is given decisive roles to play at crucial stages in the events of the novel. She is made to grow in our estimation from the spoilt, well-educated child of a corrupt politician to a responsible, loyal citizen of Nigeria who possesses an idealistic vision of her country's greatness and is ready to make a lot of personal sacrifice to achieve the ideal. She joins the army to prove that a woman can be just as useful to the country as a man in times of distress and national reconstruction. She believes fervently in the liberation of women from the submissive role which custom and tradition thrust upon them in home and society. She is anxious to maintain her personal independence and be in complete control of her life. She finds the marital life of her parents a negative example in this regard and decides to continue to assert her individuality in domestic and public affairs:

She loved both her parents very much. It was just that she did not wish to live a version of their life – to marry a wealthy Nigerian, ride the most expensive cars in the world, be attended by servants . . . No, she did not want that; her own ideas of independence in marriage had no place in that set-up. She wanted to do something more than child breeding and rearing and being a good passive wife to a man whose ego she must boost all her days, while making sure to submerge every impulse that made her a full human. Before long she would have no image at all, she would be as colourless as her poor mother. Surely every person should have the right

to live as he or she wished, however different that life might seem to another? (Emecheta, 45)

She needs this independent spirit and more if she is to contribute maximally to the search for a solution to the problems raised by the war. She is sent on a peace mission to Abosi and, in the process, suffers a great deal of hardship. This does not deter her from pursuing her mission or even developing some idealistic concept of what Biafra stands for. To her Biafra represents an ideal which every true Nigerian should work for, the first real fight for independence.

It is not a war between Abosi and Momoh. This is our war. It is the people's war. Our very first war of freedom. Momoh and Abosi started the purge, to wash the country of corruption and exploitation. Now there is a danger of the two men putting their self-interest foremost. If that is the case, the war will be taken out of their control and put into the hands of responsible leaders who will see the purge through and restore to us a new clean Nigeria. (Emecheta, 160)

Prolonging the Suffering of the People

The two leaders prove unreasonable and prolong unduly the suffering of the people. Debbie's costly mission fails to achieve its objective. She, however, displays great resourcefulness abroad as the propaganda officer for Abosi and Biafra. She achieves a measure of success here, but she is still disappointed that Abosi will not see reason and stop the war. She is sad that high hopes for Biafra are fading, and disillusioned that so much corruption, greed, selfishness and inefficiency have crept into Biafran life. When in the end she discovers that Abosi has been in touch with South Africa all the time, she becomes dejected and puts the blame for the war on Grey and his group of foreign interlopers.

Look, we even have a South African plane here offering the same help you are offering. But how did they know about tonight? And how did you know, white man? Oh, Abosi, I wish I had succeeded in killing you. To make us sink this low! If future generations should ask what became of Biafra, what do you want us to tell them? (DB, p. 259).

Involvement with White Lover

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However, it is in her relationship with her white lover, Alan Grey, that Debbie asserts her independence and individuality in the most sensational manner. Here she may be acting as spokesman for the novelist and all others who believe in women's liberation and freedom. The fact that she is openly in love with a white man in a tribal society shows the extent to which she has become detribalised. She sleeps with him quite frequently without any thought of marrying him. Her ideas of marriage are unconventional and demonstrate little regard for traditional beliefs and practices. She decides to join in the army to show that if a woman can have complete freedom of action, she can contribute positively to the development of the country and help resolve thorny problems. She and her friend Barbara are so completely liberated from restrictive traditional social norms that some of their actions constitute an embarrassment to elders like Mrs. Ogedemgbe,

I don't know what has come over you girls. We all want freedom for women, but I doubt if we are ready for this type of freedom where young women smoke and carry guns instead of looking after husbands and nursing babies (Emecheta, 108).

It is this independence of action that Grey often exploits to his advantage in his dealings with Debbie. But he underrates her nationalistic feelings and patriotic intentions. He is disappointed in the end when Debbie rejects him and takes a stand in favour of Africa and African womanhood.

I see now that Abosi and his like are still colonized. They need to be decolonized. I am not like him, a black white man, I am a woman and a woman of Africa. I am a daughter of Nigeria and if she is in shame, I shall stay and mourn with her in shame. No, I am not ready yet to become the wife of an exploiter of my nation . . . Goodbye, Alan. I didn't mind your being my male concubine, but Africa will never again stoop to being your wife; to meet you on an equal basis, like companions, yes, but never again to be your slave (Emecheta, 258-9).

Emphasis on the Heroine

In devoting so much space to the psychological development of her heroine and endowing her with so much education and ability to perform so well at crucial times, the novelist directly raises the status of African womanhood. She achieves this at some price – a large-scale departure from historical facts. Debbie is an imaginative invention devised not merely to demonstrate the equality of women with men but particularly to highlight areas in state and politics where women can excel men. So we see that on many occasions. Debbie constitutes an important factor in the execution of the war. She is acceptable to both sides of the conflict and, through Grey, has connections with the British imperialists. Even so, she shows no political ambition. Her motives are always genuine – to identify herself with the suffering of her people and help her country out of present difficulties. These are indeed noble aims which Debbie prosecutes single-mindedly. The novelist thus succeeds in endearing her heroine to her readers. After this, no longer can the woman be expected to play the role of a second-class citizen, as we have in the novel of that title; no longer will people be too interested in academic feminist writing, but in situations, such as we have here, where women show their mettle and class. This is an important area of achievement in this work.

Women's War

Other areas of achievement concern the novelist's approach to the work and her attractive narrative prose. She appropriately captures the atmosphere of war and, as one may well expect, make it almost a women's war. The common man suffers most. As an enlisted soldier he dies fighting, as a civilian he suffers all the deprivations that war brings on a people. The men are usually quickly eliminated. The women are kept alive somehow to experience the greater hardship. This is the case during operation Mosquito when women are trapped in the bush between Benin and Asaba in their attempt to escape from the brutal might of the invading federal troops. The women are made to experience the bestialities of war, and the novelist records these horrible events without mincing words or wincing.

The pregnant women now began to wail as she was dragged from the main road to the side bush, pushed mercilessly with the butt of a gun; the woman was falling and getting up again, and calling to her husband Dede to help her. Debbie wondered what had happened to the child. She heard the tired, strangled voice of the woman calling out in Ibo, begging for mercy as they took her to a different part of the bush. (DB,p. 133)

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When Debbie is raped we are told.

She could make out the figure of the leader referred to as Bale on top of her, then she knew it was somebody else, then another person . . . she felt herself bleeding, though her head was still clear, pain shot all over her body like arrows. She felt her legs being pulled this way and that, and at times she could hear her mother's protesting cries. But eventually, amid all the degradation that was being inflicted on her, Debbie lost consciousness. (DB, p. 134)

To such horrors the environment, as it were in sympathy, is made to respond.

But the night insects still buzzed. Crickets from the undergrowth cried, 'Shame on you humans', frogs from nearby ponds went on croaking and owls drawled their mournful complaints. This was a place for animals, this was their Time of day; humans should be in their own habitat in their built-up homes, not in this belly of the thick African forest where it was impossible to tell people from trees. (DB, p 170)

These are direct forceful narrations which cannot fail to make a lasting impression on the reader.

Impressive Descriptive Language

The novelist is particularly successful in the description of events, persons and attires. She has a good eye for detail, and this helps to impart realism to her work. She often uses to advantage her intimate knowledge of local styles of dress and modes of behaviour.

'I am sorry to have kept you waiting', breathed Debbie as she sailed in wearing a brightly coloured Itsekiri outfit, with two pieces of vivid cotton George material tied round her. Her flaming red silk head-tie was intricately and artistically knotted, so that for a moment Alan thought that the beautiful woman standing in front of him was Mrs. Stella Ogedembe transformed. She looked very like her mother but with some touches of her own; her bold smile, the confident thrust of her head the way she looked him straight in the eye when talking, were gestures which Mrs.

Ogedemgbe had never acquired. When Debbie walked in her native attire she seemed to move with measured grace; it gave her an air of still formality, almost bordering on artificiality, but all told it added grace and femininity, qualities which were lost when she put on shapeless green army trousers she had insisted on wearing of late. (Emecheta, 111-112)

Language as a Dynamic Force

Emecheta uses language as a dynamic force, her high linguistic competence manifests itself also in the narrative sections of the work. Because the subject-matter is war the narrative intensity of the prose helps to heighten emotional tension, as we have here in the report of the emergency action taken in Ibadan.

The Nigerian army heads did not sleep. They were in all parts of Ibadan, commanding the still untrained local recruits, keeping an eye on the residences of ministers and important businessmen, patrolling the streets. The few shots they fired were only to scare; a stray bullet did hit one man in the leg but the injury was not too bad. Those who died did so as a result of beating by their opponents. Some of the ringleaders were captured and taken to the army barracks, since it seemed the police had played a disappearing game. As soon as they saw the spirit of the thugs and guessed that some of them were on a suicide mission, the police ran for cover. But meanwhile the soldiers were everywhere like locusts. (Emecheta, 52)

Most Memorable Work

In conception and execution, therefore, this is a successful work, the most ample that the novelist has written so far and perhaps the most memorable. The author has written well, but has she also written with bitterness? The work starts with a dedication to her close relations who died during the war and goes on in an Author's Foreword to say:

‘Yet it is time to forgive, though only a fool will forget’.

It might be argued that unless forgiving includes a measure of forgetting, it becomes only a partial act of grace. The proper role of historical fiction is not to leave scars in the

heart of readers but to put them in a frame of mind to benefit from the achievements and failures of the past. Without its emotional dedication and an unusual author's foreword, *Destination Biafra* will easily pass for a work devoted to the ideals of national unity and stability.

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D. Sumalatha M.A., M.Phil., B.Ed., Ph.D. Candidate

Assistant Professor
Department of English
University College of Engineering and Technology
Acharya Nagarjuna University
Nagarjuna Nagar **Full pin code**
Andhra Pradesh

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India

sumadonipati@gmail.com

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A Phenomenological Study of EFL Students' Perceptions of Vocabulary Notebooks as a Vocabulary Learning Strategy

Tri Hoang Dang, M.A. in Applied Linguistics

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Abstract

This study was designed to explore Vietnamese EFL learners' perceptions and lived experiences of using vocabulary notebooks. The data collection was gained from in-depth interviewing with ten randomly selected high school senior students coming from three schools located in Ho Chi Minh City. The findings showed that the students revealed their understanding of the function as well as positive attitudes towards vocabulary notebooks. It is also suggested from the study that the students need to receive more extensive and frequent training in the use of vocabulary notebook, format selection, and notebook organization in order to maximize their vocabulary learning.

1. Introduction

Vocabulary plays a pivotal role in the process of learning a language because it is considered as the basic building material from which learners can develop lexical competence in order to perform different language activities such as listening, speaking, reading, and writing (Tongpoon, 2009; Nation, 2008). However, many studies on second language vocabulary learning have proved that learning vocabulary is "a long and gradual process" (Tongpoon, 2009) to learners, especially EFL ones that gain little exposure to the native English speaking environment. Henceforth, learners should be introduced to and instructed how to employ different vocabulary learning strategies to facilitate their vocabulary acquisition and retention.

