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Coping with Copying
Copyright Violations in Literary Works and Films

Apurva Bakshi and Dr. Ravi Kiran

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Abstract

Copyright of literary works is the most debated topic and the most misunderstood one. There is a need for understanding it in totality as it is this understanding that is going to guide the teachers, researchers and students to ethically use the writings and works of others without violating the copyright norms. This topic has attracted researchers from all over the world to focus on the important elements of literary copyrights.

The Indian film industry is replete with examples of unauthorized copying of films from Hollywood many other major and minor film centres. There is a significant debate on the dichotomous position of the Indian film industry as a major cultural force but one that is permissive of copying. The issue is now not whether copyrights or not? The pertinent question is how to use copyright law effectively?

This paper tries to focus on certain grey areas of copyright laws dealing with literary works and films. These are mostly related with the Idea-expression dichotomy and fair use. Apart from these the paper also highlights the violations in literary and film copyrights and ways to tackle them.

Key words: copyright, intellectual property, literary works, film scripts

1. Introduction

The need to innovate is universal and applies equally in all sectors and services. It is the foundation of a successful and flourishing economy. India's copyright law, laid down in the Indian Copyright Act, 1957 as amended from time to time, adheres strongly to the Berne

Convention on Copyrights, of which India is a signatory. Also, India is party to the major copyright conventions and member of significant international Intellectual Property institutions such as WIPO.

Intellectual Property is the product of human brain. It could be in the form of creative, innovative and inventive ideas that have huge potential for the individual innovator, for the business and for the country. Intellectual Property Rights (IPRs) are assuming increasing importance in international trade, investment, in economic relations and in national growth.

Literary works include not only stories, novels, scripts, biographies and other forms of literature, but anything that has been originally expressed in words and put on paper, by way of handwriting or typing and printing. Thus the word 'literary' here may be interpreted in a broader sense, much like its usage in phrases like 'political literature' and 'sporting literature'.

Cinematograph film means any work of visual recording on any medium produced through a process from which a moving image may be produced by any means. Thus 'cinematograph films' is construed as including any work produced by any process analogous to cinematography including video films.

2. Copyright

The owner of a registered copyright enjoys the ability of blocking and initiating penal action against the unauthorized copying or public performance of a work protected by copyright. Copyright is a set of exclusive rights granted by government to regulate the use of a particular expression of an idea or information. Copyright is a compound word and it is literally "the right to copy" an original creation. In most cases, these rights are of limited duration and copyright does not exist in perpetuity.

2.1 Areas of Copyright

Copyright may subsist in a wide range of creative or artistic forms or "works", which may be referred to as the "subject-matters of copyright". These include poems, plays, and other literary works, movies, choreographic works (dances, ballets etc), musical compositions, cinematograph films, audio recordings, paintings, drawings, sculptures, photographs, software,

radio and television broadcasts of live and other performances. Copyright law covers only the particular form or manner in which ideas or information have been manifested, or the "form of expression", but not the ideas per se.

2.2 History of Copyright

The modern concept of copyright originated in 1710 with the British Statue of Anne, which first accorded exclusive rights to authors rather than publishers, and it included protections for consumers of printed work ensuring that publishers could not control their use after sale. In some jurisdictions, in order to obtain a copyright when a literary work such as a book or movie is created the work generally should contain a copyright notice. This notice is comprised by a letter c inside a circle (i.e., ©), or the word "copyright", followed by the year(s) of the copyright and the name of the copyright holder.

Certain alternative formats were permitted for certain types of literary works.

A copyright notice serves to inform any potential users that the work is copyrighted. A copyright notice is no longer required for a work to be covered by copyright in jurisdictions which have acceded to the Berne Convention. In most jurisdictions a work may be copyrighted from the moment of its creation regardless of whether or not it bears a copyright notice. However, wherever a copyright notice has been incorporated, it becomes much easier to claim damage for infringement in legal proceedings, since it may be presumed that the defendant had ignored the notice and violated copyright intentionally.

Several exclusive rights are available to the holder of a copyright. For a literary work those rights are as follows:

- To reproduce the work
- To issue copies of the work to the public
- To perform the work in public
- To communicate the work to the public.
- To make cinematograph film or sound recording in respect of the work

- To make any translation of the work
- To make any adaptation of the work.

Similarly, in the case of a cinematograph film, copyright means the exclusive right**:**

- To make a copy of the film including a photograph of any image forming part thereof
- To sell or give on hire or offer for sale or hire a copy of the film
- To communicate the cinematograph film to the public.

The phrase "exclusive right" means that only the copyright holder is free to exercise the rights that come with copyright, and others are prohibited from doing them without the consent of the copyright holder. Copyright is often called a "negative right", as it prevents others from doing something, rather than permit people (e.g. authors) to do something. In that sense it does not endow anything positive upon the author, but only excludes others from using that right.

3 Limits and Exceptions to Literary Copyright Works

3.1 Idea-Expression Dichotomy

A copyright covers the expression of an idea, not the idea itself — this is called the idea/expression dichotomy. For example, if a book is written describing the travels of a traveler across Europe, a copyright does not prohibit another author from writing a similar account as long as it is an original version; it is only the exact expression of that writing that is covered by copyright.

Similarly, a film about two lovers who fall in love but encounter resentment from their parents, only finally to get together with sanction from their parents, is a theme that runs as a common thread across many Hindi films. Every generation of moviegoers in India is conversant with this theme as multiple movies have been made around this theme at many times. This, however, does not make the later films infringing copies of the earlier ones or the first one, as long as the exact expression of the screenplay or dialogues has not been copied.

Numerous issues arise in literary works and in films, related to the idea-expression doctrine. Especially in academic writing, issues of plagiarism often come up and it is observed

that many authors and researchers, in their overzealous effort to producing more research and writing, end up infringing other people's copyrights. Many films made in the Hindi film industry every year are 'inspired versions' of foreign films. One of the reasons why they might go scot-free is that the law may see these inspired versions as just the use of an earlier idea instead of the plagiarizing of an expression.

3.2 Fair Use and Fair Dealing

Subject to certain conditions, a fair deal for research, study, criticism, review and news reporting, as well as use of works in library and schools and in the legislatures, is permitted without specific permission of the copyright owners. In order to protect the interests of users, some exemptions have been prescribed in respect of specific uses of works enjoying copyright. Some of the exemptions are the uses of the work

i. for the purpose of research or private study,
ii. for criticism or review,
iii. for reporting current events,
iv. in connection with judicial proceeding,
v. performance by an amateur club or society if the performance is given to a non-paying audience
vi. for parodies and spoofs

Fair use and fair dealing is an important component of Copyright law, and is covered under Indian Copyright law. Broadly speaking, fair use allows the use of limited amount of copyrighted creative work without first obtaining permission for the purpose of review, criticism, or comment, news report, teaching and research, for judicial proceedings or for amateur uses.
Fair Use is a quite a contentious issue with regard to copyright as it may happen that copyright holders may seek to reduce the 'fair usage' window and try to encompass more uses as infringement instead of keeping them for free usage as 'fair use'. This happens often when big studios try to keep the intellectual property that they own strictly watertight and not want to permit even small uses.

3.3 Moral Rights

The copyright besides conferring economic benefits also confers moral rights on the author. They include the right to decide whether to publish or not to publish the work i.e. right of publication, the right to prevent alterations and other actions that may damage the author's honor or reputation i.e. the right of integrity; and the right of paternity which implies that the author of a work has the right to claim authorship of the work. These rights are extremely important for all subject matters of copyright, and especially for literary works since moral rights are frequently asserted in such works.

Practical issues regarding the assertion of moral rights also surface frequently in the film industry, which is a highly commercial industry but strongly artistic values at its roots. Moral rights are in a way an exception to the general application of copyright laws, since moral rights remain with the author and may be asserted even when the economic rights have been assigned. Recently there has been a spate of script-writers and novelists strongly asserting their moral rights in situations where their original works have been apportioned by film-makers without giving proper credit or any credit at all. Examples include the controversy that surfaced post the release of the film *3 Idiots* (Hirani, 2009) when the author of the novel *Five point someone* (Bhagat, 2004) alleged that due credit had not been given to him in the numbering credits of the film.

4. Coping with Copying

4.1 Is Open Sourcing a Solution for Literary Works?

In India, there is excessive reliance on informal access to the scientific literature because Indian Institutions are unable to provide the research literature due to high costs of databases and journals (Gaule, 2009). There is ample evidence supporting that open access to scientific publications leads to significant increases in the number of article citations (Antelman, 2004). Thus there is rich evidence indicating that free access is responsible for accelerating the citation process (Craig, Plume, McVeigh, Pringle and Amin (2007) and it may have preferential effects for researchers in developing countries (Harnad, 2004).

Will open sourcing also lead to increased Copyright violations and enhanced Plagiarism?

There is literature supporting that open Source model offers an alternative to the usual assembly line process for collaborative work; it emphasizes the value of writing, in turn emphasizing the wrongs of plagiarism and the need for proper citation (Laurie and Riley, 2006).

4.2 Creating Awareness

MHRD in India encouraged the organisation of awareness programs, seminars and workshops and provided funding for organizing these programs. DST also supported this move. Thus, in India, there are steps being taken to provide a conducive environment in educational institutions for generating awareness amongst teaching community, researchers and students. Creating awareness will not only help curbing copying due to ignorance, but also help in making them aware of penalties associated with copyright violations.

4.3 Introduction to IPRs as a Compulsory Subject in All Streams

A course on IPRs with focus on copyrights is the need of the hour. This course should be mandatory at undergraduate and post graduation level with an added course on research methodology at Ph.D. level focusing on Ethics in academic writing to stay away from plagiarism and scientific misconduct. Plagiarism usually involves the use of writings belonging to others, and not citing them properly. Even copying of part of own previous published study by a scientist without appropriate citation, i. e., self-plagiarism is also not tolerable in academic writing (Cross, 2007). Authors are supposed to mention closely related previous work in appropriate manner (Dellavalle, Banks and Ellis 2007). The work already published by an author becomes a property of scientific medical literature in actual sense and cannot be duplicated. Properly following these guidelines will help in checking plagiarism to a great extent.

4.4 Digitalization of Resources

Increased digitalization has lead to increased sharing of resources, but how has it affected copyright environment. Digitalization leads to easy access to material, easy duplication of material and making multiple copies in short span of time. This can ruin the copyright owners profits and thus needs to be reduced. There are other researchers emphasizing that digitalization of resources could mean the material has to be cited properly otherwise there are more chances of being caught and hence this will check and reduce plagiarism.

4.5 Proper Laws and Their Enforcement

There is a need for stronger legal framework to check copyright violations and penalize the evaders. Proper licensed software in academic institutions is urgently required. The loopholes need to be checked and raids to be conducted to strongly endorse and enforce the laws. This also holds true strongly for the Indian film industry where copyright violations are rampant and proper laws and their more stringent enforcement would lead to a healthier copyright environment in the film industry.

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Language Choice, Code Switching and Identity Construction in Malaysian English Newspaper Advertisements

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Abstract

While identity construction and code switching in print advertising has become an area of growing interest, studies on this topic in the Malaysian context are limited. Furthermore, in the global context, most scholars investigate the occurrence of English lexical items in local language advertising. Thus, an examination of code switching in English newspaper advertisements in the Malaysian context would be significant. This study aims to explore the reasons for the construction of identity through the use of code switching in English newspaper advertisements in Malaysia.

To achieve the aim of this study, 121 food, finance, motoring, energy and telecommunication English advertisements with Malay, Tamil and Chinese code switching occurrences were selected. The advertisements were taken from the three local English newspapers with the highest circulation, namely, The Star, The New Straits Times, and The Sun, over a period of six months from 1st August, 2011 to 31st January, 2012. The data was analyzed against previous studies related to motivations behind the use of code switching as well as identity construction.

The findings reveal that advertisers construct identity through code switching mainly during festivals. The findings further reveal that the main reason for advertisers to construct these identities through code switching is to persuade multilingual consumers as a form of marketing strategy. The advertisers aim to persuade consumers through the construction of these identities to accommodate the bilingual consumers, attract consumers through affective means, and build credibility and solidarity with the consumers. The findings are consistent with previous studies on

language choice, identity construction and advertising.

Keywords: identity, code switching, advertising, bilingualism

1. Introduction

Various studies over the years have linked code switching to identity construction (Hajar Abdul Rahim, 2006; Leung, 2010, p. 418), but few have explored identity construction through code switching in print advertisements, particularly in Malaysian context. Studies show that in multilingual Malaysia, code switching is a common feature in many communicative events (Dumanig & David, 2011, p. 215) and has been the subject of many studies. One of the critical questions in bilingualism research from a Sociolinguistic perspective is, 'Why do bilingual speakers switch from one language to another in conversational interaction?' (Wei, 1998, p. 156). Contemporary sociolinguistic studies on code switching have moved from the notion of deficiency driven code switching to the notion of proficiency driven code switching. Dumanig & David (2011, p.216), argue that majority of people in multilingual societies like Malaysia code switch not because they have to, but because they want to, 'with clearly intended purposes'. This means that people code switch and they are fully aware why they switch from one language to another.

Kow (2003) identified some possible motivations for code switching, i.e., to fill a lexical gap, convey concepts or ideas which are easier to express in a particular language, clarify misunderstandings or create certain communication effects, emphasize a point, express group solidarity and even exclude someone from the dialogue. Other motivations for code switching have been found to include ensuring intelligibility, offering affective support, and express solidarity as an expression of identity (Ahmad & Jusoff, 2009; Kow, 2008). Compared to spoken discourse, fewer studies have focused on code switching in written discourse. Among the few

that investigate code switching in written discourse are Hajar Abdul Rahim (2006), Dumanig & David (2011), and Shanmuganathan & Ramasamy (2009).

1.1 Code Switching in Print Advertisements

Linguists have acknowledged the growing importance of research on the language used in advertisements (Gao, 2005, p. 827; Piller, 2001, p. 170). Advertising is particularly useful for linguistic research as copy writers have to work within space and financial constraints. Leung (2010, p.418) argued that 'advertising language has to be carefully crafted with the intention to manipulate and persuade consumers on the lexical level'. Since copy writers tend to be very proficient in the language they are writing in, when an advertisement uses code switches, it is not only intentional, but 'it also serves a very specific purpose – selling' (Leung, 2010, p. 418). Many studies have noted that advertisers have increasingly used multilingual advertising to cater to bilingual consumers (Bhatia, 1992; Gao, 2005; Piller, 2001; Ruellot, 2011).

Code switching in advertisements can also be seen as a marketing strategy (Dumanig & David, 2011). It has been proven to improve brand recall as well as increase the attention grabbing capacity of the advertisement (Ruellot, 2011, p. 7). Gao (2005, p. 827) stated that code switching is used to create a positive psychological effect in the consumer. In other words, the motivations for using code switching in advertising go beyond lexical gap or lack of register to using connotations, ideologies and cultural meanings to reach the target audience (Hajar Abdul Rahim, 2006, p. 9).

There are not many studies that focus on language use in print advertising in the Malaysian context which offer an explanation as to why advertisers code switch. Dumanig and David (2011) investigated the use of code switching in English newspaper advertisements in Malaysia and they found that code switching occurrences serve as an effective marketing strategy by accommodating bilingual consumers.

Another study is by Azirah Hashim (2010, p. 378) examined 'how advertisers seek to achieve their primary goal of persuading or influencing an audience'. Using a multimodal approach in analyzing advertisements, it was found that advertisers use code switching to encode national and cultural values in order to create rapport and for emphasis in order to persuade the consumers. Similarly, Shanmuganathan & Ramasamy (2009, pp. 47 - 50) argued that advertisers

use language to attract certain customers, give confidence to the customer, foreground celebrity influence, and assure validity of products and services. Social and cultural factors are embedded in these advertisements which, in turn, impact the consumer.

Due to the paucity of research in this area, the body of knowledge on code switching in written discourse in Malaysia seems limited. However, Hajar Abdul Rahim (2006, pp. 8 - 9) observed that code switching in written discourse may share most patterns, functions and motivations of code switching in spoken discourse, with one very important difference: code switching in written discourse tends to be pre-meditated and therefore is intentional and purposeful. Thus, one might employ some features used in the theory on code switching in spoken discourse in order to examine code switching in written discourse.

1.2 Code Switching and Identity Construction

Various studies have linked code switching to identity construction (Hajar Abdul Rahim, 2006; Leung, 2010, p. 418). Thomas and Wareing (2000, p. 216) explained that 'one of the fundamental ways of establishing our identity is through the use of language.' In other words, language is used by people to construct various identities for themselves (Thomas & Wareing, 2000, p. 136). However, these identities are not fixed, but rather are 'constantly being built and negotiated' Leung (2010, p. 418).

One important domains of identity construction research is the media (Thomas & Wareing, 2000, p. 50). The media is seen to have the power to mediate how people, places and events are represented. In fact, one of the ways that media affects identity construction is through the creation and perpetuation of stereotypes (Motschenbacher, 2009). This is especially seen in advertising. Woodward (1997, p. 15) explained, 'advertisements can only "work" in selling us things if they appeal to consumers and provide images with which they can identify'. This raises the important point of identification. For an advertisement to work, it needs to construct an identity that consumers can identify with (Woodward, 1997, p. 15). One of the ways advertising accomplishes this is through code switching.

1. 3 Identity Construction and Multilingual Print Advertisements

Piller (2001, p. 153), in her study on the use of English in German advertisements, found that the use of English was to construct identities which reflect global, successful and economic

oriented identities (Piller, 2001, p. 167). This identity construct is consonant with the functions of code switching into English observed in advertisements in local languages (Chen, 2006; Gao, 2005; Leung, 2010; Ruellot, 2011). For example, Gao (2005) examined the use of English in Chinese advertising, Chen (2006) examined the use of English in Chinese advertising in Taiwan, and Ruellot (2011) examined the use of English in French print advertising. All of these studies come to similar conclusions as to why English is used – because it is linked with, among others, success, modernity, global economy and progress.

It can be seen that identity construction is not only linked to the motivations and functions of code switching, but can also be used to explain and understand those motivations. However, while the motivations for using English in local language advertising is clear, the situation is quite different when it comes to using local languages in English advertising.

Hajar Abdul Rahim (2006) claimed that the existence of local lexis in Malaysian English is seen as an important 'identity indicator of the user' (Hajar Abdul Rahim, 2006, p. 7). Effective bilingual writers tend to code switch to convey connotations of meaning which are bound up with local culture even when there are English equivalents. In other words, effective bilingual writers code switch as an expression of their identity which is related to local culture.

Studies show that there has been mounting research on identity construction through the use code switching in advertisements, the global trend has been to examine this topic in the context of English language code switches in local language advertising. There is therefore a paucity of research in investigating local language code switches in English language advertising. Furthermore, there is limited research on the motivations behind identity construction through the use of code switching in the local context. Consequently, this study therefore explores motivations on the construction of identity through the use of code switching in English newspaper advertisements in Malaysia.

2. Methodology

The data for this study comprises of a corpus of 121 food, finance, motoring, motoring and energy & telecommunications advertisements published in the leading local English newspapers namely, *The Star*, *The Sun*, and *The New Straits Times*, which have the highest readership and circulation for English newspapers in the country (Nielsen Media Index, 2010).

The newspapers were scanned daily for a period of six months from 1st August, 2011 to 31st January, 2012 as a period of six months was considered sufficient in order to collect sufficient data. The 121 advertisements collected were deemed sufficient as the data was considered large enough to be analyzed for patterns, contexts and similarities and differences in the code switching occurrences. The data was also considered representative as it was gathered from four different categories of advertisements.

Only those advertisements with code switching occurrences from the food, finance, motoring and energy & telecommunications categories were selected. These categories of advertisements were chosen because previous studies (Tan, 2009, p. 14), as well as an initial cursory observation, found that these categories had high levels of code switching occurrences. Lastly, only advertisements with code switching into Malay, Tamil, and the Chinese languages (Mandarin, Hokkien and Cantonese) were selected as these are the major languages in Malaysia.

The Star, *The New Straits Times* and *The Sun* were scanned daily from 1st August 2011 to 31st January 2011 by manual search. This period of time was chosen as it covers most of the significant festivals and cultural events in the country such as Hari Raya (a religious and cultural festival celebrated by the Malays) in August, Merdeka Day (Independence Day) in August, Malaysia Day in September, Deepavali (a religious and cultural festival celebrated by the Hindus, who are mostly Indians) in October, Christmas in December and Chinese New Year (a cultural festival celebrated by the Chinese) in January 2012, since previous studies have found that advertisements tend to use more code switching during festivals and celebrations (Dumanig & David, 2011).

Each time an advertisement with code switching occurrences was spotted, the original was extracted. Advertisements were categorized as food, finance, motoring, telecommunications and energy advertisements. In each category, advertisements were indexed and checked for duplications and repetitions. Duplications and repetitions of advertisements were discarded. Finally, the advertisements were listed, coded, labeled and filed according to category, so that they could be retrieved as needed. A master list of all the advertisements according to their categories was drawn up to keep track of the advertisements. The data was then analysed against the findings of previous studies regarding the motivations behind code switching and identity construction in advertisements. The findings are discussed below.

3. Findings

The findings show that advertisers construct different identities for various reasons, all which relate ultimately to the main goal of persuading the consumers either to buy their product or to be positively disposed towards their brand (Azirah Hashim, 2010, p. 387; Dumanig & David, 2011; Ruellot, 2011). The reasons and motivations identified by the current study include accommodation, affective reasons, building credibility and building solidarity as a form of marketing strategy which seeks to accomplish this goal of persuading consumers. This is consistent with the findings of Dumanig and David (2011) which report similar motivations for the use of code switching in advertisements.

3.1 Accommodation

The findings reveal that advertisers use code switching as a means reducing the distance with the bilingual consumers. One of the strategies used by advertisers is to accommodate the bilingual consumer through the use of familiar code switched phrases and images to construct an identity that is familiar and accessible to the consumers.

Extract 1

a. *Selamat Hari Raya Aidilfitri* to all Malaysians. (Hard Rock Café, New Straits Times, 29 August, 2011)
b. Blessing a child by feeding him a sweet treat is an old tradition in some Indian communities… Happy *Deepavali* from Nestle. (Nestle, New Straits Times, 25 October 2011)
c. Cheers! Prost! Salut! *Yum Seng!* Enjoy your favourite beers together with good food, good friends and fun games. (Oktoberfest, *The Star*, 11 October, 2011)

Extract 1a uses a Malay greeting that is synonymous with the Hari Raya celebrations. By using a very familiar greeting, a Malay – Muslim identity which is very familiar and appealing to that community is constructed. Constructing an identity that is familiar with the consumers reduces the distance with them and makes them amenable towards the particular product or brand. Woodward (1997), observes that advertisers use images, phrases and words which are familiar to the consumers for the primary purpose of selling.

Extract 1b uses the same idea by highlighting a familiar image of a mother feeding her child a sweet treat during *Deepavali*. In highlighting this imagery, the advertisement strikes a chord with Indians who celebrate Deepavali. The image is not only familiar, but also arouses deep sentiment to Indian readers. The advertisement is able to connect with the Indian readers. On the other hand, Extract 1c accommodates the Chinese readers by highlighting the phrase, *Yum Seng* (Cheers!), a phrase used when drinking beer or wine in a celebration as a form of toast. The toast never happens when the person drinking is alone. This particular toast is therefore tied to a celebration or happy occasion, a notion strengthened by the English text, 'good food, good friends, and fun games.' Thus, by using *Yum Seng*, the advertisement connects with Chinese readers and converges with them.

This finding that accommodation is one reason why advertisers use code switching in advertisements is consistent with previous studies of Dumanig and David in 2011. In advertising, accommodation happens when advertisers try to reduce the distance between them and the consumers by using various convergence strategies which is seen as a marketing strategy (Dumanig & David, 2011).

3.2 Affective Reasons

It is found that advertisements use a variety of code switches to evoke a sense of warmth, hospitality and nostalgia, especially in the creation of various ethnic and national identities. For example, the Malay identity, Tamil identity and Chinese identity are all constructed in advertisements that occur during festive periods. The use of culturally related words, phrases and greetings such as *Selamat Hari Raya Aidilfitri (Malay for 'Happy Celebration Day' referring to the greeting most commonly used during a major Muslim festival), Deepavali Vazhthukkal (Tamil for 'Deepavali Greetings')*, and *Sau Gong & Loh Sang (Cantonese for the last meal of the previous year and 'tossing' the Yee Sang respectively)* are illustrative of the way identity construction is used to evoke affective feelings in the heart of the readers. It is significant that the terms are not explained, but advertisers assume that the target audience will readily understand and identify with the terms used. The use of such words and phrases construct identities that invoke sentimental feelings and leave the readers positively disposed toward the brands or products advertised. The use of familiar phrases is not limited to festival periods, as can be seen in Extract 2.

Extract 2

a. Your child insists on sharing your bed on date nights. *POTONG STIM!* Using dongle at home… *LAGI POTONG STIM!* (P1, *The Star*, 1 October 2011)
b. Rain starts just as you finish waxing. *POTONG STIM!* Using dongle at home… *LAGI POTONG STIM!* (P1, *The Star*, 17 September 2011)
c. *Diamlah* ;) P1 broadband still cheap! When everything else is expensive, save more with P1's great deals…The best outdoor and indoor broadband deal with Voice service. Shhh… *diam-diam* get it now. (P1, *The Star*, 13 January 2012)

In Extract 2a & b, the advertisement uses a familiar phrase in Malay, *Potong Stim* (killjoy or frustration) to construct an identity of a sympathetic and understanding person who knows just how frustrating life can be. Using a few different familiar scenarios, the advertisement sympathizes with people who are caught up in frustration using a dongle for their internet service at home. By linking the code switched term *Potong Stim* and *lagi Potong Stim* (even more frustration), the advertisement likens the ineffectual dongle with all of these frustrating situations in life. In doing this, the advertisement is constructed as someone who not only knows the frustration the consumer is going through, but is also able to offer something better.

This is seen in Extract 2c, where the Malay phrase *Diamlah* (shut up) is followed by an emoticon which softens the tone of *Diamlah*. Now it is rendered not so much as 'shut up' but rather 'quiet, please'. The advertisement now becomes a co-conspirator, sharing a secret with the consumers. In doing so, the advertisement is able to show that the product is better, not just in effectiveness, but in price as well. By couching it as a conspiracy, the thrust of the advertisement is not so much overt as it is covert. The ending, '*Sssh…diam-diam'* (quietly, now) further strengthens this image of a conspiracy, and the consumer is delighted to be 'in' on the secret. The use of such familiar phrases builds a friendly, accessible identity that enables the advertisement to reach the consumers at an affective level, becoming a friend, and offering some friendly advice, rather than as a company selling things.

This is consistent with previous studies such as Gao (2005), who argues about a 'favourable psychological affect' which is brought about through the use of code switching in advertisements. In addition, Azirah Hashim (2010, p. 387) observes that advertisements use code switching to create rapport with the target audience. These studies find that the use of code

switched terms brings with it certain connotations and culturally loaded meaning. As has been pointed out above, the use of code switching by Malaysians is not merely because of lexical gap, but because of the connotative meanings that they want to express (Hajar Abdul Rahim, 2006). Thus, the use of such culturally loaded terms evokes sentimental feelings in the heart of the readers. This in turn, puts the reader in a psychologically favourable attitude towards the advertised product or brand.

3.3 Building Credibility

Code switching is also used to establish credentials, such as the use of the word *halal* to indicate which foods could be eaten by Muslims (Azirah Hashim, 2010). To establish credentials simply means to give assurance that a particular product or label is safe or acceptable to be used. This gives confidence to the customer and ensures validity of the products and services (Shanmuganathan & Ramasamy, 2009). When it comes to a multilingual nation like Malaysia, what is acceptable or normal to one community may not be acceptable to another. Thus, advertisements use religious terms and phrases to help assure potential customers that their product is safe to use from a religious point of view. However, even this is in line with the overall goal of advertisements in persuading the reader (Azirah Hashim, 2010, p. 378).

The findings of the study affirm these previous studies as it was found that some identities were constructed in advertisements to build credibility among the consumers. This is especially true in the construction of religious identities as illustrated by Extract 3.

Extract 3

a. Fund Transfer, Bill Payment, Loan / Financing Payment, *Zakat* Payment, *Tabung Haji* Payment. (Public Bank, *The Star*, 1 November 2011)
b. *Kempen Berbaloi.* (Agro Bank, New Straits Times, 5 November 2011)
c. Public *Ittikal* Sequel Fund. Grow your investments with *Syariah*-compliant Stocks and *Sukuk*. (Public Mutual, New Straits Times, 12 October 2011)

In the banking sector, Islamic Banking principles have become increasingly important to Muslims who want to know if the particular financial service or product they are considering is actually acceptable to their religion. The use of certain Islamic terms such as *shariah*, *sukuk* and

zakat, builds an identity of a devout Muslim who is familiar with Islam and its requirements. Therefore, the products described by these advertisements would be acceptable from an Islamic point of view, and so would be safe for Muslims to use. In this instance, the construction of the religious identity serves to establish credibility among the Muslim readership and thus persuades them in considering the product or service favorably. Even when religious terms are not used, such as in Extract 3b, the code switched Malay phrase, *Kempen Berbaloi* (a profitable investment) serves to establish credentials. The Bank is running this campaign to inform its customers that investing with them will definitely be profitable. In this way, the bank's expertise and credentials are displayed in order that the consumers may trust and so invest with them.

3.4 Building Solidarity

The findings of the study show that differing identities are constructed to express solidarity with differing groups at differing times. This is especially seen in the choice of language used by the advertisements during different celebrations. Extract 4 illustrates this finding.

Extract 4

a. Some say Luck. Some say Fortune. Some say *Rezeki*. However it's said, it still means prosperity. *Jom Generasiku!* (BSN, New Straits Times, 19 January 2012)
b. Thank you for the *Ang Pow*. The *Ang Pow* has become more than just a Chinese festive gift or a traditional symbol of good luck. Today, it has been adopted by everyone. It now comes in many colors to symbolize different celebrations. Only a society that can adapt, evolve and share their individual traditions can truly be united. Happy Chinese New Year to everyone from all of us at Tenaga Nasional. (TNB, New Straits Times, 23 January 2012)
c. (Chinese Character): Fullness. (Bernas, 16 January, 2012)

Even outside the festival period, attempts to build solidarity with different target groups can be seen. Extract 4a is an example of how an advertisement uses key words to build solidarity. In this advertisement by BSN (Bank Simpanan Nasional), the slogan is, '*Jom, Generasiku*!' The use of the colloquial Malay word, *Jom*, translates as 'come with me'. But the connotative meaning is much more. It is a stirring call to action. The call is to an entire generation who shares the same identity as the speaker. The use of the pronoun *ku* (short for *aku*,

meaning me / my) clinches it – the call is not just to anyone, but to my generation. The speaker is calling to his or her generation, whatever generation that might be. In this way, the advertisement expresses solidarity by calling the readers to be a part of the identity that is being created.

Extract 4b focuses on the *Ang Pow* (Cantonese for red packet or prosperity packet), which is synonymous with Chinese culture, particularly during Chinese New Year. The tradition is for elders to give these *Ang Pow* to the young as well as unmarried adults not merely as a celebration gift, but as a blessing or sign of prosperity. As the advertisement states, the practice has been taken up by the other cultures as well, and now it is common, for example, to see green packets or *Duit Raya* (Malay for 'celebration money') for *Hari Raya*. In this advertisement, the use of *Ang Pow* creates solidarity with the ethnic Chinese community, by using a cultural item that is at the very heart of the Chinese culture. The use of this phrase can heighten the sense of Chinese identity and so strike solidarity with them (Menke, 2011).

Similarly, in Extract 4c, only one word, a Chinese character, appears in the advertisement, with the meaning 'fullness'. Again, the Chinese ethnic identity is appealed to through the use of a character which is very familiar to them. This character, translated 'fullness' is usually drawn on a red card and stuck onto the rice bin in the kitchen or store. The idea is that a kind of blessing, 'May your rice bin be forever full and never run out' is expressed with the character. It is significant, of course, that the advertiser in this case is Bernas, the national rice company. Again, through an appeal to a cultural custom, the Chinese identity is appealed to as the advertiser seeks to strike solidarity with them. Establishing a common identity to build solidarity has been acknowledged as a primary motivation for code switching in the oral domain (Kow, 2003), as well as in advertising (Menke, 2011). The current study is consistent with the findings of these studies.

4. Discussion

The findings of the study reveal that the reasons for constructing various identities in print advertisements could be explained primarily as a marketing strategy which aimed at persuading potential customers through the use of accommodation, affective reasons, building credibility and building solidarity.

It has been observed in previous studies that the advertisers' main goal in advertising is to persuade potential consumers to buy their products or favourably consider their brands. As such, using code switching in advertisements are firmly linked with this primary goal. The current study concurred with the findings of previous studies as the data reveal that the code switching in advertisements differ somewhat from those of using code switching in the oral domain or in other domains. It was found that in advertising, the code switches are used purposefully and intentionally as a marketing strategy that would persuade readers to have a positive attitude towards the brands or products advertised. Such motivations identified in this study differ from those identified in studies which focus on code switching to English in local language advertisements. In those cases, the motivations typically involved prestige, success, modernity and sophistication which are closely identified with English whereas the current study reveals different motivations such as accommodation, to create affective feelings, to construct credibility, and to build solidarity with the readership.

5. Conclusion

The analysis of the data reveals that code switching is used to construct various identities in the advertisements found in the local English dailies in order to accommodate, persuade, build credibility and build solidarity to the readers. Although different types of identities are constructed in these advertisements, they are all constructed for one basic reason – as a marketing strategy which aimed at persuading consumers.

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Maya Angelou: A Multi-faceted Poet

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Maya Angelou (1928-2014)

Abstract

This Paper describes, Maya Angelou as a poet of the Multi-faceted personality by dealing especially with her poetical themes. It is the lyrical witness of racism in the U.S. A phenomenal woman has just passed into history where she will illuminate its pages as she did with countless people whose lives she touched with her incandescent words in her poetry.

Keywords: Affection, afflict, bigotry, cons, facets, feminist, humanitarian, incandescent, inconstant, prostitute and suffocation.

Introduction

Maya Angelou (1928-2014), hailed as one of the best known black writers in the United States, has to her credit several volumes of poetry. These volumes address social and political issues relevant to African-Americans and challenge the validity of traditional American values and myths. Her poems are both social and confessional, in nature. She was born on April 4, 1928 in St. Louis, Missouri to Bailey Johnson and Vivian Baxter Johnson. She died on 28th May, 2014 (Wednesday) at the age of 86. She lived in Winston-Salem, North Carolina. In

President Bill Clinton's inauguration, Angelou recited her poem *On the Pulse of Morning* (1993) and President Obama honoured her with the Presidential Medal of Freedom, the nation's highest Civilian honour in 2011. Obama called her "One of the brightest lights of our time: a brilliant writer, a fierce friend and a truly phenomenal woman".

Angelou is best known for her autobiographies. She has five autobiographical works to her credit. They recapture her subjective experiences, her spiritual growth and awareness. They demonstrate, at the same time her personal experiences too. This paper only argues about her poetry.

The Poetic World of Maya Angelou

Her poetry is Political, trenchantly critical of American history. She is also a love poet and a feminist poet. Indeed, the black political writer and the woman writer cannot easily be separated. Now, let us examine all these issues by going into the study of some of her poems.

Social and Political Issues

Angelou's poetry addresses social and political issues involving the African-American and challenges the validity of traditional American values and myths. In her poem, *America* (Oh Pray my wings, Part III, Poem 3), for example, she rejects the notion that justice is available to all Americans. She refers to the problems of racism, and poverty which have affected the people. In the long history of America the gold of her promise has never been minded, the promise of justice for all has not been kept.

In her opinion, in spite of the abundance of the crops, the fruits and the grain, America has failed to feed the hungry nor eased the deep pain; all her poor citizens live below the poverty line and never have enough to feed their families. All noble protestations of ideas are swept away like the leaves on the wind.

There is racial bigotry in the South where black people are killed ruthlessly (it used to be; not anymore). At the end of the poem, the poet calls for the end of 'legends untrue' which are spread through history to entrap America's children. There is a fervent call by the poet to discard the false myths once and for all and to discover the country afresh. In another poem,

song for the old ones(Oh Pray my Wings, Part V, Poem 6), she recalls how the suffering blacks survived through the brutal humiliations of the white men.