Much attention has been paid to the studies of vocabulary learning strategies which are instrumental in helping students learn new words more systematically and effectively (Nation, 2001; Schmitt, 1997; Gu & Johnson, 1996). Using vocabulary notebooks to write new words is one of the beneficial strategies that can "facilitate this challenging but crucial job" (McCrostie,

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2007). Although a number of teaching articles have been written to advise learners to keep vocabulary notebooks to help foster vocabulary acquisition and learner autonomy, there are few studies conducted on the vocabulary notebook strategy employed by EFL learners.

In the Vietnamese context, writing new words in vocabulary notebooks is commonplace to Vietnamese students when they start learning English. It can be said that, to the researcher's knowledge, keeping vocabulary notebooks is a must to them when they are still in primary, secondary, and high school. However, there are hardly any investigations of the vocabulary notebooks kept by Vietnamese EFL learners. For this reason, this study aims to address this gap by implementing a phenomenological inquiry into the perceptions of high school students about using vocabulary notebooks as well as other factors related to this strategy.

2. Research Question

This study attempts to answer the following research question:

What perceptions do Vietnamese EFL students have about the use of vocabulary notebooks in high school?

To address this research question, the researcher carried out in-depth interviewing with ten high school senior students, and paid attention to the emergent themes from these interviews for data analysis.

3. Literature Review

Definitions of Vocabulary Notebooks

A vocabulary notebook is defined as a kind of notebook used for the recording of new and useful words and several additional information related to those words (McCrostie, 2007). According to Bozkurt & Walters (2009), McCrostie (2007), Fowle (2002), and Schmitt & Schmitt (1995), a vocabulary notebook is considered as a personal dictionary in which new words, along with their meanings, and other aspects of word knowledge including collocations, synonyms, antonyms, parts of speech, pronunciation and even context sentences are recorded. Therefore, the use of vocabulary notebooks is widely supported as a tool and strategy for

students to acquire lexical items as well as learn independently (O'Malley & Chamot, 1990; Oxford, 1990).

A question arises as to what format vocabulary notebooks can take. As far as the formats are concerned, McCrostie (2007) maintained that vocabulary notebooks can take a variety of formats or forms ranging from “bound notebooks with fixed pages, to loose-leaf binders with movable pages, to small index cards small enough to fit into a pocket”. However, Schmitt and Schmitt (1995) advocated the two latter forms since their advantage over the former is that “pages can be taken out and moved around to facilitate expanding rehearsal; pages with better-known words can be put further back in the binder, and lesser known words put towards the front”.

Benefits of Vocabulary Notebooks

The use of vocabulary notebooks to record new words has positive effects on learners' vocabulary learning. D'Onofrio (2009) mentioned such benefits as a structured learning approach, practicality, a personal progress tool of assessment, and learner autonomy.

A Structured Learning Approach

Vocabulary notebooks provide learners with the lexical learning process in a systematic way. Notebooks can be divided into different sections which have enough space to note down different aspects of word knowledge, together with various other activities such as collocations, derivatives, pronunciation, translation, sample sentences, semantic maps, and so on (Schmitt & Schmitt, 1995). In addition, in his study on the implementation of vocabulary notebooks in a Thai secondary school, Fowle (2002) acknowledged that the synthesis of several vocabulary learning strategies is incorporated in vocabulary notebooks, namely “consolidation strategies”, “discovery strategies”, and “memory strategies”. As a result, students who use these strategies to organize their vocabulary learning make more progress than those who do not (Nation, 2001).

Practicality

Using notebooks to record lexical items helps learners to take and carry them around relatively easily. Consequently, learners can retrieve the words that they have written down over

the course of the week for review. Furthermore, vocabulary notebooks can be implemented in any learning environment without depending on technology or costing too much money; instead, they can make their own notebooks with different forms or formats provided that they find them suitable for the learning purpose (D'Onofrio, 2009).

A Personal Progress Tool of Assessment

As aforementioned, a vocabulary notebook is considered as a portfolio; that is to say, it is a “personal word store” as coined by Schmitt and Schmitt (1995). This portfolio or personal word store allows students to retrieve the words they have recorded for review whenever and wherever they would like because it is portable. Thus, they “can monitor and assess their learning and take responsibility for their learning as well” (D'Onofrio, 2009).

Learner Autonomy

According to Fowle (2002), vocabulary notebooks help learners develop self-management strategies. This means that under the teacher's instruction and feedback on the use of notebooks, they begin making their own decision over the organization of their notebook, entries of lexical items, objectives for their own vocabulary learning/acquisition. As a result, they can “develop a more critical awareness of their own notebook.”

4. Methodology

Purpose of the Study

The overall purpose of this phenomenological study is to explore and describe Vietnamese EFL learners' perceptions and lived experiences of using vocabulary notebooks for the recording of new words. Learners' perceptions refer to their understanding of and attitudes toward various respects of vocabulary notebooks and its implementation in the Vietnamese context of high school.

Participants

This study involved the participation of ten Vietnamese EFL students (five males and five females) who are high school seniors at the moment of the research being conducted. These

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ten high school seniors, who were randomly selected from three high schools located in Ho Chi Minh City, agreed to take part in this study. The rationale behind the selection of these subjects is that they have experienced the use of vocabulary notebooks since they started learning English in primary school. Therefore, the researcher used a phenomenological research design in order to uncover the participants' perceptions of the phenomenon (the use of vocabulary notebooks) as experienced and told by them (Fraenkel & Wallen, 2009).

Instrumentation

The primary instrument used in the data collection is the semi-structured and in-depth interview approach. In this approach, the questions to be explored in an interview were listed and served as a guide to “ensure that the same basic lines of inquiry are pursued with each person interviewed” (Patton, 2002). All of the interviews with each of the participants were tape-recorded. After the completion of the interview process, the researcher analyzed the data to search for the statements that were significant and meaningful to the participants in describing their experience related to the phenomenon of using vocabulary notebooks, and then “clustered these statements into themes” (Fraenkel & Wallen, 2009).

5. Results and Discussion

The data analysis uncovered the following emergent themes concerning the high school senior students' perceptions of using vocabulary notebooks

Theme 1: Vocabulary Notebook Set-up

This theme discusses the high school senior students' awareness on the concept of vocabulary notebooks, formats, the way they organized and included new English words in their notebooks, reasons for this use, and classroom activities related to vocabulary recorded in notebooks

Definition of a vocabulary notebook. When asked about what they knew about a vocabulary notebook, all of the participants provided the definitions with quite similar meaning that can be summarized as follows “it is a personal notebook to write down new English words”. It is evident that they showed their understanding of the basic function of a vocabulary notebook.

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However, they added that they did not keep a vocabulary notebook in a real sense because of the fact that to their best of their knowledge, a real vocabulary notebook is used to record new words and other relevant information only; in contrast, the so-called vocabulary notebooks that they kept were used for the recording of vocabulary and grammatical points at school.

It is worth noting that these Vietnamese high school students kept notebooks not only to record vocabulary but also grammar-related lessons. When asked about this phenomenon, all of them stated that their teachers did not guide them how to use a separate vocabulary notebook and they were expected to keep one to record both vocabulary and grammar. They commented that they need to own a real vocabulary notebook, which helps them learn more systematically without getting overloaded if grammatical points are written in another notebook.

Formats. All of the students said they could choose notebooks with any formats at their disposal without being obligated to comply with the ones stipulated by the school or teachers. The most common formats are traditional bound notebooks with between 100 and 200 fixed pages.. Selected excerpts are given below:

Student A: My English teacher permits me to use a vocabulary notebook with any format, provided that I record enough lessons. I always use notebooks with 100 fixed pages because I write a lot of new words and grammar.

Student B: I'm allowed to select my own notebooks with any format, but I have to write enough English lessons, or else I will be punished by the teacher. I bought a 200-page notebook to record vocabulary and grammar for a course of a year.

The main reason for choosing traditional bound notebooks is that they provide them with more space to take many notes of both vocabulary and grammar. Their teachers did not introduce any formats to them.

In spite of the fact that learners are individuals; therefore, they have their different learning styles, they should also be introduced to other formats which have good effects on their vocabulary learning. According to Schmitt and Schmitt (1995), the traditional fixed page

notebooks have the disadvantage to restricting students from “facilitating rehearsal” because the pages are fixed and unable to be taken out.

Vocabulary notebook organization. All of the participants commented that they followed their English teachers’ instructions on how to write vocabulary in the notebooks. The teachers wrote the new words on the blackboard, and then the students copied them into their notebooks. The recording of vocabulary included writing word pairs (L2 target words-L1 translation), parts of speech, pronunciation, and derivatives.

Student C: Before studying a reading passage, my teacher usually writes the new words on the board. First, she writes an English word, then its part of speech, after that its pronunciation, and finally its Vietnamese translation.

Student D: I copy all of the vocabulary written on the board by the teacher into my notebook. Besides L2-L1 word pairs, other aspects of word knowledge include word families, collocations.

They articulated that they were heavily dependent on their teachers as to the way to write vocabulary in the notebooks and that the teachers rarely checked and gave feedback on the contents of their notebooks. They did not feel motivated with such vocabulary notebook organization, hoping that they would receive more innovative recording methods as well as frequent training from their teachers in order to facilitate learning process.

Reason for keeping vocabulary notebooks. All of the students said that they were obligated to do so by their teachers. They also added that they would be punished if they did not write the vocabulary in the notebook. Besides their teachers’ obligation, they admitted that it was necessary for them to keep vocabulary notebooks which helped them memorize the new words.

Classroom vocabulary notebook activities. When the students were asked whether their English teachers designed classroom exercises which used the words in the notebooks to help them memorize these new words, all of them answered that their teachers did not except for asking them to learn all of the new words by heart and recite them in the next class session.

Additionally, they said they did not like this activity because they felt nervous and could not memorize these new words for long.

Student E: we have to learn the vocabulary in the notebook by heart and our teacher will check our memorization by asking some of us to recite these new words in front of the class. If we don't recall them, we will receive a penalty.

Student F: I have to learn all of the new words by heart as required by my teacher who will check my memorization. However, the next day I forget almost most of them.

It can be observed that the activity of learning the new words in the notebooks and then reciting them in the next class session is one way to check the students' memorization, but it only works for short-term memory. In order to enhance vocabulary learning and retention, Schmitt and Schmitt (1995), Nation (1990), and Fountain (1980) suggested that teachers should integrate the vocabulary in the notebooks into a variety of classroom activities including word card games such as bingo, writing short stories which consist of some words from their notebooks, and so on.

Theme 2: Students' Perceived Benefits of Vocabulary Notebooks

Attitudes towards vocabulary notebooks. When asked if they liked using their vocabulary notebooks, six out of ten students provided positive responses with such reasons as memorization and handwriting enhancement. Some of their comments are given below:

Student H: Of course, I do. Writing new words in the notebook helps me not only memorize them but also improve my handwriting.