In the poem, *And I still Rise* (1978), Angelou reveals her determination to rise above the demoralising defeat that she faces in life and to grasp life on its own terms. In spite of calculating distortion of facts about the blacks and their history, she says "She will like dust rise still".

Quest for Love

Another significant facet of Angelou's poetry is her constant quest 'for love' as a refuge against the painful social milieu. The poet records her affirmation of life and love. She is constantly in search of a man who could show concern and true love for her. In this quest for true love and affection, she had moved with several men, wined and dined with them. She was loyal and sincere in her love for the men. But they are inconstant and betrayed her, leaving her in the lurch. She expresses this and regrets in her poem *Where we Belong, a Duet* (And Still I Arise, Part I-Touch me, Life, Not Softly, Poem-5).

Fascination for Man

In all her works, including her autobiographies, her irresistible fascination for man is seen. She longed to be their beloved whenever she saw them passing by her windows. She feels that men at the beginning are gentle and tender in their love for the beloveds. But in course of time, they show their real face and cause a sense of suffocation in their women. All their beliefs about men and their love are crushed. After this bitter experience, the lady comes to know about men and their crude and coarse behaviour. Now the lady (the poet) begins to look at men who are passing by her windows without any longing for them. The mystery is dissolved. The aura of man is lost to her. The lady's eagerness is replaced by disappointment and frustration.

Recognizing Her Cognitive Errors Relating to Men

Yet, Maya Angelou, again and again, places men on pedestals, creates rose coloured fantasies around them at a distance only to later discover her cognitive errors. One lover keeps her as his companion only till his assignment lasts at San Diego, another person cons her into prostitution and yet another man wants her to be a subservient woman. They all deserted her, smothered her sense of integrity and independence, yet Maya Angelou over-elaborates their personalities in her own mind. She does this out of her own unconscious desire for their

unconditional love. In the poem *After* (Just Give Me a cool Drink of Water 'fore I die, Part I-Where love is a scream of Anguish, Poem 15), she speaks about the love between man and woman, which is far more tender and passionate. In recognition of their love, even the stars lean down. In the poem *To a Husband* (Just Give Me a cool Drink of Water 'fore I die, Part I-Where love is a scream of Anguish, Poem 12), the man is shown as a symbol of African strength and beauty and in his majestic presence, the wife conjures up Africa's original splendour. In this, one man, she sees the vital strength of the entire race.

Endless Chores in Woman's Daily Life

Besides dealing with love and the sufferings it causes to women, Angelou also focuses her attention on the endless cycle of chores in a woman's daily life. In her poem, *Woman Work* And Still I Arise, Part II-Travelling, poem11), she says that a woman has got -

"the children to tend,
the clothes to mend,
the floor to mop,
the food to shop,
the chicken to fry,
the company to feed,
the garden to weed
the tots to dress
the cane to be cut
then to see about the sick
And the cotton to pick". (Stanza I)

Thus, a woman does her routine work at home in order to feed the children and other members of the family.

In *And Still, I Rise* (1978) poem, she describes the position of women in the society. In another poem, *Phenomenal Women* (And Still I Arise,Part II-Touch me, Life, Not Softly, poem 5), she projects a hopeful determination to rise above the caged condition, highlighting the

woman's vitality and her power to rise. By her dint of will power and achievements, she can saw men, 'Swam around me like a hive of honey bees'. A phenomenal woman is the resultant figure of both the external and inner graces. Such a woman need not bow her head, but can walk tall with quiet pride.

A Call for Recognition of the Human Failings

In *On the Pulse of Morning (1993)* poem, Angelou calls for recognition of the human failings pervading American history. She advocates a renewed nation's commitment to unity and social improvement. The poet records the malady which afflicts humanity. Thus, it is a poem of humanitarian concern.

The River describes how nations indulge in war and bring about destruction. It exhorts nations to shun war and asks them to be clad in peace. It promises to sing the songs of innocence, which God gave humanity. The whole of Nature - the rock, the river and the tree - assure that the world will be free of destruction and disillusion - which have plagued humanity.

To Conclude

Thus, Maya Angelou's poetic world contains a glimpse of themes and issues which are social, political, romantic, feministic and national and paradoxically subjective. What is found in the poetry of Maya Angelou is the lived experience of a person who travelled, opened up, took in and mentally recorded everything observed. By the time she was 40, she had been a cook, a waitress, a prostitute, a dancer, an actress, a playwright and a newspaper editor. It wasn't until later that she becomes an author with her memoir, *I know why the caged Bird sings (1969)*. Set free, that caged bird soared into the literary world and enchanted millions for half a century with her poetry.

"Throughout her writings, Angelou explored the concepts of personal identity and resilience through the multifaceted lens of race, sex, family, communication and the collective past. As a whole, her work offered a clear-eyed examination of the ways in which the socially marginalising forces of racism and sexism played out at the level of the individual", says *New York Times* on her death on May 28, 2014. She once said, "My mission in life is not merely to survive, but to thrive; and to do so with some passion, some compassion, some humour and some style". She achieved exactly that and told women to look at the mirror and say, "I am a Woman/

Phenomenal Woman/ that's me". Finally Angelou suggests the possibility of a fruitful adaptation, which may enrich not only the American tradition, but ultimately the capacities of poetry in English as a whole.

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Cross-Cultural Awareness in Teaching British and American Literatures

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Abstract

In the world of multi-polarization/globalization use of English has become increasingly predominant. Hence, training is particularly important to focus on cross–cultural awareness. The teaching of English and American Literature from the perspective of cross–cultural awareness is the need of the hour. With the international economic, cultural, political and other fields, exchanges become more frequent to accelerate the pace of development. In the contemporary world of multi-polarization and economic globalization, it is increasingly clear, more frequent international exchanges are increasingly used in a variety of cultures. In this environment, if the teachers do not understand the customs and cultures, habits, ideas and values, intercultural misunderstanding and even conflict will affect any smooth communication.

As a result, foreign language teaching, attention to the target language culture, improving cross-cultural awareness and focusing on cross-cultural communication ability is particularly important. Knowledge of foreign language teaching is not just language learning, Language is the carrier of culture, hence learning of language is also a process of knowing a culture. Literature is a special form of culture. Literature has always been concomitant with the culture. Therefore, understanding literature, specifically English and American Literature and their cultural ethos is an essential one and it would have a great impact on teaching. This paper aims to identify the barriers that a teacher encounters in the cross–cultural scenario and suggests solutions. His article was presented on an international seminar on "Teaching Literatures in English for cross culture, the Dept. of Communications" on 08 – 10 August 2011 organized by the Dept. of English & Communications, Dravidian University, Kuppam (A.P).

Key words: Culture, teaching culture, teaching foreign language, cultural awareness, culture-based activities techniques, British and American Literatures' cross cultural Awareness.

Introduction

English Education in India has largely depended on the teaching of literature. It is only in recent years that there has been a shift of emphasis from the teaching of literature to language. Even so, most Universities still lean easily on literary texts and often on great masterpieces of literature to give college students a good command over elegant English. Literature as discipline uses language, also the primary raw material of our business as teachers of language. Literature means the process of the development of the individual, training the intellectual, the affective, ethical and imaginative faculties. It is in a sense a history of the development of the culture of a whole people who speak that language. It has the ability to produce a maze of every complex feeling interwoven with rational and psychological justifications which often defy analysis. Yet the growth of a child is bound up with the literature of his social group and unfolds the process of adjustment and harmony with his environment. Every child listens to stories. He/she is very fond of them and these stories often condense the wisdom of the people, the cumulative expression of which is literature. Influenced by literature, people have cultivated gentleness, tolerance, forgiveness, warm friendliness and all these can be inculcated among the students by good teachers of literature. Many of the finest utterances one hears in a good speech or writing come from the deepest philosophical notions embedded in great literature,

The teaching of literature has not yet received the attention it merits. All too often learned lectures are delivered to students who are unable to follow them. It is true that literature itself and the lectures of the teacher present difficulties of language difficulties of complex situations, difficulties of the bewildering turns of emotive expressions and so on. It is not really the experience of the literary artist that is sought to be transmitted to the students but only the plot, characterization and such stock elements. These the students can get more easily in an easily digestible form in the bazaar guides. Experienced teachers know that students get good marks in the examination without attempting the literary texts even once.

The main thing in the appreciation of literature is the intimate knowledge of the text. Unless the student is asked to go to the text several times - one can use the seminar method, group discussion; one can have exposition from select students and questions from the rest and so on. It is no use pretending that we are teaching literary appreciation. If it is simply the story element, the teacher can supply the simplified version of the text. If it is the study of the inherent beauty of the language and expression of the deepest feelings, the teacher should relate them to the personal experience of the students and explain the specialist vocabulary and phrases literature uses. He/she should printout how the words are irreplaceable and turns of expression defy any modification or change. Putting out appropriate questions to evoke the requisite feelings in the students and get them respond appropriately is an art. Teachers of literature should develop the sensibility to appreciate and enjoy literature. It should be possible for them to devise ways and means of transmitting this experience to their students. Very often, questions like, "what could have happened if this event had not taken place" and a host of such other questions, bring out not only finer points of a literary piece but also create sensitiveness in the students for the subtle nuances of the language. Literature can thus be used for teaching language.

Literature can play a significant part in acquiring a foreign language. Literature and literary competence should no longer be separated from language acquisition in foreign language curricula. Literature aims to provide a source of ready-to-use classroom material for any teacher working with young or adult learner. It may be used as a set of interactive language materials.

In terms of the language, literary texts offer genuine samples of a very wide range of style registers and text types at many levels of difficulty. An appropriate choice of text will provide the learners with examples of many features of the written language, the structure of the sentences, the variety of form and the different ways of connecting ideas. It provides a rich context in which individual lexical or syntactical items are made memorable. Literature reveals a higher incidence of certain kinds of linguistic features which are tightly patterned in the text, features like metaphor, simile, alliteration, double or multiple meanings of a word and unusual syntactic patterns.

What Is Culture?

Culture may mean different things to different people. In the anthropological sense, culture is defined as the way people live (Chastain 1988:302). Trinovitch (1980:550) defines culture as "... an all-inclusive system which incorporates the biological and technical behavior of human beings with their verbal and non-verbal systems of expressive behavior starting from birth, and this "all-inclusive system" is acquired as the native culture. This process, which can be referred to as "socialization", prepares the individual for the linguistically and non-linguistically accepted patterns of the society in which he lives.

Culture is Language and Language is Culture

In a word, culture is a way of life (Brown, 1994:163). It is the context within which we exist, think, feel and relate to others. It is the "glue" that binds a group of people together. It can be defined as a blueprint that guides the behavior of people in community and is incubated in family life. It governs out behavior in groups, makes us sensitive to matters of status, and helps us to know what others expect of us and what will happen if we do not live up to their expectations. Thus, culture helps us to know how far we can go as individuals and what our responsibility is to the group.

Developing Cultural Awareness in Foreign Language Teaching

Regardless of different points of view, culture has taken an important place in foreign language teaching and learning studies. It has been widely recognized that culture and language is used as a main medium through which culture is expressed. However, "pure information" is useful, but does not necessarily lead to learners' insight; whereas the development of people's cultural awareness leads them to more critical thinking. Most frequently students, to a great extent, know the rules of language, but are not always able to use the language adequately, as it requires a good knowledge of the target culture which knowledge they do not seem to have, to a certain depth.

Language is a part of culture and a culture is a part of a language. The two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture (BrownI994:164).

However, as the use of language in general is related to social and cultural values, language is considered to be a social and cultural phenomenon. Since every culture has its own cultural norms for conversation and these norms differ from one culture to another, some of the norms can be completely different and conflict with other cultures' norms. Consequently, communication problems may arise among speakers who do not know or share the norms of other culture.

Teaching Culture through Language

Students' intellectual curiosity is aroused and satisfied when they learn that there exists another mode of expression to talk about feelings, wants, needs and when they read the literature of the foreign country. For depth of cultural understanding it is necessary to see how such patterns function in relation to each other and to appreciate their place within the cultural system.

The teaching of the target culture has to serve the development of cross-cultural communication. The achievement of this goal is possible with the preparation of an organized inventory that would include both linguistic and extra linguistic aspects of the target culture. This way the language could build bridges from one cognitive system to another (Seelye, 1968). The culture of a people refers to all aspects of their shared life in a community.

If language is described as a mode of human behavior and culture as "patterned behavior", it is evident that language is a vital constituent of culture. Each culture has a unique pattern and the behavior of an individual, linguistic or otherwise, manifested through that culture is also unique.

Some Key Considerations in Developing Cultural Awareness in EFL Classrooms

Language cannot be separated completely from the culture in which it is deeply embedded. While developing cultural awareness in the EFL classroom, it should be kept in mind that the native language is learned along with the ways and attitudes of the social group, and these ways and attitudes find expression through the social group. Learning to understand a foreign culture should help students of another language to use words and expressions more skillfully and authentically; to understand levels of language and use it appropriately to suit different situations; to act naturally with persons of the other culture, while recognizing and accepting their different reactions, and to help speakers of other tongues feel at home in the students' own culture.

While most learners indeed find positive benefits through cross-cultural living in their learning experiences, nevertheless a number of people experience certain psychological blocks and other inhibiting effects of the second culture. Teachers can help students to turn such an experience into one of increased cultural and self-awareness.

The use of role-play in EFL classrooms can help students overcome cultural "fatigue" and it promotes the process of cross-cultural dialogues, while at the same time it provides opportunities for oral communication. Numerous other techniques such as readings, films, simulations, games, culture assimilators, culture capsules and culture-grams can be used by language teachers to assist them in the process of acculturation in the classroom (Chastain1988).

Teachers can play a therapeutic role in helping learners move through stages of acculturation, while teaching a culture-specific topic. First language equivalent can also be given in order to enhance learning. The use of culture-based activities used abundantly in the classroom helps learners become familiar with the target culture. The activities and the materials should involve the culture values of the target language designed for every level. A cultural series usually begins at the elementary stage with discussions of the daily life of the peer group in the other language community - their families, their living conditions, their school, their relations with their friends, their leisure-time activities, the festivals they celebrate, the ceremonies they go through, dating and marriage customs.

At intermediate and advanced levels attention may be drawn to geographical factors and their influence on daily living, major historical periods, how the society is organized, production, transport, buying and selling, aspects of city and country life, the history of art, music, dance and film and so on.

Raising Cultural Awareness through Literature

"The person who learns language without learning culture risks becoming a fluent fool" - the importance of developing intercultural communicative competence alongside linguistic competence is rooted in the need of students interacting effectively with people from other cultures. In fact, what is considered appropriate in one culture is usually inappropriate in the other. Today, it is widely accepted that literature in the EFL classrooms can be a medium to transmit the culture of the target language. Besides, literature in the EFL classroom can provide a powerful tool in students' language development.

The Signification of a Text

Simplification produces a 'homogenized product in which the information becomes diluted' (McKay, 1982). McKay (1992), offers two solutions: select easy texts according to students' readability, based on vocabulary difficulty and syntactic complexity, or select literature suitable to students' age as regards authenticity. It provides a rich source of authentic input and portrays the outer world in a contextualized situation. It is a means that leads to a competent look on the foreign culture.

How to Introduce Literature in the EFL Classroom without Panicking Students?

It is always interesting to know how much a person knows about something. Most of the time students like challenges, so this is a good source that needs to be exploited when faced with literature. Teachers can start by asking their students to answer a short quiz about those famous movies which are based on famous books, or about the latest and most famous songs or about the latest events or news. A short quiz can work as a hook to attract students' interest or attention towards literature. The Lord of the Rings, Things fall apart, Shakespeare in Love, Alice in Wonderland etc. are all pieces of literature which can help us.

Literature Circles are discussion groups in which students meet regularly to talk about books. Forming literature circles is a good idea to promote collaborative and cooperative learning in the EFL classroom as well as to stimulate social interaction. Through literature circles, students feel motivated to use the target language, especially when they are challenged, as a group, to understand and give opinions about a book with the idea of doing a specific project or task. Students can focus on the author's style, the different events or characters in the book, or their own personal experiences related to what the book talks about.

Literature also appeals to students' imagination, especially when they are faced with the analysis of fiction, drama or poetry. So, why not to take advantage of that? Students can create comics, short stories, poems, or they can act out some plays, which will motivate them to value the cultural context of the pieces of literature, considering and appraising the differences between the target language culture and their own.

No doubt, literature is a voice that expresses values, beliefs and shows how we live as individuals, groups or simply human beings. Within this perspective literature is the ideal tool to show our students the English speaking world. Students discover English culture through it.

Students can realize how easy it is to understand Freedom Writers, a book close to their routine ways and familiar through movies; they can realize how the word choice is more descriptive grammar than prescriptive, opposed to The Virtue of Selfishness where every word has a precise meaning. It would not be difficult for them to realize how ideas are conveyed through the whole book and show the American value: Freedom of Speech. While reading or after reading students can disagree and debate about the controversial ideas expressed in the different books. Dickens works show English Variance as well as English Society in its structure and tradition to send children to boarding schools, etc. However, we should be aware that such depictions may not be current reality.

It is quite revealing for students, as well as it is for teachers - the cultural awareness that comes up by simply reading a book. Activities should help teachers to involve their students in the learning process. So, teachers have to choose the activities very carefully. If teachers stress out students, they may feel that literature is just not for them. All the hints given to avoid panicking students must be read.

In conclusion, raising cultural awareness through literature is a great opportunity for the students to increase their world knowledge, as they will have access to a variety of contexts, which are inevitably related to culture. By raising cultural sensitivity, students will not only prefer an openness to diversity. But they will also develop cross-cultural communication to understand and interact effectively with people of other parts of the world.

Teaching American Little-c Culture to Prospective Teachers of English

The development of cross-cultural competence, as an integral part of communicative competence, is one of the main objectives of teacher training. The competence in question should be consistently developed at each level of the system of the prospective EFL teacher training.

Generally, the departments that train prospective teachers of English as a foreign language, are aimed at producing well rounded specialists and they tend to cope with the task rather well. Not only can our students communicate in English, but they are also well read in British and American literature and can also, for example, explain the historical premises for the Civil War in the US and how it changed the nation. Our students may be aware of the social problems facing American society, as well as being informed about the latest political issues in that country.

1. On the basis of the cultural differences, build up student's awareness of their own native cultures.
2. To develop students' understanding of cultural differences and similarities, that exist between the two cultures.
3. To install the idea of the importance of cross-cultural knowledge for successful

language learning and teaching.

Hence, literary language is not completely separate from other forms of Cross cultural communication. It is a field of study that looks at how people from differing cultural backgrounds communicate in similar and different ways among themselves, and how they endeavor to communicate across cultures.

Conclusion

In developing cultural awareness in the classroom it is important that we help our students distinguish between the cultural norms, beliefs, or habits of the majority within the speech community and the individual or group deviations from some of these norms. Students should be enables to discuss their native culture with their foreign-speaking friends at the same time that they are provided with a real experiential content.

The development of an awareness of socio-cultural and socio-linguistic differences that might exist between the students' first language and the target language is necessary. Such awareness often helps explain to both teachers and students, between whom at times there is unintended pragmatic failure and breakdown in communication.

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Feminist to Female – Emergence of Women in V. S. Naipaul's *A House for Mr. Biswas*

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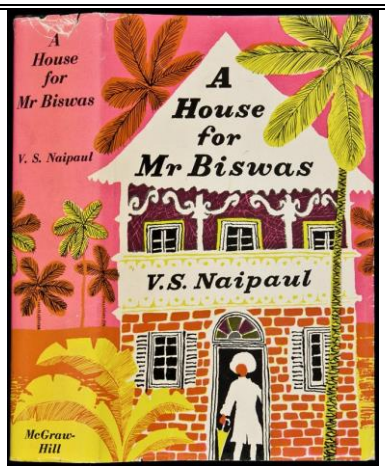

Abstract

For the past few decades, the fictional writers have started portraying the existence of women's experience which was formerly unnamed and unimagined. Different critical studies have been inspired, focusing the eyes of the readers, converging upon the world of women. The writers started to explore women's struggle for liberation in their works. The term "Gender" is used to represent the social and cultural constructions of both genders, especially women now and this varies from place to place.

In this paper, the focus is on the women characters and their emerging self as a representative tool of cultural and political scenario. Further, this paper focuses on the changes encountered by them in the field of the philosophical, cultural, political and economic contexts.

It further narrows down its focus on the depiction of women in the novel *A House for Mr.Biswas*, by V. S. Naipaul and how he has narrowly dealt with the women characters. It further continues to find the position of women in his novels, as per Elaine Showalter's three phases -Feminist, Feminine and Female. It highlights the emergence of characters in Naipaul's writings from one place to another in the context of social, cultural and religious backgrounds.

Story Narrator as the Replica of Author's Life

Naipaul, an articulate critic, has made his central protagonist or the narrator as a replica of his own life. He primarily writes about society, culture, alienation, rootlessness and the scathing of the persons who undergo these various aspects of diaspora. Though he stays in England and writes for the English audience, he writes about his Indian community in the West Indian Island of Trinidad. However, the major obstacle between him and his audience is the geographical distance.

Mostly Male Protagonists

In his novels, Naipaul has not sketched portraits much on women, But they are given chances to appear. The central protagonists in his novels are generally male. Even the title has been named only after the name of his male protagonist. This is explicit in the novel, *A House for Mr. Biswas*. As Rohlehr points out: "Naipaul has been able to present a hero in all his littleness, and still preserves a sense of man's inner dignity" (Ironic 190).

Women Central Characters in the Novel

Though the name of the novel is based on the name of the protagonist Mr. Mohun Biswas, there are so many central characters who are women.

The first one is Mrs. Tulsi who acts the prime foundation for the construction of Mr. Biswas's character. She is the woman who stands in the "female phase" as stated by Elaine

Showalter and who is dead against male chauvinism. Mrs. Tulsi is the epitome of power in Hanuman House. As Rohlehr points out,

> Hanuman House revels itself, not as a coherent reconstruction of the clan, but as a slave-society, erected by Mrs.Tulsi and Seth who need workers to rebuild their empire. (87)

Mrs. Tulsi takes in charge of the whole Tulsi community and property after the death of Pundit Tulsi. She is worshipped as the goddess by the whole family. No one utters any single word against Mrs.Tulsi. She manages her house with almost all her daughters within the house. She chooses her son-in-laws in such a way that they will nod their heads at her commands. The house is built with numerous numbers of restricted families. She expects the centeredness amidst the family as well as in her daughter's consciousness letting them to admit that they are only after her existence. Rohlehr further states that:

> Mrs. Tulsi is a powerful mother-figure and rules through an understanding of the psychology of slaver […] She is constantly demanding to be loved and worshipped and is very good at staging strategic illness in order to inspire feelings of guilt in those who have failed in their worship.(88).

She makes pungent and derogatory remarks at Mr. Biswas many times. She threatens Mr. Biswas with the love-note he gave to Shama.

A Generous Colonizer

Mrs. Tulsi wants and compels Mr. Biswas to follow the orthodox Hindu family tradition to which he is highly opposed. "Mr. Biswas had no money or position. He was expected to become a Tulsi" (House 97). He makes ridicule of orthodox Hinduism and she points out that he has come to her with no more clothes than he could hang up on a nail. Though she has followed

his tricks to allow him to get inside the Tulsi family, she lets him believe that he has come out of his own free will. Mr. Biswas calls her "She fox", "Old hen", and "Old cow". In this stance, Naipaul considers her to be the colonizer who colonizes others of the community with the justification of goodness. But she is generous enough to help Mr. Biswas when the necessity arises for him. She rescues him at the time of Mr. Biswas' unemployment and illness.

Mrs. Tulsi, though considered the orthodox Hindu chief, she admits her sons to wear the crucifixes as well as she allows them to study at the Roman Catholic Church in Port of Spain. She herself succumbs to Christian practices even while retaining Hinduism and she allows Owad and Shekar to marry Christian girls. The rift between herself and Seth makes her loose hold on the Tulsi family. The dominant nature of Mrs. Tulsi makes Mr.Biswas to search for his own identity. Though Mr. Biswas whizzes around the whole novel as the central protagonist, the central pivot is Mrs. Tulsi.

Shama, the Wife – The Possible Feminist

Another character which has helped form the character of Mr. Biswas is Shama, his wife. She is not satisfied with Mr. Biswas, a poor man who becomes fully dependent on Mrs. Tulsi for his up keep. She is the woman who has the closest attachment with her mother. She humiliates Mr. Biswas, when he ridicules the orthodox Hindu community. She calls him "a barking puppy dog", when he calls her mother the "old queen". She even makes pungent criticism when he comments on the food served at Hanuman House. She plainly states that he gets three square meals a day after getting into the Tulsi family. She is against leaving the Tulsi family when Mr. Biswas wants to move away. But she accepts and obeys him. Here she stands in the pose of the "feminist". She arranges a house warming ceremony and she invites each and every individual of

the Tulsidom. She does this against the will of Mr. Biswas. In this aspect her rebellious nature emerges and she manages to take the post of the "feminine".

The Female Role

The most important incident which makes her emerge in the "female" role is the shattering of the doll's house given by Mr. Biswas to his child. She throws it away. She does it because it must be done this way, since in the Tulsi family if one thing is brought it must be brought for every individual kid. Her arrogance is noted through this attitude. But when Mr. Biswas buys a new house, she accepts and makes herself an efficient housewife. She helps her mother to collect rents from her tenants and behaves as a "proper" woman. At last she maintains a stoic calm when Mr. Biswas dies of heart-attack at the age of forty-six. She manages herself as a highly responsible, sharp and self-confident housewife. She is liked by every reader and is admired.

Exposing the Inequality of Genders

In almost all the novels, Naipaul gives a colorful sketch of the protagonist, but has never given any importance to any women characters. It is clear that women are partially created, stereotypically projected and statistically represented in the literature of Naipaul. But in this novel *A House for Mr.Biswas*, he aims to expose the inequality of sexes and has indicated that the harmony in the growth of the male protagonist has come at the cost of the female characters. This novel triumphs on Naipaul's setting of the female protagonist in all the three modes of Showalter – that is "Feminist, Feminine and Female".

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Issues in Translating Collocations of the Holy Qur'an

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Abstract

This paper discusses the most serious problems faced by translators while translating collocations in the Holy Qur'an. It is proposed that collocations present a main obstacle for translators specially when rendering collocations in the Holy Qur'an. For clarifying this idea, the researcher selected some examples of three English translations namely, *The Meaning of the Glorious Qur'an: Text and Explanatory Translaion* by Muhammad Marmaduke Pickthall, *The Holy Qur'an: Text and Translation& Commentary* by Abdullah Yusuf Ali and *The Quran Interpreted*: *A Translation* by Arthur John Arberry. This selection is to compare these translations of each collocation to see which translator is most approximate to the Qur'anic text of the collocation. A number of sound and authentic Qur'anic exegeses are consulted, in addition to some famous and important dictionaries to explore the translator's need to depend upon such interpretations when translating - the meanings particularly - collocations of the Qur'an into English. The conclusion made in this paper shows that (i) translators faced difficulties in rendering lexical collocations, (ii) translators of the Qur'an should carefully understand the nature of lexical collocation, (iii) should comprehend the differences between the beliefs and concepts of Arabic and English ones, and (iv) should always take the context into consideration by avoiding literal translation.

Key words: Translation, collocations, the Holy Qur'an.

1. Introduction

Collocation is a linguistic phenomenon found in different languages. Each language has special ways in dealing with its own collocations. Collocation is basically a lexical relation

between words which combine orderly with other particular words to shape one semantic unit. However, this combination of words is not subject to rules but to certain constraints that determine the way they can be combined to convey meaning. The meaning resulting from collocation is not simply a matter of associations of ideas but, according to Palmer (1986:79), is "idiosyncratic" and cannot be predictable from the meaning of the associated words. Palmer gives the example of "blond" as an adjective referring to colour. It is highly restricted in its distribution. "Blond" is associated with hair and not with door even if the colour of the door is "blond". Therefore, there is blond hair but not blond door.

Collocations in language as well as in translation are important. The necessary role of collocations in a language creates Linguists' interest in the translation of collocations. On the one hand, language proficiency can be shown through the ability of producing and using agreeable and suitable collocations. Hence, they are "crucial to the interpretations of a text" (Halliday & Hasan, 1976:287).

Newmark (1988) and Abu-Ssyadeh (2007) have acknowledged that collocations have a significant role in language as well as in translation. In this respect, Newmark (1988:213) says that collocations are "nerves of the text and lexis are the flesh". In a similar way, Abu-Ssyadeh (2007:70) mentions that the "interest" and "awareness" of study in the collocations' area are due to the important role played by collocations as "central to the process of foreign language learning and translation".

However, translators encounter an enormous difficulty while translating collocations in general and Arabic collocations in particular. A group of linguists (e.g. Baker, 1992; Bahumaid, 2006) have stated that translators have been facing different problems in translating collocations. Newmark (1988) has declared that the translator has to deal with several problems of various types in translating collocations.

Like others, Baker (1992) relates these issues to the relative changes of the linguistic and cultural between the SL and the TL. Namely, lexemes vary in their collocability according to the differences between languages. So what collocates in one language may not inevitably collocate in another. Moreover, specific paradigms of collocations reflect preference of the certain language. Baker (1992:52) proves this by giving the example of the verb “drink” which in English collocates naturally with liquids like “juice and milk”, but does not collocate with “soup”. Yet, what collocates with “soup” in Arabic is the verb “drink”.

Collocations have the features of being “largely arbitrary and independent of meaning” (Baker, 1992: 48). The most important point about collocational meaning is that each lexeme makes an independent contribution to the meaning of the whole collocation. This recognizes the fact that lexemes have meanings that range from normal to special or from restricted to idiomatic. For example, the central and most frequent meaning for the adjective "white" is found in “white snow” or “white paint” (Dweik, B., & Abu Shakra, M. 2011).

Obviously, “white lie” (harmless) or “white night” (sleepless) is so different from the major meaning of “white”. Then, collocations could create a tremendous problem in translation, in particular if the translator lacks the capacity to recognise and realize such collocational types, with their “figurative and unique meanings as different from the sum of meaning of individual words” (Baker, 1992: 53).

Translating Arabic collocations into English is considered as a difficult task and gets further aggravated while rendering the collocations of the Holy Qur’an. Most of the problems faced are due to the specificity of particular lexical items, which are steadfast in the structure of the language and are deeply immersed in Arabic culture.

1. Translation of Collocation

Translators have to give the suitable attention to collocations since they have their significance in both SL and TL. Samdja, et al. (1995: 33) suggest three main reasons for the

significance of providing a rendering for collocations. First, they are ambiguous structures which cannot be rendered on a word by word base. Second, collocations are realm dependent. In each realm, there occurs a diversity of phrases that have certain meanings, and translations should place only in the given realm. Finally, consistencies between collocations in bilingual dictionaries are mostly unexplored. Larson (1984:146) discusses the collocational clashes describing the errors of lexical collocations committed by people who are not native speakers of a language. He differentiates between collocational clashes and cultural clashes stating that the former should not be affected by the latter. He adds that the translator must be aware of the hidden pitfall of collocational clashes. Baker (1992:54-59) states that some pitfalls and problems in translating collocations belong to the engrossing effect of the SL text pattern, mistranslating the meaning of the SL collocation, the tension between accuracy and originality, and the existence of specific cultural collocations. Sarikas (2006: 39) proclaims that the translator should be smart enough to realize the word relations and grammatical orders of the SL while rendering collocations into the TL since each language has specific words and structures which are peculiarly organized,. Otherwise, a loss of meaning in rendering collocations would take place.

2. Translation of Collocation in the Glorious Qur'an

Translators of the Holy Qur'an encounter various problems and the most problematic one is how to deal with collocations. Armstrong (2005:97) declares that despite selection of the constraints and restriction that prevent words co-occurring in ways that produce nonsense, the restriction of collocation operates to produce to a great extent arbitrary variance between near-synonyms. The difference between near-synonyms will be exposed through the context in which they appear. As Baker (1992:47; quoted in Armstrong 2005:97) indicates that collocation has relation with arbitrary restrictions which do not obey logically the propositional meaning of the word. The translators' difficulty does not lie in recognizing an SL collocation; only in finding an acceptable TL equivalent which leads to an appropriate translation.

In this paper three translations of the Holy Qur'an are chosen in order to analyze the way translators have rendered the Qur'anic verses that contain collocations. The translations selected are those of Pickthall (1938), Abdullah Yusuf Ali (2007), and Arberry (1988). This paper is confined to the analysis of the Qur'anic verses that contain collocations of the type (Verb + Noun), even though many types of collocations are available.

Under the type Verb + Noun collocation, many examples could be found in the verses of the Glorious Qur'an. But in this paper only five collocations have been taken for analysis. These collocations are: "يُقِيمُونَ الصَّلَاةَ", "اسْتَوْقَدَ نَارا", "يَضْرِبَ مَثَلًا", "يَشْرَحْ صَدْرَه", and "خَوَّلْنَاهُ نِعْمَةً", respectively. Three different Qur'anic verses are considered for each collocation.

SL (1):

{الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ وَيُقِيمُونَ الصَّلَاةَ وَمِمَّا رَزَقْنَاهُمْ يُنفِقُونَ}(3) سورة البقرة

Transliteration: Allatheena yu'minoona bi alghaybi wa yuqeemoona alssalata wa mimma Razaqna hum yunfiqoona.

Gloss : who believe in unseen and perform the prayer and Out of what We have provided them they spend.

TL Texts:

1- Pickthall (1938:1)

Who believe in the unseen, and **establish worship**, and spend of that We have bestowed upon them.

2- Ali (2007:5)

Who believe in the Unseen, are **steadfast in prayer**, and spend out of what We have provided for them.

3- Arberry (1988:19)

who believe in the Unseen, and **perform the prayer**, and expend of that We have provided them.

Discussion

This verse clarifies that the most essential quality of the God-fearing believers is their conscious, active moral unity that enriches their souls with profound belief in the imperceptible, dedication to their religious obligations... Such are the ingredients that make the Muslim faith a complete whole and distinguishes believers from unbelievers (Qutb, 2004, vol. 1: 28).

Ibn Kathir (2009:168/1); al-Fīrūzabādī (2013: 3); and al-Maḥallī and al-Suyūṭī (2007: 3) state that the word **يُقِيمُونَ** has a specific functional meaning which refers to maintaining the prayer by performing it at its exact times and giving its obligations perfectly.

Pickthall and Arberry render the collocation literally, maintaining the syntactic structure of the collocation but they did not maintain the meaning of the collocation. To maintain the meaning of the SL collocation, each verb should be preceded by an adjective to avoid the ambiguity of the collocation. The adjective 'regular' should be accompanied by the verb 'establish', and the adjective 'ritual' should be added to the verb 'perform (Baalbaki, 1995:144). The use of the word 'regular' emphasizes that prayer should be kept up continuously, while the use of 'ritual' indicates that the intended prayer in this combination is not the words that someone says or thinks when they are praying, but it is a religious or solemn ceremony consisting of a series of action types of behaviour regularly and invariably performed according to a prescribed order.

Another point in Pickthall's translation of this collocation is concerned about the word الصَّلَاة Prayer is unsuitable. Obviously, the translator has translated it as *worship* that includes almost everything in any ritualistic activities *such* as prayers, fasting, charity, etc.

Ali changes the structural unit replacing the verb يُقِيمُونَ by the adjective "steadfast" that is completely different from the meaning of the verb since the meaning of steadfast is 'unwavering or determined in purpose'.

All translators fail to render the SL (يُقِيمُونَ الصَّلَاةَ) collocation in consistency with the TL collocations. However, Arberry's collocation choice seems to be the best.

SL (2):

{مَثَلُهُمْ كَمَثَلِ الَّذِي اسْتَوْقَدَ نَارًا فَلَمَّا أَضَاءَتْ مَا حَوْلَهُ ذَهَبَ اللَّـهُ بِنُورِهِمْ وَتَرَكَهُمْ فِي ظُلُمَاتٍ لَّا يُبْصِرُونَ} (17) سورة البقرة

Transliteration: Mathalu hum ka mathali allathee istawqada naran fa lamma adaat ma hawla

Gloss : .parable their like a parable who kindled a fire so when it lighted what around

hu thahaba Allahu binoorihim wa taraka hum fee *th*ulumatin la yubsiroona.

him took away Allah their light and left them in darkness do not they see.

TL Texts

1- Pickthall (**1938**:1)

Their likeness is as the likeness of one who **kindleth fire**, and when it sheddeth its light around him Allah taketh away their light and leaveth them in darkness, where they cannot see.

2- Ali (2007:6)

Their similitude is that of a man who **kindled a fire**; when it lighted all around him, Allah took away their light and left them in utter darkness. So they could not see.

3- Arberry (1988:20)

The likeness of them is as the likeness of a man who **kindled a fire**, and when it lit all about him God took away their light, and left them in darkness unseeing.

Discussion

This verse suggests the role played by the hypocrites in undermining the Muslim community during those formative years, and how they instigated trouble and instability in that community. It is also an indication of how far-reaching a role hypocrites can play in any Muslim

community, and that there is a need to expose their activities and maleficent scheming against the Muslims (Qutb, 2004 , vol. 1: 36).

Al-Fīrūzabādī (2013: 5) and Ibn Kathir (2009:181/1) say that what is meant by this collocation is a person who lights a fire in the darkness.

All the translators render the collocation literally, maintaining the form and the meaning of the original collocation. Baalbaki (1995:209); Ghazala (2007:571); and Benson (1997:98) state that the noun 'fire' collocates with the verb 'kindle'.

Accordingly, all translators, except Pickthall who uses a very old-fashioned word *kindleth*, which is hardly known to people, succeed to appropriately render the SL collocation "اسْتَوْقَدَ نَارًا" in consistency with the TL collocations.

One point should be noted here. That is, the three translators write the word *fire* with the indefinite article except Pickthall who writes this word with an initial small letter and without an article. Whenever the word "fire" is used to refer to anything other than Hell, it should begin with a small letter and be used with an article. Thus, Ali's and Arberry's translations are more appropriate than Pickthall's.

SL (3)

{إِنَّ اللَّـهَ لَا يَسْتَحْيِي أَن يَضْرِبَ مَثَلًا مَّا بَعُوضَةً فَمَا فَوْقَهَا فَأَمَّا الَّذِينَ آمَنُوا فَيَعْلَمُونَ أَنَّهُ الْحَقُّ مِن رَّبِّهِمْ وَأَمَّا الَّذِينَ كَفَرُوا فَيَقُولُونَ مَاذَا أَرَادَ اللَّـهُ بِهَٰذَا مَثَلًا يُضِلُّ بِهِ كَثِيرًا وَيَهْدِي بِهِ كَثِيرًا وَمَا يُضِلُّ بِهِ إِلَّا الْفَاسِقِينَ} (26) سورة البقرة

Transliteration: Inna Allaha la yastahyee an yadriba mathalan ma baAAoodatan fa ma

Gloss : Indeed Allah not is ashamed to set forth a parable of a mosquito and even

Fawqa ha fa amma allatheena amanoo fayaAAlamoona anna hu

more than that and as for who believe so they know that it is

al haqqu min rabbi him wa amma allatheena kafaroo fa yaqooloona

the truth from Lord their and as for those who disbelieve so they say

ma tha arada Allahu bi hatha mathalan yudillu bi hi katheeran

what with did intend Allah by this parable He misleads by it many

wa yahdee bi hi katheeran wa ma yudillu bi hi illa al

and He guides by it many and not He misleads by it except the

fasiqeena.

disobedient.

TL Texts

1- Pickthall (1938:2)

Lo! Allah disdaineth not to **coin the similitude** even of a gnat. Those who believe know that it is the truth from their Lord; but those who disbelieve say: What doth Allah wish (to teach) by such a similitude? He misleadeth many thereby, and He guideth many thereby; and He misleadeth thereby only miscreants.

2- Ali (2007:6)

Allah disdains not to **use the similitude** of things, lowest as well as highest. Those who believe know that it is truth from their Lord; but those who reject Faith say: "What means Allah by this similitude?" By it He causes many to stray, and many He leads into the right path; but He causes not to stray, except those who forsake [the path].

3- **Arberry (1988:21)**

God is not ashamed **to strike a similitude** even of a gnat, or aught above it. As for the believers, they know it is the truth from their Lord; but as for unbelievers, they say, 'What did God desire by this for a similitude?' Thereby He leads many astray, and thereby He guides many; and thereby He leads none astray save the ungodly.

Discussion

This verse suggests that the unbelievers who were trying to exploit such use of parables to raise doubts about the Qur'an's divine origin, claim that God would not speak about such

insignificant creatures as spiders and flies. They thus hoped to undermine the authority and authenticity of the Qur'an. This verse serves to refute that argument and explain the wisdom underlying the use of such parables, while warning unbelievers against taking up such a line of argument and reassuring believers that they will strengthen their faith. Besides, parables are used to explain and illustrate concepts and ideas, and the size or shape of their subjects is irrelevant; in no case should they be slighted or scoffed at (Qutb, 2004, vol. 1: 41).

Al-Maḥallī and al-Suyūṭī (2007: 6); al-Fīrūzabādī (2013: 5); and Ibn Kathir (2009:206/1) state that the word يضْرِبَ which formally denotes "coining and striking" functionally means "mention" or "use" in this collocation.

When this collocation is taken literally, it means that a simile is struck or coined concretely. The verb 'coin' is used to refer to 'making pieces of money from metal**,** and the verb strike is used to refer to **'**hitting forcibly and deliberately with one's hand or a weapon' **(**Longman English Dictionary Online).

Because of the resulting incongruity, the recipient is likely to assume that the word يضْرِبَ 'coin' or 'strike' is used here to refer to hit against something. Rather, it must be used to refer to an abstract object since it is followed by the word مَثَلًا (a similitude).

Pickthall and Arberry render the collocation literally, maintaining the form of the original collocation but producing unsuitable translation, while Ali renders it conceptually, maintaining the form as well as the meaning of the Arabic collocation perfectly.

According to Baalbaki (1995:710) rendering the collocation يَضْرِبَ مَثَلًا as *'give an example'* is much more appropriate.

SL (4)

{فَمَن يُرِدِ اللَّـهُ أَن يَهْدِيَهُ يَشْرَحْ صَدْرَهُ لِلْإِسْلَامِ وَمَن يُرِدْ أَن يُضِلَّهُ يَجْعَلْ صَدْرَهُ ضَيِّقًا حَرَجًا كَأَنَّمَا يَصَّعَّدُ فِي السَّمَاءِ كَذَٰلِكَ يَجْعَلُ اللَّـهُ الرِّجْسَ عَلَى الَّذِينَ لَا يُؤْمِنُونَ } (125) سورة الأنعام

Transliteration: Fa man yuridi Allahu an yahdiya hu yashrah sadrahu

Gloss : And whom so ever Wills Allah That He guides him He expands his breast

lil-islami wa man yurid an yudillahu yajAAal

for Islam and whom so ever He wills that He lets him go astray He makes

sadrahu dayyiqan harajan kaannama yassaadu fee alssama-I kathalika

his breast closed constricted as if he is climbing to the heaven thus

yajAAalu Allahu alrrijsa a'ala allatheena la yu'minoona.

Sets Allah the impurity over those who do not believe.

TL Texts

1- Pickthall (1938:43)

And whomsoever it is Allah's will to guide, He **expandeth his bosom** unto the Surrender, and whomsoever it is His will to send astray, He maketh his bosom close and narrow as if he were engaged in sheer ascent. Thus Allah layeth ignominy upon those who believe not.

2- Ali (2007:68)

Those whom Allah [in His plan] willeth to guide,- He **openeth their breast** to Islam; those whom He willeth to leave straying,- He maketh their breast close and constricted, as if they had to climb up to the skies: thus doth Allah [heap] the penalty on those who refuse to believe.

3- Arberry (1988:92)

Whomsoever God desires to guide, He **expands his breast** to Islam; whomsoever He desires to lead astray, He makes his breast narrow, tight, as if he were climbing to heaven. So God lays abomination upon those who believe not.

Discussion

God has set in operation a law that ensures guidance for everyone who wishes to be guided and who takes the necessary action to achieve that guidance. All this remains within the limits of choice given to human beings by way of a test. Within this law, when God guides a person who is eager to receives the concept of surrendering himself to God with willingness and

reassurance. Again, in accordance with God's law that He leaves anyone who turns his back on guidance and closes his mind to it to his own devices. This verse describes a mental state in terms of a physical condition which combines difficult breathing, stress and the exhaustion which accompanies climbing up stage after stage into the skies. The very word chosen here to denote 'climbing up' imparts a sense of difficulty and strenuous physical effort. Thus, the whole scene is in perfect harmony both with the physical condition and the verbal expression describing it (Qutb, 2004 , vol. 5: 259-60).

Al-Fīrūzabādī (2013:150); al-Maḥallī and al-Suyūṭī (2007:151); and Ibn Kathir (2009:334/3) all state that the word يَشْرَحْ in this collocation means 'expand'. Thus, the collcation functionally means *'expand the heart'* and not *'open the heart'*.

Pickthall and Arberry render this collocation conceptually, maintaining the structural pattern and the exact meaning of the original collocation by using the verb "expand" which is used to render the SL verb " يَشْرَحْ ". Thus, the renderings are appropriate. The resultant construction is intelligible and smooth because the context excludes the literal reading. However, Pickthall's use of archaic language, *expandeth*, may hinder comprehension. Ali maintains the shape of the Qur'anic collocation but he shows inconsistency in his rendering. Lea (2002:537) states that the verb "open" only collocates with the concrete nouns such as door, window, box, etc. which has nothing to do with the SL collocation. Additionally, the intended meaning of the original collocation has never been met. Even if the possessive singular pronoun 'his' in the SL text is replaced by the plural one 'their' in TL text Therefore, the translation of Ali is not adopted.

All translators use *breast* as the object of the verb except Pickthall who uses the word *bosom* which refers to 'the chest or breast of a person, especially the female breasts' **(The Free Dictionary**). It is therefore semantically inappropriate as a reference to someone's chest. *Breast*,

on the other hand, is appropriate since it can be used to mean 'the front part of the body from the neck to the abdomen' (Ibid).

SL (5)

{فَإِذَا مَسَّ الْإِنسَانَ ضُرٌّ دَعَانَا ثُمَّ إِذَا خَوَّلْنَاهُ نِعْمَةً مِّنَّا قَالَ إِنَّمَا أُوتِيتُهُ عَلَىٰ عِلْمٍ بَلْ هِيَ فِتْنَةٌ وَلَـٰكِنَّ أَكْثَرَهُمْ لَا يَعْلَمُونَ} (49)

سورة الزمر

Transliteration: Fa-itha massa al-insana durrun daa'ana thumma itha

Gloss : So when touches man harm he calls to us then

Khawwalnahu nia'amatan minna qala innama ooteetuhu

We have granted him a favour from us he says only I was given this

a'ala ilmin bal hiya fitnatun walakinna aktharahum la

because of knowledge nay it is only a trail but most of them not

yaa'alamoon**a.**

Know.

TL Texts

1- **Pickthall** (1938:149)

Now when hurt toucheth a man he crieth unto Us, and afterward when We have **granted him a boon** from Us, he saith: Only by force of knowledge I obtained it. Nay, but it is a test. But most of them know not.

2- **Ali (2007:238)**

Now, when trouble touches man, he cries to Us: But when We **bestow a favourupon him** as from Ourselves, he says, "This has been given to me because of a certain knowledge [I have]!" Nay, but this is but a trial, but most of them understand not.

3- Arberry (1988:278)

When some affliction visits a man, he calls unto Us; then, when We **confer on him a blessing** from Us, he says, 'I was given it only because of a knowledge.' Nay, it is a trial, but most of them do not know it.

Discussion

This verse describes man if he does not accept the truth and turn back to his true Lord, following the path leading to Him and remaining on that path in all situations of strength or weakness. Affliction purges human nature of the desires and ambitions that blur its vision. It removes from it all alien influences that place a barrier between it and the truth. Therefore, when afflicted, it can easily recognize God and turn to Him alone. Yet when the testing times are over, and human nature again finds itself in easy and comfortable circumstances, man forgets what he said only a short while earlier. His nature is again turned away from the truth under the influence of his desires (Qutb, 2004, vol. 14: 356).

Ibn Kathir (2009:105/7); al-Fīrūzabādī (2013: 536); and al-Maḥallī and al-Suyūṭī (2007: 542) identify the collocation خَوَّلْنَاهُ نِعْمَةً 'granting man a favour'.

Ali and Arberry render the collocation into the same collocation, changing the structure of the collocation due to the difference between the syntax of the SL and TL. Pickthall maintains the form of the Qur'anic collocation by choosing the transitive verb 'grant' that can be used with two objects without inserting a pronoun in the middle.

In rendering the SL collocation 'خَوَّلْنَاهُ نِعْمَةً' the translators have used different verbs with different nouns. They have used the verbs 'grant', 'bestow', and 'confer' with the nouns 'boon', 'favour', and 'blessing' respectively.

Pickthall and Arberrey show inconsistency in their renderings. Pickthall uses the verb 'grant' with the noun 'boon', but Lea (2002:296) states that the verb 'grant' does not collocate with the noun 'boon'. As for Arberry, who tries to collocate the verb 'confer' with the noun 'blessing', he commits a mistake since (Ghazala:170) maintains that the noun 'blessing' could

only be collocated with the verb 'bestow'. So, Pickthall's and Arberrey's translations are inappropriate.

Ali uses the verb 'bestow' with the noun 'favour' which collocate with each other (Lea, 2002:296). Therefore, Ali is the only translator who renders the collocation correctly.

4- Conclusion

Collocation is a linguistic phenomenon worthy of being researched in rendering any text from Arabic into English and vice versa.

Analyzing the translations of the Holy Qur'an by Pickthall, Ali, and Arberry respectively, it is found that their translations did not adequately reflect the awareness of Qur'anic collocations. As far as collocation is concerned, translating Qur'anic verses should be given appropriate attention. Taking this attention into consideration plays a major role in achieving better understanding on the part of the TL reader.

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Feminism in Mahesh Dattani's Play *Bravely Fought the Queen*

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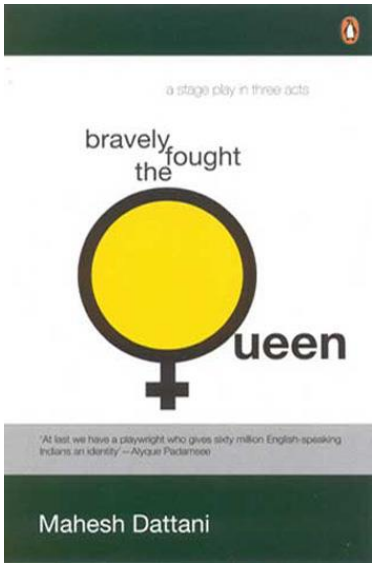

Abstract

This paper discusses the structure, characters and the theme of Mahesh Dattani's play *Bravely Fought the Queen*. It is argued that Mahesh Dattani is a writer who champions the cause of true art - free from any theory. His plays are universal in taste and flavour, appealing to all sections of society, never bound to any caste, class and creed (Prasad 2007.262). Dattani brings to our notice the discrimination and injustice done to women of our society. He depicts the feminine side which always has to come to terms with society which is a male-dominated world. The play dramatizes the emptiness and shame in the lives of cloistered women and self-indulgent unscrupulous men, blurring the lines between fantasy and reality, standing on the brink of terrible secrets, deception and hypocrisies. Questions of equality in gender, sexuality and identity are raised and the unspoken is voiced, the unseen is made visible. The play deals with three couples, each existing in a hierarchical relation with others.

A Champion of Art Free from Any Theory

A true art is not meant for teaching and preaching. Its primary function is to give delight. Only a writer, who maintains a perfect blending of both feeling and form, can push upward the art at its zenith. Mahesh Dattani is not a conventional theatre artist or a theorist of drama. His identity in the realm of Indian English drama has been acknowledged as a thinker, craftsman and a devout humanist. After receiving the honour of Sahitya Akademic Award, Dattani's identity has universally been acknowledged as the first Indian dramatist, writing in India, with the fragrance of Indian soil, soul and sensibility. The success of his art is hidden in the fine fabric of his subtle sensibility stirred by the suffering of individual against the compulsions of society and his ability to make a lively representation of them in theatre. Dattani comes in the category of writers who champion the cause of true art - free from any theory, universal in taste and flavour, appealing to all sections of society, never bound to any caste, class and creed (Prasad 2007.262).

Avant Garde Feminist

Dattani is also known to be *avant garde* feminist. John McRae has rightly regarded him as "the voice of India now" as his plays mostly deal with the problems of the women and the marginalized. "Feminism" is probably the most popular and the most complex one. It refers to the prolonged struggle against the "tyranny of the patriarchal state" and it is based on the urge for the equality of women in every walks of life. It attempts to fight against the oppression of women on various levels. Dattani counts under the section of writers who establish women at the centre of their fictive world.

Focus on Discriminatory Patriarchal Social Order

Feminist writers have tried to highlight the weaknesses of the discriminatory Patriarchal social order and successfully drawn our attention to the various issues relating to the miserable plight of women. Dattani is one such writer who has brought to our notice the discrimination and injustice done to women of our society. He depicts the feminine side which always has to come to terms with society which is a male-dominated world. Although, the people talk about women enfranchisement and feminine liberation, subconsciously all women are well known of the fact that they have to go a long way to break the trials and tribulations built by men in their every walks of life.

There was the time when both men and women were employed as slaves by their masters. After many years men slavery was abolished but women slavery is still in progress. At Initial stage itself women were not a "forced slave" but "willing slave". The society brought up women from the very earliest times in the belief that they must obey and submit to men. All moralities told three things like natural attraction to the opposite sex, women's entire dependence on men and lastly the fact that any pleasure or privilege or ambition that comes to women could come only through her husband, and says that women's education and formation of character were forced to have only one aim which is that of attracting men.

Value of Women in Family and Marriage Life

In order to make the people realise the value of women in family and marriage life, Dattani has staged the fabulous play *Bravely Fought the Queen* to let the people know that how one should not lead their life. When the society understand how not to live, then automatically they will come to know how to make their family and marriage life a meaningful one with the presence of a woman. This play stands as a testimony to the fact that the male must give respect and understand the feeling and emotions of women and do not create any sort of social restrictions for them and not force them to lead merely a semblance of life. Women oppression is not only found on lower level but also to the women in rich families. Women are trapped by birth. She is traditionally bound, organised and manipulated by patriarchal in all age. This play is the best example for it.

Bravely Fought the Queen

Bravely Fought the Queen has been critically acclaimed all over the world, including Britain's prestigious Leicester Haymarket Theatre. The play is set in Bangalore of 1980s and 1990 and charts the emotional, financial and sexual working in the lives of an urban Indian family. The two brothers are the co-workers of an advertising agency, married to two sisters who mainly remained mostly at home and look after the men's old mother Baa. The play dramatizes the emptiness and shame in the lives of cloistered women and self-indulgent' unscrupulous men, blurring the lines between fantasy and reality, standing on the brink of terrible secrets, deception

and hypocrisies. Questions of equality in gender, sexuality and identity are raised and the unspoken is voiced, the unseen is made visible.

Focus on Three Couples

The play won the Sahtiya Academic Award on 1998 which shows its uniqueness and greatness. The play deals with three couples, each existing in a hierarchical relation with others. The play centres on the Trivedi family with its two brothers Jiten and Nitin and their wives Dolly and Alka. Dolly and Alka are sisters. All the relations are maintained strictly under some rules and regulations. Praful is the only brother for the two sisters. The third family that is connected with the characters of the Trivedi house, is that of Lalitha and Sridhar - a couple whose identity is still in formation. In this hierarchal relationship Sridhar is the employee of the Trivedi brother's, and Lalitha in that sense, is socially subservient to the two sisters.

Jiten and Dolly

Jiten the elder son always treats his wife Dolly as slave and she is considered to be a pawn in his hand. Dolly has been married for fifteen years to Jiten who has always ill-treated and beaten her up. She reminds him up that how on her mother Baa's instigation, he had beaten her up and kicked her when she was pregnant. As a result she gave birth to a premature and spastic Daksha who is now studying in a spastic school and wants to be a dancer. Her only interest is to listening to soulful *thumris* by Naina Devi to forget her sorrows and the emptiness of her life.. Both husband and wife feel reluctant to talk about Daksha till the end of play.

> ALKA: She must like you very much. She hardly ever mentions her daughter to anyone.
>
> DOLLY: Stop it!
>
> ALKA: She doesn't tell anyone.....
>
> DOLLY: Stop it, I said! (BFQ ACT I 34).

Dolly by listening her daughter's name always remembers how she was tortured during pregnancy when a letter arrived insinuating that Dolly, Alka and Praful's father was not legally married to their mother and that he lived elsewhere with his family and four children. This is also one of the reasons for their husband's torture on them. Her only pastime seems to be dressing up

and going out for an evening's social engagement which is cancelled one day and due to which when she asks her husband to take her out to evade the suffocating atmosphere at home, but Jiten ignores her. This shows his hatred for her as he considers only a puppet that must follow and not to demand and command.

Baa, the mother-in-law keeps filling in the blanks from the upper level that Dolly's brother has lied about their parents. Dolly tells her husband that she didn't know what Praful told him about their father and she thought that her husband knows everything before marriage. But the damage was done. At that time Dolly and Alka's father was living with his wife and four children, implying that the two sisters and Praful were born out of wedlock and that their mother was that man's mistress. Baa becomes very angry when she comes to know the truth and says:

> BAA: Your mother is a keep...a mistress! My sons have married the daughters of a whore!
>
> DOLLY: Your mother never understood that. She blamed it on us!
>
> BAA: Throw them out of the house.(BFQ ACTIII 96).

Dolly takes up for her mother: "My mother didn't know about his wife till later. She was deceived too!....(BFQ ACTIII 96). Jiten is a womanizer and plays with all girls who work as a model in his company. Dolly never asks him about it and remains silent. Dolly reminds Jiten that she won an argument with him only once and that too when she became pregnant, otherwise it is he who always has his own way. Jiten wants Lalitha to get out of the house before they can argue any further. But Dolly is adamant. She wants to discuss everything with him in Lalitha's presence because she has been a witness to the family's dirty linens washed in the public. So little more won't do any harm.

Nitin and Alka – More as Enemy than as Husband and Wife

On the other side Alka and Nitin consider each other as enemy more than husband and wife. Alka is a spirited young woman in her early thirties and also suffers from the same predicament. But she is gregarious and drowns her sorrow in drink. Jiten never makes an effort to spend time with Alka rather the latter accept some attention from him. That's why when Jiten

and Nitin planned to take them out, both are seem to be very euphoric and take all sort of efforts in order to make them gorgeous.

Alka, due to curiosity, makes a call to her husband to ask when they are coming and where they are going in that evening, emphasising that he was the one who said that they had to go and that too on business matter. Alka is shocked when Niten tells her that the program has been called off. She pleads with him "Nitin let us go somewhere, just the two of us... just for a drive. Anywhere. There are so many things to discuss and we are never.. I'm all dressed and ready and all you have to do is pick me up. Fogfet Dolly. Forget your brother"(BFQ 26). But Nitin apparently asks her to stay at home and he alone moves out. He fails to understand the unbearable pain that a woman undergoes when she is alone in a small. Women are all that Jiten seems to be interested in. He has no respect for them and considers them as machine to fulfil the sexual pleasure. He tells to Sridhar:

> "It is the biggest advantage of having an office on Grant Road. It was pointed out to me by the bugger who sold this place to me. No checking into seedy hotels in City Market. Just drive down Lavelle Road and pick one up. Bring her here and pack her off in half an hour. You save a lot of time..... it is a regular thing for Nitin and me. Driving out and picking a couple up." (BFQ 67).

Both the brothers are obviously no respecters of women; they neglect their wives and have been beating them up and driving them out of the house.

This really depressed her a lot and she feels that her husband does not like her and soon comes to know the truth that her husband is a gay which affects her a lot. It makes Alka to drink in a big way to get over her homosexual husband's neglect and apathy. It is Jiten who pushed repeatedly Nitin to drive Alka out of the house but can't bring himself to do so.

> NITIN: She has never forgiven me!
>
> JITEN; Make her forgive you!
>
> NITIN; How?

JITEN: Get rid of Alka!(BFQ ACTII 71).

NITIN: She has never forgiven me!

JITEN; Make her forgive you!

NITIN; How?

JITEN: Get rid of Alka!(BFQ ACTII 71).

Nitin smokes and drinks in moderation but is a committed homosexual who prefers huge, big-built and rough auto-drivers as lovers- both in the office and the house. That explains why he condones Alka's transgressions, waywardness and drunken behaviour. He ends up playing second fiddle to his brother.

Nitin is convinced that he has been tricked into marrying Alka by Praful and he had driven her out of the house earlier when a drunk Alka created an ugly scene at a family gathering in Praful's presence of cheekily asking Baa whether her two sons- as different as chalk in from cheese had the same father. Baa has hated Alka ever since. Alka's behaviour also alienated her brother Praful. He does not visit his sisters in town, citing the distance from his hotel to their house. Alka drinks heavily and goes out to drench herself. Soon both the brothers return home and remain dumbstruck with Alka's behaviour. Jiten asks Dolly to tell her sister to go inside and change her dress. But Alka does not listen to anyone and she makes herself busy in drenching in rain. Actually that is the only way for her to forget all her sorrows which she cannot share to anyone even to her own sister Dolly.

The Family Background

Jiten and Nitin's father was a cruel and a dark man who harassed their mother. This kind of cruelty perpetrated on Baa by her husband is brought to light every now and then in the play *Bravely Fought the Queen* when she feels jittery even after so many years of his death: "I have married such a villager! Aah! You slapped me? Never, never slap me. Nobody has hit me. The men in our family are decent" (BFQ 83).

Baa sees the picture of her husband in her elder son, Jiten and thus automatically develops an inclination towards her younger son, Nitin who resembles her a lot. He is more subdued and sympathetic character. The mother-son intimacy comes out in the following lines:

> BAA: Nitin! You don't like your father, no? he's not nice.....Tell me you hate him! He hit me! Nitin tell me you hate him! say it!
>
> NITIN: Yes! I hate him! (BFQ ACTIII 86).

Even Baa the mother of Jiten and Nitin is tortured by her husband in front of their own sons.

> BAA: You hit me? I only speak the truth and you hit me? Go on. Hit me again. The children should see what a demon you are. Aah! Jiten! Nitin! Are you watching? See your father!
>
> JITEN: Forget it(BFQ ACTII 57).

The Plight of Modern Educated Women

The play *Bravely Fought the Queen* clearly depicts the plight of modern educated women. In this play all the women characters are the examples of exploitation that is still prevalent in urban families of our country. It also shows the reality that women cannot be kept suppressing for a long time. If they are not heard for a long time, they will fight back. They suffer not because they are sinners but because of the men whom they believed and submitted themselves and their life in their hands. Their fantasies in *Bravely Fought the Queen* arms themselves at the end of the play to fight back.

At last when Dolly raises her voice and blames him for everything, at that time he realises his mistake and apologises to Dolly, blaming Baa for everything that happened. Then crying, he urges Dolly "Get her back! Get from wherever she is. I want her home"(BFQ 97). Jiten keeps sobbing and says that Baa made him to do it. But Dolly won't let him get away so easily. She reminds him "They were your hands hitting me! Your feet kicking me! It's in your blood! It's in your blood to do bad! (BFQ 97)." Jiten refuses to believe her and rushes out of the main door and move out in car and due to anger he ran his car over the old beggar-woman.

On the other hand Alka too burst out when she is rebuked by both the brothers when she is dancing in the rain. Alka was obviously acting out of impulse and replies:

> ALKA: I don't know what I am doing outside. Aren't there times when you don't know what you are doing?(to Nitin).What's the harm in that? Huh? Tell me.
>
> NITIN: None. There's no harm in that.
>
> ALKA: You agree with me? Don't you? You do see what I mean? Dolly, did you hear that? You are always saying that I imply I've got a better deal. He is understanding.(BFQ ACT III 83).

Realization

Nitin realises how unfair he has been to Alka and he feels that in order to hide his homosexuality he has been neglecting Alka for a long time. Nitin slowly goes close to Alka, who is asleep on the sofa and speaks to her: "He tricked you too, didn't he? How can you still love your brother after what he did to you.....? That right. Don't answer just asleep (laughs) You were always a heavy sleeper. Thank god" (BFQ 99-100). In rest of his monologue, Nitin reveals his homosexual relations with Alka's brother Praful and how he has responded to his sexual overtures but makes him ashamed of himself later. At last he accepts Alka as she is, with her drunkenness and promiscuity.

Human Spirit Is Not Crushed

At last both of them confront and get over their problems and the stumbling blocks in their way by standing up for their rights. Each fight his or her own battles in the manner she or he deems fit. The bonsai in *Bravely Fought the Queen* symbolises the fact that, unlike in Ibsen's plays, the human spirit is not crushed at the end of Dattani's play. Dattani's play simply asks one question to the audience that why the society demands faithfulness of a woman to her husband but not the faithfulness of man to his wife. Alka is all armed to fight back and question the norms set by men for women and Dolly is ready to join her: "And we call go- bravely fought the queen! Bravely fought the queen!... Full of manly valour"(BFQ 78).

No Bias Against Women

Dattani is not biased against women. He regards them as human beings in comparison to others who regard them sometimes a thing or an object of entertainment only. He focuses on the powerlessness of women as they are confined to the houses and financially dependent on men. His play *Bravely Fought the Queen* simply asks one question to the audience that why the society demands faithfulness of a woman to her husband but not the faithfulness of man to his wife. Alka is all armed to fight "And we call go- bravely fought the queen! Bravely fought the queen!.. Full of manly valour" (BFQ 78).

Three Generations of Women

In this play we have three generations of women - they are Baa, Dolly, Alka and Daksha. The play also reveals the fact that the suppression cannot last long as women will fight back to question the autocracy of men. Alka very boldly questions the authority of her husband and asks for an explanation for his disloyalty. She also exposes the betrayal of her brother for not revealing the existence of homosexual relations between her husband and brother. All the women characters in this play suffer and such women are still prevalent in educated urban families and also the examples that women will fight back if they are not heard or are suppressed for a very long time.

Men As Victims of Their Own Rage

As Simone de Beauvoir perceives and comments; "The position that women occupy in the society is comparable in many respects to that of racial minorities in spite of the fact that women constitute numerically at least half of the human race" (21). One can't say that women are born as sinners and they are suffering just because of men whom they trust a lot. They not only surrender themselves but also their life which is fully ruled by one man army. As Dattani says in an interview to Lakshmi Subramanyam: "I am not sure I have portrayed the women as victims in *Bravely Fought The Queen*. I see men as victims of their own rage and repression. This has serious consequences on the lives of women".

Bonsai and Women

Dattani talks about two generations who seem to be sharing the same experiences at the hand of their callous husbands and yet to come third generation, Daksha who also experiences the maltreatment of her father even before her birth and is born as a disable child. Dattani's use of the bonsai is an interesting trope in the play. On one hand it reflects on the nurturing aspects of Lalitha. On the other hand, it also unveils the attitude of a power ridden society towards women.

The women in the play are creations like Lalitha's bonsais, whose shoots or their desires are constantly trimmed and cut so that they spread only to a particular level. They are not allowed to attain the required height. Their roots are not given ample space to spread. This is also the case with the women in this play. They too are trimmed in different ways to fulfil men's desire. Usually people say that the rule of men over women is accepted everywhere voluntarily and that even women makes no complaints about it. But women today have started recording their protests. In England, America, France, Italy, Switzerland and Russia, thousands of women have protested against their social conditions. But there are many social and natural causes that make it impossible for women to collectively rebel against men.

Use of a Variety of Abuses from All around the World

In order to convey his message to the audience and the reader as well and to make them realize and accept that such things do happen in the society, Dattani does not restrict himself to using common Indian day-to-day abuses. Like men, women also require proper space and atmosphere for the proper and healthy growth of their personality. While writing plays he explores both the masculine and the feminine self within him. He says to Lakshmi Subramanyam: "they are humans. They want something. They face obstacles. They will do anything in their power to get it. All I focus is the powerlessness of these people.... And I am not going to change my sensibilities for political correctness either. My only defence is to say that I am not biased against women"(134). This is why Dattani is held as "a Playwright of world stature".

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Semiotics:
The Representation, Construction and Evaluation of Reality

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Abstract

Semiotics works with signs and has developed based on the sign system as propounded by Saussure. Centering on the sign systems of Charles Sanders Peirce, an American philosopher and Ferdinand De Saussure, a Swiss Linguist, Semiotics takes into account diverse areas and parallels those to the linguistic signification system. In the process, the scope and nature of the fields have been broadened deviating at times from the central notions of its origin. The current paper focuses on the purpose of its use, its functional procedures and on how it cuts across other disciplines.

Introduction

As semiotics functions based on sign system that is, linguistic system, at first we need to focus, on sign and its associated areas that underpin the system of language. According to Charles Sander Peirce (Peirce, 1931-35), who is considered as one of the proponents of his own brand of semiotics, the other being Ferdinand de Saussure, anything that signifies something or somebody is a sign. He considered sign as a part of the social life.

The foundational basis of the structural semiotics is the sign. It deals with anything that can be regarded as a sign (Eco, 1976). According to Saussure, (Saussure, 1983) sign is a structure that has intrinsic meaning and is a psychological entity, not the material thing. From Saussurean perspective, sign has two parts—signifier—the sound image and signified—the concept. In this sign system, the referent that is the object, that the signifier stands for, is left out or left aside.

The signifier and signified are not connected naturally. According to Saussure, there is no essential and inherent connection between the signified and signifier. However, even as, there is no connection at the ontological level; there is connection at the social or historical level. In other words, epistemologically there is a connection. When we communicate in a language community by using signs, the language users have the shared knowledge about and familiarity with certain conventions and codes in which these signs operate. This mutual negotiation among the language users is an aspect that falls under the purview of epistemology and it is done based on prior historical and social agreement.

Langue

Signs are the parts of the signification system that, to Saussure, mainly refers to langue, the underlying system or sets of rules that account for the individual parole or the utterance that an individual in a language community uses. Saussure in this regard emphasized on the study of langue as he said that there is a potential for science of language if parole is excluded. (Saussure, 1983)

The "langue", the underlying system of language has very crucial role in shaping the ideas of reality. In other words, our sense of reality, our perception and ideas are not transparent and direct but only are filtered or represented or mediated by the signification system that, for Saussure, refers to the language. More precisely, he said that langue does not reflect reality but constructs it. In this connection, Saussure greatly influenced many other theorists who based their method on language system in analyzing other disciplines.

As mentioned, other Structuralists followed and at times adapted the sign system to account for wide range of social phenomena. For examples, Levi Strauss (Strauss, 1969) explained myth, kinship rules and totemism. Lacan (Lacan, 1977) explained the unconscious based on this system, Barthes (Barthes, 1975) and Greimas (Greimas, 1990) for the "grammar" of narrative and Julia Kristeva (Kristeva, 1968) in explaining any social practice.

Criticism of Saussure

Saussure's prioritization of structures over usage brought criticism against and disagreement with his views from those theorists who supported the views that social and historical forces also are at work in constructing, shaping and influencing meaning, that is to say our concepts of reality.

Valentine Voloshinov (Voloshinov, 1973) criticized Saussure's synchronic approach and his emphasis on internal relations within the system of language. The stance of Volosinov as regards the place of langue and parole is quite the opposite of Saussure. According to him, the sign cannot remain outside the "organized social intercourse" of which it is a part. He attributed the origin of meaning not to the oppositional relationship between signs but to its use in the social context. Saussure's shunning of historicity was criticized. Roman Jakobson and Yury Tynyanov (Jakobson, Tynyanov, Eagle, 1980) declared the synchronism as an illusion stressing on the point that the synchronic system "has its past and future as the inseparable structural elements." According to Umberto Eco (Eco, 1976), "Semiosis is a process by which culture produces sings or meaning to signs." Eco admitted the role of both social activity and subjective factors in each individual act of semiosis.

Discourse

According to Michel Foucault, the scholars did not see the words and the signifiers as representations before the early modern period. Foucault is labeled both as a Structuralist and a Post-structuralist. About the representation of reality and its construction with a particular bias, Foucault took a broader view of the signification system relating it with discourse. In his *The Archaelogy of Knowledge*, he defines discourse as "By discourse, then I meant that which was produced by the groups of signs…a group of acts of formulation, a series of sentences or propositions (Hawthorn, 2003).

According to Foucault, "discourse of certain type consists of a set of rules and conventions and systems of mediation and transposition which govern the way a certain aspect of reality is talked about. A series of sentences or propositions, as Foucault said, are ruled by or formulated based on laws that are called "discursive formation" (Hawthorn, 2003).