Student I: I liking using the vocabulary notebook because it is easy to study and retrieve the new words whenever I want. In addition, writing vocabulary in the notebook helps me remember and I can also practice my handwriting.

On the other hand, the remaining four responded that they were not really interested in using the vocabulary notebooks, even though they did not deny their benefits. They explained

that they had their own vocabulary learning strategies such as taking notes right in the textbooks, using word cards.

Student D: I don't like writing vocabulary in the notebook because I feel it's not convenient. Instead, I prefer taking notes in the English coursebook, which helps me see and understand the new words in the context.

Student J: Although the recording of new words in the notebook is useful, I like writing them in small word cards which I usually stick on the wall, or in the book.

This finding indicated that not all of the participants showed their interest in or liking for using the vocabulary notebooks. This may be interpreted that the students have not recognized many real benefits that vocabulary notebooks bring to them since many of their high school teachers “are not sure how best to advise them on setting up well-organized and pedagogically-sound notebooks of their own.” (Schmitt & Schmitt, 1995).

Perceived benefits of vocabulary notebooks.

As mentioned above, while sixty percent of the students showed their positive attitudes towards keeping vocabulary notebooks, the remaining forty percent did not like using them. However, all of them admitted that vocabulary notebooks are useful in terms of facilitating systematic learning. This means that keeping vocabulary notebooks helps them organize and develop their learning habits in a systematic way. All of the new words are stored in one place, so they can be studied and reviewed anytime, anywhere without spending much time for retrieval.

Student C: This vocabulary notebook is useful for our vocabulary learning. It helps me record all of the new words and I can retrieve them when I forget.

Student I: I liking using the vocabulary notebook because it is easy to study and retrieve the new words whenever I want. In addition, writing vocabulary in the notebook helps me remember and I can also practice my handwriting.

6. Conclusion

This study shows that Vietnamese high school students revealed their understanding of the function as well as positive attitudes towards the usefulness of the vocabulary notebooks. Consequently, it is suggested from the study that English teachers need to instruct their students in using vocabulary notebooks properly. First of all, students should use a notebook for the recording of vocabulary only; that is to say, this notebook should not be used to include new words and grammatical points at the same time because it makes students get overwhelmed with the entry information. Furthermore, students need more extensive and frequent training in notebook format selection and organization to enhance their learning independence without depending heavily on teachers. Simultaneously, it is necessary for teachers to check their students' vocabulary notebooks regularly and give timely feedback so that the students can improve their vocabulary notebooks. Finally, teachers need to incorporate vocabulary notebooks into "as many as activities as possible" (Schmitt & Schmitt, 1995) to increase students' motivation as well as vocabulary acquisition.

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Tri Hoang Dang, M.A. in Applied Linguistics
Faculty of Languages and Cultural Studies
Hoa Sen University
Room. A313, 10th Lot, Quang Trung Software City, 12th District
Ho Chi Minh City
Vietnam
dang.trihoang@hoasen.edu.vn

A Preliminary Study of Gay Spoken Language in Ho Chi Minh City

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I. INTRODUCTION:

Sociolinguistics is the study of language in relation to social factors which include gender, social class, age, ethnic origin, and so on (Coupland & Jaworski, 1997; Wolfson, 1989; Richards, Platt & Platt, 1997). It can be said that one of the sociolinguistic areas, for the past decades, which has attracted various studies by researchers, linguists, educators is language and gender. In fact, there is various research that has been carried out on heterosexual or men's and women's language, especially differences in their speech (Wolfson, 1989, p. 162).

However, compared with the blossoming of interest and research on men's and women's language, there is the small amount of research conducted on *“gay-focused linguistic scholarship”* or gay language in the simple sense. As Butters (1989, cited in Gaudio, 1994, p.30) says *“any notion of what might constitute gay sociolinguistics, and gay linguistics in general is virtually non-existent. One looks in vain for references to materials on homosexual subjects.”* The reasons why not much attention is paid to gay language studies are that society has a homophobic attitude towards gay men, and gay speech is stereotypically been thought of being similar to women's.

In recent years, this field has started attracting researchers who have debated whether gay men use language in a way that differentiates them from heterosexuals. Some assume that gay language is similar to that of women, whereas others say that gay people use language in a different way from heterosexuals in terms of their lexicons, intonation, and pragmatics. From my point of view, I totally agree with the latter argument since gay language can be considered as *“a linguistic phenomenon”* that has its own discourse. Therefore, the study of the ways gay people use and structure their language will give us insight into *“the construction and maintenance of gay identity across multiple contexts.”* (Baker, 2002, p.10).

In Vietnam, homosexuals have become victims of discrimination and condemnation. Therefore, there are not any studies conducted on gay language here in comparison with those in other countries in the world. For this reason, this research aims at investigating the features and function of language used by gay men in Ho Chi Minh City; especially I would like to explore some of the ways in which Vietnamese gay men use Vietnamese language in everyday life. This study also aims to contribute to the literature of gay sociolinguistics in Vietnam in general and in the world in particular.

II. RESEARCH QUESTIONS:

This study aims at answering the following research questions:

1. What are the major linguistic features of Vietnamese gay men's speech?
2. Why are there such linguistic features among Vietnamese gay men?

III. LITERATURE REVIEW:

In this part, the literature relevant to the study will be reviewed in three sections: (1) definitions of gay language, (2) characteristics of gay language, (3) function of gay language.

1. Definition of gay language

According to Cage (2003, p.23), gay language is defined as a particular register or variety of language that is employed in certain socio-cultural contexts by gay people. That is to say, this kind of language has its narrow use in some situations and contexts but in others involving "*the social system of the gay co-culture*".

Red (1999, p.41) defines gay language is a type of code used in the gay community for the purpose of preventing people from outside the group (herein refers to heterosexuals) making sense of it and helping link them in "*their own discourse*". This definition calls our attention to "*anti-language*" by Halliday (1976, p.570) which is "*a special form of language generated by some kind of anti-society*". This anti language uses words and expressions with additions and alterations in meaning aiming at creating and retaining its identity (Cage, 2003, p.25).

2. Review of studies on characteristics of gay language

As mentioned earlier, gay men have a way of speaking in the gay world that is different from speech in the heterosexual world. Some of the typical characteristics of the so-called gay speech from studies are lexicon, the use of gendered pronoun, pronunciation, and informal language.

LEXICON

It can be said that lexicon, one of the noticeable linguistic features of gay language, is created in different creative ways with the semantic shift to that of the original words, depending on the gay communities in the world. In fact, in his study on gay language in Indonesia which is called "*bahasa gay*", Boellstorff (2004, p. 255-258) states that lexicon is more than just a collection of words but "*a set of patterned derivational processes that together constitute **bahasa gay**, or gay language in Indonesia*" pertaining to the coinage of new words. The two main derivational processes in coining new words are "*syllabic substitution*" and "*suffixation and vowel shift*."

"*Syllabic substitution*" used to make gay terms is related to keeping the first syllable of a standard Indonesian word and then altering the last part. For example, *jelek* "bad" is

replaced by *jelita* “lovely”, or the standard Indonesian phrase *ya ampun* “Oh my God!” is replaced with *ya amplop* “envelop” in *Bahasa gay* terms. (See Table 1).

“*Suffixation and vowel shift*” pertains to changing a standard Indonesian word or a bahasa gay word by using the three suffixes *-ong*, *-es*, and *-i*. However, Oetomo (2001, 65) claims that *-ong* and *-es* are the most common suffixes. In the case of *-ong*, the vowel of the preceding syllable of the word is shifted to *eù*. The same process happens with *-es* suffix. For instance, *beùncong* from *banci*, and *neùpsong* from *napsu* (see Table 2)

Table 1: Syllabic substitution in *bahasa gay* (Boellstorff, 2004, p.255)

<i>Bahasa gay</i> term	Original meaning in Indonesian	Replaces Indonesian term	Meaning
<i>amplop</i>	envelope	<i>ampun</i>	Oh, my God!
<i>jelita</i>	lovely	<i>jelek</i>	bad
<i>sultra</i>	silk	<i>sudah</i>	already
<i>tinta</i>	tint	<i>tidak</i>	no

Table 2: Suffixation and vowel shift in *bahasa gay* (Boellstorff, 2004, p. 257)

Indonesian or bahasa gay term	Meaning	New bahasa gay term
<i>berapa</i>	how much?	<i>breùpong</i>
<i>dandan</i>	put on makeup	<i>dendong or dendes</i>
<i>homo</i>	homosexual	<i>heùmong</i>
<i>loco</i>	masturbate	<i>Leùcong, leces, or leùci</i>

Unlike the derivational processes of Bahasa gay in coining new term, gay language in the Filipino gay community called *swardspeak* or *gay lingo* (Manalansan, 1995, p.203) is related to using words that are part of a mainstream language (Filipino or English) in a metaphorical way (Suguitan, 2005, p.3). It means that the Filipino gay community uses words without changing their form but with different shades of meaning or connotative meaning. For instance, in English “*anaconda*” refers to a huge snake, but in gay lingo it is used to refer to women or gays who deliberately seduce committed men, and “hammer” is a tool for carpentry, but it describes “slutty women” in *gay lingo*.

Another lexical feature of *gay lingo* that I find really interesting is coining new words by using the names of famous local and international features which connote different meaning (see Table 3). These proper nouns can be used with different parts of speech

(Casabal, 2008, p. 98-113). Some functions as nouns, adjectives, and others functions as verbs. Let look at examples below:

Did you know that he died of *Anita Linda*? (*Anita Linda* is a **noun** that means *AIDS*)

Wow, she's such a *Churchill* woman. (*Churchill* is an **adjective** that means *wealthy and elegant*)

Table 3: Common Nouns and Proper Nouns (referring to names of people) in gay lingo (Casabal, 2008, p.100)

Proper nouns/names	Meaning	Common nouns	Meaning
<i>Anita Linda</i>	AIDS	<i>boyband</i>	fat kid
<i>Cathy Mora</i>	horny	<i>junk shop</i>	drug addict
<i>Churchill</i>	wealthy and elegant	<i>48 years</i>	after a long time
<i>Stevie Wonder</i>	to turn a blind eye	<i>antibiotic</i>	bitch
<i>Tom Jones</i>	hungry	<i>rendezvous</i>	to run away

In Britain, according to Baker (2002, p.40), there is “Polari”, a secret language used by gay men. It is mainly a lexicon from a variety of sources including rhyming slang, back slang, drug-user slang, and so on. “Polari” consists of a lot of words for types of people, occupation, body parts, clothing and everyday objects. For example, *antique* refers to an old gay man, *aunt nells* refers to ears, *plates* refer to feet, *winkle* refers to small penis. Generally speaking, all of the words in Polari are used in a metaphorical way that outsiders find very difficult to understand.