Foucault emphasized that discourses force the beliefs, values and categories on to others, implying that the rules of particular discourses do not just allow certain things to be said, but impose certain ways of looking upon the world while excluding alternatives (Hawthorn 2003).

Foucault clearly parallels function of discourse to the function of signs as their role in constructing reality. Now do the signs or discourses have their own inherent or internal capacity to make the meaning and thus shaping the reality or are they also influenced by the external forces of reality—that is social and historical forces?

"Discourses impose certain ways of looking upon the world while excluding alternatives" what the statement means is that the signifying system leaks and is permeable to social forces as discourses do the "meaning making jobs" in a social context and vary our perception, and tilt it in favor or against a social or political ideology. Discursive formation is more broadly described as episteme, a term associated with Foucault.

Ideology

Another broader picture of how the signifying system works in reality that has its root in the sign system or language system is its association with ideology. A Marxist theorist Louise Althusser (Althusser, 1971) used the term *Interpellation*. He related it with ideology that can be defined as "a system of ideas", in other words, a "system of signifieds" and said that all ideology "hails or interpllates concrete individuals as concrete subjects." So there is an underlying relation among the language system, the discourse and the ideology all of which play parts in subjecting individual to a certain views of reality thereby constructing reality to the individual users of the system making different types of meaning. Though Saussure's views are strongly about the internal "meaning making capacity" of language impermeable to the influence of the social forces, other theorists some of whom are already mentioned differed from Saussure in the way that they gave priority to the influence of the social context.

For all that, they have one thing in common, that is, all they have agreed on the essential fact that our conception or perception of reality is the result of representation or construction through sign system. From this perspective, Saussure and other Structuralists are labeled as

idealists. Also, Derrida who has both agreed and disagreed with Saussure in a number of ways is labeled as an idealist.

Idealist and Realist Views

Contrary to idealists, what the realists think about the reality and role of language is very simple. They think reality comes first and then comes language. Reality, to them, is already categorized and language only names or designates the reality. Hence, their views about the role of language are to the effect that language is just the nomenclatures that are used to refer to pre-existing categories of reality. However, the idealists' views of the role of mediation through language are called linguistic determinism.

Signifier and Signified: The Priority

About priority attached to the signifiers and signified, the Structuralists give priority to signified over the signifier. It is interesting to note that this priority to the signified was even more in the classic writing as in classic literary writing, the writer is "always supposed to go from signified to signifier, from content to form, from idea to text, from passion to expression" (Chandlers, 2002)**.**

"Saussure very reluctantly admitted the material quality of a sign" (Chandler, 2002). For the most part, he said that signs are psychological entity. Besides, in the sign system, Saussure mainly gave priority to the concept—I mean the signified - not the referent - that is object. Here comes in Jacques Derrida (Derrida, 1967) with his objection against sidelining of the object that is "referent "from the signified, that is, the concept of the object. In this way, "signifier gets blended with signified." Derrida has different views about the relation between signifier and signified. He did not oppose the arbitrary relation between them neither does he deny the oppositional relation working for meaning. But his main point of disagreement is the "fixed relation between signifier and signified." He denies the fixed relation between them and hence, there is no fixed meaning. He refers to the "free play of signifiers". He says that "the seeming meaning is the result only of a self-effacing trace." He further says, "The differential play of language may produce the effects of decidable meanings in an utterance or text, but asserts that

these are merely effects and lack a ground that would justify certainty in interpretation" (Abrams, 2000**).**

Whereas for Saussure, "the meaning of signs derives from how they differ from each other" and whereas meaning in Saussurean concept, "is guaranteed by an extra-systemic presence or origin", Derrida used the term "differance" to mean that "difference" sees meaning as permanently deferred , always subject to and produced by its difference from other meanings and thus volatile and unstable" (Hawthorn, 2002).

According to Chandlers (Chandlers, 2002), these notions were anticipated by Peirce in his version of unlimited semiosis. In other words, Post-structuralists challenge the structuralists' assumption that meaning is inherent in the signifying system. He also criticized the privileging of the unmarked signifier of the binary opposition. As already mentioned, he valorized the signifier over the signified which he called "the metaphysics of presence."

Roland Barthes (Barthes, 1972) mentioned about the "empty signifier" and defined it as one with no definite signified. Baudillard's (Baudrillard, 1981) concepts of simulacra are in conformity with the empty signifiers which do not refer to "signified" but refer to only other signifiers. One finds the play of signifiers where there is no original meaning except for one determined by the "free play of signifiers."

The discussion of sign that has been so far made is the essential basis for understanding operational procedures of semiotics as we know that Semiotics assumes that language is not the only sign system that mediates between subjects and the reality, knower and known; there are other signification systems too. Semiotics, be it structural, social or post-structural, recognize the fact that our knowledge or perception of the reality is only representation. For example, Derrida famously said that "there is nothing outside the text**.** Though this statement is an extreme example of idealism, it has obviously some basis of truth as far as the perception of the reality is concerned, if not true as far as ontological basis of the reality is concerned.

Semiotics and Its Scope

Semiotics encompasses a wide range of signification system such as film, advertisement, TV programs, photography, gesture, posture, musical sounds and other objects " and the complex association of all these which form the content of ritual, convention or public entertainment (Chandler, 2002).

We find that semioticians regard some other systems as the signification system and explain how that system produces shapes, distorts, subjects, circulate, motivate, modify the sign systems and naturalize certain social norms or practices and how this naturalization is not neutral and biased or a particular interest groups.

Now to put things a little more in detail, signs operate in a particular ways in any sphere of signification. In order to understand the functional procedures of semiotics, we need to understand some other organizing principles based on which signs are ordered in a system. According to Silverman (1983), meaning derives from the two kinds of differences between signifiers. Those are the differences of dimensions called Syntagmatic and Paradigmatic." The terms have been borrowed from Roman Jakobson.

In order to understand the nature of representation, we need to understand the significance of the way in which the elements of a signifying system are combined in certain way in a sentence or in a movie or advertisement. According to Culler (Culler, 1981), "the semiotic narratology deals with any mode of narrative by isolating the minimal units and grammar of the plot."

The traditional narrative sequences of a film are the beginning, middle and end with continuity and closure. What one commonly finds is that most films end in such way that all the crises that the characters got into are resolved—that is, one finds resolution. Do these happen in that order in reality? Actually, narratives convert the unique or the unusual to the "familiar and regular patterns of expectation" (Chandler, 2002).

According to Chandler, coherence is one of the main characteristics we find in the academic writing that has a structure, a format following of which gives a sense of finished

product, a sense of completeness. However, do this coherence and sense of completeness mean that an academic essay says all that it wants to mean?

Likewise, narrative has its own structure that conditions our perception, acts as representation just like the sign system that subjects the readers to the views as depicted in the narratives. The readers of the narratives or the viewers of the visual narratives are easily deceived with the misconception that the narratives portray the natural reality. In other words, the very structure of the narrative with all its continuity, order, repetition, coherence, regularity, symmetry, resolutions give the impression that reality is as neat as how it is shown in the narratives, "The narrative form itself has a content of its own; the media is message. Narrative is such an automatic choice for representing events that it seems unproblematic and natural" (Chandler, 2002).

When, syntagmatic dimension is analysed in film, the elements of the film are paralleled to different units of language composition. So film is compared to a linguistic composition. Like the fact that sign starts from the word level or morpheme level in language, similarly n film, the first unit that is regarded as the sign of the basic level is the frame—then larger unit than frame is shot and then scene and sequence. In semiotic analysis of films frame parallels a morpheme or word, a shot a sentence, a scene a paragraph and sequence a chapter.

We know paradigmatic dimension mainly refers to the rules of substitution. In linguistic signification, in any utterance that is, parole, choice of one element over the other makes a "selective choice prioritizing one element over the other". We find the binary of presence and absence in this dimension. We can search for the absences, the gaps, fissures, ruptures. By applying semiotics, one can find out the underlying politics and ill-motive behind those omissions and gaps.

In analyzing types of meaning, we use the terms denotation and connotation. We normally give importance to denotation assuming that it gives the literal meaning. However, to semiotics, no text says what it means. Hence, there is no division between denotation and

connotation. Valentine Voroshilov maintained that there is no division between denotation and connotation as meaning is "always permeated by value-judgment (Voloshinove, 1973).

In films and televisions, paradigms are seen in changing shot such as "cut, fade, dissolve and wipe". The medium and genre are also paradigm, and particular media texts derive meaning from the ways in which the medium and genre used differs from the alternative. (Chandler, 2002)

According to Chandler, there has been a discursive turn or the rhetorical turn in the academic discourse we can see in many disciplines. The turn centres around a concept that facts do not speak for themselves and the academic papers are not unproblematic presentations of knowledge but are subtle rhetorical constructions with epistemological implications.

Rhetorical Devices

In semiotics the rhetorical devices are studied with strong interests as these devices play crucial roles in projecting or shaping reality and in sustaining certain sense of reality in a language community. Post-structualist semioticians do not conform to the views that rhetorical devices or tropes play the role of only the decoration of language. They rather emphasize on the needs of investigating the way in which these apparently innocent tropes help in maintaining certain representation of reality serving the interests of certain groups in the society.

Post-structuralists famously say that there can be no text which 'means what it says, Post structualists study the figurative tropes in texts and practices that constitute the thematic structure. Besides, the Post-structuralists also search for the dominant tropes in different discourses According to Derrida, traditionally philosophers have referred to the mind and the intellect in terms of tropes based on the presence or absence of light.

According to Chandler (Chandler, 2002), figurative language constitutes a rhetorical code and understanding this code is part of what it means to be a member of the culture in which it is employed. Like other codes, figurative language is part of the reality maintenance system of a culture or sub-culture. Our repeated exposure to and use of such figures of speech subtly sustains

our tacit agreement with the shared assumptions of our society. In fact, tropes "orchestrate the interactions of signifies and signified in discourse."

According to semioticians, structure plays crucial roles in the process of how an aspect of reality is represented to those who make sense of reality. Besides the general evaluation or perception of reality that is mediated through structures of varying level of complexity, in analyzing and decoding texts of any kinds verbal, visual and other kinds, one finds the function of structures ranging from a primary level to a broader level. Sign as structure works in context and becomes the constituent of larger structure that again works under a system. This larger system or framework can be called codes.

To semioticians, codes are of high importance as the semioticians "do not grant the status of a sign if it does not function within a code." Some theorists maintain that our perceptions also depend on codes. Codes are sometimes explained as universal principles through which one perceives and understand the reality. Sometimes codes can be also discovered in a discursive context. Some of the examples of the gestalt psychologists' concepts of universal principles that act as perceptual codes include proximity, similarity, simplicity, continuity, closure etc.

Roland Barthes in his *Textual Analysis of Poe's Valdemar* (1981) made reference to a variety of codes. For examples, there are the socio-ethnic code, the social code, the narrative code, the cultural code, the scientific code, etc. About the role of codes in the interpretation or decoding (though there are debates about these two points) of a message social or textual discourse, Barthes said," different discourses in a culture or interpretive community are coded in such a way as to direct the reader's attention towards the right interpretative technique at the appropriate point in the reading of a literary work" (Hawthorn, 2003). Hence, codes have very important roles in influencing our perceptual approach to a certain "discursive formation" and in "forcing" or directing us to decode certain aspect of reality with certain specific bias. Thus, codes are instrumental in representation of reality in tandem with sign system with which it is inseparably related.

Conclusion

Since evolving from Charles Sanders Peirce and Ferdenand de Saussure, semiotics has branched off widely over time involving theories of various schools. Despite criticisms against the structural rigor and idealism that semiotics maintains in emphasizing on the dominant role of signs in mediating between the reality and subject or individual, semiotics has still remained as an evolving discipline with its scope being gradually widened and consolidated. It is an interpretative framework that can be engaged for a deeper understanding of reality either textual or temporal. It has attracted and intrigued theorists and intellectuals from multiple areas whose works play seminal roles in the cultural, political, literary, media and other studies under Arts and Social Sciences.

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Nostalgia in *The Lowland*

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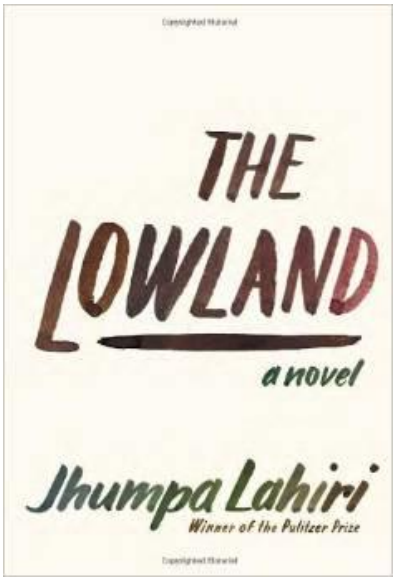

Focus on Dilemma of Characters

Jhumpa Lahiri's *The Lowland*, in the backdrop of diasporic dilemma of characters, revolves around experiences of isolation, guilt and nostalgia experienced by the central characters. "Portraying life of the Indian migrants to America, Lahiri has been very poignant in capturing the diasporic spirit".[1] *The Lowland* starts with the life of two siblings, Subhash and Udayan Mitra (with stark differences in their characters), exploring themselves in the milieu of the Naxalite movement in the 1960s in West Bengal.

Subhash and Gowri

In the backdrop of the Naxalite movement, Subhash moves to the US for higher studies in oceanography, while Udayan involves himself in the Naxalite movement and is killed. Out of compassion, Subash marries Gauri who is his brother's wife. He takes her to

Rhode Island along with him in order to raise her child. But his efforts to develop an intimate relationship with her fail due to the feelings of nostalgia in Gauri. The novel ends with the positive idea of reconciliation in the backdrop of the feelings of nostalgia in Subash and Gauri. Siddhartha Deb writes in *Sunday Book Review* depicting feelings of nostalgia in Subhash:

> "Subhash, who has escaped a city he sees as disorganized as well as violent, and who studies oceanography, finds in the beaches of Rhode Island a resemblance to the delta lowlands surrounding Calcutta".[2]

The Social Milieu

There is a description (in the first chapter) of the social milieu where Subhash and Udayan used to live and also, the name of the novel came from there:

> Once, within this enclave, there were two ponds, oblong, side by side. Behind them was lowland spanning a few acres. After the Mansoon, the ponds would rise so that the embankment build between them could not be seen. The lowland also filled with rain, three or four feet deep, the water remaining for a portion of the year……. So many times Subhash and Udayan had walked across the lowland. It was a shortcut to field on the outskirts of the neighborhood, where they went to play football.[3]

Different Perspectives between Brothers

Both brothers have different perspectives towards their life and their aims as is clear from the following text:

> Since childhood Subhash had been cautious. His mother never had to run after him. He kept her company, watching as she cooked at the coal stove, or embroidered saris and blouse pieces commissioned by a ladies' tailor in the neighbourhood. He helped

his father plant the dahlias that he grew in pots in the courtyard. ……Udayan was disappearing: even in their two –room house, when he was a boy, he hid compulsively, under the bed, behind the doors, in the crate where winter quilts were stored. He played this game without announcing it, spontaneously vanishing sneaking into the back garden, climbing into a tree, forcing their mother, to stop what she was doing, by not answering when she called. As she looked for him, as she humoured him and called his name, Subhash saw the momentary panic in her face, that perhaps she would not find him.[4]

Focus on Naxalite Movement in West Bengal

Lahiri also discusses Naxalite problem in her novel in which Udayan, being a college student, actively participates in the Naxalite movement in the 1960s, an uprising waged to eliminate injustice and poverty. Here, one should also keep in mind that one of the reasons for the proliferation of Naxalite rising was the feeling of nostalgia among the peasants for their own land on which they had become tenants.

The Naxalite movement gained a strong presence among the radical sections of the youth in Calcutta. Students left school to join naxalites. Such was the sway of the movement that the naxalites took over Jadavpur University and used the machine shop facilities in its campus to make pipe guns in order to attack the police. Presidency College, Kolkata became the centre of the the Naxalite movement. The Naxalites found supporters among students even in Delhi's prestigious St. Stephen's College. The main reason of unity of all sections of the Naxalite group and its success as a movement was the making the farmers as tenants on their lands by wealthy landlords and money lenders. The government authority didn't pay attention to the miseries of this section. The involvement of Udayan in the Naxalite movment dominates the first half of the novel.

Aftershocks of the Naxalite Movement on the Family

The second half depicts the aftershocks of it on the family. In the next phase of the novel, Subhash leaves India in order to study in America while Udayan marries and dedicates himself for the cause of the naxalite movement. Life changes for Subhash and Udayan's wife, Gauri, as Udayan has been killed by the police. Gauri is pregnant with Udayan's child. Subhash proposes marriage to her and she makes a practical decision to accompany him in America.

Nostalgia and Anger Leading to No Peace: Citizens of Their Birth Place

Nostalgia in Gauri is depicted through anger for her dead husband as the novel moves back and forth in time. "Anger was always amounted to her love for Udayan. Anger at him for dying, when he might have lived, for bringing her happiness, and then taking it away, for trusting her, only to betray her, for believing in sacrifice, only to be so selfish in the end".[5]

The feelings of anger act as precursors for the development of feelings of nostalgia in Gauri in America, never allowing her to fully integrate herself not only in conjugal relationship but also in the new cultural milieu. As a result of her feelings of nostalgia, Gauri is never at peace and abandons Subhash and her daughter Bela in false hope of gaining her spiritual peace. Gauri is found to be a neglectful mother and an emotionally distant wife due to feelings of nostalgia. Later on Gauri realizes the damage she has caused to her daughter by not bringing her up according to Indian culture and value system. "She understood now what it meant to walk away from her child. It had been her own act of killing. ... It was a crime worse than anything Udayan had committed".[6] Subhash also never forgets the tragedy and the reason for the death of his brother resulting in nostalgia in his life, because his brother's

wife and daughter were also with him in America. Apart from it, the treatment of the Indians in America leads to nostalgia in their lives. One can see through the text clearly about such situations:

> "Impractically, she'd remained a citizen of her birthplace. She was still a green-card holder, renewing her Indian passport when it expired. But she had never returned to India. It meant standing in separate lines when she travelled, it meant extra questions these days, fingerprints when she re-entered the United States from abroad. But she was always welcomed back, ushered through". [7]

Mistaken Identities

Likewise, there is one more situation in which she is to be picked up by a driver for a lecture. But, when the driver reaches there, he misunderstands Gauri to be a servant and instead asks her to inform the owner of the house that he has reached the place to take her. Such situations do help in the feelings of nostalgia for their homes in the Diaspora.

> "Her appearance and accent caused people to continue to ask her where she came from, and some to form certain assumptions. Once, invited to give a talk in San Diego, she'd been picked up by a driver the university had sent, so that she would be spared the effort of driving herself. She had greeted him at the door when he rang the bell. But the driver had not realized, when she told him good morning, that she was his passenger. He had mistaken her for the person paid to open another person's door. Tell her, whenever she's ready, he'd said".[8]

Ever Present Nostalgia

Further, Gauri's nostalgia in the USA was expressed in number of ways one of which is as mentioned below:

"She had married Subhash, she had abandoned Bela. She had generated alternative versions of herself, she had insisted at brutal cost on these conversions. Layering her life only to strip it bare, only to be alone in the end".[9]

The following text depicts the feelings of nostalgia in Subhash when he was studying in America:

"Here, each day, he remembered how he'd felt those evenings he and Udayan had snuck into the Tolly Club".[10]

A Classic of Nostalgia and Love

Jhumpa Lahiri's *The Lowland* is a classic in itself depicting nostalgia and feelings of love for their own country among the immigrants. Even strong and positive efforts for assimilation in a foreign land among the first generation immigrants cannot eradicate feelings of nostalgia for their homeland.

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An Investigation into Open-class versus Close-class Metaphorical Expression in Persian English Language Learners' Argumentative Writings

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Abstract

Metaphor is an indispensable part of our cognition and language. The dominance of metaphorical concept in conventional language of people is the main reason of ever increasing attention to metaphor on behalf of second language researchers, and researchers from other disciplines as well. All of these researchers unanimously agree upon the fact that reaching to conceptual fluency in second language is crucial in attaining native-like competency. But as it became clear form reviewing the literature, few empirical studies have been done for analyzing the uses of linguistic metaphor in a corpus of English language learner-written materials.

The present study, by taking an applied linguistics view to the study of metaphor, makes a representative, naturally-occurring empirical corpus from the argumentative essays written by Persian English language learners to analyze metaphor. Therefore the overall aim of this study was to identify and describe Persian English language learners' use of metaphorical language in their writing. For a deeper look into the identified metaphor, the cases of close-class metaphorical items which include dead or sleeping metaphors (Muller 2008) and also open-class metaphorical items which are creative or novel are identified in this data. This calculation revealed the qualitative changes in the type of metaphor that learners use across the levels.

The results indicate that the proportion of open-class metaphorical use did not increase across levels as compared with the close-class ones. Generally, no case of open-class metaphors

is found until the C1 level and its use does not overtake the use of close-class ones. It means that as the learners move through the higher levels of English proficiency their ability to use new concepts for expressing their ideas in appropriate English did not increase as well, hence this deficiency is an obstacle for providing a basis for developing competency to accurately use metaphor in the target language.

Key terms: Figurative Language, Metaphor, Linguistic metaphor, Conceptual metaphor, Open-class metaphor, Close-class metaphor, Corpus linguistics, Learner corpora

Introduction

In spite of the abundance of research about how learners acquire second language metaphors by researchers like Cook 1993 and Ellis 1994, the area of research in metaphor and idiom are still in infancy level. Although the proliferation of study about metaphor was noticed in the past, the application of metaphor to English language learning, pedagogical practice and the design of teaching materials is not widespread (Kellerman 2001). However, because of the prevalence of metaphorical language use in everyday language, reaching mastery level in appropriate use of the forms and functions of such conventional repertoire would be an essential part of knowing a language. This has been acknowledged as one of the main challenges faced by second language learners. Reaching to this level of competency requires the construction of reasonable meanings for semantic anomalies which exist in utterances, perception of the boundaries of a conventional metaphor, its extension and also the recognition of the intentions of the speaker.

Discourse studies of metaphor have changed researchers' awareness of different forms and functions of metaphorical expressions and diverse patterns of metaphorical usage. These extensive changes in metaphorical research create a more subtle and informed viewpoint on metaphor. These new trends of metaphorical studies in cognitive linguistics and applied linguistics can be beneficial for pedagogical purposes especially in language teaching. Recent studies on metaphors revealed their key functions, such as the signaling of evaluation, agenda

management, mitigation and humour, technical language, reference to shared knowledge, and topic change (Semino 2008).

An ability to use metaphorical expressions appropriately contribute to language learner's communicative competence (Littlemore & low 2006 a and b). So this ability might be used for measuring learners' competence at different levels of English language proficiency. Significantly, dealing with metaphorical expressions enables learners to carefully investigate the subtle layers of meaning hidden underneath surface meaning and enrich their vocabulary, connotation and collocational knowledge.

Lantolf (1999) proposed that learning a second language from the perspective of culture entails much more than complying with the behavioral (linguistics or otherwise) patterns of a host culture. He argues that it is about the appropriation of cultural models, including conceptual metaphors, and therefore entails the use of meaning as a way of (re)mediating our psychological and, by implication, our communicative activity. Kecskes and Papp (2000) argue that if learners acquire grammatical and communicative knowledge but fail to develop conceptual knowledge in a new language, their knowledge use will be significantly different from that of native users. Kovecses (2007) investigated metaphor in culture, more specifically, the relation between metaphor and culture. He mentioned that conceptual metaphors vary cross-culturally and within cultures; the causes on which universality and variation in metaphor depend include embodiment (i.e., the neural-bodily basis), social-cultural experience (i.e., context), and cognitive processes (i.e., cognitive preferences and styles) (Kovecses 2007: 293). He claims that the cognitive processes that human beings use are universal, but their applications are not (ibid.). So, equipping the second language learners with the capacity to express them in the second language, using culturally appropriate figurative language is very important.

The reason for considering metaphorical expressions as an integral part of any language seems to be that "our conceptual system is largely metaphorical , then the way we think, what we experience, and what we do every day is much a matter of metaphor" (Lakoff & Johnson, 1999, p.3). The mastery of frequently used metaphoric expression in English can simplify the process

of English Language learning, help learners achieve an accepted level of proficiency in the second language and extend learners' perspective and make them more sympathetic toward second language culture (Hashemian & TalebiNezhad, 2007).

Non-transferability of some of the features of the source, the use of some sources for describing more than one topic and, in some cases, mixture of metaphors cause difficulties in metaphorical usage for second language learners . But partial overlap in metaphoric structure of first and second language (cross-linguistic and cross-cultural problem) seems to cause most difficulties for learners. It means that second language learner's productive knowledge is almost based on the formal structure of second language but thinking process occurs according to their first language conceptual system. In other words, the application of second language formal structure uses first language concepts. Consequently, when learners are incapable of using the concepts and structure of second language, the asymmetry leads to production of culturally inappropriate text.

The current study set out to answer the following Hypothesis:

There will be differences between the use of open-class metaphorical items with the use of closed-class metaphorical items across the levels.

Methodology

Subjects

At first, 300 female E-learners from the Iran Language institute which is located in Arak were selected randomly to participate in this study. Regarding the goal of this research, the age of the participants ranged from 8 to 28 years old. The participants were selected from the pre-intermediate to advanced level of English proficiency. It was expected that the learners at these levels would accommodate the purpose of the study. The crucial factor in the current research was assigning the correct levels of English Language proficiency of the learners who would perform the allocated writing tasks. For minimizing the effects of other factors such as age, gender, social and educational status, the required questionnaire classified the participants of each level as closely as possible in middle class. For achieving this aim, a background questionnaire was distributed among the learners to elicit the above mentioned information.

After analyzing the data obtained from this questionnaire, the number of participants was reduced to 220 learners. The selected learners took part in an online placements test according to CEFR standards. Unfortunately only a reduced number of the learners (180 learners) participated in this online test. This might have been due to various reasons such as difficulties for accessing the Internet and other problems. After assigning their level of English proficiency in accordance with the criterion of this study, one writing task from 150 people among these learner was collected.

Materials

The following materials were used in this study:

1. A Background questionnaire which elicited demographic information considering the subjects' socio-educational status.

2. A General English Proficiency Test which determined the proficiency level of the participants in English.

3. The CEFR self-assessment grids for A2-C2 levels which is a series of descriptions of language abilities which can be applied to any language and can be used to set clear targets for achievements within language learning. Each of the six levels (A1,A2,…C2) contains a series of Can Do Statements, that describe the various functions that one expects a language learner perform in reading, writing, listening and speaking, at each level. It has now become accepted as a way of benchmarking language ability all over the world (The Can Do statements for writing ability was provided in appendix IV).

4. A learner corpora which was the collection of authentic texts produced by Iranian English language learners and stored in an electronic format.

5. A Metaphor Identification Procedure (MIPVU) involves identifying as metaphor any lexical unit that has the potential to be processed metaphorically.

Procedures

The following procedures had been taken by the researchers to meet the goals of this study:

l- Designed the required questionnaire.

2- Distributed the questionnaire and implemented the online English language proficiency test.

3- Analysed the collected data and grouped learners in different levels of English language proficiency.

4- Collected the written essays by these selected learners.

5- Prepared an electronic learner corpora based on the information that gathered from the stage 4.

6- The corpora was divided into lexical units and entered into an Excel spreadsheet, with one lexical unit on each line.

7- All potentially metaphorically used lexical units in the corpora were identified with the MIPVU Metaphor Identification Procedure (Steen et al 2010).

8- The metaphors were categorized into open and close-class.

12- Described the learners' metaphorical use in qualitative terms.

13- Finally the percentage of errors that involved metaphor and also the first language-influenced errors were identified in this real language data.

Results and Discussion

The results of English proficiency test

This test was applied to assess the level of the participants according to CEFR standards. 150 English learners of one institute from the pre-intermediate to advanced level participated in this test which consisted of 25 questions. The results of the descriptive statistics of this test administered to these selected learners are presented in Tables 4.1- 4.5.

Table 4.1.1 Descriptive statistics of CEFR placement test for A2 level.

N-A2	Mean	Median	Mode	S.D	Range	Min.	Max.	Skewness	Kurtosis
30	5.6333	5.5	5	0.7183	2	5	7	.691788	-0.6986

Table 4.1.2 Descriptive statistics of CEFR placement test for B1 level.

N-B1	Mean	Median	Mode	S.D	Range	Min.	Max.	Skewness	Kurtosis
39	10.153	10	9	1.039	3	9	12	0.41709	-.9904

Table 4.1.3 Descriptive statistics of CEFR placement test for B2 level.

N	Mean	Median	Mode	S.D	Range	Min.	Max.	Skewness	Kurtosis
23	13.52	13	13	0.5931	2	13	15	0.6251	-0.4699

Table 4.1.4 Descriptive statistics of CEFR placement test for C1 level.

N	Mean	Median	Mode	S.D	Range	Min.	Max.	Skewness	Kurtosis
26	18.055	18	17	1.055	3	17	20	.4999	-0.9842

Table 4.1.5 Descriptive statistics of CEFR placement test for C2 level.

N	Mean	Median	Mode	S.D	Range	Min.	Max.	Skewness	Kurtosis
32	21.5937	21.5	21	0.7560	2	21	23	0.8552	-0.6728

According to the above tables, most of the learners at each level obtained the middle scores. So, this result suggested that the selected learners fall within the middle class of E proficiency. Also by considering the mode score in each category it was distinct that most of learners had a performance which is below the mean of obtained scores.

Table : Percentage of lexical units containing open and closed-class metaphor across levels

Levels	Open-class metaphor	Close class metaphor
A2	0%	4.23%
B1	0%	5.6%
B2	0%	4.94%
C1	1.26%	3.35%
C2	1.65%	4.78%

The following table represents the cases of open-class metaphorical items identified by the researcher.

Table 4.2.8 Open-class metaphorical items used by these learners

C1	Open-class
	Traffic congestion
	The role of religions and superstitions are paling.
	The only jewel that we have of new technology
	The old vehicle doesn't run as smooth as a new one,

C2	Open class
	The culture and tradition is fading off.
	From its humble beginning,
	The dawn of civilization,
	To explore the untrodden path,
	The pace of technology,
	It is firstly crucial to take back every parent to their youth, the time when they flew in the air of their dreams,
	The ripple effect,
	Trudge into the same trap,

The results of the second research question provide data about whether the identified metaphors are open-class or close-class ones. These calculations provided useful information such as from which level the proportion of open-class metaphorical items is found more than the closed-class metaphorical ones. It indicates that from which levels learners try out new things to express their own idea and put emphasis on their personal significance about certain issues. Moreover, the increase of open-class metaphorical items indicates the experimental stage in the process of Language development, in which the learners are engaged with trying out new metaphors. These data indicate qualitative changes of metaphorical use across levels. It must be mentioned that these changes are greatly related to the genres of the essays and tasks.

In this study the argumentative genre is selected because it is the most widely used genre by Iranian English Language instructor and learners are more familiar with it. So it might reflect a substantial domain of metaphorically used words by the selected learners for the assigned subject which is determined by the researcher. As the data in table 4.2.7 indicates, the proportion of open-class metaphorical use does not increase across levels as compared with the close-class ones. Even at C1 and C2 levels which appear to be the starting and experiential stage for metaphorical use among these learners, the open-class metaphors do not exceed the close-class in the next level. This result is not in accordance with the expected ones because as the learners move through the higher levels of second language proficiency, their ability to use new concepts must increase as well; they should be able to develop their competency for accurate metaphorical use in the target language.

Conclusion and Recommendations

Based on the obtained results of the present study, some conclusions can be made which can be useful in areas of language teaching and learning and also in English training material development. All of the analysis in this study was performed on linguistic levels to find the linguistic representations of conceptual metaphors in the present Language data. These findings are mentioned as follows:

The overall metaphoric density in this data (30.482 words) was only 5.18 %, which is fairly low in comparison with Spanish EFL learners in Studies by Chapeton (2010) who found that Spanish EFL learners used 19.8 % metaphorical L in a learner corpus with 20.602 words, and in a study by Littlemore et.al (2010), this rate was 12/11% for Greek EFL learners in a corpus of 19878 words and for German EFL learners it was 15.68% in a corpus with 20950 words. But such studies indicate the conventionality of metaphorical Language which can be found in the argumentative essays written by non-native speakers of English Language. So this area of English Language learning needs further investigations and studies.

In terms of the frequency of the used metaphor, the results indicated no salient increase in the number of metaphorical Language across levels and even a decrease was observed from B1 to C1 levels in this regard. The findings of the second research question imply that these learners are only able to make use of a limited number of conventional or close-class metaphorical items in their writing until the C1 level.

Such results revealed the qualitative changes in the type of metaphor that these learners are starting to use at each level. The more cases of open-class metaphorical use indicate more challenging stage for learners in which they are pushed to try out new metaphors to state their opinions on certain issues. So, this stage would be an experimental stage in the route of English Language learning. In the current study, this stage apparently starts at C1 level and it does not lead to dramatic increase to the next level.

The comparison of the obtained results with similar studies suggests that the performance of these learners on the subject of metaphorical competency was not fine at all and it needs further investigations by the English Language researchers and teachers.

This study was an attempt to shed light on the aspect of conventional Language metaphoricity which was used by these learners. It is hoped that this study offers some help to Language pedagogy for improving metaphoric competency among EFL learners. The identification of the skills involved in second language metaphor production on behalf of the teachers would be very beneficial as it assists them to further expand the metaphorical comprehension and production ability among their learners.

In this study the focus was mainly on the frequency of metaphors used by the learners and only a little attention was paid to qualitative changes of metaphors, their functions, their stylistic and phraseological features. The examination of theses qualitative changes would reveal whether there is progress in terms of the complexity of functions of the used metaphors. It also would evaluate the ability of learners to use persuasive and rhetorical language in expressing their opinion in English.

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Evaluating the Communicative Effectiveness of the English Curriculum of a Language School in Myanmar

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Abstract

As the Myanmar presidential government is changing their policy from close door policy to open door policy, the requirement of communicative English language ability is becoming more essential in education, politics, and economics due to the vital role it plays in communication chain throughout the world. Thus, the language curriculum that use in a language school needs to meet the language learners' needs.

The focus of this study is on the evaluation of communicative effectiveness of English curriculum of a language school in Yangon, Myanmar. Curriculum evaluation is to investigate its communicative effectiveness and to find out strengths and weakness that focus on the curriculum activities: objectives, contents, materials, teaching, and testing (assessment and evaluation process) of the syllabi. The term curriculum in this study refers to an English language course. In this study, six instruments, questionnaires, interviews, pre and post communicative ability test, observation, syllabus evaluation, and school achievement test results, were administered. The data were analyzed using mean, standard deviation, percentage, coding measure, and content analysis. This study concludes with the recommendation for implementing modification for the better curriculum and its materials.

Keywords: Curriculum evaluation, English curriculum, Communicative effectiveness, Communicative language ability.

Introduction

The demand of English language ability in Myanmar focuses on communicative language ability which can be attained by communicative language teaching (CLT) approach. CLT involves many different teaching methods such as active teaching, learner centered teaching, corporative teaching-learning, and group or pair works with authentic and meaningful interactions that provide the language learners opportunities to use the English language in real life (Richards, 2006). This study attempt to assess the communicative effectiveness of an English curriculum that focuses on its curriculum activities: objectives, contents, materials, teaching, and testing. The objectives of this study were 1) to evaluate the English curriculum of the target school, 2) to investigate the communicative effectiveness of

the curriculum in enhancing the students' communicative ability, and 3) to identify the students' opinion toward the curriculum.

Firstly, I will present literature review on a brief theoretical introduction about the concept of curriculum evaluation, elements of systematic curriculum design, communicative language teaching (CLT), and the evaluation model used in this research study. Secondly, I will discuss the methodology of this research study. Thirdly, the results of this research study and discussion of the results will be discussed. Finally, the recommendation and suggestion for the better curriculum in the future and limitation of the study will be discussed.

Literature Review

Curriculum Evaluation and Systematic Curriculum Design

There are multiple ideas and definitions have developed by many theorists on the term curriculum evaluation which focus on whether the curriculum plan implemented has achieved its goals and objectives as planned and, sometimes, whether all the effort in terms of finance and human resources has been worthwhile. Moreover, the intended outcome of curriculum evaluation is to reveal clearly whether to adopt, revise or reject the curriculum plan implemented in the future.

Gay (1985) asserted curriculum evaluation as not only about gathering data collection to decide whether the curriculum is to be accepted or modified or eliminated but also to identify its weaknesses and strengths as well as problems encountered in implementation; to improve the curriculum development process; and to determine the effectiveness of the curriculum. Likewise, curriculum evaluation is the process of delineating, obtaining, and providing useful information for judging decision alternatives and the primary decision alternatives to consider based upon the evaluation results are: to maintain the curriculum as is; to modify the curriculum; or to eliminate the curriculum" (Oliver, 1988).

Curriculum evaluation plays vital role in systematic curriculum design as Brown (1995) pointed out in his idea on elements curriculum design which includes needs analysis, objectives, testing, materials, teaching and course evaluation. Brown added the last element, course or curriculum evaluation, connected to the first five elements to provide cohesion and meaning in the whole process. Razali Arof (1991) also asserted curriculum evaluation is seen as a sub model and final component in the curriculum development process. Again, Oliva (1992) emphasized on curriculum evaluation in his four main components of curriculum development model – curriculum goals, curriculum objectives, organization and implementation of the curriculum and finally evaluation of the curriculum.

Purpose of evaluating a curriculum is to investigate whether the curriculum is worthwhile to use in enhancing the students' language skills improvement, to implement the curriculum in the future and for the success of the school or the program Oliva (1992) & Patton (1990).

Communicative Language Teaching (CLT)

Communicative Language Teaching, CLT, was first proposed in the 1970s and has influenced in language teaching field as many of the issues raised by CLT methodology are still relevant today (Richards, 2006). Communicative Language Teaching approach fully pays attention on the needs and desire of the learners and makes connection between the languages as it is taught in the classroom and as it is used in the learners' real-life. As Nunan (1991) defines in the five features of CLT:

- an emphasis on learning to communicate through interaction in the target language,
- the introduction of authentic texts into the learning situation,
- the provision of opportunities for learners to focus, not only on language but also on the learning management process,
- an enhancement of the learner's own personal experiences as important contributing elements to classroom learning

The purpose of communicative language teaching (CLT) approach is to improve the learners' knowledge on the language they are learning and to know how to use the language appropriately in the given social context (Li & Song, 2007). The primary goal of practicing communicative language teaching (CLT) approach in a language classroom is to develop the language learners' communicative competence (Wu, 2008).

Communicative competence can be simply defined as ability to communicate by grammatically accurate sentence, proper and formally possible usages, social accepted language, and fluent speaking in a particular context. In other words, it is an ability to use appropriate language and to know the right thing to say at the right time (Johnson and Morrow, 1981). Testing communicative language competence or ability is needed to focus on the principles of communicative language testing such as: meaningful communication, authentic situation, unpredictable language input, creative language output, and integrated the four language skills (Brown, 2005).

The Evaluation Model Used in this Research Study

Brown's (1995) idea on the elements of language curriculum serves to apply and relate to the process of the present study's evaluation model and Nunan's (1991) five features of Communicative Language Teaching (CLT) approach play a fundamental role in the present research study. Plus, Tyler (1950), Stake (1975), Stufflebeam (1971) and Bradley's (1985) curriculum evaluation models are engaged in the evaluation model that use in this research study since their focus is on measuring the effectiveness and investigating the strengths and weaknesses of the curriculum, these models.

Methodology

As the focus of this research study is on evaluating communicative effectiveness of the target school's English curriculum, there are there research questions as follows:

1) What are the strengths and weaknesses of the current curriculum of the school?
2) How effective has the current curriculum been in enhancing the students' communicative language skills?
3) What are the opinions of the students toward the curriculum?

Participants

There were three groups of participants, namely the students, English teachers, and administrative staff of the target school. The population of the research study was two people from the administration office, four English teachers, and thirty-nine students, who were enrolled to attend the school for the term from mid-August to mid-November in 2013. As there are four levels of classes, Level 1, Level 2, Level 3, and Level 4, in the target school, the students were from Level 1 to Level 4. All the students are Myanmar nationality, and are aged 16 to 30 years. Also the students are either high school or university graduates as these are the criteria have to qualify for attending the target language school.

Instruments

- Two sets of questionnaires (pre and post questionnaires)
- Communicative ability test (pre and post-tests)
- School achievement test results
- Classroom observation
- Interviews questions
- Course syllabus evaluation form

Pre and post questionnaires: All the 39 students from Level 1 to Level 4 participated to answer these questionnaires. Pre questionnaire administered before the students attend the program and it focused on the students' needs which are survival language needs, difficulties and problems in language learning, preferences and desired language skills, and preferred learning activities. Post questionnaire was conducted after the program and focused on the students' opinions toward the curriculum.

Pre and post communicative ability test: Six students from Level 4, who had attended the school from Level 1 to Level 4 continuously, took the same communicative ability test before and after the course.

School achievement test results: The results of all 39 students' achievement test, final exam, of the school.

Classroom observation: The researcher visited four times, for each of the four levels of class on the use of each language skill in the Level (1), (2), (3), and (4) class. As there are 12 weeks in a term at the target school, researcher made observation during the first nine weeks of the program. There were two parts in observation, rating scale and field notes, both focus on the appropriateness and communicative effectiveness of the lessons' goals and objectives, content, materials, teaching methods and activities, and assessment process in the classroom.

Interviews: The researcher interviewed the instructors, the administrative staff and the students before and after the course. The pre-interviews were administered to elicit the teachers' thoughts on their beliefs and expectations about the course, administrative staff's policy and expectations for the course, and the students' expectations. The post interviews were administered to investigate whether the teachers, students, and staff expectation were met after the course. The participant numbers of interviewees in each interview group are presented in the following table.

Table 1 Number of Interviews Groups

No	Interview	No. of Participants	No. of Pre Interview Groups	No. of Post Interview Groups
1	Level 1 students	4	3	3
2	Level 2 students	3	3	3
3	Level 3 students	5	1	1
4	Level 4 students	3	3	3
5	Level 4 students	4	1	1
6	Teachers	2	2	2
7	Administration staff	2	1	1
Total number of interview groups			14	14

Syllabus evaluation: The syllabus and its lessons plans of each level of class were evaluated by two experts and the researcher focusing on its goals and objectives, contents, materials, teaching, and testing.

The data from these instruments were analyzed quantitatively and qualitatively which are coding measure, content analysis, mean, standard deviation, and percentage.

Findings

Research Question 1

What are the strengths and weaknesses of the current curriculum of the school?

To find out the strengths and weaknesses of the current curriculum of the target school, the information and data were collected and analyzed from all the research instruments which are pre and post questionnaires, pre and post interviews, syllabus evaluation forms, classroom observation, pre and post communicative ability test, and school achievement test results.

The responses of pre questionnaire and pre-interview of students showed upgrading the students' communicative English language skills, in other words, to be able to communicate in English language is the main reason to study English in the target school. Regarding the responses of pre interview with teachers and administration staff, they were confident that the curriculum allowed the students to achieve communicative ability. Post interview responses from students showed their positive opinions toward the curriculum. The teachers and administration staff were satisfied with the results of the students' communicative language achievement.

The result of post communicative test was significantly higher than the result of pre communicative ability test (see table 3 below). The overall percentage all the students' school achievement test passed results also highlighted that the curriculum is 'good' (see table 4 below). In relation to the results of observation (rating scales), the curriculum was rated as 'good' curriculum expect material authenticity which was rated as 'fair' in the rating scales. The syllabi were rated as it is good enough to help the students in achieving communicative language ability by the experts and the researcher.

Based on the results analyzed from all the above mentioned six instruments, questionnaires, interviews, communicative ability test, school achievement test results, observation (rating scale), and syllabus evaluation, the strengths and weaknesses of the current curriculum of the target school were clearly showed in the following table.

Table 2 The Strengths and Weaknesses of Current Curriculum	
Strengths	**Weaknesses**
Objectives:	Objectives:

- Match with the students' needs as the teachers know the students' needs according to their experience of teaching English i.e., in syllabus (lesson plans) teachers emphasize on the four language skills and communicative ability achievement (teacher interview) ; lessons focus on the four language skills and communicative skills are included (classroom observation, lessons plans)	- Not formulated through the information from the process of needs analysis before the course - Aligning the syllabi's objectives and school objectives is needed
Contents: - Contents contain of the topics that are interesting and related to the learners' real-life i.e., family & friends, habits, environments, work & study, culture & custom etc., (syllabi, classroom observation, interviews)	Contents: - Variety of topics are needed to be considered for Level-3
Materials:	Materials: - No authentic materials were being used in each lesson
Teaching: - Focus on variety of activities to achieve the students' communicative ability (group & pair works, games) - Focus to relate learners' real-life after each lesson i.e., walk around talk around to meet new friends, running dictation, jigsaw reading, miming & guessing games etc., (interviews, observation, syllabi)	Teaching: - Time management is needed to be considered for each lesson
Assessment: - Focus on performance test & continuous assessment i.e., weekly journals, conversation, role play,	Assessment: - More formal communicative skills

short talks & impromptu-talk, presentation, discussion etc., (interviews, observation, syllabi)	testing should be prepared - Observation & monitoring are not enough to assess the students' language attainment in each lesson Lack of Level-4 lesson plans in written form

Research Question 2

How effective has the current curriculum been in enhancing the students' communicative language skills?

To answer this question, the results from the following instruments were analyzed:

- Pre and post communicative ability test score of the six Level-4 students
- Targeted school achievement test results of the students from Level-1 to Level-4
- Classroom observation notes

Result of pre and post communicative ability test: The mean score of post communicative test result (42.00) which is interpreted as 'Excellent' is significantly higher than pre communicative test result mean score is (29.83) which is interpreted as 'Fair'. The differences between pre and post communicative ability test mean score is 12.17. Thus, the students' communicative language skills have significantly improved after taking the course (see table below).

Table 3 The Result of the Communicative Test

Test	Number of student	Total Score	Mean	Standard Deviation	Margin
Pre-test	6	50	29.83	0.75	
Post-test	6	50	42.00	1.41	12.17

Results of school achievement test: As there were 30 students out of 39 students passed the school achievement test, the average total percentage of all the Levels of classes' achievement test passed results is 77%, it can be interpreted that the course is 'Good'. Thus, targeted school achievement test results show the quality of the curriculum as 'Good' curriculum. With the exception of Level 4 achievement test result which shows the quality of Level 4 course as 'Unsatisfactory', Level 1, Level 2, and Level 3 achievement test results show the quality of each course as 'Good' course.

Table 4 School Achievement Test Results				
Class	No of Test Taker	No of Test Pass 60 points	Percentage of students who passed the criteria 60 points	Quality of the course
Level – 1	12	12	100%	Excellent
Level – 2	9	7	78%	Good
Level - 3	5	5	100%	Excellent
Level - 4	13	6	46%	Unsatisfactory
Total	**39**	**30**	**77 %**	**Good**

Percentage (%):0 – 49 %= NA, 50 – 59 %= Unsatisfactory, 60 – 69 %= Fair, 70 – 79 %= Good, 80 – 100 %= Excellent

Observation notes: According to the researcher's classroom observation notes, the curriculum can be defined as a good curriculum for the objectives, contents, materials, teaching, and testing in each classroom was effective enough in enhancing the students' communicative language ability except lack of authenticity in materials.

Thus, the current curriculum used in the target school can enhance the students' communicative language ability.

Research Question 3

What are the opinions of the students toward the course?

This question was answered by the results of following instruments:

- The second set of questionnaire (all students were asked to answer)
- Interview with all students of the school

As the students rated the overall total mean score at 4.11 which was interpreted as 'Good', their opinion toward the course is positive (see the below table 5).

Table 5 Students' Opinions Toward the Course			
No	Questionnaires Statements	Mean	Interpretation
Content			
1	The four language skills taught in the course met my needs	4.33	Excellent
2	The content of the course was met with my language needs	4.50	Excellent
		4.41	**Excellent**

Materials			
3	Teaching materials were authentic and related to my real-life	3.25	Fair
4	Teaching materials were good and they helped me to improve my communicative language skills	4.00	Good
		3.62	**Good**
Teaching			
5	Teachers' instruction in the classroom were clear enough to understand	4.87	Excellent
6	Teaching methods and activities in classroom supported me to be more active and interested in my studying	4.37	Excellent
7	The teachers were active and able to encourage me to participate in the classroom activities	3.50	Good
8	Teachers treated me fairly	3.75	Good
		4.12	**Good**
Assessment & Evaluation			
9	My overall understanding of the class assessment plan was clear from the beginning of the course	4.00	
10	I am satisfied with my teachers' method of grading my work	4.37	Excellent
11	Assessment in my classroom were emphasized on communicative language testing (i.e, role play, interview, authentic reading, communicative writing etc.,)	3.83	Good
		4.06	**Good**
General Opinion on the Course			
12	I am satisfied with the course because it met my language needs and helped me to improve my English language skills.	3.95	Good
13	After taking this course I can be able to communicate in English much better than before	4.75	Excellent
		4.35	**Excellent**
Total mean		**4.11**	**Good**

Mean: 1.00- 1.80= NA, 1.81- 2.60= Unsatisfactory, 2.61- 3.40= Fair, 3.41- 4.20= Good, 4.21- 5.00= Excellent

Students mean scores rated the courses, 'materials', 'teaching', and 'assessment' of the course point out the quality of the course as 'Good' and students rated mean score of 'content' of the course points out as 'Excellent'. However, there is a statement about material

authenticity in 'materials' area that rated as 'Fair' for the students think that there was lack or shortage of using authentic materials in the class.

Plus, the responses of post interview with the students about their opinion on the course they took almost all of the students, except three students, rated the course is good enough to improve their communicative language ability. Thus, students' opinions toward the curriculum are highly positive and they are satisfied with the course they took.

Even though there are some weaknesses such as lack or shortage of material authenticity, lack of formal needs analysis, and lack of Level 4 syllabus in written form, the findings of this research study explicitly show that the current curriculum of the target school is highly effective in enhancing the students communicative language ability and the students' opinions towards the course is highly positive.

Discussion of the Results

According to the idea of Wesche and Skehan (2002) on communicative language teaching (CLT) approach, it is needed to use the activities that require frequent interaction among students to exchange information and solve problems, use authentic texts and communication activities related to the students' real-life, and focus on learner-centered teaching that take into account learners' background, language needs and language learning goals. Likewise, Richards (2006) included material authenticity, targeted language communication in classroom, and integrated the four language skills (reading, writing, speaking, and listening) in his idea of communicative language teaching (CLT) principles. Integrating the four language skills is needed to emphasize in communicative language teaching (CLT) approach as Lee and Vanpatten (2003) point out that speaking is not the only skill that CLT approach focuses on.

Based on the ideas of Wesche and Skehan (2002) and Richards (2006) on communicative language teaching (CLT) approach, activities in the classroom teaching play vital important role for frequent interaction and communication in targeted language among the learners is needed to be emphasized. This research study reveals that the activities in classroom mainly affect the improvement of language learners' communicative skills, increase confident level and reduce the anxiety level which related to learning. As there are varieties of activities, which help the learners to communicate in target language, practiced what they learn in target school. The learners are not only improving their communicative skills but also their motivation, confidence, and problem solving skills in language learning and used. For instance, the learners have to work in groups or pairs doing exercises or task which make them to be cohesive, and to help, think, take turn to speak, write or interact. Moreover, each member in the pair has a part of information (i.e. incomplete picture) and attempts to convey it verbally to the other (Prabhu 1987, cited in Hedge, 2000:58).

All their lives the students in the target school had learnt a very passive teacher-oriented teaching and had never done group or pairs work. Furthermore, almost all of them have certain degree of anxiety in classroom as it said the degree of feeling anxious depends

on individual past experience (University of Cambridge Counseling Service, 2012). Thus, most of them are anxious and used to be quiet in the classroom to be recognized as a good student. However, the language learners in the target school become more cohesive. Trust and understanding typically build to the point that even naturally quiet members are willing and able to engage in intense give-and-take interactions without having to worry about being offensive or misunderstood by working in group (Michaelsen, Watson & Black, 1989; Watson, Michaelsen & Sharp, 1991; Watson, Kmnar & Michaelsen, 1993; Michaelsen, Black & Fink, 1996).

Again, the activities that teachers used in the classroom also allowed to relate the classroom language learning and language activities outside the class room as Nunan (1995) suggested in the features of CLT approach.

Thus, it is a significant strength of the curriculum for the activities that include group work/task, pair work/task, and games in the classroom of the target school can also be able to make the students not only to be communicative but also, especially, to be confident or not to be anxious in using the language they are learning and many other advantages. As Oxford (1997) discuss in her study on 'Three Communicative Stands in the Language Classroom', there are numerous studies that indicate that compared to competitive or individualistic learning experiences, cooperative learning is more effective in promoting intrinsic motivation and task achievement, generating higher order thinking skills, improving attitudes toward the subject, developing academic peer norms, heightening self-esteem, increasing time on task, creating caring and altruistic relationships, and lowering anxiety and prejudice.

Furthermore, studies on students' anxieties in classroom found the relation between anxieties and classroom procedure and suggested to do more pair work, play more games, and tailor classroom activities to the effective needs of the learners to decrease learners' anxieties (Young, 1991). Again, Young pointed out that the learners' language anxiety is alleviated when they work in small groups and do pair work and playing games with the language can also reduce language anxiety.

The curriculum objectives and goals need to be formulated through the information from needs analysis as Brown (1995) asserted objectives and goals of the course based on the learners' needs. Even the objectives meet the needs of the students the objectives and goals of the curriculum were not formulated through the information from needs analysis at the target school, it is one the weaknesses of the curriculum.

According to the findings from this research study, it is clearly revealed that there is a significant weakness which is lack of authentic materials in classroom. For instance, in the Level 1 listening and speaking classroom of target school students are asked to work in pair and group about their 'favorite extreme sports' by doing exercises from the hand out that directly make use from the course book (Let's Talk). Some of the extreme sports that mentioned in the hand out are not really related to the students' real-life, they are 'kite surfing', 'paragliding', 'snowboarding' etc. As the students are Level 1 students and they are

very new in learning English or the foreign sports, they have a very hard time to discuss about the extreme sport in the hand out which they have never played or watched in their real life. Again, in another class while students are studying about 'what are your interests' which focus on spending free time, some of the interests that mention in the hand out are beyond the students knowledge like 'fishing'. 'Fishing' is usually defined as livelihood of fishermen along rivers who are not well off or well educated in Myanmar context, thus it is not very easy to accept as an interest that a person love to do in their free time for a student.

Moreover, authenticity in listening skill also needed to be considered to use in the future as there are only non-authentic audio materials from the course book that are being used in the class. For instance, short authentic video clips about authentic situation such as meeting new friends in class, hotel booking, waiter & customers and television news (international news) are needed to be used for the improvement of the students' listening and speaking skills and to attain target language exposure.

Thus, the hand-outs need to be revised or to contextualize by adding Myanmar traditional extreme sports or Myanmar young people interests to help the students to be able to relate the lesson to their real life context. Nunan (1991) pointed out that it is crucial to enhance the students own personal experience as important contribution element to classroom learning and Nunan also emphasized on using authentic materials in language teaching-learning situation in his idea of features of CLT approach.

There is another significant issue from this research study: it is the number of students who failed the school achievement test from Level 4 classroom. As there are thirteen students in Level 4 classroom, only 6 students out of thirteen (46 %), who have been attending the target school from Level 1 to Level 4 continuously, passed the school achievements test. The students who failed school achievement test are the students who were directly sorted to enter into the Level 4 classroom according to their entrance test score. Thus, the quality of the course of Level 4 can be interpreted as 'Unsatisfactory' in the results from the findings. For these reasons, it is obvious that the attending continuously all the classes from Level 1 to Level 4 can guarantee to achieve the communicative language ability as the two administration staff and teachers recommended in their responses of the interview.

Moreover, lack of syllabus and lessons in long range written form for Level 4 also negatively effect on the students' school achievement test results. According to Wilkin (1981) syllabi are specification of content of language teaching which have been submitted to some degree of structuring or ordering with the aim of making teaching and learning to be more effective process while Breen (1984a) defined syllabus as 'a plan of what is to be achieved through our teaching and our students' learning'. Thus, there is another issue which needs to be considered. It is important to have syllabus and its lesson plans in written form for Level 4 in this situation since there is no long range lessons plan and syllabus in written form but only unit topics for Level 4 classroom. Plus, it is also likely to question the reliability and validity of the target school placement test.

Conclusion

As the present study also aimed to help in improving and implementing the curriculum in the future, the following aspects are suggested to consider adding in implementing the curriculum the target school:

- conducting formal needs analysis
- using authentic materials for all language skills
- preparing syllabus and lessons plans in written forms for all classes
- emphasizing time management of each class

Conducting formal needs analysis plays vital role in implementing a curriculum as the course decisions was made by the information from needs analysis activities and these decisions will serve as the basis for developing curriculum (Brown, 1995). Since using authentic materials in the language learning situation is one of the five features of communicative language teaching (CLT), it is suggested to consider adding in implementing the curriculum. Lack of syllabus and lessons plans in long range written forms effective negatively on the students' communicative language achievement, thus it is also another suggestion to add in implementing the curriculum. Finally, shortage of teachers' time management ability can also effect negatively on the attainment of curriculum goals and objectives, thus it is the last aspect to consider adding in implementing the curriculum.

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Colophon: My grateful thanks are due to my Advisor Pearl Wattanakul, Ph.D. for her guidance and suggestions.

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Derived Nasalance Measures of Nasality for Sentences in Children with Repaired Cleft Lip and Palate

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Abstract

***Context*:** Hypernasality is dominant characteristic of speech exhibited by individuals with cleft lip and palate. Hypernasality can be assessed by subjective and objective methods, Nasometer is one of the instrument widely used as a diagnostic and therapeutic tool to estimate nasality. Nasometer provides nasalance values and other two new derived nasalance measures.

***Aim*:** The aim of the present study is to explore the use of derived nasalance measures in differentiating the children with repaired cleft lip and palate (RCLP) with respect to severity and also from control group.

***Settings and design*:** Institutional setup and standard group's comparison design.

Methods and material: The study considered ninety children equally divided into three groups. Group Ia included children with repaired cleft lip and palate (RCLP) exhibiting mild hypernasal and group Ib included children with RCLP exhibiting moderate to severe hypernasal, and group II is typically developing age and gender matched children. The children with RCLP were divided into groups based on perceptual evaluation of hypernasality using a standardized four point rating scale. Nasometer II was used to measure the nasalance values, nasalance distance and ratio for oral and nasal sentences.

***Statistical analysis*:** SPSS, Descriptive statistics and Multivariate analysis (MANOVA) were used to analyze the data.

***Results*:** Increased nasalance value was seen in children with moderate to hypernasal than mild hypernasal and control group. The derived nasalance measures (nasalance distance and nasalance ratio) calculated from mean nasalance were significantly differentiating the children with RCLP based on severity and from the typically developing children.

***Conclusions*:** The new nasalance measures can be used potentially in clinical scenario and may be explored across the various methodological conditions to further evaluate the efficacy of these measures.

***Key-words*:** Nasalance distance, Nasalance ratio, Hypernasality.

Introduction

Nasality is one of the important parameters of resonance aspects related to speech production and perception. The varying shape of the vocal tract results in change of resonance characteristics of speech. Individuals with cleft of the lip or palate (CLP) have disorders in speech dominantly exhibiting hypernasality. They exhibit articulation, resonance and voice disorders leading to unintelligible speech. Among these hypernasality resonance disorder is frequently seen. Nasality is assessed through perceptual or instrumental method.

The speech of individuals with repaired cleft lip and palate and/ or velopharyngeal dysfunction can be evaluated primarily using perceptual evaluation (McWilliams, et al. 1990, Sell, et al. 1990). There is diversity across evaluations procedures in terms of reporting parameters and guidelines for usage, speech sampling procedures. The perceptual rating scales usually vary from four to nine points or even eleven points (Whitehill 2002). Most widely used is the ordinal scale with 5 categories (normal nasality, mild, moderate, severe and very severe hypernasality/ nasal emission). To build a consensus in evaluating, reporting and exchanging the information among the professions and for ease of communication Henningsson et al. (2007) developed a universally standardized speech protocol for reporting speech outcomes in individuals with CLP. However, the differences in inter and intra judge reliabilities are high and there found to be significant variations in the use of methodological procedures of using various test and rating scales to measure the speech and language abilities. Hence, subjective assessment procedures can be a supplement along with the objective measures.

The measure of nasalance using Nasometer is one to the most popular objective diagnostic measure of nasality for individual with CLP. Nasometer is developed by Kay Elemetrics (Pine Brook, NJ) based on the work done by Fletcher (1970, 1972, & 1978). Extensive studies have been reported using Nasometer Model No. 6200 and 6400 (Seaver, Dalston, Leeper, & Adams, 1991; Watterson, Lewis, & Brancamp, 2005). Various studies have focused on developing the normative data across the languages (Haapanen, 1991; Van Doorn & Purcell, 1998; Jayakumar & Pushpavathi, 2005; Devi & Pushpavathi, 2009). Studies have also focused in documenting nasalance values in clinical populations i.e., individuals with CLP or deformity of nose and compared with the perceptual studies (Keuning, Wieneke, Van Wijngaarden, and Dejonckere, 2002).

A study done by Hardin et al (1992) on cleft and non flap cleft subjects correlated the nasalance scores with the perceptual judgments of perceived nasality. Pharyngeal flap surgery was received by 29 of the 51 subjects with cleft palate. The efficiency, sensitivity and specificity of Nasometer as a screening instrument was evaluated using predictive analysis method. Nasal sentences for assessing hyponasality and zoo passage for assessing hypernasality were used as stimulus. The results indicated a good correlation and high sensitivity (0.87) and specificity (0.93) for non flap subjects, than subjects with cleft undergone pharyngeal flap surgery. Hence, the author concluded that efficiency was poorer in individuals who underwent flap surgery.

Another study by Keuning, Wieneke, Van Wijngaarden, and Dejonckere (2002) correlated between the nasalance score and the perceptual rating of several aspects of speech in speakers with velopharyngeal dysfunction (VPD) by six experienced speech-language pathologists. The overall grade of severity, hypernasality, audible nasal emission, misarticulations, and intelligibility were rated on visual analog scales. Speech samples with a normal distribution of phonemes (11.67% of the consonants are nasal) called as normal text - NT and those free of nasal consonants (denasal text- DT) comparable to zoo passage were used for 43 individuals with VPD as stimulus for measuring nasalance. Mean nasalance scores were computed for the speech samples. Results revealed that the correlation coefficients between mean nasalance and perceptual rating of hypernasality ranged among judges from 0.31 to 0.56 for nasal text speech samples and 0.36 to 0.60 for denasal text speech samples.

Sweeney and Sell (2008) conducted a study to explore the correlation between acoustic measurements and perceptual assessment while using controlled speech stimuli. The Temple Street Scale was developed which is based on perceptual evaluation to describe perceived nasality. The study included 50 children with nasality were evaluated using Nasometer to derive nasalance values and perceptual evaluation was performed using Temple Street Scale. The relationship between the perceptual ratings and the Nasometry results were evaluated using correlation analysis, test sensitivity, specificity and overall efficiency. The findings of the study indicated correlation coefficients for perceived nasality and nasalance ranged from 0.69 to 0.74. The sensitivity and specificity of nasalance values ranged from 0.83 to 0.88 and from 0.78 to 0.95 respectively. Its efficiency was between 0.82 and 0.92. The study concluded that the existence of strong relationship studies related to correlation of speech based on nasalance value with perceptual judgments of nasality. This is due to the considerable variation in the magnitude of mean nasalance values of speakers with perceptually normal nasal resonance. This indicates the range of nasality used in speech by normal individuals can vary considerably. Hence it is difficult for judges to determine the limit for normal nasalance just based on perceptual evaluation.

To overcome this limitation, Bressmann, Sader, Whitehill, Awan, Zeilhofer, and Horch (2000) evaluated two measures which are derived from mean nasalance values. Those are nasalance distance (difference between maximum and minimum nasalance) and nasalance ratio (ratio of minimum nasalance to maximum nasalance). The study included 133 individuals with cleft lip and palate exhibiting hypernasality. Nasal view system was used to perform the oral and nasal acoustic measurements. The modified Heidelberg Rhinophonia Assessment Form was used to calculate nasalance distance and nasalance ratio for five non-nasal and three nasal sentences. Optimum cut-offs were derived from Receiver-Operating characteristics. Results revealed that, for the sentence stimuli sensitivity and specificity ranged from 64.4% to 89.6% and from 91.2% to 94.1% respectively. The study concluded that these two new measurements which are valuable in routine clinical examinations can becomes supplements for the nasalance mean value. Hence the present study is aimed to investigate the new derived nasalance measures using the standardized Kannada oral and nasal sentences in Kannada speaking children with repaired cleft lip and palate.

Objectives of the Study

1. To group the children with RCLP exhibiting hypernasality based on perceptual evaluation.
2. To investigate the mean and derived nasalance values (Nasalance Distance - ND and Nasalance Ratio – NR) for oral and nasal sentences in children with RCLP and control group.

Method

Participants: The present study considered ninety children (42 boys & 48 girls) as participants who were divided into three groups. Group I consisted of sixty children with 27 boys and 33 girls with RCLP age ranging from four to twelve years. Only children with repaired cleft lip and palate or cleft palate not exhibiting any associated syndromes, without any ear infections and neurological issues were considered for the study. The control group consisted of thirty age and gender matched typically developing children. All the children included in the study had passed hearing screening, exhibited normal cognitive abilities without any neuromotor dysfunction. The parents and care takers of the participants were requested to provide informed consent.

Table 1

Details of the subjects participated in the study.

Participants	**Mean Age**	**Gender**		**Severity of nasality**
		M	**F**	
Group Ia	8.2	14	16	Mild hypernasal
Group Ib	9.1	13	17	Moderate to severe hypernasal
Group II	8.7	16	14	Normal nasality.

Group Ia = mild hypernasal, Group Ib = moderate to severe hypernasal, Group II = control group, M = Male, F = Female.

Materials: The stimuli used for perceptual analysis consists of spontaneous speech (on self-introduction, school, leisure activities and picture description). The stimuli used for nasalance measures were standardized oral and nasal sentences.

Procedure: The spontaneous speech of children was video recorded in sound treated room by placing the handycam at a distance of 2 feet in front of the child. The recorded speech was subjected to perceptual analysis of hypernasality by three experienced judges (qualified speech language pathologist). The standardized four point rating scale was used by the judges to rate the severity of nasality perceived. The scale is defined as 0 = within normal limits (WNL), 1 = mild, 2 = moderate, 3 = severe. Three reference samples were used prior to the actual perception task to provide familiarity to the judges. These reference samples represented examples of scale points 0, 1, 2, 3 that ranged from normal nasal resonance at 0 to severe hypernasal at 3. The reference samples were selected from the 10 samples based on the 3 experienced listeners' agreement before the perceptual experiment. Written instructions regarding the description given for each rating scale by Henningsson et al. (2007) was provided and reviewed vocally at the beginning of the task.

The calibration of the Nasometer II was carried out by adjusting the headgear according to the instructions provided by the manufacture every day prior to the data collection. Each subject was instructed to repeat the standardized five oral and nasal sentences of six to ten syllable length in Kannada. The standardized Kannada oral sentences (Jayakumar & Pushpavathi, 2005) were selected, where the oral sentences loaded with 90 % oral pressure consonants and nasal sentences with 85% of nasal consonants along with the vowels. Each stimulus was recorded and saved separately for further analysis. The subject was instructed to phonate /a/ and trail one was taken as practice trail, to let the subject get adapted to the procedure. The subject was instructed to repeat the sample with an interval of 2-3 minutes. The phonation of the child was recorded and saved for further evaluation. The analysis was performed by pointing the cursors on the screen from onset to the offset of the stimulus end. The average of the mean nasalance of two trials out of three was calculated. Sentences were recorded only once, as the variability was high in case of production of phonemes and the reliability of nasalance value was reported to be more if the length of the stimulus is around six syllables (Watterson, Lewis, Foley-Homan, 1999) and mean nasalance value was noted.

After obtaining the nasalance values for the five oral and five nasal sentences separately, the mean of the nasalance values for both sets of sentences were considered. The two measures of ND and NR were derived from these mean values using the following formulas: ND (sentences) = Mean nasalance of nasal sentences – Mean nasalance of oral sentences and NR (sentences) = Mean nasalance of oral sentences / Mean nasalance of nasal sentences (Bressmann, et al., 2000).

Instrumentation: For perceptual evaluation the speech of children is video recorded using *Sony handycam with 60 optical zoom, bearing Model no. DCR-SR88.* The standardized four point rating scale developed by Henningsson, Kuehn, Sell, Sweeny, Trost-Cardamone, Whitehill (2007) is used for perceived nasality rating by three experienced speech language pathologists. The nasalance measures were obtained using Nasometer (Model 6400 II, Kay Pentax, and New Jersey) in speech lab.

Statistical Analysis

The mean and standard deviation (SD) were calculated and multivariate analysis was performed using SPSS software to obtain the significance level of the variables in differentiating the groups. Cronbach's Alpha test was administered to measure inter judge reliability of perceived hypernasality between three judges on four point rating scale. Receiver operating curves were used to obtain the sensitivity and specificity of the mean and derived nasalance measures.

Results

a) Perceptual evaluation of hypernasality to group the subjects.

The study included sixty children with RCLP, exhibiting varying degrees of nasality in their speech. The recorded spontaneous speech of these children was subjected to perceptual evaluation of hypernasality by three experienced judges using standardized four point rating scale. The scale is defined as 0 = within normal limits (WNL), 1 = mild, 2 = moderate, 3 = severe (Henningsson, 2007). All these children were grouped on the basis of severity of nasality exhibited in spontaneous speech. Perceptual evaluation revealed, thirty mild, nineteen with moderate and eleven with severe hypernasality. The children with mild hypernasal were considered as Group Ia and children together with moderate and severe were

considered as Group Ib and typically developing children were considered as Group II. Twenty percent of the sample was considered for inter and intra judge reliability of the ratings. The interjudge reliability is 0.83 and intra judge reliability is 0.86 for the perceived hypernasality by three judges indicated high Cronbach's Alpha coefficient.

b) Nasalance measures for oral and nasal sentences.

The nasalance was measured using standardized oral and nasal sentences across the groups. The mean and derived nasalance values for various stimulus is shown below. Table 2 and Figure 1 Illustrates the results for mean nasalance values of oral sentences, nasal sentences, nasalance distance and nasalance ratio with respect to three groups. Children with RCLP exhibited increased nasalance values across the stimuli compared than typically developing children. The difference between the groups was high for oral sentences than nasal sentences. Among the children with RCLP, group Ia (mild hypernasal) exhibited low mean nasalance values than group Ib (moderate-severe hypernasal). The nasalance distance was high for typically developing children (control group) than compared to children with RCLP. Among the groups the nasalance distance was reduced for moderate to severe hypernasal group than mild hypernasal group. The group with moderate to severe hypernasal exhibited increased nasalance ratio than the mild hypernasal group and control group as indicated in Figure 1.

Table 2

The mean and derived nasalance values for oral and nasal sentences across the groups.

Parameters	Oral sentences Mean (±SD)	Nasal sentences Mean (±SD)	Nasalance Distance Mean (±SD)	Nasalance Ratio Mean (±SD)
Group Ia	32.79 (9.7)	52.71 (9.31)	18.5 (8.98)	0.63 (0.15)
Group Ib	42.92 (10.9)	55.62 (9.38)	11.8 (7.21)	0.76 (0.10)
Group II	15.25 (5.2)	50.96 (6.26)	35.8 (4.43)	0.30 (0.081)

Notes.

Group Ia = mild hypernasal, Group Ib = moderate to severe hypernasal, Group II = control group, SD= standard deviation.