GENDERED PRONOUNS and PROPER NOUNS

Besides the words themselves, a striking feature of gay language is the way in which gay men use gendered pronouns. In his study in the USA, Legman (1941, p.1155, cited in Cameron & Kulick, 2003, p.82) noted, “A *very common usage in the speech of male homosexuals is the substitution of feminine pronouns and titles for properly masculine ones. Male homosexuals use the terms she, her, hers, Miss, Mother, and girl in referring to themselves and each another, where one expect “he”, “him”, or “his”, “Mr”, “Father”, and “man” (or “boy”)”*. It is obvious from this statement that gay people usually, in their speech, address each other by employing feminine pronouns in the same way as women do.

Interestingly, Cage (2003, p. 30) who carried out his study on the spoken language used by gay men in South Africa which he called *Gayle* also found the same phenomenon of

using feminine pronouns nouns. These words include “she”, “girl”, “girlfriend”, “woman”, “bitch”, “slut”, and so on. He called this phenomenon “*the feminization technique*” that African gay people use widely to refer to one another. For example, it is quite usual to hear to hear a gay man speaking about another gay man like “*Who does she think she is?*” One question arises: why does this “*feminization technique*” become popular in *Gayle*? He answers that it functions as the maintenance of “*group cohesion and identity*” in the African gay community.

As mentioned earlier, gay lingo in the Philippines pertains to the coinage of new words through using the proper nouns of famous people including male and female names with different shades of meaning; however, *British Polari* (the language of the British gay men) (Baker, 2002, p. 41) and *Gayle* in South Africa (Cage, 2003, p.28-29) use “camp names” in certain contexts of the gay co-culture. “Camp names” are women’s names that gay people give each other, which “are usually alliterative with their given male names”. So Martin becomes Martina, John becomes Joan, Harold becomes Harriet, and Maurice becomes Maureen. This phenomenon of “camp names” is used to reflect a personality trait that suits a particular person.

PRONUNCIATION

One of the features that can be considered as markers of gay identity is pronunciation in gay men’s speech. As Boellstorff (2004, p.258) notes, “*speaking in what is considered to be an effeminate manner is also sometimes asserted to be indicative of gay language*”.

In his study on Gay Male Stereotyped Speech, Crist (1997, p.68) recorded both gay and straight men reading the same passage twice, once in an “ordinary” voice, and again in a “queeny” voice and then compared the two group. His result showed that word-initial /s/ and /l/ are lengthened in gay male stereotyped speech. In other words, when gay men pronounce two phonemes: voiceless alveolar fricative /s/ and voiced alveolar lateral /l/ in their initial position, they tend to prolong them.

According to Bowen (2002), the indicator that helps us identifies who is gay through his sound production. However, it should be noted that not all gay men produce the “gay sound”. For instance, voiceless alveolar fricative /s/, voiced alveolar fricative, and voiced alveolar lateral /l/ are prolonged and produced in a “hyper-articulated way” by gay men. For example, “sso sspecial”, and “amazzzing”. Not only are consonants lengthened, but vowels are prolonged as well, for example, “soo gooorgeous”.

In the aspect of intonation, Bowen (2002) , Boellstorff (2004, p.258), and Gaudio (1994, p. 30-57) agree that many, not all gay men use the high-pitched tone and rising utterance-final intonation.

INFORMAL LANGUAGE

Baker (2005, p.174) conducted a research on the language of gay men and lesbians and found that gay men's language is informal, non-standard and often impolite, whereas lesbians' language is more polite, more affectionate and more standardized. Gay men use informal language not only in spoken discourse but also in written discourse.

So far, we have had a general picture of the so-called features of gay language through some studies conducted by researchers in some countries in the world. We would like to raise a question: why do gay men employ such linguistic phenomenon in their speech community? Let us move to the next part that will review some literature on the function of gay language.

3. Function of Gay language

Any language has developed since it has a function or a number of functions. For example, Halliday (1973, cited in Marasigan, 1983, p.58) suggests some functions of language in general in oral conversation that language serves to express social and personal relations (interpersonal), to represent an experience, to impart factual information, to control the behavior of others (regulatory), to get involved in fantasies, and to show one one's identity (personal). Gay language also serves one of these functions. However, as mentioned earlier, gay language is considered "anti-language", so it serves more different and special functions.

CONCEALMENT

As we know, homosexuals still receive discrimination and condemnation in several countries in the world although people have a more open-minded attitude towards them today. For this reason, gay language functions as a form of "*defense mechanism*" against homophobic society (Baytan, 2002, p. 260). In other words, in the homophobic environment, shielding one gay's identity is important if one would like to avoid "*persecution and prosecution*" (Cage, 2003, p.35).

Even in some countries where concealment of gay identity is not necessary any more, for example in the USA, Australia, Canada, the Philippines, and so on, gay language is still used as "*a secret language*" to send secret messages that are "*inaccessible to others*", that is, to people who do not belong to their sub-culture. This situation of language use is described by Hayes (1981, p. 28) as the "*secret setting*" in which homosexuals use their own language within the dominant, or straight society without wanting to "*draw undue attention to themselves, even if they are not ashamed to admit their identity.*"

IDENTIFICATION

The use of gay language gives member of a group a means to identify with one

demonstrating overtly that one belongs to a certain group. That is to say, not only does the use of gay language function to foster a sense of belonging to a community but it also has an intrapersonal function in that the language forms part of the gay man's identity and allows him to show his identity and self-image (Oetomo, 2001, p.67; Cage, 2003, p.36).

REVELATION

Similar to the identification mentioned above, the revelation function allows gay people to reveal overtly that they are gay and are candidates to be included in a particular social set (Cage, 2003, p.36). In a more open society today, this function helps gay people affirm their identity in the gay world and the heterosexual world.

However, there is another subtler use in that this function will allow gay men to identify the sexual orientation of other men, that is, through the use of language in a conversation, gay men can tell us whether other men are gay or not because in their language, their some gay discourse markers that indicate their gayness.

IV. METHODOLOGY

1. The Subjects:

The participants are randomly selected gay men in the Jasmine Garden Cinema (Ho Chi Minh City) where they usually gather. They were informed about this study one week before the taping.

2. The research instruments:

The first instrument used in the data collection is tape-recording natural conversations of the gay men in the Jasmine Garden Cinema (Ho Chi Minh city). A tape recorder was used to gather the data because "studying how people talk in natural setting by recording them is one of the most obvious and valuable methods" (Paul, 2005, p.3). This research received the subjects' consent for tape-recording their speech. They were told that their conversations would be taped but not told when it would happen. After the taping, the recorded conversations were played back to them, and no one requested to erase any part of the recording but all of them would like their names to be kept confidentially.

The second instrument is structured interviewing. After a week, the researcher will carry out structured interviews with ten gay men in order to further investigate the linguistic features as well as other noticeable characteristics in their speech as indicated by the tape-recorded findings.

All the interviews will be conducted in Vietnamese to ensure their understanding of the questions.

3. The Data Analysis:

The taped conversations will be transcribed for analysis. Because there are many pieces of conversations, the researcher will transcribe and describe specific forms of verbal interaction relevant to the study.

The qualitative data from the structured interviews will be recorded and transcribed

V. RESULTS AND DISCUSSION

This section presents the results of the study based on the tape-recorded interview data analysis. The discussion of the findings is also reported here in order to attempt to answer the three research questions mentioned above.

1.DERIVATION

Based on the tape-recorded data, the first noticeable characteristic of Vietnamese gay men's speech is lexical usage. I call this process "derivation" which is defined by Richards, Platt & Platt (1997, p.103) as "*the formation of new words by adding affixes to other words or morphemes*". Before going into detail on this process, let us have a look at a conversation among three university students in the Blue Sky Club who were talking about a cute guy:

A: Ê mấy gái, nhìn ***ăng thì o dĩ*** ***kìa, ep dĩ*** không? (Hey girls, that guy over there is handsome, isn't he?)

B: ừm, ***ê dĩ ương thì*** quá! (Wow, so cute!)

C: không biết ***o ní ai phỉ ong bí*** không? (I don't know if he's queer)

From the conversation above, the bold and italicized words are actually incomprehensible to a normal Vietnamese person, because this kind of language is only popular among Vietnamese gay men. This derivational process is the encrypted version of normal speech and *-i suffixing*. In this process, the initial consonants of a word are moved to the end followed by the *suffix -i*. However, in words that begin with vowels, the *suffix -i* is added to the end of the words. For instance, *thằng* (guy) becomes ***ăng thì***, *đó* becomes ***o dĩ***, *đẹp* (handsome) becomes ***ep dĩ***. Thus, the sentence "***ăng thì o dĩ ep dĩ***" is rewritten in original Vietnamese language as "

thằng đó đẹp” (*that guy is handsome*) (see Table 1). Vietnamese gay people call this linguistic phenomenon “*Tiếng i*” which literally means that words are coded and suffixed with the *-i* sound.

Original Vietnamese words	Vietnamese gay words (<i>Tiếng i</i>)	Meaning
thằng	<i>ăng thì</i>	guy
đó	<i>o dĩ</i>	that
đẹp	<i>ep đị</i>	handsome
dễ thương	<i>ê dĩ ương thì</i>	cute
bóng	<i>ong bí</i>	queer

Table 1: “*Tiếng i*” in Vietnamese gay men’s speech

Another important derivational process in Vietnamese gay men’s speech is “*kh-* prefixing (they call it “*Tiếng kh*” in Vietnamese language). That is to say, an original Vietnamese word remains unchanged, and then the original word is divided into two segments in that the first segment will be deleted and the second segment of the original word is prefixed with “*kh-*. Obviously, this rule is somewhat complicated, even though the user knows the rule, he or she may have trouble understanding unless he or she practices this process frequently. For example, *bao nhiêu* (how much) becomes ***bao khao nhieu khieu***. “*Kh-prefixing* process is illustrated in a recorded conversation between two gay men in the Jasmine Garden Cinema who were saying behind somebody’s back

A: Ê, tao nói nghe nè. (Hey, listen!)

B: Chuyện gì vậy con đi? (What’s wrong, slut?)

A: coi ***khoi chừng khưng con khon đi khi*** đó nha mậy. (Careful with that slut)

Let us have a look at the bold sentence in the above mentioned example: ***khoi chừng khưng con khon đi khi*** which is not standard Vietnamese language since

it is coded by Vietnamese gay men in the process of their interactional conversation by employing *kh-prefixing*. By applying the aforementioned *kh-prefixing* rule, this sentence can be recoded in original Vietnamese only by omitting words prefixed with *kh-*: *coi chừng con đi* (*khôi*, *khung*, *khon* , and *khi* are deleted in this case)

The findings mentioned above show that Vietnamese gay men's speech involves two derivational processes including *-i suffixing* and *kh-prefixing*. It can be said that this linguistic phenomenon is similar to that of Bahasa gay in Indonesia that was aforementioned in the Literature Review. However, while Bahasa gay involves coining "neologisms", new words without retaining a prior meaning of its own, that is, new words with new meaning are created; Vietnamese gay men's language pertains to transforming words without changing their original meaning.