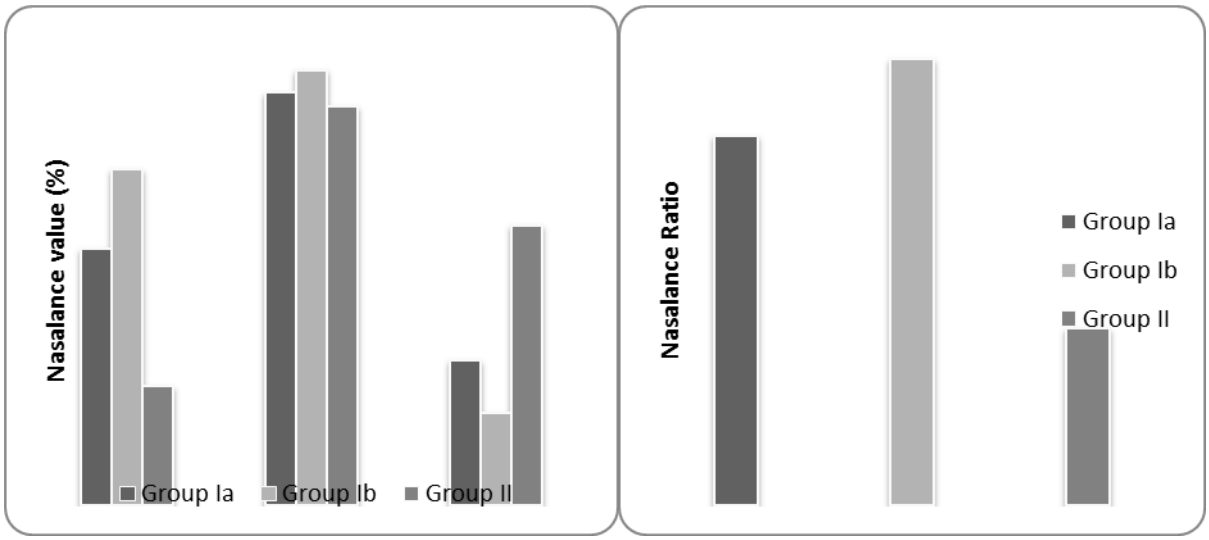

Figure 1: *The mean and derived nasalance values for oral and nasal sentences across the groups.*

Group Ia = mild hypernasal, Group Ib = moderate to severe hypernasal, Group II = control group, OS = oral sentences, NS = nasal sentences, ND = nasalance distance, NR = nasalance ratio.

MANOVA was used to find the differences in mean and derived nasalance measures between the three groups (mild hypernasal, moderate to severe hypernasal and normal) as shown in table 3. The significance values for oral sentences [$F(2,87) = 72.8$, $p < 0.001$] nasal sentences [$F(2.87) = 2.33$, $p < 0.10$], nasalance distance [$F(2,87) = 90.99$, $p < 0.001$], nasalance ratio [$F(2,87) = 116.38$, $p < 0.001$]. The results of MANOVA indicated highly significant ($P<0.01$) difference between the groups for oral sentences, nasalance distance and nasalance ratio. The MANOVA indicated no significant difference across the groups for mean nasalance values of nasal sentences at $p > 0.05$ level of significance.

Table 3

Mean and derived nasalance values differentiating the groups using MANOVA.

Parameters	Oral	Nasal	Nasalance	Nasalance

	sentences	sentences	Distance	Ratio
F (2,87)	72.8	2.33	90.99	116.38
Significance (*p*-value)	0.00	0.10	0.00	0.00

Post hoc multiple comparison using Duncan's test revealed significant differences between the three groups for mean nasalance values of oral sentences, derived nasalance measures (nasalance distance and nasalance ratio) at $p < 0.05$ level of significance. For nasal sentences, normal and moderate to severe groups were significantly different at $p < 0.05$ level of significance.

Discussion

The present study is aimed to evaluate, mean nasalance measures and derived nasalance measures for standardized oral and nasal sentences in Kannada to differentiate children with repaired cleft lip and palate from typically developing children. The perceptual evaluation of severity of hypernasality was conducted using a four point standardized rating scale developed by Henningsson et al (2007) resulted in differentiating the ninety children in to three groups; thirty children with mild hypernasal as Group Ia), nineteen with moderate and eleven with severe hypernasality together as group Ib. The interjudge reliability of perceptual rating among the judges resulted in Cronbach's alpha coefficient of 0.83. This indicates a high reliability among the judges in rating the samples. Even though hypernasality is one of the difficult variables to judge reliably because of the large number of variables influencing the internal standard of hypernasality, the high reliability in the present study was possible because of the experienced listeners and prior training to the listeners was provided using reference samples.

The results of the study support Laczi et al. (2005) who stated that expertise listeners in rating hypernasality were highly reliable than inexperienced listeners. The length of the stimulus (sentences used in present study) is one of the important factors effecting the reliability of the hypernasality ratings, as found by Counihan and Cullinan (1970). The reliability for nasality ratings was higher for sentences followed by single words and isolated vowels. Watterson (1999) on comparison of nasalance scores with the length of the stimuli,

they found that longer the stimulus, the stronger the correlation with the perceived nasality. The results of the study also agrees with by Redenbaugh and Reich (1985) who reported good intrasubject reliability for perceived hypernasality on equal appearing interval ratings for forward played sentences, reliability coefficient of 0.89 and backward played sentences, a coefficient of 0.96 was found.

Nasometry measures are useful in supplementing the perceptual ratings of hypernasality by speech language pathologists. Higher nasalance values were exhibited by group I (mild and moderate to severe hypernasal groups) for oral and nasal sentences than by group II (normal children). The increased nasalance values in children with repaired cleft lip and palate can be attributed to the oral – nasal imbalance due to velopharyngeal impairment. The measurement of oral – nasal acoustic balance (which in essence represents the physical measurement of nasality) has shown that the amplitude of oral nasal balance increases with greater velopharyngeal impairment (Jones, 2000).

The nasalance distance is significantly more for group II (35.8) i.e., typically developing children than group Ia (18.5) followed by group Ib (11.5). As the nasalance distance is the difference of mean nasalance values of oral and nasal sentences, the mild hypernasal and moderate hypernasal groups exhibited high mean values for oral sentences as the perceived nasality is increasing. This inturn reduces the difference between mean values for oral and nasal sentences than the typically developing children. The results are in accordance with the study by Bressmann et al., (2000) indicating high values of nasalance distance for normal resonance (27.31) followed by borderline hypernasality (23.41) and marked hypernasality (17.09). The inverse pattern was observed for values of nasalance ratio (NR) i.e., the NR value was less for group II (0.30) followed by group Ia (0.63) and group Ib (0.76). As nasalance ratio is the division of mean nasalance values for oral and nasal sentences, increased value in the numerator for children with RCLP lead to high nasalance ratio than typically developing children. Similar results were indicated by Bressman, et al. (2000) for nasalance ratio of normal resonance group (0.49), followed by group with borderline hypernasality (0.57) and group with marked hypernasality (0.69).

Conclusion

The study concludes that the derived nasalance measures (nasalance distance and nasalance ratio) calculated from the mean nasalance values of oral and nasal sentences are also significantly differentiating the children with repaired cleft lip and palate based on severity and from the typically developing children. Hence these measures can be used in the clinical scenario to evaluate the children with cleft lip and palate.

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The Concept of Hypocrisy in Lakshmi Kannan's *Parijata and Other Stories*

Dr. Pauline Das

Lakshmi Kannan
Courtesy: www.museindia.com

Abstract

India is a nation that is slowly ridding itself of a constricting traditional base. Writers like Lakshmi Kannan have taken the society as a background for their stories. The Indian society that is caught in a transitional phase is highlighted. The hold of tradition and the changes in the society leave the female characters to struggle to expose the hypocrisy that the society practices without any qualms.

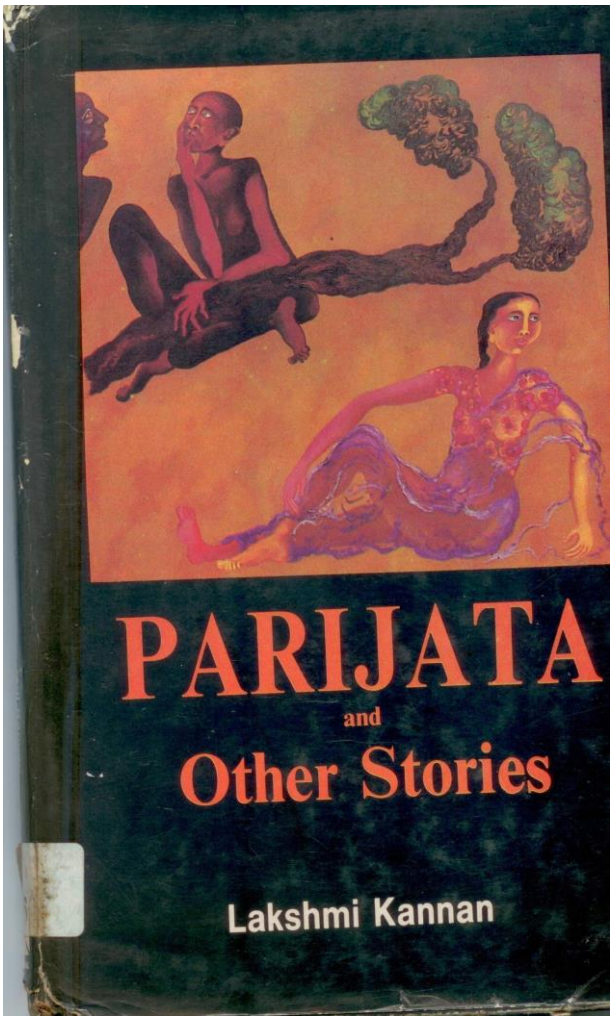
Key words: Lakshmi Kannan, parijata, exploitation of women

Vehicles through Which Anomalies are Exposed

The Webster's New Dictionary defines the term 'hypocrisy' as 'assuming a false appearance of virtue'. The other terms for 'hypocrisy' are: insincerity; deceit; dissembling; double–talk; duplicity; falsity; imposture; lip–service; phoney ; pietism; pretense; quackery; sanctimoniousness; self–righteousness; speciousness and two–facedness.

Lakshmi Kannan's short stories are vehicles through which the above said anomalies in the society are exposed. Very often it is the woman who suffers for the hypocritical behavior of

the society. Being a female writer, Kannan wants to make an awakening in the minds of women to protect themselves against this attack. With a feminine sensibility the writer uncovers this negative attitude that society harbours against women. Her protagonists are decent, delicate characters who are puzzled by society's partial measure toward them.



Lakshmi Kannan's *Parijata and Other Stories* was published in 1992 and 1993 respectively. Real life in contemporary India and the sensibility of the middle class families are presented in these stories. The double standards for children and women because of gender-bias and double standards in all walks of life become a recurrent theme.

Maria

The short story 'Maria' discusses the problems of an erring female who is secluded from society because of her wrong mores. But the same standard does not seem to affect a man. While a lesbian is made fun of and openly commented on, a homosexual's wrong relationship is celebrated by men as if it is a virtue. Kannan does not side with the erring female, but is able to point out that a mistake should be the same for everyone, be it a male or female.

There are certain good aspects even in the character of a woman who commits errors. She is branded for bad behaviour and not appreciated for anything at all. Even the writers, the so called elite, who profess to be the guardians of society, are prone to such hypocrisy. Lakshmi Kannan calls for a sympathetic understanding for the female characters like Maria, who have suffered a lot in this male chauvinistic world and so, perhaps communicate with others only in the way they know. 'Maria,' portrays a victim trying to reverse her role in a way she knows, but falling down again as victim, due to the hypocritical assessment men make of her.

Man's ego goes to the extent of not giving a woman the benefit of doubt. For him a woman is created to make a man happy, and not another woman. "Lesbianism is born of failure, and is doomed to end up in failure". (p.19) He fails to see that if lesbianism is a perversion, so is homo-sexuality. This powerful short story takes a deep root in our hearts, moving us to pity the plight of women under the tyrannical opinion of men, the hypocrites who can glorify their mistakes and blow up large any mistake they can find, or even suspect in a woman.

Thirteen Days After

'Thirteen Days after' is a short story that reveals the callousness of people to understand the bereaved one's state of mind. This world is a fast, mad world, with every one pacing up and down meaninglessly, talking small talk, attaching a lot of importance to dressing, feigning compassion and making merry. But we all forget that death is the only end and there is no escape from it.

This story talks about the hypocrisy of life itself. Lakshmi Kannan speaks about the doll-like appearance that women put on for others, for which they clothe themselves in fine dresses, put on a smile on their faces, talk sweetly, talk with a bright intelligence to please not

themselves but, for a maddening circuit of people, frittering away their time in small talk. Lakshmi Kannan, in this short story, makes the protagonist reflect on what life is all about (during her days of mourning for her dead father) and discovering that life is but a vanity.

Maze

The short story 'Maze' represents the hypocrisy practiced in our work places where dubious characters outsmart the others. The scene in an office, if we look carefully, is one of survival not of the fittest, but of ones who practice hypocrisy. 'Maze' is a story that brings to light the underhand activities of people in their work places, to push themselves up in their jobs. In this mad world of power, honest people are pushed back, in spite of always doing their work with unflagging energy and smooth efficiency. People who are preoccupied with their office work and concerned about the growth of the company are always defeated by people, who are loud and circulating in the right circles. They are wily and operative, equipped with all the strategies needed for promoting themselves before promoting the company product.

Men move about in their work in sections of triumph and defeat. Some gather together, mingle and move on. Some get separated and lonely. Inside the sphere of the office they are caged like helpless prisoners caught in a strong force-field .They hit against each other, collide, get bruised, whereas some trip and fall. Some would concentrate on the single target of being promoted and move towards it with a single-minded motivation. But sometimes their purpose would be defeated; they get confused and lose their way, running in the wrong direction, for life is but a maze.

Parijata

'Parijata' is yet another story where in the name of god, religion, piety, tradition and worship, society leads a hypocritical life. To begin a good day, one should not face a widow first thing in the morning, a widow should not worship god, because you need to worship you cannot be magnanimous to share some flowers with another person – these are some of the hypocritical practices that women of the older generation followed. Lakshmi Kannan wishes to purge off these double standards. 'Parijata' deals with the true theme of prejudice imposed by society in the name of religion and faith. This story reveals the hypocrisy of traditional ways.

Sweet Reasonableness

'Sweet Reasonableness' takes us to the height of hypocrisy where man often becomes insane, failing to understand that he is only a hypocrite, brought up and nurtured in hypocrisy. And man would certainly make a fool of himself, when woman becomes smart and turns her back on the whimsical pain that he would bestow on her so graciously. This story reveals the sad plight a man would fall into, when a woman leaves him. His male ego will still accuse the woman as the wrongdoer. Even after a divorce he cannot understand himself, but becomes insane with his headstrong views.

'Sweet Reasonableness' reveals the height of hypocrisy a male could show in being unreasonable to the core, by asking a woman to be reasonable. He doesn't understand the desires, ideas, objectives, or anything about a woman, but believes he does. He believes not in correcting his mistakes, but in demanding the privilege of being forgiven by her. His strong conviction is that freedom is something to be bestowed upon a female by a male, even in the matter of her way of dressing. He believes he has given her total freedom to take up a job and earn her salary, whereas the truth is that he needs her salary, and he would simply squander and blow up her hard-earned money, without any qualms.

It is just unnerving for him to see a woman not in tears when he slaps her. For him a woman without tears is a woman who has lost her femininity. For him, it is only right for her to wail and cry out in pain and plead with him to accept her, despite everything. If not, it is right to provoke her to extremes, in order to turn the blame squarely on her.

The husband who cannot be calm wants the woman to think over and see things clearly in his favour. She should think clearly and intelligently, to face problems with courage, maintaining her poise and carrying herself with a confidence, yet without losing her sense of modesty. For him, a woman ought to serve a husband who would order her about; he would be rude to her parents, to her friends; he would tear off the letters that came for her, without her knowledge. Whenever the mood gets a hold of him, he would find fault with her at every step, scold her and

slap her. Yet he reasons, that he is not her enemy, but wants to keep her happy and sincerely wishes to see her grow and develop in her career. He only wants her to cultivate good people. He's a husband who is always interested in seeing her full potential. The story's climax is the hypocrisy of this unreasonable husband who hopes that his wife will eventually listen to reason and preserve the sacrament of marriage.

The Turn of the Road

"The Turn of the Road" is a short story that reminds us that the inevitable death is not in our hands. No one can predict anybody's death. It claims a husband or a wife separately. A church accepts the graves of people within its borderline. This particular aspect of Christianity is something that appeals to the readers. In an *Agraharam*, people are impatient to dispose off a dead body. It is far worse in villages. They won't even cook any food till the body is removed.

In this story, the father wishes to go to the Perumal Temple after his surgery, but unfortunately he dies the day before the surgery. The son wants to fulfill his father's desire by slowing down the ambulance in which his father's body lay, in front of the temple. But the priest harshly tells him to go fast, the priest who practices holiness, the priest who obeys God.

'The Turn of the Road' is again the hypocrisy of our superstitious beliefs. The same society which believes that we are gods, that god dwells in our living body, that god is our creator, in the name of purity, becomes restless to dispose the body when someone is dead. Lakshmi Kannan draws attention to Christian practices where the church accepts the graves of people within its borderline, whereas the Hindu religion tries to get rid of the body.

About Face

'About Face' deals with people's preference for good-looking ones, and their prejudiced views about the not so lucky ones who look very ordinary. Very often we judge people by their looks and practice double – standards with people. In schools, in colleges, in offices, in public places, the good looking ones get preference first. Lakshmi Kannan brings our attention to this undeniable fact in life. In this story the shallow minded stupid girls are

patronized in an office, even when they make blunders, but the authorities lose their temper when Shanta, the not so good-looking girl, commits a slight mistake.

Lakshmi Kannan shows not only how do we judge others by their faces, but also judge places according to the furniture and other material things found there. Similarly, the ones who work very hard are given uncomfortable chairs in an office, whereas the higher official who extracts work from his subordinates and claims the work as his own, is given the best chair. In this story Lakshmi Kannan attacks the hypocritical attitude of society, the differences that it makes between the rich and the poor, the ordinary looking and the good-looking.

Sable Shadows at the Witching Time of Night

'Sable Shadows at the Witching Time of Night' throws light once again on the learned lot who profess equality and indiscrimination, yet are frightened of blackness. The blackness of the black people has cast a shadow of darkness within their own minds that they become suspicious of a Nigerian writer. Eventually he proves this idea wrong with his majestic way of handling himself. Another white man in the story who is believed to do the right according to popular views, on the other hand, is by far a suspicious character. Lakshmi Kannan once again makes us realize how hypocritical the words of people can be.

Color discrimination is found everywhere. In India, the color of the skin has the power to alter the very fate of a person, the distinctions running into many gradations like 'rose pink', 'very fair', and golden brown ',' golden wheat' , or just 'wheat', then 'dark', 'sooty dark', or 'so dark that if you touch, you may get strained'… and so on (117). Lakshmi Kannan brings our attention to the fact that most men and women are guided by their bias on the appearance of a person in terms of the color of his/her skin. She wishes that this color can be washed off. Nevertheless, it is an obstinate color that cannot be scraped off from the skin, neither can the skin be peeled off or thrown away.

The story opens in Washington D.C, where all the writers selected from different countries gather to participate in the International Writing Program. One of the participants is Professor Vincent Chukwuemeka Ike, from Nigeria. He is a very distinguished and well known

senior writer. His novels and books are widely read in England, the USA and in other English speaking countries. Ike also has a long innings in the field of education and public service. He is always so gentle, soft spoken, his voice low and well bred, his language bearing an unmistakable stamp of refinement and culture. For all his achievements, Ike is incredibly modest.

He talks now about literature, the compulsive urgency that makes one write, talks about religious rituals in general and about America. According to him the native tribal culture has become weak and demoralized under foreign domination. This makes some native people lose their self-respect in their own eyes to such an extent that they feel ashamed of their own culture. The other writers in the forum do not take much interest in his talk, but Ike as a black has borne humiliation and neglect for generations now. He is sure that no one can take away the black people's happiness from them. They are proud of their negritude, their blackness, and nobody can pluck it away from them.

The narrator is amazed at the way this major writer, known all over the larger parts of the world can take it all. Being slighted is little more than a petty accident for him, something very negligible. He brushes it away like dirt and walks away from the place with the familiar, easy self-confidence. In his conversation with the narrator he tells her how Christianity was thrust on them in the name of civilizing Africans after which they were ambushed in every way. For example, if a person wishes to join a school and receive education, he would first have to become a Christian. He would get baptized, he would be given a Christian name which he will have to accept. That is how this Nigerian writer became Vincent. At school, he would have to push his own mother tongue into the background, and would earn some punishment for speaking his own language.

Yet Vincent also admits in all honesty, that many of the atrocities in the Nigerian society were brought under some control only after the conversion to Christianity, Polygamy, for instance. The narrator finds that Vincent is the only man who comes forward to discuss literature or writing so very honestly. In the writer's circle a gossip goes on about the friendship between the narrator and Vincent. They mistake Vincent because he is a Nigerian. The other writers frustrate the narrator by making simplistic, reductive classifications. She wonders why while a

man who really believes in women's talents comes forward to respect her, women cannot bring themselves to accept a rare male writer like him as their own colleague. In this story Lakshmi Kannan reveals the hypocrisy of the elite in professing themselves to be forward in their thoughts, yet being carried away by this prejudice of colour distinction.

India Gates

'India Gates' wishes to crack down on our hypocritical practices within the limits of a household, where the husband exposes himself as a provider, he doesn't want his wife to work outside and suffer, and how traditional families practice such good customs as respecting the elders, paying obeisance to them and serving the men and the elders first. The truth is that man has been selfish and is not self sufficient to do his own duties, wives are only unpaid servants; even if she works outside, her earnings are his; she has to struggle in both the places without help; she cannot come late; and she ought to sustain herself only with the left-over food. The institution of marriage which is a bond between a man and his wife is actually a bond between a master and his slave in our tradition..

'India Gate' chastises the attitude of people regarding the institution of marriage. Women lose their freedom and are tied to humiliation and hard work in the name of marriage. It looks as if the entire lot in a joint family gathers to look down upon women. And most of the daughters-in –law also accept their prescribed roles and expect the new ones coming to follow suit. In this story our attention is drawn once again to the anxiety of parents to marry their girls off within a particular age. Even if they find the prospective sun-in-law dumb, if the horoscopes match, then the marriage is fixed.

Padmini and Balaraman have taken the same kind of competitive examination to reach their present positions in the bank. They have gone through the same stages, have qualified the same way. When Padmini is as old as Balaraman, perhaps shall also be promoted the same way. She shall earn the same salary. But when the marriage is fixed, Padmini is asked to resign her job because Balaraman is transferred to Delhi. Fortunately Padmini too gets a transfer to Delhi, along with the promotion. She need not make her parents unhappy by refusing to marry Balaraman. Padmini is happy that she can hang on to her job in Delhi.

After marriage Padmini watches with horror how women are treated in Balaraman's house. Beginning from the morning, the elders are first fed, then the men. Women get only the left over, which is insufficient for them. The best part of the food is served to the men, and the older women, and the daughters-in-law help themselves to the sediments and the left-over. After food, when the others retire, the daughters-in-law have to grind rice, make vadams and such other duties.

Padmini understands that she has been a perfect fool in agreeing to marry a spineless coward. She has voluntarily fallen into the same bottomless pit. Padmini, who has a solid academic background, who has a good profession in the bank, is reduced to a servant in Balaraman's house.

In an angry tone Lakshmi Kannan lashes out at the very institution of marriage itself. In a Tamil Brahmin family, marriage which represents a bond between a husband and wife is only a bond between a master and a slave, a bonded laborer. The wife, the bonded laborer is scared that she has no place to go, she becomes a victim of her own demonic hunger and contends herself with the left-over sediments of food which seem to be her manna.

Double Standards Thoroughly Exposed

Lakshmi Kannan's short stories make the readers become aware of the hypocrisy behind every action. In her stories nothing goes unnoticed. Every detail and every word shocks us into this reality. At a time when India was awakening to the hypocrisy of traditional superstition her stories came, offering a ready hand to enlighten the masses. They are very powerful and challenging to the readers' minds. Lakshmi Kannan endeavors to expose hypocrisy in our society, particularly with the practices of the Tamil Brahmins. The double standards that are measured out to women in terms of their upbringing in the family, in work circles, as daughters-in-law, as the sick and suffering and such, are exposed.

Lakshmi Kannan does not lash out at the hypocrisy that women suffer alone. She talks of hypocrisy prevalent in our society at every juncture, be it for men in the office as shown in the

short story 'The Maze', or the colour discrimination that even the elite unwittingly profess, or the superficial practices that we practice in the name of tradition and religion.

Realistic Picture

Parijata and other Stories and *India Gate and other Stories* were published in the nineties, and hence her stories reflect the travails of growing up in the society then. The restrictions that society imposed on women during that time were numerous. Kannan's protagonists are full-blown rebels in some of the stories, and rebels only to a certain extent in the others. They represent the difficulties in rebelling for their rights against the docility that is expected of them. Many of her stories are food for thought even today, for although many women may have changed their dress styles, they are still imprisoned inside their own mental cocoons.

The decades from the seventies to the nineties witnessed the rise of the new woman who instead of being in conflict with the male, learns to realize her woman power by rejecting forced lack of choice and accepting responsibility for self. The march, however, is not smooth and the short story writers have been judiciously balanced in their narratives, the lived reality of women's lives with their own doubts, beliefs and convictions.

Discontented Life

The women are the protagonists in most of her stories and each one is portrayed as leading a discontented life, either by becoming a victim of harsh fate, or crouching under the burden of a mindless custom, or consequent to the assumption that the woman's role is only to play second fiddle to man. There is ample justification in grouping Lakshmi Kannan among the feminist writers who wield their pen to focus on problems which are of relevance to women. It is of significance that her heroines are drawn from the middle class families who happen to be at the receiving end, in the face of calamity, denied the balm of human kindness and abandoned by their dear ones. They are only given a liberal dose of platitudes and prefer their state of suffering, comparing it with something more disastrous that could have been.

Vulnerability and Perplexity of Life

The stories unfold with the vulnerability of life. The complacent tradition cracks up, defenseless against the more pressing urgency of life or repetitive patterns of perversity, masquerading as absolute "traditions", forcing woman to claw their way to sense and sanity, two things they owe to the century and to fellow women. These are stories that take in the unspoken terror and intimidation in work places, reducing women to accept their lot in a mute, animal–like endurance. Or they speak about women, who are caught in the ambiguity of sifting sexual mores, herself the predator, herself the victim.

There are also the stories of men and women picking their way in perplexity through an eroded meeting ground. Lakshmi Kannan reveals human minds that have moved over to make room for the dictates of the eye that cannot really "see "anything beyond the stubborn colour of the skin. She also speculates about the terrifying mortality of gods whose designs are incomprehensible, when they are not fallible.

Bitter-Sweet

The taste of Kannan's writing is bittersweet, with laughter and joy sharing the stage with sorrow, tears and suffering, the humble and commonplace standing with pride alongside the opulent and spectacular. Her stories have a regional flavor. Her stories are also pleasing to the mind because of her lovable characters, and they are also creative, original and very, very novel. The readiness of her pen is more than fulfilling.

Economy of Expression

Lakshmi Kannan always strives for economy in expression and looks for a concise way of putting things together. Even in her fiction her style goes staccato in places. A deeper reason is a desire to leave a pool of silence in the reader's mind. She abstains from saying anything more than she should. Dr. Lakshmi Kannan's short stories can take you to the environment around you, the universe, and the mysteries of other living beings breathing along with you, the tress, plants, flowers, birds, and animals giving you a sense of participation. Her works are truly elevating.

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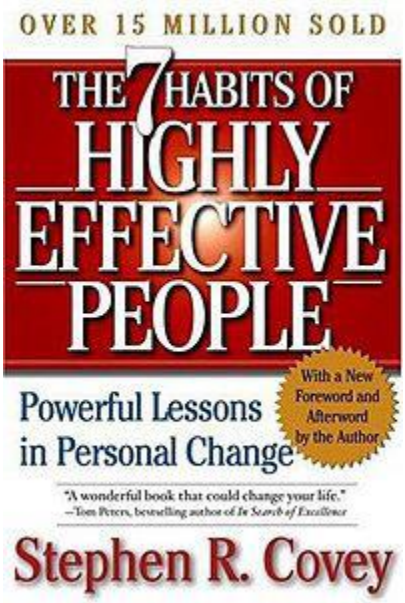
How Do We Become a Transitional Person?

Steven Eliason



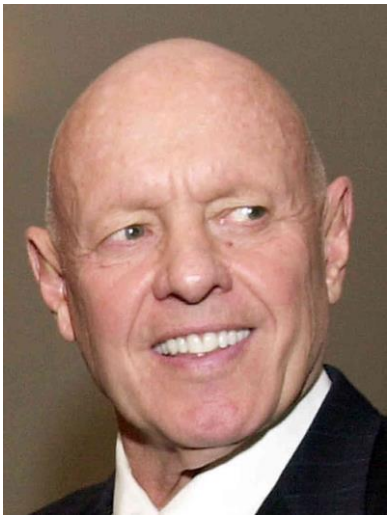
Abstract

We are governed by our habits. Some of us become slaves to our habits. However, throughout our life we are forced to change our habits, and if we do change our habits to meet the challenge before us, we will become more effective in our dealing with others in both interpersonal and international contacts. Stephen R. Covey's ***7 Habits of Highly Effective People*** present insightful suggestions to become effective people. Although the book was written many years ago (1989), the suggestions offered by Covey are still valid and have proven effective.

Key words: Steven Covey, habits, effective people.

Absorbing Information and Knowledge from Others as Our Own

Around 25 years ago my brother-in-law introduced me to a book that had tremendously impacted him in his role at his family's greeting card company business. When I returned home after several years of my social and religious work in the Philippines, reading a business-oriented book seemed like a refreshing change of pace from my long stay and work in the Philippines. I found the perspective and context of business effectiveness could be applied both personally and professionally. That book was Stephen R. Covey's ***7 Habits of Highly Effective People***. Reading it again after so long surprised me; it contained ideas and principles which I believed, but which I had long forgotten the source. We all receive knowledge and information from as it becomes an integral part of our life, we may totally forget the original source which enlightened us!



Steve Covey (1932-2012)

Courtesy: http://www.npr.org/blogs/thetwo-way/2012/07/16/156853201/stephen-covey-author-of-7-habits-dead-at-79

Paradigms and Principles

Part one describes paradigms and principles associated with the objective of the book – how to effectively bring about change. What immediately struck me was the correlation between these deeply imbedded perceptions and the concept of worldview. Speaking of these perceptions, Covey says, "It taught me that we must look AT the lens through which we see the world, as well as at the world we see, and that the lens itself shapes how we interpret the world" (p.17).

Worldview as a Lens

The idea of worldview as a lens with which we view the world is described both in secular and religious or spiritual terms. Charles Kraft (p.287. Winter, Ralph (Editor). *Perspectives on the World Christian Movement*. Pasadena, CA:Wm.Carey Library, 1999), for example, suggests this: "There are two realities, REALITY as God sees and perceptual reality as we with human limitations see (1 Cor.13:12). Our worldview provides us with the lens, model or map by of which we perceive, interpret, structure and respond to God's REALITY." Our perceptual realities, we all know, are diverse, could be in conflict with each other, and potentially be competitive. Realities are also graded in terms of their acceptance, values expressed, and so on.

Covey also compares the power of a paradigm to two types of maps: "Maps of the way things are, or realities, and maps of the way things should be, or values." (p.24) A "realities" map addresses the deep metaphysical questions everyone has answers for, but are rarely aware of; this is what worldviews do. Paul G. Hiebert (p.375, Winter, Ralph (Editor), *Perspectives on the World Christian Movement*, Pasadena, CA: Wm.Carey Library, 1999) has described culture (worldview being a culture's foundation) as someone's "mental map of their world;" it is the way one understands reality.

Right Maps and Wrong Maps

Covey draws attention to the power of this paradigm, noting that behavior and attitude can be changed, but if you have the wrong map you will still be lost. He uses the illustration of using a map of Detroit to find your way around Chicago; because it doesn't accurately reflect reality, you will never find your way.

The other map Covey describes, the "values" map, represents the shared understanding about what is right and wrong (for the Westerner), what is honorable or shameful (for the Easterner) or what produces peace or conflict (for the animist). The ideas about "the way things should be" are normally derived from the "realities" map and reflect an individual's or group's morality. Covey doesn't spend much time directing us to a particular source for these values,

although as a Mormon, he does give several indicators along the way of his "realities" map through the stories he shares. In other words, the celebrated author also could not escape from his assumed or inherited worldview. We are all in the same situation. Business executives, politicians and statesmen, innovators, diplomats and so on start with their inherited worldview. Some struggle hard to realize this fact. Some are unable to change their worldview to have an intimate look into and experience of the worldview assumed by their international collaborators and competitors. We need to recognize that we can change our inherited or taught worldview based on the exigencies we encounter. But, for this, we also need to integrate flexibility as an important element in the world view we assume to possess.

The illustration given for demonstrating the importance of perspective is a drawing believed to be one of the oldest optical illusions on record, drawn in Germany in the 1880's. Students were divided into two groups; one group was exposed to a version of a drawing that looked more like a young woman, the other to a similar drawing, but one that looked more like an old woman. After looking at these, the two groups were brought together and shown a composite drawing, one less distinctly like either an old or young woman. Nearly everyone who first looked at the drawing of a young woman saw a young woman in the composite, and nearly everyone who first looked at the drawing of an old woman saw an old woman in the composite.

Not Logical, But Psychological

Covey's conclusion was that "two people can see the same thing, disagree, and yet both be right. It's not logical; it's psychological." (p.27) His point is that each interpretation of "facts" is based on experience, and these facts don't have meaning without interpretation. He is building a case for the importance of recognizing existing paradigms that govern human effectiveness instead of focusing on simply changing attitudes and behavior which is the flaw of most contemporary approaches.

Character Ethic

Covey proposes a "Character Ethic" based on the idea that there are objective principles which govern effectiveness. "A deeper level of thinking – a paradigm based on the principles

that accurately describe the territory of effective human being and interacting…is what Seven Habits of Highly Effective People is about. It's a principle-centered, character-based, 'inside-out' approach to personal and interpersonal effectiveness." (p.42)

Importance of Habits

The next section deals with an overview of the importance of habits. I used a maxim found here as the outline for a serendipitous speaking opportunity in our village. The priest failed to show for the fiesta, and apparently I was viewed as the next most religious person there, so they asked me to speak! Here is my outline found in this book: "Sow a thought, reap an action; sow an action, reap a habit; sow a habit, reap a character; sow a character, reap a destiny." (p.46) I also wrote this out for my friends in the Services department when I worked there, and it is still hanging on the door.

The power of habits, good or bad, bridge our daily thoughts and actions to our ultimate character and destiny. Covey defines a habit as "the intersection of knowledge (what & why), skill (how), and desire (want)" (p.47). To be effective as a leader our habits must move us from dependence to independence to interdependence. Without this progression, which begins with one's self not the problem or circumstance, true effectiveness is impossible.

How Do We Define Effectiveness?

Effectiveness also needs definition, and Covey describes it as a function of the P/PC balance (P-Production of desired results, PC-Production Capability). If one focuses too much on production, short-term gains sacrifice longevity because the assets that produce are lost. If one focuses too much on the assets (physical, financial and human), insufficient production means that the purpose for those assets is not achieved.

The First Habit

The first habit is the first of three categorized as one's "Private Victory." These are chronological, so this first habit truly starts where one must start. Habit one is "Be Proactive – Principles of Personal Virtue." Being proactive is only possible if one recognizes that "because

of the unique human capacity of self-awareness, we can examine our paradigms to determine whether they are reality- or principle-based, or if they are a function of conditioning and conditions" (p.67). This truth is what makes virtue a possibility.

When Covey speaks of "conditioning" or "conditions" he is referring to three theories of determinism (stimulus-response) commonly seen in the current social paradigm: 1) Genetic ("your grandparents did it to you"), 2) Psychic ("your parents did it to you"), 3) Environmental (someone/something is doing it to you now). Covey had a bit of a revelation (p.310) about "the nature of man: Between stimulus and response, man has the freedom to choose" (p.70). This freedom includes endowments that are uniquely human: 1) Self-awareness, 2) Imagination, 3) Conscience, and 4) Independent Will. These are the four areas leaders must take initiative and responsibility to govern. When they do, "they do not blame circumstances, conditions, or conditioning for their behavior. Their behavior is a product of their own conscious choice, based on values, rather than a product of their conditions, based on feeling." (p.71)

It is important to note that those who are proactive work on things they can influence, not things that concern them but over which they have no ability to control. "The problems we face fall in one of three areas: direct control (problems involving our own behavior); indirect control (problems involving other people's behavior); or no control (problems we can do nothing about, such as our past or situational realities)" (p.85). The example of the biblical patriarch Joseph was used as one who was proactive, focusing on what he could control (his character, his "be" qualities) and not his circumstance or people in his life; this is what broadened his circle of influence.