One question arises as to why do Vietnamese gay men employ these derivational processes? Frankly speaking, for the first time of listening to the tape-recorder, I completely make no head or tail of this kind of language. Henceforth, in order to find out the reasons, structured interviews were carried out with 10 gay men (see questions in Appendix), the results of which are stated in the following

All the subjects (N=10) explained to me that they use "*Tiếng i*" (*-i suffixing*) and "*Tiếng kh*" (*kh-prefixing*) because they could speak freely about their homosexual desires and experiences without worrying that other people could understand what they were saying. In other words, this kind of language functions as a form of concealment. In addition, they also stated that they use it because they want to integrate into the gay community, "*a sense of belonging to a community*" (Oetomo, 2001, p.67; Cage, 2003, p.36). For example, here are comments from two students in two groups of subjects to account for the use of this derivation:

I often use "Tiếng i" and "Tiếng kh" when I refer to something or someone that I don't want the outsider to know, especially when I say something bad behind one's back (Laughing). (Subject A)

Sometimes, I find it confusing to use this language. But I guess it's useful to say behind someone's back without being heard or beaten (Laughing). It helps me get along well with others in the gay community. (Subject B)

2. USE OF TABOO WORDS

Similar to the findings on gay language conducted by Baker (2005, p.174), Vietnamese gay people use a lot of taboo words in their speech. From the tape-recorded conversations, I discover that almost every gay man use informal language including taboo and swear words related to sex, sex organs (see Table 2)

It can be said that these “dirty” words sound derogatory and unacceptable; so many people avoid using them. However, these words are widely used in Vietnamese gay men 's speech.

Spoken Discourse	Keywords	Meaning
Vietnamese gay men's language is informal, and often impolite	lồn	cunt
	đéo / đụ	fuck
	đụ má mày	fuck you / motherfucker
	con đi	slut/bitch
	mê cu	cocksucker

Table 2: Keywords showing spoken discourse among Vietnamese gay men

Vietnamese gay men' language is characterized by the use of taboo words because all the subjects (N=10) explained that they always use such informal language when they get together in their gay community. In other words, this kind of language helps them stabilize social relations, creating a sense of similarity and belonging. They also added that these taboo words function as humorous effect, and they like to use them for doing for fun, having a laugh in their sub-culture. For instance, Subject C shared his experience of using taboo words.

I use such words only when I'm with my gay friends, because I want to mix with them. Also, when using these words in interactional conversations I feel happy and comfortable. (Subject C)

As you know, when you're in a gay community, unless you use such words, you'll feel isolated from that group. So, you use them to get along well with other gay men. However, I hardly ever used taboo words in the heterosexual world. (Subject D)

3. USE OF FEMININE PERSONAL PRONOUNS & "CAMP NAMES"

The first finding that strikes me from the tape-recorded data is the way in which Vietnamese male homosexuals employed feminine personal pronouns as forms of address. This finding is similar to that of Gayle in South Africa investigated by Cage (2003, p. 30) and the study conducted in the USA by Legman (1941, p.1155, cited in Cameron & Kulick, 2003, p.82).

The result shows that Vietnamese gay men use such terms that are used only by women as "*chị, chị* (older sister), *bà* (Mrs), *má* (mother), *gái* (girl), *đĩ* (slut), *cô* (aunt)" in addressing each other. In this case, these words function as personal pronouns in which "*chị, and chị*" are the first and second personal pronouns, and "*bà, má, gái, đĩ, and cô*" are both the second and third personal pronouns and employed for addressees. (See Table 3).

In Vietnamese forms of address, "*chị, and chị*" are used for the older female addresser and older female addressee to show respect. However, Vietnamese male homosexuals use these words to refer to themselves and others regardless of their young or old ages. Similarly, "*bà, má, gái, đĩ, and cô*" are typical of Vietnamese gay men's speech and used to refer to both young and old addressees. The use of the feminine personal pronouns for addressing each other is exemplified in the following conversations among two groups of Vietnamese male homosexuals:

1. A: **chị** nói cho **gái** biết nha không có tình yêu thật sự trong thế giới pê đê đâu
(I want to say that there's no true love in the gay world.)
B: Sao **chị** nói vậy? (Why do you say that?)
2. A: ê, hôm qua nghe nói bà **Bình Nhi** của được trai tươi lắm. (hey, it was said that Binh **Nhi** courted acute guy.)
B: **gái** đó hên thiệt nha. (That girl's so lucky.)

As can be seen from the two conversations above, **chị** is used as the first and

second personal pronouns. That is, speaker A refers to himself as **chị**, and speaker B calls speaker A **chị** in the first conversation. The word **gái** in the conversation 1 is the second personal pronoun referring to speaker B; however, **gái** in the conversation 2 is used as the third personal pronoun referring to **Bình Nhi** about whom they were talking.

Feminine Personal Pronouns		
The 1 st personal pronouns	The 2 nd personal pronouns	The 3 rd personal pronouns
Chị, chế (older sister)	Chị, chế (older sister)	Bà (Mrs)
	Bà (Mrs)	Má (mother)
	Má (mother)	Gái (girl)
	Gái (girl)	Đĩ (slut)
	Đĩ (slut)	Cô (aunt)
	Cô (aunt)	

Table 3: *Feminine Personal Pronouns as forms of address by Vietnamese gay men*

One more striking finding concerning the feature of Vietnamese gay men's speech is the number of "camp names" used in their conversations. As mentioned earlier in the Literature Review, "camp names" are female names used by gay men in South Africa and Britain. Vietnamese male homosexuals also use "camp names" to refer to themselves and others. They usually choose female singers and actresses at home and abroad for themselves and others. For example, the following female names are found in the data: Nghi Vãn (a Vietnamese singer), Miêu Thúy Hoa (a character in a Hongkong movie), Trish Thùy Trinh (an oversea singer), Basua (a Korean actress), Tracey (a singer in the Spicy Girls), and so on.

These female names, according to the subjects' explanations, do not have any specific meaning. Therefore, they are completely different from those of Gayle in South Africa, and gay lingo in the Philippines that have both grammatical functions and specific meaning. For example, In Gayle the names Vera means vomit, Erica means erection, and Nora means stupid. In gay lingo, Mariah means cheap, Eva Kalaw means feces, and so on.

As regards the use of feminine personal pronouns and "camp names", first of

all the time when they integrate into the gay community. By using these pronouns, they feel comfortable and easy to talk to one another. They also added that if they do not use them, they will feel isolated from the group or community. For this reason, a conclusion can be reached that the use of gendered or feminine personal pronouns by Vietnamese gay men functions as a means of bringing these male homosexuals to “sameness and belonging” to their own community (Boellstorff, 2004, p.259).

With reference to “camp names”, they choose female names for themselves and others by basing on each gay man’s characteristics. That is, a gay interviewee explained that if a gay man looks so girlish, or “out of the closet”, he will be given a name like “Mai Quế Lộ” because the word “Lộ” means girlish, or “out of the closet”, which is really similar to his characteristic. “Camp names” help them express their identity and reveal that they are gay in a particular social set. Vietnamese gay men consider “camp names” as a revelation function which becomes their badge of identity in the gay world.

4. USE OF HOMOPHOBIC LEXICAL ITEMS

What is surprising with regard to Vietnamese gay men’s speech is the high frequency of homophobic words. This large number of words actually does not originate among Vietnamese gay people, but are used by heterosexuals as derogatory terms for gays. These include words like “pê dê”, “bóng”, “xăng pha nhót”, “hifi”, and “lẹo cái”, “bán nam bán nữ” (see Table 4). Even though these words have pejorative implications, because no Vietnamese gay man really likes to be called “bóng” (faggot), they are widely used words in the Vietnamese gay vocabulary.

This linguistic phenomenon is similar to that of Gayle in South Africa conducted by Cage (2003, p.33) who calls this use of homophobic lexical items “the linguistic process of reginisation”. That is, although these words bear negative or derogatory attitude and meaning towards gays, gay people like using them to refer to themselves in “an in-your-face confrontational style”. For example, the word “queen”

is an important element of gay speech, whereas the word “bóng” is the most often

used word for Vietnamese gay men.

HOMOPHOBIC LEXICAL ITEMS	MEANING
pê dê (a French loanword)	queer / moffie
bóng	faggot / fruit
lẹo cái	faggot / fruit
xăng pha nhót	bi-sexual
hifi	bi-sexual
bán nam bán nữ	bisexual

Table 4: Homophobic words with derogatory meaning used by Vietnamese gay men

During tape-recording these conversations and my observation, I was surprised to hear these words used among Vietnamese gay men. All the subjects (N=10) explained to me that these homophobic words function as humor. They use them to do for fun, and to have a laugh in their subculture.

I usually call my gay friends as “pê dê”, or “bóng” because these words sound very funny and make us self-identified as gays. (Subject E)

For the first time, my friends called me “bóng”. I didn’t like it at all because it sounds terrible although I’m gay. Gradually, I get used to it and use it to call my friends. I guess these words are like parody and sel-irony for humorous effects. (Subject F)

5. PRONUNCIATION

The final feature in Vietnamese gay men’s speech is pronunciation. The result from the tape-recorded conversations shows that they tend to lengthen final sounds with the high-pitched tone and rising intonation which we usually associate with “images of femininity and softness” (Boellstorff, 2004, p.258). Examples are illustrated below:

1. Trời oiiiiiii
2. Thôi đi máaaaaa
3. Vừa phải thôi chứuuuuu

The three examples mentioned above indicate that Vietnamese gay men’s pronunciation is divided into two steps. The first step involves lengthening or

prolonging the final sound, for instance the word “oi” will be prolonged into “oiiii”, and the second step pertains to the use of rising intonation.

VI. CONCLUSION

As mentioned earlier, this research paper aims at investigating the features and function of language used by Vietnamese gay men in Ho Chi Minh City, especially their spoken discourse. In this brief section of conclusion, the findings presented above are summarized as follows

First of all, as regards the linguistic features of Vietnamese gay men’s speech, there are five major characteristics including the derivational processes that involve –i suffixing and kh- prefixing (which are called “Tiếng i” and “Tiếng kh” by Vietnamese male homosexuals), the use of taboo words, the use of feminine personal pronouns and female names in addressing each other, the use of homophobic words, and the use of high-pitched tone, rising intonation and word lengthening.

Secondly, in terms of the function of these linguistic features, Vietnamese gay men use them in order to (1) foster a sense of belonging to their gay community, (2) conceal things from others, speak freely when they are around heterosexuals, and encourage the freedom of self-expression among gays, and (3) create the humorous effect through the use of homophobic words to have a laugh and do for fun.

This study has yielded original findings about the features and function of language used by Vietnamese gay men in Ho Chi Minh City. These findings contribute partly to current knowledge of gay sociolinguistics in Vietnam. However, because of a shortage of time and a small scale of the study which was conducted on the small population in two sites of Ho Chi Minh City, the findings are not somewhat

conclusive. Henceforth, an obvious implication is that more studies with much larger sample sizes in different places are necessary.

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APPENDIX

STUDENT INTERVIEW QUESTIONS

1. Why do you use “tiếng i”, and “tiếng kh” when you converse with your friends?
2. Why do you use a lot of taboo words in conversations?
3. Why do you use personal pronouns that are commonly used women and female names to address each other?
4. Why do you use homophobic words to refer to each other?

Folk Songs of Pagla Kanai: A Critique of Non-Sectarianism

Hussain Ahmed Liton, M.A.

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Figure 1: Pagla Kanai's memorial sculpture

Courtesy: www.newagebd.com

Abstract

The focus of this paper is to investigate the Non-Sectarian philosophy reflected in the folk songs of the Bengali poet Pagla Kanai. This paper unearths the oral tradition of Kanai's songs, mysticism, influence of his songs and philosophy in relation to the socio-cultural and historical context of contemporary Bangladesh. This study examines the issue based on primary and secondary sources. Finally, this paper reflects a new dimension in the arena of musicology and Bengali folk culture and literary criticism.

Keywords: culture, folklore, non-sectarianism, mystical songs, tradition

Introduction

Bangladesh is a living museum of folklore and traditional culture. That's why; it is lovingly called a country of green paddy fields, melodious songs and innumerable rivers and rivulets. This, though, seems like a poetic exaggeration today, was in fact, a truism yesterday. This wonderful country of ours had and still has a treasure house of rich and varied folksongs and folk poets.

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Amongst the notable folk bards, Kanai deserves a worthy, mentionable position in Bengali folk culture and literature. Bengali folk poetry has largely been oral tradition in the form of musical rendition, and it encompasses the customs, beliefs, traditions, superstitions, aspirations, simple sorrows and joys, contemporary socio-political scenario, occupations in almost every aspect of life of the folks, particularly in a rural setting. The lyrical style and treatment of folksongs has been characterized by directness and simplicity. It reflects the collective community life rather than paying attention to individual life and character.

Folk songs affect the common man largely because it voices the very pulse of the vagaries of the suffering and joy of the downtrodden common folk. Sometimes, the popular folksong is used for political campaign and the common consciousness of public interest. Under the tutelage of such popular perspectives, this paper strives to focus on the unique aspect of Kanai's non-sectarian philosophy of human life reflected in his songs and the captivating spell of "*Jarri gaan*" to the proletariats. This study adds to the critical activity in the academy of Folklore and Bengali literary criticism.

Kanai's Contribution & Status as a Folk Artiste

Pagla Kanai (1809-1889), a Bengali Muslim folk poet and musician in the nineteenth century during British Empire in India, was born in March 18, 1809 and died in July, 1889 in a peasant family at Lebutala Madhabpur village of Jhenaidah district in Bangladesh. People called him "Pagla Kanai" though his real name was Kanai Sheikh. He lost his parents in early childhood and was brought up by his sister. He did not take institutional schooling. He was famous for his "jarrigaan"- a branch of Bengali folksong as well as his mystic and nonsectarian philosophy of life. His oral folk songs and poems played a vital role in reshaping the socio-cultural aspect of the north-south part of Bangladesh, especially the regions of Jessore, Khulna, Rajshahi, Pabna, Sirajgonj, Mymensingh, Bogra, Faridhpur, Kushtia and Jhenaidah which were the fertile ground for folksongs and folk poets like Lalon shah, Edu shah, Panju shah, Hasan Raja and others. In Bangladesh every year, 9th March is observed as the birth anniversary of this popular folk bard with weeklong folk festival and fair at the Pagla Kanai complex shrine in Jhenidah with the collaboration of Ministry of Cultural Affairs.

Kanai possessed God-gifted poetic genius and could compose songs spontaneously. This itinerant illiterate singer was popular with village people at his musical “ashor” (performance). His songs speak the life and culture of a community that matters but not individual life and character. Actually, the folk poets sing the very pulse of “*All men are our Kindred; the world is our home*” (Naidu, 1993, p. 8). He along with his itinerant group of singers like Kala Chand Bayati, Hakim Shah, Karim Biswas, Indu Biswas and Karamaddi would travel around the areas of Jessore, Kushtia, Pabna, Rajshahi and Bogra singing in chorus. The common pattern of Kanai’s songs can be categorized into ‘jarri’, ‘dhua’, ‘pala gaan’, ‘kobi gaan’, ‘murshidi’, ‘marfati’, Islamic and so on.

Mystical and Spiritual Songs

Pagla Kanai used to compose mystical and spiritual songs. His songs express his heart felt thoughts of spiritual quest that establishes the tradition of his works. Most of his songs explore the themes of love, equity, humanity, equality, compassion, generosity, fraternity, anatomical Ideology (the human body), the impermanence of the world, and the mystery of life. He composed songs about the Prophet Muhammad (S.M) as well as hymns to Krishna (Hindu god). Dr Mazharul Islam, scholar and researcher in Folklore, included 240 of these songs in his book, *Kavi Pagla Kanai (1959)*.

Kanai became renowned for his folk songs, especially ‘dhua- jarri’. He composed a good number of devotional songs. His passion and intense spirituality was evident at an early age since the locals started calling him “pagla” (crazy). People from all walks of life used to throng his musical ‘ashor’ (performance) and listened to his songs for hours and hours. Afterwards, his fame escalated gradually across the country. Thus, his name and fame appeared in the arena of Bengali folksongs and culture.

Non-sectarian

Folksongs play a vital role in developing popular consciousness among the common folks. Kanai’s non-sectarian songs are the epitome of such example. He was the most radical voice during the British Raj in India against colonial oppression. He is opposed to casteism, sectarianism and colonialism. He voiced against the colonial oppression through singing his ‘jarri’ songs along with the wandering minstrels which brought consciousness among the

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poor peasants against trauma of colonization. The authorities under the British Raj compelled the peasants by force to cultivate indigo instead of other easily productive and profitable crops. His folk songs, ballads and folktales remind us of the historical crisis and anxiety of the Bengali peasants and rural folks who died of starvation and famine. The following song depicts the predicament of the suppressed and repressed farmer:

*“This year, the dreadful rain is over flooded all jute and paddy
How the tax of Raja, the debt of Mahajan pay...”*

Kanai left his village to evade the oppression of the British Raj. Dirt-poor Kanai became a drifter after his father’s death. He became a cowherd in his neighbouring village. Many were taken aback by his eclectic spiritual songs and ‘*dhua jaari*’. His spiritual inclination put him in touch with the bauls (defined by www.dictionary.com as “a member of a nonconformist Bengalese sect having gurus but nodogmas, rituals, religious institutions, or scriptures”) and fakirs of the regions around him.

Tradition of Kanai’s Songs and Philosophy

Kanai’s songs were oral tradition transmitted from generation to generation. He along with his disciples used to roam with bands from one village to another with a view to singing songs before an assemblage in a rural setting. This tradition was very popular to his people and community. Vansina, in this regard, adds that “*All oral traditions are to a greater or lesser extent linked with the society and the culture which produces them, therefore, all are influenced by the culture and society concerned upon which their very existence depends*” (Vansina, 1965).

Folk songs and poetry, in particular, have largely been oral tradition, and it reflects the common interest of the common folks and the ethnic socio-political scenario especially the rural surrounding. Its diction is very simple and common language of the common people. It represents the public life rather than any particular person. Folk poetry was usually nurtured by wandering minstrels, and it was recitative to the village folk. This tradition is still continuing in the voice of rural peasants who sing songs while working in the field.

Kanai is able to capture all the qualities of traditional folk poetry. His songs capture the common diction of the common mass. His folk lyrics do not make excessive demands upon the reader because of their simplicity of vocabulary and imagery drawn from everyday scenes and sights which are the redeeming features of folk life and tradition. It helps him achieve an artistic identity with the life of his community, folk culture and the common fountain of feelings of the rustics.

Kanai's Place among Bangladeshi Poets

Kanai's songs are predominantly characterized by the philosophy of mysticism and non-sectarianism. His mystical songs articulate the very pulse of non-sectarian incantation. Like Kanai's non-sectarian societal vision, the national poet of Bangladesh, Kazi Nazrul Islam and the rural poet of Bengal, Kobi Jasimuddin spell out a secular and non-communal humanist vision in a diction that is earth-shattering and elegant. Kazi Nazrul's poetry and prose writings are exuberant with a certain force and energy denouncing all social and religious bigotry and oppression. Similarly, Kobi Jasimuddin's poems and popular folk songs are replete with the vision of a non-communal cultural society.

Baul Songs

Baul songs are the specialized branch of Bengali folksongs. Kanai was devoted to songs, especially to kabial song and was reputed as an exceptional singer like Lalon Fakir, one of the greatest baul singers the Indian sub-continent has ever produced. He contributed numerous songs by the way of oral tradition. His songs provided spiritual and political inspiration to the people. People assume baul songs as a way of mystic tradition leading to spiritual elevation and universal love for all men. Popularity of this traditional song goes beyond Bengali culture and society.

Figure 2: Parvathy Baul

Basically an oral tradition, Rabindranath Tagore was the first to bring out the Baul lyrics in print. In 21st century, the new generation sees baul song as a unique tradition with values and respect. Parvathy, an Indian modern baul singer and practitioner, singing soul elevating songs that speak the universal language of love and compassion, “Today, the world knows her by the name Parvathy Baul and she has enthralled millions across the globe with her mellifluous voice and her mesmerizing role as a story-teller” (Sahu, 2013). In an interview, she adds that

“The beauty of Baul music is that it expresses something so ordinary in an extraordinary way. To convey love in a simple language is very deep... Baul is not just music. It is a way of life. It’s all about connecting with nature” (Sahu, 2013).

Kanai’s Non-sectarian Philosophy

Kanai’s songs divulge his multi-facet experiences and ideas of diverse religious sects and groups like Shariat, Marfat, Sufism, Vedas, Ramayana, Buddhism, Qu’ran and Puranas. For spiritual quest, Kanai sings Islamic ways of devotion to the Supreme Being, following Shariat. Again, his songs disclose the very pulse of mystic mode of enjoining to divine entity addressing the name of Allah, spiritual devotees (Pirr, Maoula), Murshid as well as the names of Narayan, Vishnu, Rama, Ravan of Hinduism and Niranjana in Buddhism. This portraiture of Kanai’s songs goes beyond any shadow of sectarianism because his musical approach does not adhere to any particular sect or belief but all men irrespective of caste, creed, colour and religion.

Thus, his songs are the manifestation of non-sectarianism and equality of men. He, being a nationalist, was opposed to racism, sectarianism and discrimination. Hussain Liton, in this regard, points out:

“Kanai’s songs are mostly rooted in his non-sectarian philosophy which is an exceptional tradition in Bengali folk culture and art. This baul and minstrel had ardently adhered to nationalism and was opposed to casteism, sectarianism and colonialism. He placed humans above all ethnicity, race, discrimination, creed and colour. His songs highlight different communities — Muslims, Hindus, high caste, low caste and Christianity. To him, all people

from different ethnicities are following the same path leading to God. He denounces divisions in man and man. As a result, people saw him as their spokesman. Discarding sectarianism, he voiced, “--- Everyone has the same blood, living in the same house, / They drank on mother’s milk and go to one river/ One says ‘Durgahari’, one concludes with ‘Bismillah;’” which implies the mystery of creation and life” (Liton, 2012).