The Second Habit

The second habit is "Begin with the End in Mind – Principles of Personal Leadership." A very personal illustration of this is to imagine what you would like to be said at your funeral, the ultimate end of this physical life. "The most effective way I know to begin with the end in mind is to develop a personal mission statement or philosophy or creed. It focuses on what you want to be (character) and to do (contributions and achievements) and on the values or principles upon

which being and doing are based." (p.107) A mission statement is much like the U.S. constitution – it establishes a standard by which other laws are judged, it is what the President agrees to defend and support when he takes his oath of office and it is what immigrants also agree to uphold in order to be admitted as citizens. "People can't live with change if there's not a changeless core inside them." (p.108)

A well-composed mission statement provides you with: 1) the essence of your own proactivity, 2) the vision and the values which direct your life, 3) the basic direction from which you set your long- and short-term goals, and 4) the power of a written constitution. It is this "changeless core" which will serve as the source of our security, guidance, wisdom, and power (our four life-support factors). If this core is not based on correct principles, alternative centers will negatively impact these life-support factors.

This core must be affirmed by articulating those values in a way that's personal, positive, present tense, visual and emotional. "Almost all of the world-class athletes and other peak performers are visualizers. They see it; they feel it; they experience it before they actually do it. They begin with the end in mind." (p.134)

Personal mission statements focus on roles and goals, and may be easier to compose if specific roles are identified so specific goals can be created for each. We are clearly responsible for writing such statements, but organizational mission statements cannot be effective if only leaders write them. In the business world, this means that in some way everyone in the organization must be involved in creating it. This complicates the process, taking more time and skill than an individual mission statement takes, and must be accompanied with patience and empathy. "Without involvement, there is no commitment. Mark it down, asterisk it, circle it, underline it. NO INVOLVEMENT, NO COMMITMENT." (p.143)

The Third Habit

The third habit is "Put First Things First – Principles of Personal Management." Building on habits one and two, this principle focuses on implementing the priorities established.

It requires discipline to organize and execute, focusing on the important things which are not the urgent things, and saying no the unimportant, whether urgent or not.

Covey suggests a very practical way of doing this is to use a weekly (not daily or yearly) planner. To ensure the important things are a part of every day, four key activities (identifying roles, selecting Goals, scheduling, and daily adapting) will keep them in focus. It is an oversimplification to think that all activities of our week can be labeled important or unimportant; each are on a continuum between the two so priorities can be established. It is tempting when using a weekly planner to become too time-oriented. Allow space for flexibility because working with people demands it. "You simply can't think EFFICIENCY with people. You think EFFECTIVENESS with PEOPLE and EFFICIENCY with THINGS" (p.169). The latest advance of self-management are superior and practical to previous models because of the primary focus on relationships and results, with a secondary focus on time. This is because: 1) It is principle-centered, 2) It is conscience-directed, 3) It defines your unique mission, including values and long-term goals, 4) It helps you balance your life by identifying roles, and 5) It gives greater context through weekly organizing.

"We accomplish all that we do through delegation – either to time or to other people. If we delegate to time, we think efficiency. If we delegate to other people, we think effectiveness" (p.171). There is a big difference between "Go-fer" delegation (do what I say) and "Stewardship" delegation (focused on results instead of methods). It gives people a choice regarding methodology, but makes it clear they are responsible for the results. This sort of delegation is "a job with trust" and demands careful communication about the desired results, any existing guidelines or resources available, how accountability will be tracked and what consequences will be for success or failure. "Trust is the highest form of human motivation. It brings out the very best in people. But it takes time and patience, and it doesn't preclude the necessity to train and develop people so that their competency can rise to the level of that trust" (p.178).

Emotional Bank Account

Part three begins the section covering the next three habits and deals with the public victory that can follow the private victory of part two. Covey introduces the "Emotional Bank Account" metaphor describing the trust balance in relationships and how this defines the P/PC balance necessary for interdependence; there is no quick fix to get out of debt when you borrow from this bank.

Pages 190-199 describe six ways to make major deposits in the Emotional Bank Account: 1) Understand the individual (discover what their interpretation of a "deposit" would be, making what is important to them important to you – the true meaning of the Golden Rule), 2) Attend to the little things (faithfulness in the insignificant, daily stuff is like regular, even if it's small, long-term investment savings), 3) Keep commitments (this is either a big deposit/trust builder or a big withdrawal/trust breaker), 4) Clarify expectations ("The cause of almost all relationship difficulties is rooted in conflicting or ambiguous expectations around roles and goals"), 5) Show personal integrity (Reject duplicity: for example, being "loyal to those who are not present"), 6) Apologize sincerely when you make a withdrawal ("People will forgive mistakes, because mistakes are usually of the mind, mistakes of judgment. But people will not easily forgive the mistakes of the heart, the ill intention, the bad motives, the prideful justifying cover-up of the first mistake").

Fourth Habit

Habit four begins the set of habits that moves us from successful independence to successful interdependence. This is "Think Win/Win – Principles of Interpersonal Leadership." Any attempt at motivating employees or volunteers to greater impact or contribution through any form of competition is doomed to failure. You can't harvest "the fruit of cooperation from a paradigm of competition." (p.206)

Six Paradigms – Win/Win Paradigm and Others

This sets the stage for Covey's Six Paradigms of Human Interaction found on pages 206-216: 1) Win/Win ("a frame of the mind and heart that constantly seeks mutual benefit in all human interactions… cooperative, not competitive…belief in the Third Alternative – not your

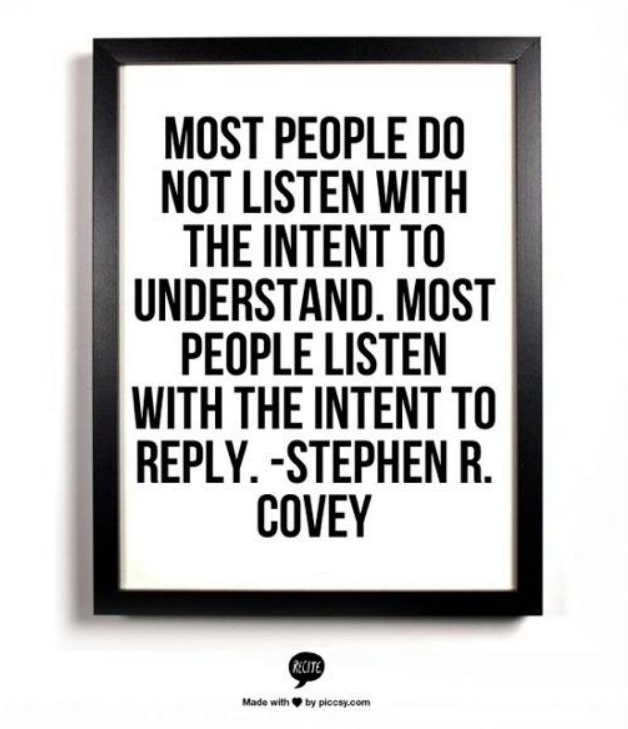
way or my way; it's a better way, a higher way"), 2) Win/Lose ("the authoritarian approach…most of life is not a competition"), 3) Lose/Win ("capitulation, indulgence, appeasement, lack of courage" result in unhealthy repression…Win/Lose and Lose/Win are both weak positions), 4) Lose/Lose ("the philosophy of adversarial conflict, the philosophy of war…the philosophy of the highly dependent person without inner direction who is miserable and thinks everyone else should be, too"), 5) Win (no consideration, regard or concern for others), and 6) Win/Win or No Deal ("NO DEAL basically means that if we can't find a solution that would benefit us both, we agree to disagree agreeably – No Deal." If your objective is to be an effective leader, the Win/Win paradigm is the only option to nurture interdependent relationships. The "No Deal" option takes the long-term relationship into consideration, so it is also an alternative, but works best at the beginning of a partnership.

There are five dimensions of the Win/Win paradigm: "It begins with character and moves toward relationships, out of which flow agreements. It is nurtured in an environment where structure and systems are based on Win/Win. And it involves process; we cannot achieve Win/Win ends with Win/Lose or Lose/Win means" (p.216). The first and foundational dimension is character, which must include traits of integrity, maturity and an "abundance" mentality. The second is that relationships are built on trust and a commitment to pursue the mutually beneficial results of a Win/Win interaction. The third is clearly communicated agreements that spell out all the conditions whose focus is results, not methodology. Fourth is the nature of the supportive systems which must be aligned with the values in the mission statement. And the fifth dimension is the processes, the steps you must take to achieve Win/Win solutions. The quality of processes, like the systems, must also be aligned with the values of the organization.

Habit Five

Habit five is "Seek First to Understand, Then to Be Understood – Principles of Empathic Communication." We spend lots of time learning how to read, write and speak, but hardly any time learning to listen. We often do very low-level listening, described by Covey in one of five

ways. Ignoring, pretending, selective listening and attentive listening are progressively better approaches, but the fifth level, empathic listening, requires that we listen with the intention to understand their perspective and feelings and actually attempt to see what they see and feel what they feel. “Empathic listening is the key to making deposits in Emotional Bank Account, because nothing you do is a deposit unless the other person perceives it as such” (p.241). Only empathic listening can give such insight.



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There is a personal risk involved in this type of listening because you are putting yourself in a position to be influenced. This vulnerability is necessary to demonstrate you have the character to be trusted and therefore prove that you are one who should be listened to. If we don’t listen this way, conversations are marked by autobiographical responses. This means “we EVALUATE (we either agree or disagree); we PROBE (we ask questions from our own frame of reference); we ADVISE (we give counsel based on our own experience); or we INTERPRET (we try to figure people out, to explain their motives, their behavior, based on our own motives and behavior)” (p.245). These responses do NOT promote empathic listening.

Pages 248-253 outline four developmental stages of empathic listening: 1) Mimic content, 2) Rephrase the content, 3) Reflect feeling, 4) Rephrase the content and reflect the feeling. Clearly this sort of listening takes more time than the other ways, but in the long run it eliminates misunderstandings, discovers problems otherwise unexpressed or unknown, and gives them "psychological air." Psychological air describes what happens when our psychological needs are met, the need "to be understood, to be affirmed, to be validated, to be appreciated." (p.241) Empathic listening takes courage and a willingness to risk, but the benefits seen in communication are worth it. Differences will always exist, but "our differences are no longer stumbling blocks to communication and progress. Instead, they become the stepping stones to synergy." (p.259)

Sixth Habit

The sixth habit follows those stepping stones. "Synergize – Principles of Creative Cooperation" is this sixth habit and is the culmination of the previous five. "The essence of synergy is to value differences – to respect them, to build on strengths, to compensate for weaknesses." (p.263) It is the relationships that multiply value to the whole by opening up "new possibilities, new alternatives, new options" that wouldn't exist without working together. As difficult as it may seem to believe, the differences that people have that are often the source of conflict are also the source of creativity and synergy. When we value the individual, we must also value those things about them that are different than us, because it is by truly embracing those qualities that we complement one another.

Seventh Habit

The seventh habit begins the fourth part of the book which deals with renewal. "Sharpen the Saw – Principles of Balanced Self-Renewal" is the way we maintain and strengthen our greatest asset – ourselves. Because we are multi-dimensional beings, there are at least four dimensions to give attention to: 1) Physical (by exercise, nutrition, stress management), 2) Spiritual (by value clarification and commitment, study and meditation), 3) Mental (by reading, visualizing, planning, writing), and 4) Social/Emotional (by service, empathy, synergy, intrinsic security). All of these are Quadrant 2 activities – important, but not urgent.

The focus on our physical body should be directed towards building endurance, flexibility, and strength. We cannot ignore this aspect – we live, work and die in a physical world. It is sad to note that Mr. Covey actually lost his life while working on this dimension. At 79 years old he was still a committed bicyclist, and it was a biking accident that eventually took his life.

The spiritual dimension is understandably presented in a pluralistic manner. While Covey clearly comes from a fundamentally biblical perspective on values (he ends his book with a "personal note", briefly spelling out these convictions on page 319), he leaves the particulars of this very important life center up to the individual. Some of his suggestions can certainly be followed by Christians and practitioners of other religions (prayerful meditation, reading scripture or other great literature, listening to music, spending time in nature), and are good reminders to invest daily in such healthy spiritually-renewing practices.

The mental dimension for those out of formal education has to take place in informal or non-formal learning environments. Covey attacks our entertainment addiction by challenging us to read! "The person who doesn't read is no better off than the person who can't read" (p.296). There are many ways to continue learning and a proactive person makes looking for them a regular practice. Keeping our mind sharp, like keeping our bodies strong, demands exercise. Covey also issues a challenge to spend an hour everyday "sharpening" these first three dimensions. This daily habit is what prepares you to face temptation or difficulty. "Character cannot be made except by a steady, long continued process" (p.297). Covey says later, "The Daily Private Victory – a minimum of one hour a day in renewal of the physical, spiritual, and mental dimensions – is the key to the development of the Seven Habits and it's completely within your Circle of Influence." (p.304)

Assigning Dimensions

The first three dimensions (the physical, spiritual and mental) are related to habits one, two and three and the fourth relates to habits four, five and six. "The social and the emotional

dimensions of our lives are tied together because our emotional life is primarily, but not exclusively, developed out of and manifested in our relationships with others." This dimension can be exercised "in our normal everyday interactions with other people." (p.297) What this means is that we practice these principles of interpersonal leadership, empathic communication and creative cooperation that habits four, five and six suggest will lead to healthy interdependence. The only way to make progress is to follow the cycle of learn, commit, and do; none of those steps can be skipped.

The Goal – Become a Transitional Person

The concluding chapter returns to the foundational principle of this book. To become a "transitional person", to be someone that brings positive change to himself, family, business or any association of people, that person must be willing to accept the responsibility and possibility that it can be done. "Change – real change – comes from the inside out. It doesn't come from hacking at the leaves of attitude and behavior with quick fix personality ethic techniques. It comes from striking at the root – the fabric of our thought, the fundamental, essential paradigms, which give definition to our character and create the lens through which we see the world" (p. 317).

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Two Leaves and a Bud Is a Novel on Social Exploitation

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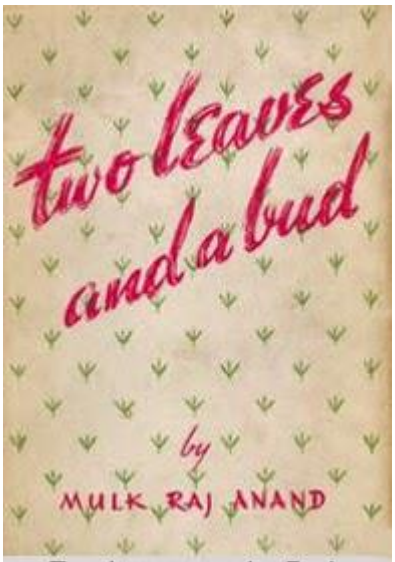
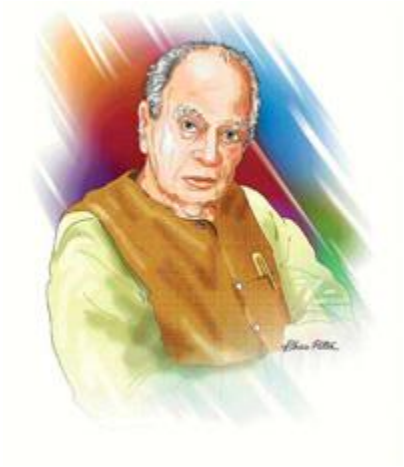


Two Leaves and a Bud

Abstract

In this paper, I present ***Two Leaves and a Bud*** as a novel on social exploitation, full of violence and bitterness. It describes the hazardous life of Gangu, an indentured labourer, in an Assam Tea Garden owned by a British man. The theme is bitterness, violence and exploitation which makes our blood boil about the injustice done to the poor coolies. Anand's writing is full of disgust and hate. The angry young man in Anand is more evident than the artist. The gift of Mulk Raj Anand's imagination and his gentle and humane sympathy for his subject adds a new dimension in sensitivity to contemporary literature.

Keywords: Exploitation, indentured, plantation, artist, underdog, humanist, villain, rakshas, complement, pessimistic, cudgles, unsavory, cliché, niche.



Mulk Raj Anand (1905-2004)

Courtesy:

http://archive.deccanherald.com/Deccanherald/dec182005/finearts14274720051216.asp

Introduction

Mulk Raj Anand is a pioneer in the field of Indo-English fiction. He has succeeded in carving for himself a special niche and so he reverentially called one of 'The Big Three'. All his novels and short stories bear him out as a champion of the underdog and his writings reveal his deep understanding of socioeconomic problems. No wonder, of all the Indian novelists in English, Anand is, undoubtedly a writer with a strong commitment to expose the social evils of inequality and exploitation. He takes the cudgels against the cruel forces and unsocial elements which exploit the lives of the poor. Tenderness is the essence of Anand's humanism. He is a humanist.

Special Introduction to the Novel

Anand's first five novels are '***The Untouchable'*** (1935), '***Coolie***'(1936), '***Two Leaves and A Bud'*** (1937)***, 'The Village***' (1939) and '***Across the Black Waters***'(1940). The nineteen-thirties were the seed time of modern independent India. The Gandhian Satyagraha movement, the Organization of Marxist parties, the agonies of World War II in 1939, with the rise of Nazism, all had a definite impact on Mulk Raj Anand's mind.

Like many Indo-Anglian writers, this political action took the form of writing novels. With a social conscience, Anand wrote for the people and of the people because he is a humanist. One such novel is ***Two Leaves and A Bud***. It was published in London in 1937. Later it was published in India by Hind Pocket Books (p) Ltd. It comprises 26 chapters.

Gangu, the Indentured Labourer

The novelist's concern for the oppressed coolies of the Assam Tea Estates which were managed by the British is reflected in this novel. It describes the hazardous life or Gangu, an indentured labourer in an Assam Tea Garden owned by a British man. It was like dynamite as soon as it was published, as it revealed the truth about how a British master exploits the native bonded labourers. It is titled very beautifully and romantically, '*Two Leaves and A Bud'* from the song of coolies picking tea leaves:

> "I will make a good sheaf
>
> Plucking, plucking, plucking
>
> Two leaves and a bud
>
> Two leaves and a bud" (p.1)

Bitterness, Violence and Exploitation

The refrain given above suggests the monotonous routine of the work and paradoxically enough, relieves the workers temporality of its drabness. Apart from this romantic title and the beautiful Assam hills against the backdrop of which the whole novel is woven, there is no more romance, love or beauty in the novel. The theme includes bitterness; violence and exploitation which make our blood boil about the injustices done to the poor coolies. Anand's writing is full of disgust and hate. The angry young man in Anand is more evident than the artist. Anand describes this tale of plantation life, and their life in the thirties just as Charles Dickens has said some unsavoury truths about the life of the poor in the Victorian period.

Plot Analysis

The novel starts with the cliché of Indian Philosophy: 'Life is like a Journey' (p.1). Though life is a journey, the poor man's life is the unhappy journey. There are no delightful resorts on the way and the destination of the journey is also not a heaven but a hell. Gangu, a

middle aged peasant of Hoshiarpur district falls into the hand of the moneylenders and loses his land.

Gangu is lured by Buta, the Sardar of the Macpherson Tea estate to leave his home in Hoshiarpur to come and work as a tea estate laborer in the far off jungles of Assam. He has a son Buddhu and a daughter Leila besides his wife, Sajani. The promise of good wages and huge savings and a free gift of a piece of fertile land are temptations which are too strong to resist for Gangu. So he is forced to go there.

But soon after arriving at Robertson Tea Estate, Gangu starts realizing that he has been cheated by the vile Sardar Buta. A coolie, Narain, from Bikaner discloses that once a coolie comes there, he would neither be able to go back of his own free will not be allowed to escape. The wages for working from morning till evening are three annas for Gangu, two annas for Sajani and Leila each and half of the anna for Buddhu. In exchange for this, they are abused and beaten and their wives and daughters are sexually exploited. The merchants charge exorbitant prices and high interest on loans. Gangu finds that the total income of his whole family does not suffice to buy even the food items.

The coolies' lanes are so dirty that hookworms breed and thrive in abundance. The danger of cholera always pervades there. But, for the capitalists, coolies are liars, thieves and lazy. They are not even human beings, but sub-human.

John De La Harve, the plantation Doctor is concerned about the insanitary conditions there and the epidemics. When the perilous cholera appears, Havre attacks Croft-Cooke, the boss of the Tea plantation. Cooke gives word that he will do whatever he can do, but nothing is done. He considers the coolies sub-human. Havre suggests mosquito nets and he is ridiculed by Croft-Cooke. Soon malaria breaks out and Gangu's wife Sajani dies of it. Gangu does not have money to perform the last rites on her body and goes to borrow from Croft-Cooke, the Burra Saheb.

On the promise of paying commission to the peon Hamir Singh and Babu Shashi Bhushan, he is allowed to see the Saheb. But he is driven out as a disease carrier.

Mulk Raj Anand succeeds in projecting the corrupted system and the corruption prevailing at all levels from top to bottom even in those days. Later Gangu goes to Buta for help

and is advised, in turn, to seek a loan of twenty rupees from the Bania. Thus, the coolies have no chance of receiving any help from their masters except the abuses and kicks. Gangu turns hard-hearted. He is ready to face any humiliation. No other blow is more devasting than the one inflicted by destiny, the death of his wife.

The Villain

The villain of the novel is Reggie Hunt, the Assistant Manager. The lechery and tyranny of Hunt increase unchecked. He approaches Leila, Gangu's daughter with lust as she plucks tea leaves alone. He follows her to her house. She is chased by him. When Gangu comes to bar his way, Reggie shoots him dead. A trial follows and Mr. Justice Mowberley and a jury consisting of seven Europeans and two Indians find Reggie not guilty of the charges of murder and discharge him.

The irony of fate is such that Gangu, who comes all the way to the tea plantation at Assam to begin a new life, meets his abrupt death in the hands of the lecherous beast who literally haunts him and shoots him dead.

The Plight of Women

Mulk Raj Anand also discusses the plight of women in *Two Leaves and A Bud*. Coolie women have to leave their suckling babies in the grass, dust and road and cannot even offer their breasts to their babies during working time. Those who are beautiful and young are either hoodwinked or forcibly taken away as was done to Neogi's wife. They are rewarded trinkets like ear or nose rings and their husbands given land. Those who resent are wounded, beaten and fired enmasse at gun-point. Reggie Hunt brutally enjoys Neogi's wife and wounds her. He ruins the family of Chameli and takes her along with him to his house. When he gets fed up with her, she is thrown out. He openly lives with three coolie women; Narain, a coolie rightly comments that nobody's mother or sister is safe in the tea plantation. Death is considered as the attainment of release amidst the misery of workers.

The Rich in India

Another incarnation of evil is Bania, the traditional Indian figure of concentrated wealth from whose clutches it is impossible to come out. The pigeon caught by Buddhu, Gangu's son is the symbol of the poor coolie. He cannot adjust himself in the cage and at the same time he

cannot escape from the bondage. Even the daughter of Croft-Cooke, Barbara, is aware of the dust of the struggling underworld, its mire, its dirt and its squalor. But she cannot raise her voice against the atrocities. She represents the section of people who are aware of the exploitation and feel for the exploited. Dr. La Harve is humiliated showing sympathy with and advocating the cause of coolies. He is dismissed from service and his beloved Barbara, the daughter of Croft-Cooke becomes cold towards him. His romance with Barbara comes abruptly to an end and he leaves the scene for good. The white doctor becomes the mouthpiece of the writer, whose pity is directed at the illiteracy and the ignorance, superstition and stupidity of the peasants or the rural folk.

In Harve's view, the condition of the coolies all over the world is identical. It makes no difference whether their employers are foreigners or natives. It is the system that should be changed. The novel ends on a pessimistic note, leaving the readers with a heavy heart, full of helpless anger, against the white man's authority and the native man's greed. The characterization is angular and sharp - Reggie and Dr. La Harve are two extremes. There are unforgettable scenes. One of them is Leila's lone struggle with the python that circled her in its deadly clasp. Thus, the intellectual framework of the novel, triumphs over human interest.

Relevance of the Title

The title of the novel is loaded with significance. For *Two Leaves and A Bud* put together is three. Life in this novel is seen from the third angle. The triumvirate of the king, the priest and the man of wealth monopolize the stranglehold over human race. The king's authority is sanctified by the priest. He, in turn, holds his sway over the ethereal soul of the masses. The man of wealth spreads his tentacles over the material life of the people. The three connive, co-operate and complement one another in turn.

Critique

Mulk Raj Anand considered literature and art as the instruments of humanism. His purpose of spreading humanism is fulfilled in his novels like *Two Leaves and A Bud*. He has presented social evils in myriad manifestations and has unveiled many different layers of human experience in this novel. The story contrasts the silent tragedy in the lives of the poor coolies with tawdry self-complacency of the British tea plantation owners, as well as the greedy grasping

of the Indian merchants and money lenders. Thus, Anand is a committed writer, concerned with social evils. His novel *Two Leaves and a Bud* is a powerful novel in theme and exposition.

Mulk Raj Anand has been accused of caricaturing the white Sahibs by some of the new brown Sahibs. The new generations or readers will never know that the Assam white planters were often monstrous in their behaviour and along with the Indian merchants and Banias, the money lending demons; they exuded terror which had to be experienced to be believed. At any rate, the people in the gardens call them Rakshas. Humanitarian compassion might have distorted action and character. The one saving grace of the novel is the imaginative description of the plantation scene.

Two Leaves and A Bud is no blood curdling melodrama or a spasmodic declaration of revenge, but one of the most sensitive novels about the age of slavery through bonded labour in India. It may be said to be essentially a dramatic novel and certainly it culminates in a tragic clash of interests and destinies.

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Task Based Language Teaching To Promote Communicative Competence

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Abstract

Since Task Based Language Teaching (TBLT) provides adequate exposure to language, students, are able to learn the language in an almost real life situation. The learning is student centered and leads to more interaction among students. It also focuses more on meaning than on the form of the language so that the students are able to communicate spontaneously in their day-to-day interactions. The objective of this study is to maintain that TBLT is remarkably effective in promoting communicative competence among students of ESL. To elicit data required for this study, 50 undergrads reading in the 3rd year in the Faculty of Arts, University of Jaffna, Sri Lanka were selected at random and divided into two groups, namely, Control Group and Experimental Group. Pretests and the end of classes post-tests based on different syllabuses were held to assess the students' levels of language proficiency. Data was analyzed and results discussed.

Key Words: TBLT, Communicative Competence, Exposure, Tasks

Introduction

This article discusses Task Based Language Teaching (TBLT) approach which is used to develop students' communicative competence.

TBLT has been popular since its introduction in the 1980s. Basically it reflects communicative teaching and learning. It refers to a type of language teaching which includes "tasks" as its prime units for designing and implementing second language instruction.

Language activities are intended to provide students with adequate practice for expressing meaning effectively and appropriately as social context requires so that the students' communicative competence could be developed in a natural manner.

It has been observed that a major factor hindering students to achieve communicative competence is the lack of exposure to language. Hence the techniques to be discussed in this article are believed to overcome this problem by providing necessary exposure to students, particularly through real world experience.

Task-based Pedagogy – A Brief Review

In 1976, the British Applied linguist Wilkins (1976, as cited in Nunan, 2006) made a basic distinction between what he called 'Synthetic approaches' to syllabus design and 'analytical approaches'. According to him, all syllabuses fitted one or other of these approaches.

In synthetic approaches, "Different parts of the language are taught separately and step by step so that acquisition is a process of gradual accumulation of parts until the whole structure of language has been built up" (Wilkins,1976,p.2 as cited in Nunan, 2006, p. 2)

Such approaches are based on the traditional way of organizing the syllabus and reflect the idea that the central role of instruction is to simplify the learning challenges for the student. One way to simplify learning is to break the content down into its constituent parts and to introduce each part separately and step by step. A related concept that was popular in the 1960s was that of mastery learning. In mastery learning, the subject matter was broken down and sequenced from easy to difficult and each content item was introduced to the learner in a serial fashion, and a new item was not supposed to be introduced until the correct item had been thoroughly mastered.

The dominant approach to language teaching in Asia and most of the rest of the world has been a synthetic one. Teachers who have learned their own language through a synthetic approach consider it as the normal and logical way of learning language.

In the book titled *Notional Syllabus* written by him, Wilkins (as cited in Nunan, 2006) offered an alternative to synthetic approaches. These approaches are known as analytical approaches as the learners are presented with holistic chunks of language and are required to analyze them or break them down into their constituent parts.

> "Prior analysis of the total language system into a set of discrete pieces of language that is a necessary precondition for the adoption of a synthetic approach is largely superfluous. Such approaches are organized in terms of the purposes of which people are learning language and the kinds of language that are necessary to meet these purposes" (Wilkins,1976,p.13 as cited in Nunan, 2006, p. 2).

All syllabus proposals that do not depend on a prior analysis of the language belong to this second category. In addition to task – based syllabuses, they all have one thing in common – they do not rely on prior analysis of the language into its discrete points. Then, Task – based language teaching grew out of this alternative approach to language pedagogy. Since then the concept of task has become an important element in syllabus design, classroom teaching and learner assessment.

Prabhu has been the pioneer to apply TBLT in teaching programmes. He conducted his studies in Bangalore of Southern India in 1979 to put his theories into practice. He believed that students may learn more effectively when they concentrate on tasks rather than on the language they are using.

Definitions of Task

Tasks have been defined in various ways. Nunan (2004) drew a basic distinction between real world or target tasks and pedagogical tasks. Target tasks refer to uses of language in the world beyond the classroom. Pedagogical tasks are those that occur in the classroom.

According to Long (1985, p. 89), "A task is a piece of work undertaken for oneself or for others freely or for some reward. Thus examples of tasks include painting a fence, dressing a child, filling out a form, buying a pair of shoes , making an airline reservation, borrowing a

library book, taking a driving test, typing a letter, weighing a patient, sorting letters, writing a cheque, finding a street destination and helping someone across a road. In other words, by 'task' is meant the hundred and one things people do in everyday life, at work, at play and in between" This definition is non-technical and non-linguistic. It describes the sorts of things that the person in the street would say if asked what they were doing.

Here is a definition of a pedagogical task.

> "… an activity or action which is carried out as the result of processing or understanding language. (i.e. as a response). For example, drawing a map while listening to a tape, listening to an instruction while performing a command may be referred to as tasks. Tasks may or may not involve the production of language. A task usually requires the teacher to specify what will be regarded as successful completion of task. The use of a variety of different kinds of tasks in language teaching is said to make language teaching more communicative … since it provides a purpose for a classroom activity which goes beyond the practice of language for its own sake." (Richards, Platt and Webber, 1986, p. 289).

In this definition, the authors take a pedagogical perspective. Tasks are defined in terms of what the learners will do in class rather than in the world outside the classroom.

Rationale of Designing Communicative Tasks

Task design forms a vital part in TBLT. The teacher should possess a clear idea of what kind of tasks, whether focus on form or not and the extent of the difficulty of the tasks in order to facilitate learning of different learners with different learning levels. Thus it is necessary to build up the rationale of designing tasks for a task – based classroom and the following elements are to be considered in order to design effective tasks (WANG, 2006).

Meaningful Tasks

Learning a foreign language means the acquisition of a new system for realizing familiar meanings. In natural second language acquisition settings, one begins with the intention to mean and understand what others mean and after that looks for workings that express these meanings.

Language does not exist in a vacuum. This is the very reason why lists of words and sample patterns taught as single items very rarely become part of the learners' deployable system in classroom settings. Language develops in response to the need to mean and to understand what others mean. Therefore the materials offered to the learners should encourage them to focus on meanings in context first and subsequently seek to consider the wordings that realize the meanings.

The above notions stress that any pedagogical approach which advocates natural acquisition process should therefore lead from meanings to wordings.

When students are engaged in a meaningful task, they are required to exchange information among themselves in small groups and / or with the teacher. This type of group activity produces dual benefits. First the entire class is made actively take part in a task at the same time and students will be able to compare their findings once the task is over; and second, the meaningful task is rehearsed in class for the use in the future in real communicative circumstances outside the classroom.

Following two sets of conversations make clear the similarities and differences between authentic and non-authentic data.

Ranjan : Who's that boy over there ?
Ravi : That's Kumara. Come on, I'll introduce you.
Ranjan : Okay.
Ravi : Kumar, I want to introduce my friend, Ranjan
Kumar : Hello
Ranjan : Hello

Ranjan: Who's that boy over there?
Ravi : That's Kumara. Come on. Let me introduce you.
Ranjan : Okay.
Ravi : Kumar, I'd like to introduce my friend, Ranjan.

Kumara: Hello.

Ranjan : Hello.

The two sentences in the above conversations "I will introduce you" and "I want to introduce my friend, Ranjan" are not genuine English statements. They are not genuine English statements. They are replaced by "Let me introduce you" and "I'd like to introduce my friend, Ranjan" respectively.

Those who advocate TBLT have stressed the importance of incorporating authentic data into the classroom while it has been pointed out that authenticity is lost when a piece of language is shifted from the communicative context in which it occurred and taken to the classroom. However, it is to be borne in mind that if learners are exposed only to contrived dialogues and texts, learning the language will be meaningless.

The above discussion endorses the fact that tasks should be related to learners' real experience of daily life. Hence learners need authentic data to make learning meaningful. Tasks can be made authentic via following means.

Through Genuine Task Purposes

Willis (1998) asserted that one of the prime aspects of task authenticity is whether real communication takes place. In order to make tasks authentic, it is necessary to find out a genuine purpose for the language to be learned; unless there is a purpose, real meaningful communication will be impossible. When there is a genuine communicative purpose, students will find the chance to interact naturally. Communicative purpose in turn, will lead to increased fluency and natural acquisition.

Through Real World Targets

Long and Crookes (1992) argued that pedagogic tasks must be related to real – world target tasks. Examples given by them include buying a train ticket, renting an apartment, reporting a chemistry experiment, taking lecture notes and so on. Classroom – based pedagogic

tasks may not be similar to the target tasks. However they can be regarded as authentic if they have a clear relationship with real – world needs.

Through Classroom Interactions

A classroom is a typical environment in which students and teachers work toward for a common goal. Classroom interactions make pedagogic tasks to be authentic. Teachers should have the ability to look for the potential authenticity of the learning environment in classroom. Learning tasks, the materials to be selected and worked on and the actual needs and interests of all people who have gathered in the classroom provide adequate authentic potential for communication.

Learners' Engagement

Whether the task is relevant to the learners is another important aspect to be considered. When students are engaged in the task corresponding to their day- to- day real life experiences, the selected task becomes more authentic. While some tasks may be authentic to some learners, they may not be so to others. Therefore by engaging students in the tasks, tasks can be made authentic to a good extent. In this manner students' experience within the class could be made quite similar to their experience outside the classroom. When students are outside the classroom, they will be able to use the target language for communication in a casual manner as they use their mother tongue.

The Method Adopted in the Present Research

Fifty undergraduates in the third year in the Faculty of Arts of the University of Jaffna were selected for the study. They were divided into two target groups of students. Group- A is considered as the Control Group and Group- B, the Experimental Group.

Materials

Two different syllabuses were utilized for teaching English as a Second Language. For Group- A, instructions on language skills excluding the use of tasks were imparted. Group- B was exposed to a syllabus that comprised tasks.