Actually, the above-stated lyric exerts the indivisibility of mankind in any form of sects or politics.

This rustic baul and minstrel had ardently sung the songs of patriotism and was against prejudice, sectarianism and communalism. His songs highlight different communities: Muslims, Hindu, and Christianity. To him, all people from different ethnicities follow the same path leading to God. He denounces divisions between man and man in any form. He valued human being above all ethnicity, gender, race, discrimination, age, creed and colour. As a result, people saw him as their spokesperson. To him, all men have kindred spirits and all the world is our home. Unquestionably, all human beings are alike made of same stuff, be it Hindu, Muslim or Christian. Similarly, Shakespeare in *The Merchant of Venice* spells out the universality of human relationships discarding divisive fallacy between the races (Jew and Christian) in the voice of Shylock

“If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that.” (Shakespeare, 1905, p. 204).

Islamic Roots

In addition, Kanai’s non-sectarian vision can analogously be shared with different religions especially Islam. In Islam, for example, there is no place of sectarianism or for distinction between man and man. In the *Holy Quran*, it is clearly mentioned that *“And hold fast, all of you together, to the Rope of Allah and be not divided among yourselves...”* (Al-Imran, pp. 87, Chapter-3, verse-103).

Pagla Kanai himself being a Muslim was non-sectarian which comes to focus in the following song:

*“My name is Pagla Kanai Muslim in race
We would sing in the house of Hindu
We would salute (pronam) finding Brahmin thousands of times
This name is like Narayan”.*

Kanai’s mystical songs reflect his vision of non-sectarianism. He was for a non-communal society full of love and respect among the people of all the communities. In this respect, it is important to mention that in Muslim Bengali literature, the presence of the sacred women like Khadiza (RH.), Fatimah (RH.), Ayesha (RH.), etc. of Islam are regarded as manifestations of spiritual power and inspiration. Prophet Muhammad’s (SM.) daughter Hazrat Fatimah has popular image as a mother figure in Bengali folk literature. Pagla Kanai offers his respect to Fatimah in moments of woes and worries here and hereafter as redeemer of the world as well as a savior, which finds expression in the following song.

“O Mother,
Pagla Kanai, who is of no consequence,
Cries for you with every breath;
Please cast a little shadow of your feet on me;
O Mother, take me to your feet.
O Mother Tara, the redeemer of the world,
O Mother Tarini, you shall appear/ as the savior of Muslims
When Israfil will blow his horn,
When everything will be reduced to water,
And when your father’s community
Will sink into water without a boat” (Liton, 2012).

Hazrat Fatimah has ever-ending appeal to the hearts of Bengali Muslims as she is the Prophet’s (S.M.) beloved daughter.

Jarigaan

‘Jarigaan’ is a very popular and unique form of Bengali folksongs and literature. Pagla Kanai, the legendary folk singer, became popular for developing a ‘Jaari’ form and tradition entitled Dhuajari, in which an episode is recited in a rhythmic tone. A Dhuajari session may also take place in between two Jarigaan teams through a question-answer mode. The “Jaari” is a type of rural Bengali songs. This term is explained by modern scholars as in Arabic ‘jaaree’ which means declaration, or in Farsi ‘Jareedan’ meaning ‘elegy’—a song of lamentation. He composed Jarigaan on the story of Karbala in commemoration of the agonies and subsequent death of Hazrat Imam Hossain, the grandson of Prophet Hazrat Muhammad (SM), including other stories of Makkar Janmakatha, Saddader Jari, Shah Jalaler Jari, Sohrab-Rustamer Jari, and Jaharnama.

Kanai’s jari songs also reflect social, religious, political issues as well as natural calamities, riots, violence, and family affairs. He sang:

“In 1280 deadly sun dried/ The corn of fields, and the jute and rice completely damage”

which reflect famine, disaster, and the suffering of the Bengali people. In fact, Kanai gave an aesthetic presentation of Jarigaan, and subsequently achieved name and fame in Bengali history and culture. This popular folk song still continues to exist in the voice of the rural folks and peasants. The origin of Jarigaan in Bangladesh can be traced back to the early 17th century.

It is important to cite here few lines of a song exemplifying Kanai’s sense of non-sectarianism and attitude towards humanity:

“Two sons of the same father are living, neither is dead

Everyone has the same blood, living in the same house.

They drank on mother's milk and go to one river

One says ‘Durgahari’, one concludes with ‘Bismillah’;

But go to the same river to drink water.”

Kanai’s attitude towards caste-system has been beautifully expressed in his above words. He denounces social or religious divisions. He discloses the universal vagaries of human nature and oneness of mankind discarding the sectarianism. Actually, all human beings are equal having same rights and feelings with no class distinction. Referring to this, it

is important to cite that “all men are created equal”. This universal norm of humanism comes to focus in the general principle of UNFPA & ICPD declaration:

“All human beings are born free and equal in dignity and rights. Everyone is entitled to all the rights and freedoms set forth in the universal Declaration of Human Rights, without distinction of any kind, such as race, creed, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Everyone has the right to life, liberty and security of person” (ICPD, Principle 1).

Kanai’s Contemporary Social Picture

The bauls are naturally devoted to nationalism. Like Lalou, Kanai is also a compatriot and nationalist to the core that becomes crystal clear from his songs. The historical scenario in the voice of Kanai is also viewed. The following song described contemporary famine and disaster and the suffering of the common mass:

*“In 1280 deadly sun dries
The corn of fields, and the jute and rice completely damage.”*

Choudhury in his book *Pagla Kanai* (1995) points out that Kanai’s ‘Jarigaan’ reflects “the contemporary social condition, draughts and floods as the common scenario of life and society, and additionally, people’s misery, suppression and repression caused by the feudal landlords and Majhans” (Choudhury, 1995). Thus, it depicts the socio and historical milieu of Bangladesh. The above stated song refers to the socio-economic, political and historical affairs of the time 1280 A.D. This period of history reminds us of the crisis and anxiety of the Bengali peasants and rural folks. Many died of starvation and some died of diseases. In this regard, it is vital to note the following song depicting the predicament of the suppressed and repressed farmer:

*“This year, the dreadful rain is over flooded all jute and paddy
How the tax of Raja, the debt of Mahajan pay,
Sitting I am thinking constantly this thought in my mind very much.”*

Here, this song beautifully portrays the miserable and decrepit-outworn condition of the peasant society. Thus, Kanai picks up the socio-cultural and politico-economic scenario of his community and nation. It is the magna-matter issue that folk songs, ballads and folktales reflect the replica of history referring to human life and society.

Kanai's Humanitarian Outlook

Pagla Kanai's humanitarian outlook emanates from his idea of non-sectarian philosophy. He was a humanitarian and against any sectarian approach. He had a very ardent love and sympathy towards fellow human being regardless of caste, creed and color. He aspired to develop communal harmony in the society. The following song is an example of this approach:

*"My name is Pagla Kanai Muslim in race
We would sing in the house of Hindu
We would salute (pronam) finding brahmin thousands of times
This name is like Narayan."*

The above song enchantingly expresses the communal harmony and rhythm between Hindu and Muslim in Bengali society. Here meets the voice of Hindu and Muslim together. This universal feeling towards human being geared him up as a rare personality in Bengali society as well as in the international arena. This very approach and tradition of Kanai's folk songs developed non-sectarian harmony among the people around him.

Kanai's Mystical vision

Pagla Kanai used to sing basically mystical and spiritual songs. His songs articulate a feeling of spiritual search for truth and beauty. Most of his songs explore the themes of love, humanity, equality, compassion, generosity, fraternity, the impermanence of the world, and the mystery of life. His mystic view and stance reflects the very pulse of his non-sectarianism. He accepts the value of both body and soul because both are necessary for unification with self which finds expression in the following verses:

"Two makers of the single house one a tug of war,

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*Who's had what strength?
They both dwell in unison in that house."*

Sometimes, this ascetic folk poet reveals the mystical confusion through rhetorical questioning:

*"Who am I? Where was I? From where I came? Where will I go? What is the purpose of life?
What is the right way of devotion?"*

Similarly, great folksinger and poet Lalon Shah sings,

*"What to do, where to go, I can't decide. I am constantly in a fix.
Someone says; go to Mecca on a pilgrimage
And all your sins will be forgiven".*

Actually, Kanai tends to search the absolute self that lies inside the mind. Mystics from all sects and religions show their distrust of reason and secondary source of knowledge laying emphasis on direct communication with the ultimate reality. He celebrates human body as the physical container of their (psyche & body) unification. Here, he does not speak of just his soul but of the self that is common to all. His anatomical ideology is related to mysticism. Like English romantic poet William Wordsworth, Kanai thinks the transcendental self that pervades everything, everywhere.

Conclusion

Life is for Pagla Kanai not an obsession, but a possession; not an experiment, but an adventure, a graceful movement into things, by means of which we recognize harmony and wonder of life and society as well as the magnificence and splendor of the world. Ostensibly, Kanai's tradition and philosophy transcends any particular social, cultural and communal barrier. As we observe, in his songs, his tradition and philosophy rectify felonies; obliterate cheating, malice and social division. His folk songs represent a non-sectarian societal platform creating an exceptional tradition in folklore and cultural anthropology. Mystic poet Kanai dreamt of a society which will transcend communal barriers and worries. He teaches us love, unity, humanity, and equity. His voice is the remedy for chaos, division and

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confusion of this afflicted world. Actually, the poetic message should carry a kernel point for all regardless of caste, creed, and colour but not for a particular sect as in the voice of a great critic, Matthew Arnold,

“The greatness of a poet lies in his powerful application of ideas to life, immutably fixed under the laws of poetic truth and poetic beauty. Poetry is not an escape from life but an escape into it and the greater a poet, the greater is this involvement in life” (Arnold, 1968, p. 24).

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Hussain Ahmed Liton, M.A.

Lecturer

English Language Centre

Jazan University

Jazan, P.O. Box-114

K.S.A

ju.ksa09@hotmail.com

husal@jazanu.edu.sa

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Hussain Ahmed Liton, M.A.

Folk Songs of Pagla Kanai: A Critique of Non-Sectarianism

Reflective Practice in Stimulating Professional Growth of English Department Lecturers of Universitas Brawijaya, Indonesia

Widya Caterine P. M.Pd.
Universitas Brawijaya, East Java

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Abstract

This paper discusses a study to find out more about reflective teaching practices among teachers in tertiary level. The research investigates the awareness and application of reflective practices by the English Department lecturer(s) of Universitas Brawijaya. In addition, the variables of gender, experience and level of education are discussed in relation to reflective teaching. The questionnaires were distributed to 15 lecturers in FIB UB. The participant in this study consisted of 3 male and 12 female English Department lecturers of Universitas Brawijaya (n=15). 4 of the participants are holder S1 degrees and the other 11 lecturers have the S2 and S3 degree. The participants experience in teaching ranges between 1-15 years in ELT. The Result shows that gender, experience and level of education do not play a role in teacher's reflection. The paper ends with the recommendation to develop the position of reflective practice in language teaching.

Keywords: Reflective teaching, reflection in-teaching, reflection on-teaching, professionalism

INTRODUCTION

Reflective practice can be a beneficial process in teacher professional development, both for pre-service and in-service teachers. This digest reviews the concept, levels, techniques for, and benefits of reflective practice. In 1987, Donald Schon introduced the concept of reflective practice as a critical process in refining one's artistry or craft in a specific discipline. Schon recommended reflective practice as a way for beginners in a discipline to recognize consonance between their own individual practices and those of successful practitioners. As defined by Schon, reflective practice involves thoughtfully considering one's own experiences in applying knowledge to practice while being coached by professionals in the discipline (Schon, 1996). After the concept of reflective practice was introduced by Schon, many schools, colleges, and departments of education began designing teacher education and professional development programs based on this concept. As the concept grew in popularity, some researchers cautioned that SCDEs that incorporated reflective practice in their teacher education programs were focusing on the process of reflective practice

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while sacrificing important content in teacher education (Clift et al, 1990). These researchers recommended that reflective teaching combine John Dewey's philosophy on the moral, situational aspects of teaching with Schon's process for a more contextual approach to the concept of reflective practice.

More recently, Boud and Walker (1998) also noted shortcomings in the way SCDEs were applying Schon's concept of reflective practice to teacher education. They took issue with what they considered to be a “checklist” or “reflection on demand” mentality, reflection processes with no link to conceptual frameworks, a failure to encourage students to challenge teaching practices, and a need for personal disclosure that was beyond the capacity of some young teachers. Boud and Walker suggest that these weaknesses can be addressed when the teacher-coaches create an environment of trust and build a context for reflection unique to every learning situation.

Teacher's reflection has gained lots of attention during the last few decades. It is report in the literature that reflection can be used as a very efficient tool towards proficient development. McAlpine and Weston (2000) suggest that reflection fosters professional growth. Osterman and Kottkamp (2004) (cited in Hung, 2008) define reflection as a professional development strategy, and they believe through reflection professionals will be equipped with ‘opportunities to explore, articulate and represent their own ideas and knowledge’. Although Reflection is highly essential, this study indicates that more than half of the teachers included in the study had not had any training on Reflective Teaching. This indicates that universities, which prepare prospective teachers, do not give enough importance to reflective teaching while preparing teachers for their jobs.

There is no doubt that reflection is essential for professional growth and more effective teaching. However, there is still uncertainty whether teachers can be taught how to become reflective practitioners. Zeichner & Liston (1996) assert that ‘reflection is not a procedure that can be taught but rather a holistic orientation to teaching that can be helped to acquire’. This study raises more questions regarding the efficacy of teacher preparation courses in raising awareness or linking theory to practice.

This paper discusses a study intended to investigate the reflective teaching practice of English Department Lecturers of Universitas Brawijaya Malang. It also seeks to find out the awareness of the theory or the importance of reflection in teachers' professional growth.

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Method

Participants

This study was conducted at Faculty of Culture Studies of Universitas Brawijaya Malang with 15 lecturers (3 male and 12 female). The participants surveyed belonged to the English Department Program.

Table 1. The participants' experience

Years of experience	Frequency	percent
1-5	3	20
6-10	10	67
10-15	2	13
total	15	100

Questionnaires

The questionnaires was developed by the researchers and validated by the experts. It was also tried out by the expert. The questionnaire consists of two parts. The first part includes instruction to the participants in addition to 3 questions about gender, education, and experience. The second part of the questionnaire shows a list of 20 reflection practices for the participants to tick how frequently they practice each item (never, rarely, sometimes, often, or usually).

FINDING AND DISCUSSION

Reflection in the classroom while teaching

This part aims at investigating whether teachers apply reflection in the classroom. The results indicate that the respondents apply reflection while teaching. *As it can be seen* from table 2, the respondents (60%) are usually aware of the general atmosphere in the classroom. It is also clear that over a half of the respondents (53.3%) are aware of what went well and what didn't go well during the lessons. Table 2 also shows that only few respondents (20%) usually assess everything they do or say in the classroom and know why they say that things.

Table 2. Reflection in Teaching from the Most Frequent to the Least Frequent

No	Questions	Response	Frequency	Percent
1.	I am aware of the general atmosphere in the classroom (sleepy, tired, bored, active, angry, smiley, excited students)	sometimes	1	6.6
		often	3	20
		usually	9	60
2.	I am aware of what went well and what did not go well during the lesson	rarely	1	6.6
		sometimes	1	6.6
		often	5	33.3
		usually	8	53.3
3.	I adapt what I need to do next class hour to ensure that the students learn the unclear content	sometimes	4	26
		often	3	20
		usually	8	53.2
4.	I plan what I need to do next class hour to ensure that the students learn the unclear content.	sometimes	3	20
		often	7	46.6
		usually	5	33.3
5.	I think about possible consequences or reactions that my actions or words might invoke	rarely	4	26
		sometimes	3	20
		often	4	26
		usually	4	26
6.	I try to find proofs of the students' learning	rarely	1	6.6
		sometimes	4	26
		often	5	33.3
		usually	4	26
7.	I assess everything I do or say in the classroom and know why I do or say these things.	rarely	4	26
		sometimes	5	33.3
		often	3	20
		usually	3	20
8.	I reach conclusions by the end of the lesson that direct my future teaching practices	rarely	1	6.6
		sometimes	4	26
		often	6	40
		usually	4	26
9.	I talk to my colleagues about problematic issues in my classroom in order to have new ideas.	rarely	1	6.6
		sometimes	6	40
		often	4	26
		usually	3	20
10.	I discuss educational issues with my colleagues formally in meetings	never	1	6.6
		rarely	6	40

		sometimes	4	26
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Reflection on Teaching

This part investigates teachers' reflection on their own teaching '*Reflection on Teaching*'. Moreover, it questions the way teachers reflect on their teaching. It is clear from the findings that the most preferable way is talking to colleagues about educational issues either informally during free time or formally in weekly meetings. The results indicate that (see Table 3) over half of the respondents (53.2%) consider every students engagement and what they wanted to happen during the lesson. Almost half of the respondents (40%) search the Internet for possible alternatives for the current teaching practices. Colleagues, teacher, trainer or administrator observe the teacher lesson. (See Table 3)

The results shown in Table 3 reveal that reflection in writing comes in the last place. Almost over a half (53.2%) of the respondents never keep a personal professional portfolio in which they collect proofs of their learning as a teacher over a specified period of time. The findings also indicate that none of the respondents usually keeps a reflective journal and half of the respondents never write journals reflecting on classroom incidents. (See Table 3)

Table 3. Reflection on Teaching

No	Questions	Response	Frequency	Percent
11.	After the lesson, I think about what I wanted to happen during the lesson. I consider how my practice might change after having new understandings	sometimes	2	13.3
		often	2	13.3
		usually	3	20
12.	After the lesson, I ask myself (What could I have Done differently?) I search on the internet for Possible alternatives for my current teaching practice	sometimes	4	26
		often	5	33.3
		usually	6	40
13.	I observe my colleague's lessons. I fill a formal reflection form for every lesson I teach	rarely	5	33.3
		sometimes	3	20
		often	2	13.3
		usually	5	33.3
14.	After the lesson, I think about what I wanted to happen during the lesson. I consider how my practice might change after having new understandings	rarely	1	6.6
		sometimes	5	33.3
		often	3	20
		usually	6	40
15.	I keep a personal professional portfolio in which I collect proofs of my learning as a teacher over a specified period	rarely	3	20
		sometimes	5	33.3

	of time	often	4	26
		usually	3	20
16.	I observe my colleague's lessons. I fill a formal reflection form for every lesson I teach	rarely	5	33.3
		sometimes	7	46.3
		often	3	20
		usually	4	26
17.	After the lesson, I think about what I wanted to happen during the lesson. I consider how my practice might change after having new understandings	rarely	3	20
		sometimes	1	6.6
		often	3	20
		usually	4	26
18.	I keep a personal professional portfolio in which I collect proofs of my learning as a teacher over a specified period of time	rarely	8	53.2
		sometimes	5	33.3
		often	2	13.3
		usually	6	40
19.	After the lesson, I think about what I wanted to happen during the lesson. I consider how my practice might change after having new understandings	rarely	1	6.6
		sometimes	1	6.6
		often	4	26
		usually	3	20
20.	I keep a personal professional portfolio in which I collect proofs of my learning as a teacher over a specified period of time	rarely	6	40
		sometimes	7	46.2
		often	2	13.3
		usually	5	33.3

DISCUSSION

Craig (1994) acknowledges that despite the fact that teachers are often aware of the term reflective practice and the importance of being reflective, they do not really apply this to their real life teaching experience. Kvernbekk (2001) also supports this view by stating that theories on teaching do not usually govern actions in the classroom and that most knowledge does not directly lead to action. Whether they are aware or not aware of Reflective Teaching, this study has revealed that awareness is not enough. There is a gap between theory and practice.

Schön (1987) defines two types of reflection: reflection-in-action and reflection-on action. Reflection-in-action happens whilst teaching, and it refers to the importance of teachers' being aware of their decisions as they work and it enables the teacher to take the necessary steps towards his/her following actions. This research shows that the majority of the teachers practice this level of reflection. They are well aware of the contexts where they teach and the variables these contexts include and they make decisions accordingly.

The second level of reflection is Reflection-on action. As defined by Schön (1987), Reflection-on-action occurs after action has been taken, and it engages the teacher with reviewing, analysing and evaluating the situation which enhance professional growth. Van Manen (1991) argues that reflection-in-action cannot take place as we usually do not have the time or opportunity to reflect. However, this study shows an opposite view. The participants were found to reflect-in-action more than on-action.

Reflection-on-action was found to be ignored by the majority of the teachers. This level of reflection can be achieved by thinking back our experiences, testing our existing beliefs and questioning decisions and their results. This can be expressed in writing reflective journals, audio journals, action research, and keeping professional portfolios. In other words, it is a deeper level of Reflection and more time-consuming.

The main thing that a must for the teachers have can be an obstacle between teachers and Reflectio non- action.

Conclusions

This research has drawn a clear image about the status of reflective practice within a higher education institution. It is obvious that gender, experience and education do not play a role in teacher's reflection. In addition, awareness of the theory or the importance of reflection in teachers' professional growth does not necessarily mean that teachers apply reflection in their teaching experience.

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Widya Caterine P. M.Pd.
Universitas Brawijaya
East Java
Indonesia

caterine_widya@ub.ac.id

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