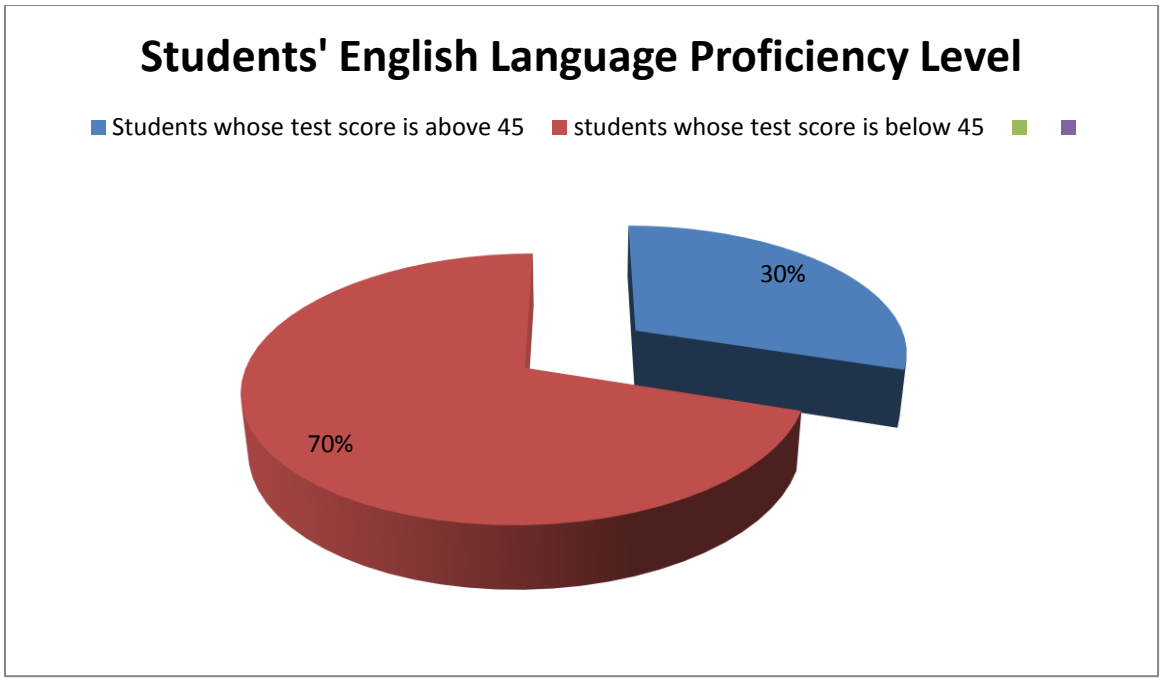
Procedure

A Pre-Test was conducted among the two groups to assess the language skills that were to be taught to them. These groups were imparted instruction for a complete semester. After the end of the programme, these groups were given Post-Tests based on their different syllabuses.

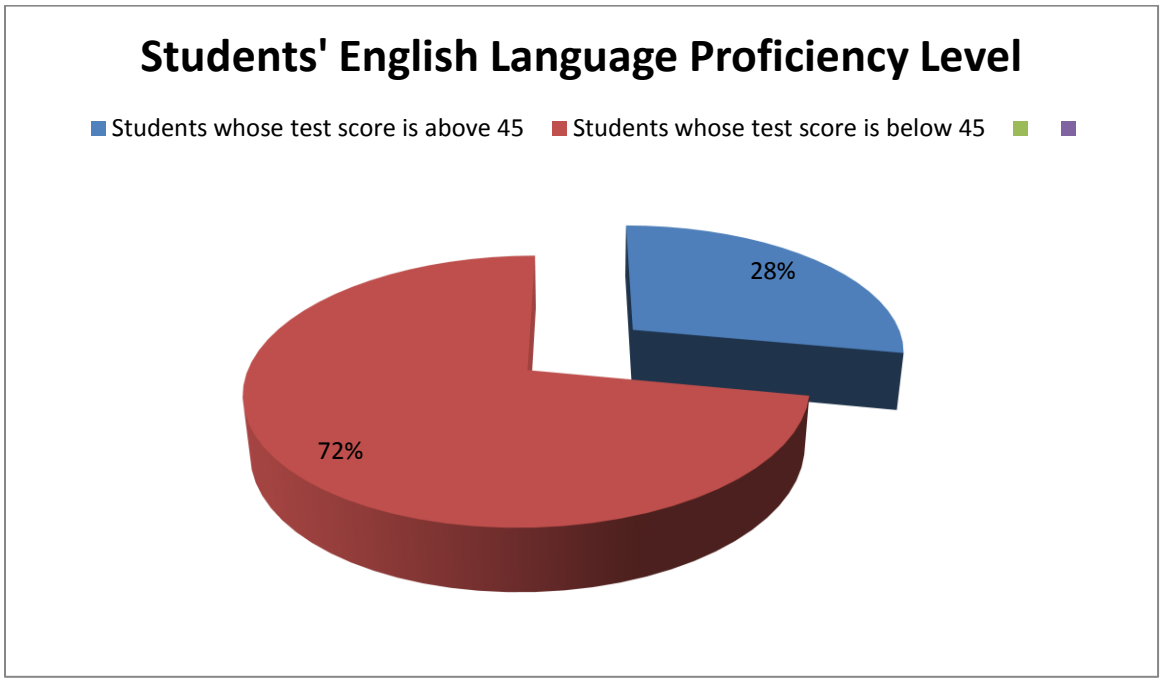
Results and Data Analysis

The students' performances in the tests administered to the two groups represent the outcome of the current research.

The result of the Pre-Tests reveals that the level of basic language skills of the groups remains almost the same, with very little variation that can be ignored. The result of the Control Group is represented by Pie Chart - A and the result of Experimental Group is demonstrated in Pie Chart – B.



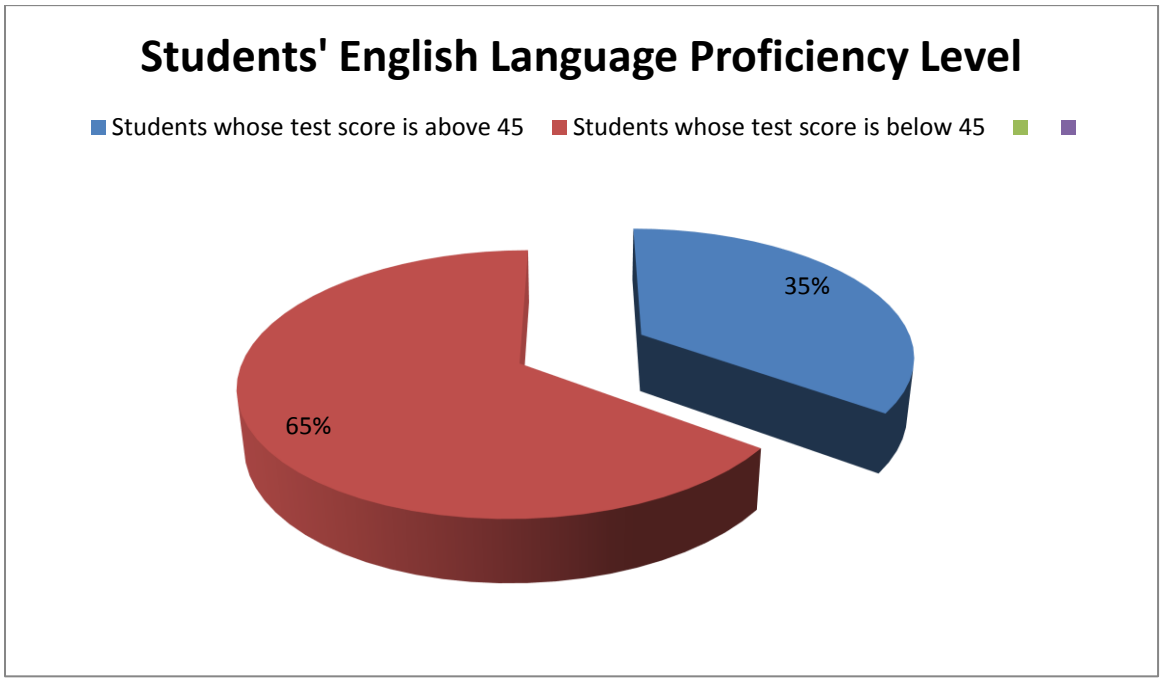
Pie Chart – A



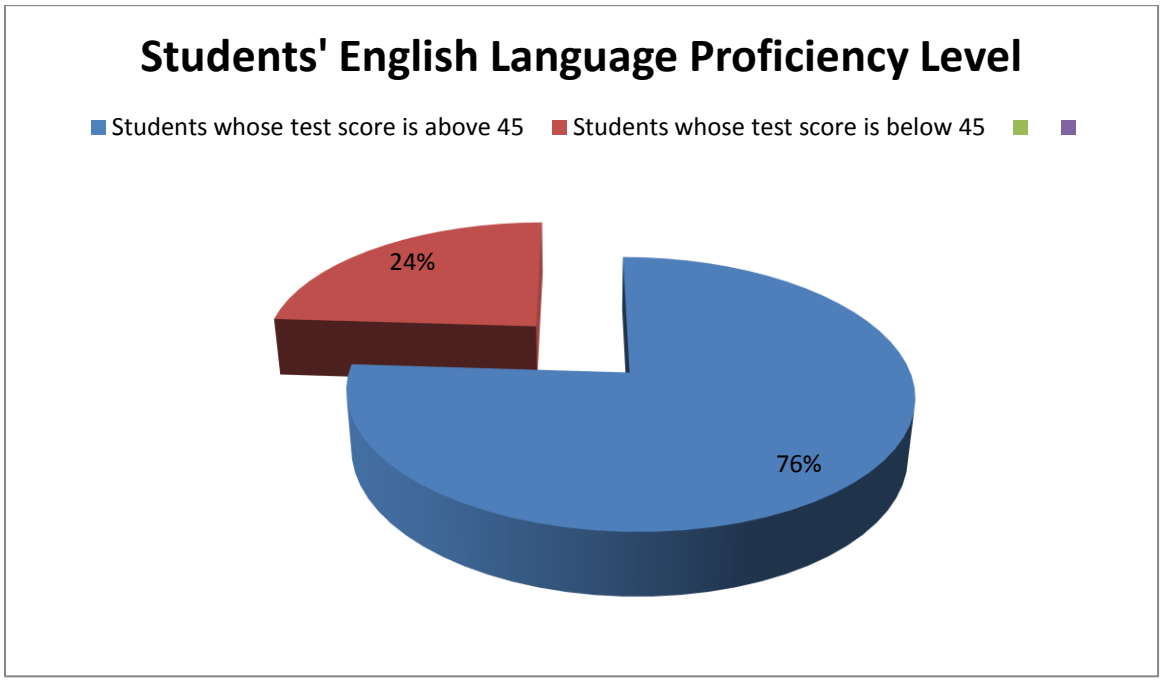
Pie Chart - B

The duration of the study was for a complete semester in which the control group was given instruction in language skills through a language specific syllabus devoid of the use of tasks. The experimental group was taught to promote their language skills through exposure to tasks.

At the end of the semester when the instructions were complete, the two groups were administered Post-Tests based on the contents of the syllabuses designed separately for them. The result of the Control group is shown in Pie Chart – C and the result of Experimental group is shown in Pie Chart – D.


Students' English Language Proficiency Level
Students whose test score is above 45
Students whose test score is below 45
35%
65%

Pie Chart – C



Pie Chart – D

Pie Charts C and D reflect the findings of the Post – Tests administered to the Control group and the Experimental group. The Experimental group has shown higher achievement in language skills than the Control group. These findings clearly indicate that there is vast improvement in language proficiency among the students of the Experimental group as they were highly motivated by their involvement in tasks.

Discussion

Some Common Issues

Some common learning issues in task oriented class were observed by the researcher and they are briefly discussed.

Feeling of Shyness

When students were asked to speak in English in the classroom, they often feel shy particularly when the class consists of students of both genders. They seemed to be worried about making mistakes and fear criticism by their peers.

Vacuum in Expression

Students, in general, feel the vacuum, when required to communicate something among their peers. They complain that they do not have any ideas to express. They add that their thinking process gets inhibited particularly in front of others.

Use of Mother Tongue

Students inevitably and sometimes unconsciously opt to use their mother tongue as they feel secure in using the mother tongue.

Low Level of Vocabulary

Often, students struggle as they are severely handicapped in finding suitable vocabulary in communicating. Particularly they lack the ability in choosing words according to contexts.

Fluency Vs Accuracy

It seems to be a common phenomenon that when students attempt to maintain fluency they lose grip of accuracy and vice versa.

Strategies to Overcome Issues

Group Work

Group work induces cooperation and confidence among students. They feel morally supported by each other and they get rid of shyness, nervousness and fear during individual talk. The class can be divided into groups and a topic can be discussed. One representative of each group can summarize ideas to other groups.

Adoption of Simple Language

Texts for practice to develop language skills should be readable, suitable to the level of students and represent real life experiences so that they can stimulate students and keep up their interest.

There should be adequate focus on incorporating vocabulary, the meaning of which may be guessed by students from the context. This kind of practice will motivate students to develop their word power, as it occurs in language acquisition.

Simultaneous Attention on Structure and Meaning

Students should be properly guided and trained by the teacher to be balanced in using the language grammatically and fluently simultaneously. Practice may range from short utterances to lengthy discourse, by students.

Conclusion

Task Based Language Teaching creates motivation and avoids monotony among learners. What students experience within the classroom would be similar to what they experience outside the classroom. As they step out of the class room they face men and the surroundings with confidence and a sense of familiarity. In TBLT classes, grammar is taught implicitly to enable students to use the language with accuracy as well as fluently. Further, tasks provide students with thorough exposure to the target language.

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Prolegomena to the Practice of Literary Translation

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Abstract

This paper proposes that literary translation is not a formidable task, but it requires a very special effort. The paper points out that universally accepted theories of literary translation do not exist. The paper proposes a roadmap for the serious study of literary translation as a genre of literature. Importance of several concepts found and used in Sanskrit literature such as ***sahridaya, rishirina*** and ***parakaya pravesa*** is discussed in relation to the translation of modern Indian literature in Indian languages.

Key words: universal theory of translation, *sahridaya, rishirina, parakaya pravesa*

Towards Emotive Cohesion

Literature has an extra-ordinary capacity to promote emotive cohesion. India is an extensive country with numerous languages and their variations of sub-languages, dialects. Down the centuries the country has been producing literary artifacts. For cultural integration, among many other things, cohesion of understanding and appreciating our regional language writing is necessary and hence the activity of literary translation needs to be cultivated and encouraged. If at least one student from every institution of higher learning takes to literary translation, we would be able to take the world by storm displaying our, literary imaginative, creative achievements.

Not a formidable task but a very special effort is necessary

Literary Translation is not a formidable task as it has been made reading works of theoreticians and academicians (on theories) who are not always translators themselves. Literary Translation is a unique field of activity. It is distinct from translating an ordinary text, say of an Instruction manual or an informative piece of writing. In fact Translation is an activity with

diverse objectives and for the full fulfillment of specific objectives task-specific strategies have to be evolved.

Valid and always universally acceptable theories of literary translation do not exist

It is futile waiting for a valid theory of literary translation, universally acceptable and universally followed with absolute obedience. The best way for one aspiring to be practitioner is to roll up his/her sleeves and sit down to work. With enthusiasm half the battle is won and with patience and with perseverance the other half. After all one has to perfect one's own theory for one's own self to follow it with tenacity. Applied Linguistics with its concepts of equivalence, nature of language etc has been an ever-expanding science involving rigor and discipline. Theoreticians make much of "losses" in translation but in literary translation compensation and the gains for the target language are never given their due emphasis. A study of Applied Linguistics does not by itself supply the student with conclusions immediately applicable to policy. This does in no way purport to denigrate the study of Applied Linguistics. The study of science surely helps the practitioner to draw his own inferences while performing his task ahead. There is no readily available theory There is not much evidence that all practitioners of literary translation have undergone rigorous training in the science of Applied Linguistics.

A study of translated texts alongside the originals would help the practitioner equip himself with his own insights. The best school, which teaches translation, is the work of literary texts on the table/ outputs of the practitioners themselves. The prime requirement for a practitioner of this art is enthusiasm for the literary text, deep understanding and love of the language into which he wishes to import the literary excellence/achievement in the original to the extent possible. Knowing the nature of the two, the source and the target languages and a flair for literary nuances in both would be helpful.

No translation is permanent when it comes to a literary text. A translation can be in currency only till the appearance of a new/better rendering. Literary Translation is undertaken as a labor of love: it is in itself the reward. A prize or an award is fortuitous and none ever undertook the task with the 'reward' in mind. A literary translator volunteers to undertake the task, quite prepared for self-effacement. There may be any number of renderings of a given literary text, each justified and each having a right to exist as any other rendering, for each practitioner might have given a focus to certain nuances/ suggestions etc.

Practitioners also differ in the degrees of freedom each has taken with the original text, for each has his own way of presentation of what he construes to the essence. The individual practitioner has to decide the limits of freedom and accordingly cultivate fidelity to the original. The most important thing is that the rendering has to be reader friendly. It is the practitioner who contributes to the glory of the writer in another language.

Literary Translation a Genre of Literature - A Roadmap for Serious Study

Of Literary Criticism and Literature, the one that came first was literature. Literature has several functions and creative literature takes many forms called genres. Each genre has slightly different norms for criticism. Literary Translation has come to assume great importance in the context of translation being recognised as a genre. The need for expanding horizons of understanding between various language communities demands literary translation into and from many languages.

Literary translation evolved independent of formal training as an academic discipline. All renowned translators went to literary texts in all languages to import or export literary works in a different language. They did so without any formal training and without the basis of any theory of translation. The translators took the texts they adored and translated them. They forged ahead rendering unto their readers what they thought was worthwhile in a language they thought best, to the best of their ability. A new genre "Literature in Translation" came into being. Some theory or principles are becoming necessary to evaluate translated texts. Critiques and review articles on translation have come for individual works even without a theory as such. In the context of the much needed but unusual spurt in translation activity, it is essential for translators to have something like a set of guiding principles, if not a full-fledged theory in itself. In the absence of a universally valid and accepted theory, translators necessarily follow their own strategies in practice. Though there is nothing like a theory which is immediately applicable to policy, ever since literary translation came to be important in the 20th century context of promoting international understanding, literary translations have been getting reviewed. It would be possible to deduce some principles, which ultimately may yield a complete theory. But it should be borne in mind the theory has to envisage principles to suit each set of source language and target language texts. This article is to make a viable beginning of such an attempt.

Suggested Plan of work – (indicative and not thorough or exhaustive)

The following is the nature of books to be consulted: Available books on translation theory in English, collections of essays on literary translation by known translators. Books on Applied Linguistics are helpful for some consultation.

Helpful also are our own treatises on aesthetics and literature.

Some Norms of criticism prevalent for Literary Translation - A tentative list

a) Faithfulness to the Source Text

b) Degree of Freedom taken

c) Possible justification for deviation

Different genres of original works and their translation into the same or another genre

a) novel into novel

b) story into story

c) poem into poem

d) poem into prose or free verse

e) prose play into prose play

f) poetic drama into poetic drama etc

Ultimate tests for Translated Texts

Readability

Easy flow

Retaining the flavour of the Original

Does the translated text read like an original or a translation?

Study of the techniques and strategies followed in the translation

The basic questions before embarking on the practice are:

a) Which is the text being translated genre-wise: prose, poetry, fiction or drama?

b) What is the purpose of translation: transferring information. from one language to another or carrying a literary text from one language to another

c) Is it translating instructions etc. from a manual in one language into another?

d) What is the type of text in terms of its original composition, contemporary, classical medieval or ancient?

e) Who is the target reader, the elite, neo-literate, the general public or students with a specific purpose?

f) Is the translation in the same genre or into another?

Here is another table to show various categories of translation:

Nature of the Source Text	Target Reader	Intended use / utility
Informative	Ordinary reader	Passing on information
Instructional	Worker	Using a manual / Set of instructions
Language study	Student	Imparting language skills
Literary Text	Literature lover	Literary appreciation - joy

Here we are concerned with literary translation and it is our aim to take as much of the beauty and significance of the source text into the target language text. After carefully considering the answers to the questions raised above we have to make a number of choices. In matters of style, diction, expression etc what is most important is appropriateness, aptness, ('naturalness') and felicity in the target language.

A study and an analysis of social markers, markers of cultural levels, registers, and technical words, need to be carried into the target language with utmost caution. The translator could be faulted for taking too much for granted from his reader or, in the other extreme, underestimating the reader. Pedagogic translations may be an exception to this. Too many explanations and too many footnotes distract. And then the most important thing is the stance of the translator. The ideal thing is to be inviting, enthusing and encouraging the reader to get the feel of the original text. It is essential to be reader-friendly and the fidelity to the target reader is obviously a little more important than fidelity to the original text.

The validity of a translated text does not depend totally on one to one correspondence between the original and the translated texts. Some parts, fragments may be safely omitted, some may have be excised in extra-ordinary situations. It is useful to retain some words of the original, especially terms of kinship, items of dress, words of address, interjections, expletives, items of food, clothing etc. not only in unrelated but even in cognate receptor languages. The receptor

language stands to gain some loans from the original, when they eventually become familiar and popular. Translated texts can contribute to the growth of the receptor language in terms of lexis.

Another table would be of practical value to decide specifically before undertaking translation:

a) Category of translation: Informative, Instructional or Literary
   Target reader: Lay person, User of a Manual, Student/Learner, Literary enthusiast or general public.
b) Source language (Original text):
c) Genre: prose, short story, novel, poem etc.
d) Period of writing: ancient, medieval, modern or contemporary
e) Target language (language into which text is being translated)

Having decided that we are interested in literary translation, we have to study the translated literary texts first to understand the strategy of the translator in terms of translating various features like style, grammar, syntax, vocabulary, structure, idiom, expressive devices and so on. It may take some more time for the public and more importantly scholars and educationalists to widely realise the need for translations of literary texts from one *bhasha* literature into another.

Different choices and ensuring coherence and harmony

Scrutiny of the selection of

a) style
b) social level
c) cultural variety
d) register
e) technical terms / jargon
f) regional variety / dialect etc

Degrees of Translation-validity

a) over translation
b) under translation
c) mistranslation

d) ability or inability to convey cultural nuances

Different Kinds of Translations

Translations vary according to the purpose and according to the target reader the translator has to have in mind. This point needs to be taken into consideration for evaluating a translated work. For example, a translated text is prescribed for study in an educational programme for learning a language or for understanding the literary beauty of a text. This translation demands extensive notes not only on lexical, semantic, syntactic items but also on tropes and other expressive devices. This needs a pedagogic translation, though the term has not gained any currency yet.

Evaluating an interactive translation

This is a kind of translation where a translator sits with the writer of the original and goes on with his task where the writer can suggest modifications etc. This ensures credibility and authenticity but this cannot always happen. Even here a critic may find places where there might be inadequacies, especially when the writer does not know the receptor language well enough.

Evaluating Collective Translation

Collective Translation is resorted to by institutions like Sahitya Akademi when on a priority basis a text needs to be translated. A number of translators are assembled at a place where the work before them is discussed first and later assigned in bits to every one individually. The work of each is discussed in the group, commented upon and guided for fresh drafts. Fresh drafts are discussed again for finalisation and sent to press. Some kind of uniformity and adherence to rules is ensured.

The object is to convey the beauty in the very best way into the receptor language. Even this needs critical evaluation and a basis for that which may be particularly relevant for that kind of work.

If putting an idea into language is one kind of 'translation' activity, translating that into another language is another, more difficult, process. In the first instance it is less complex but the translator poses several problems. In creative writing there is a special significance intended in the use of vocabulary and expressive devices. Aesthetic considerations play a very important role. This leads to complex problems very frequently. There are so many ways in which a literary text, which

is a piece of creative- writing, can be rendered into another language. This is not the case in factual, informative writing where the purpose is comparatively narrow and limited. Poetry, for example is imaginative writing, which, usually, lends itself to a wide variety of interpretations. The translator needs to be very clever trying to make his translation as variously suggestive and as variedly communicative as the writer of the original text.

Sahridaya is essential for the appreciation of a literary text and it is no less a prime requirement for that appreciation in the translator. . For the translator it is an essential prerequisite, for he or she has to put across the seen/imagined/felt beauty into the target language. The translator-transcreators who have rendered the texts, for example, into Telugu from Sanskrit centuries ago were great imaginative artists themselves. They have minds and hearts that could get into that creative frenzy to come up with a version that had been their own in many ways. Their capacity to envision and intuit has earned for them laurels, which they never thought would accrue to them at all. They must have felt their work a way of redeeming what they believed was *rishirina*.

It is the humble attempt of the translator to bring at least a part of the glory of the text before a reader who has no access to the original. For this he tries to accomplish a figurative *parakaya pravesa*, metaphorically getting into the original writer's body. Sometimes it is an adventure, sometimes more hazardous than rewarding, sometimes an expedition into uncharted waters, which may simply devour him or drive him away into the perilous seas in fairy lands forlorn. It is for this reason that we should go to translations with a measure of forgiveness for lapses.

The translator intends his work for the sufficiently interested general reader who does not know the language of the original text. He is a provider of lift facility to those at the door ready to embark. Translation in its Latin cognate, we are told, has the travel meaning. The translator assumes that a reader comes prepared to put some effort to gain something. The reader is assumed to be interested in getting exposure to a new language and culture. The reader approaches the translated text determined to hear the proxy voice of the original writer. He knows full well that he is reading a translation and is prepared to accept it as the next best. If the translation is satisfying, it is forgotten that it is the other's voice and there is willing suspension of disbelief in deeming it as the author's voice. The reader gets the joy of accessing the author. The translator, then, is successful. It may be possible that he has some prior knowledge or exposure, which perhaps would

make things easier for him. The facilitator does work to the best of his satisfaction, to the best of his knowledge and judgment.

The reader is drawn to a translated work to read it avidly knowing that it is the next best to the original inaccessible to him, to get a fair measure of something of its tone, quality, for comparative study etc. He doesn't go there for serious evaluation of the quality of translation or critical judgment there on. In short, translations are not frequently read to pick holes. Even the one who knows both languages has to have his heart in the right place before passing value judgments solely based on isolated slips. This doesn't imply that the translator could hash it out and make the thing shoddy. This only enhances his onus to give his best. Criticism of translated texts should do some good trying to set things that have gone askew straight. A critic of translated text should resist the temptation of "fishing in a barrel", a phrase used by L.E. Sissman, the American reviewer (Sissman L.E. is America's most respected literary critic and a poet. 'How to be a Literary Critic' an article from *Indian Book Chronicle*, Jaipur, Vol.1. No.10, May 16, 1976: 145-46 Courtesy: *The Atlantic Monthly*.) To declare that more damage than good is done by any given translation would only reveal a rash judgment. If the original writer has not done any damage himself by his writing, the translator cannot do any fresh damage.

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Exploring the Causes of Writing Anxiety: A Case of B.S. English Students

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Abstract

This study explores the causes of writing anxiety found among the students of B.S. English. .The data were collected through a questionnaire based on three point rating scale. The questionnaire was designed after reading a lot of literature on the topic concerned. The purpose of devising this questionnaire was to investigate the Writing Anxiety among B.S. English Students**.** The questionnaire consisted of ten questions. The results of the data collected through sixty respondents are shown through the graphs. In the end, it was concluded that the fear of teacher's negative comments, linguistic difficulties, pressure of time and perfect work, insufficient writing practice and problems with topic affect a lot while writing in English.

Keywords: Fear of teacher's negative comments, Linguistic difficulties, insufficient writing practice, problems with topic choice and pressure of time.

1. Introduction

Of the four language skills, writing has always been the main concern of EFL practitioners and researchers (June, 2008). The usual justification for this is that the ability to write in English is considered vital to equip learners for success in college and their future careers (Tuan, 2010). In addition, the writing process contributes to the development of learners cognitive skills in attaining the requiered strategies in the learning process such as analysis, synthesis, inference, etc. (Bacha, 2002). However, most of Iranian EFL students have been found to have an inadequate competence in L2 writing (Jafari & Ansari, 2012; Dastjerdi & Samian, 2011; Zaree & Farvardin, 2009).

The failure of Iranian EFL students in L2 writing as effectively as they should, can perhaps be attributed to a variety of factors including L2 writing instruction, lack of motivation, L2 writing feedback, lack of target language proficiency and vocabulary, the interference of L1 into L2 and psychological variables such as anxiety which is the focus of this study. Many language educators and researchers believe that anxiety can be considered as one of the major predictors of academic performance (e.g. McCraty, 2007, as cited in Sioson, 2011). In this regard, Tanveer (2007, p. 1) states that "Students' feeling of stress, anxiety and nervousness may impede their language learning and performance abilities".

Horwitz, Horwitz and Cope (1986, as cited in Trang, et al., 2012) conceptualize foreign language anxiety as a specific type of anxiety and define it as "a distinct complex of self-perceptions, beliefs, feelings, and behaviours related to classroom language learning process" (p.128). Research studies with L1 writers show that language writing anxiety has an adverse effect on their writing outcome (Daly & Miller; 1975; Daly & Shamo, 1975; Bloom, 1980; Leki, 1990; Matthews, 2001). Therefore, an implication would be that the writing performance of EFL learners might be affected by levels of anxiety. However, since much research in this area has

been done on L1 writing anxiety and research studies on L2 writing anxiety is dearth, further research on L2 writing anxiety is necessary in order to understand its nature and its detrimental effects on students' writing performance.

With respect to the Iranian EFL context, to the best of the researcher's knowledge, no published research has investigated L2 writing anxiety of Iranian EFL students. Furthermore, most studies that have been carried out regarding second language writing in EFL contexts have adopted a quantitative approach. The present study aims at filling this methodological gap by adopting mixed methods. According to Mertens (2005 as cited in Dörnyei, 2007) mixed methods have particular value when the researcher wants to examine an issue that is embedded in a complex or social context.

To summarize, this study seeks to answer the following questions:

1. Are the students of B.S. English feel fear of teacher's negative comments while writing in English?

2. Are the students of B.S. English have less-confidence while writing in English?

3. Are the students of B.S. English feel linguistic difficulties while writing in English?

Hypotheses

1. The students of B.S. English feel fear of teacher's negative comments while writing in English.
2. The students of B.S. English have less confidence while writing in English.
3. The students of B.S. English feel linguistic difficulties while writing in English.

2. Literature Review

Cheng (2004a) investigated the sources of L2 writing among Chinese EFL learners. Using an open-ended questionnaire and an in-depth interview, the author found that L2 writers' anxiety is probably caused by a variety of reasons such as (1) instructional practices, (2) personal beliefs about writing and learning to write, (3) self-perceptions, and (4) interpersonal threats. Latif (2007) aimed to examine second language writing anxiety and writing self-efficacy in the context of English as a foreign language in Egypt. Participants were 67 Egyptianstudents of English language. The results indicated that second language anxiety was negatively associated with the students' writing performance.

In another study, Erkan and Saban (2011) attempted to identify whether writing performance in EFL students is related to writing anxiety, self-efficacy in writing, and/or attitudes towards writing. Participants were 188 university students, whose mother tongue was Turkish. They found that writing anxiety and writing performance are negatively correlated. In addition, the relation between writing anxiety and writing self-efficacy is negative. In his investigation conducted in order to explore the sources of writing anxiety in 57 Egyptian university students of English, Latif (2012) adapted the English Writing Apprehension Scale (EWAS), consisting of 12 items, each with five Likert-type responses (from 1 "strongly agree" to 5 "strongly disagree").

Responses to EWAS questionnaire and in interviews revealed that there six sources of the students' English writing apprehension: linguistic knowledge level, perceived language competence, writing performance level, perceived writing competence, instructional practices and fear of criticism. Kara (2013), in an investigation about writing anxiety involving 150 Turkish university students of English, used a 20-item writing anxiety scale. The results

demonstrated that have high levels of writing anxiety while writing a composition. Susoy and Tanyer (2013) studied the L2 writing anxiety levels of Turkish pre-service teachers of EFL and the relationship between their writing anxiety and writing performance.

The findings showed that the relation between writing anxiety and writing performance is significantly negative. Based on the findings, 19% of the participants are found to be high anxious while 21% are labeled to be low anxious and the rest (60%) are categorized as moderate anxious. Aljafran (2013) tried to identify whether Saudi EFL students experience anxiety in their academic writing in the science colleges and where these problems come from. The results revealed that participants share the same moderate feeling of English writing anxiety. Furthermore, the analysis of the open-ended questionnaire uncovered the sources of writing anxiety such as the weakness of students' past English education, lack of confidence in writing and inappropriate evaluation.

3. Research Methodology

From the population of BS English students at UOS M.B. Din Pakistan, the sample of sixty students was selected through convenience sampling that involves the sample being drawn from that part of the population which is close to hand and it includes people who are easy to reach. The data were collected through a questionnaire based on three-point rating scale. The Questionnaire was designed after reading a lot of literature on the topic concerned.

The purpose and aim of devising this questionnaire was to explore the Causes of Writing Anxiety confronted by B.S. English students at UOS, M.B. Din Pakistan**.** The questionnaire consisted of only ten items because the nature of questions was comprehensive enough to serve the purpose. The data were collected from the BS students of University of Sargodha (M.B.DIN

Campus). The results of this study are only generalizable to this specific population. The results of the data collected through sixtyquestionnairesare shown through the graphs.

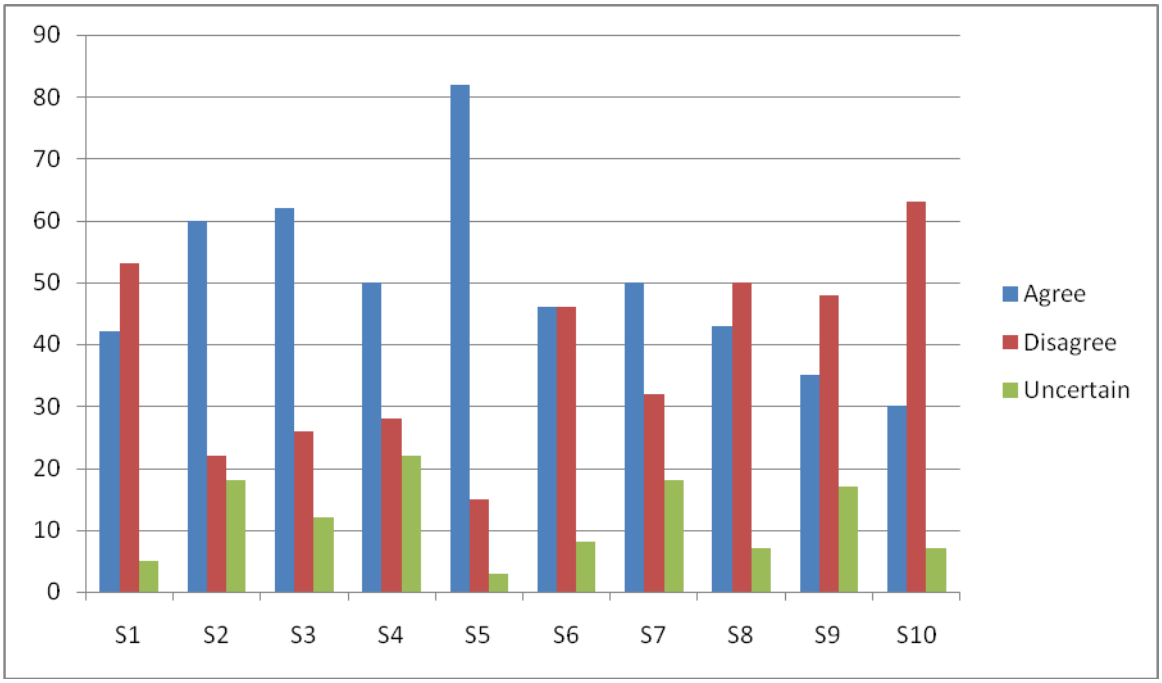
4. Results and Discussions

Table 4.1

Statements	**Agree %**	**Disagree%**	**Uncertain%**
S.1 While writing in English, I feel fear of teacher's negative comments.	**42**	**53**	**05**
S.2 While writing in English, I have anxiety due to insufficient writing practice.	**60**	**22**	**18**
S.3 While writing in English, I have anxiety due to insufficient writing techniques.	**62**	**26**	**12**
S.4 While writing in English, I feel anxiety due to problem with topic.	**50**	**28**	**22**
S.5 While writing in English, I feel anxiety due to linguistic difficulties.	**82**	**15**	**03**
S.6 While writing in English, I feel anxiety due to the pressure of work to be done perfectly.	**46**	**46**	**08**
S.7 While writing in English , I feel anxiety due to time pressure.	**50**	**32**	**18**
S.8 While writing in English, I feel anxiety due to less confidence.	**43**	**50**	**07**
S.9 While writing in English, I feel anxiety due to the	**35**	**48**	**17**

writing test.			
S.10 While writing in English, I feel anxiety due to high frequency of writing assignments.	**30**	**63**	**07**

Table 4.2



As far as the first statement of questionnaire is concerned, it is disagreed by 53% of the respondents that the fear of teacher's negative comments is a cause of anxiety while writing in English. Assumption can be made that fear of teacher's negative comments is not found in B.S English students.

As far as second statement is concerned, it is agreed by 60% of the respondents that insufficient writing practice is a cause of anxiety while writing in English. Results indicate that insufficient writing practice is found in B.S. English students. Level of insufficient practice is high.

Third statement is agreed by 62% of the respondents that insufficient writing techniques are a cause of anxiety while writing in English.Assumption can be made that the problem of insufficient writing techniques is found in B.S English students to noticeable extent.

50% of the respondents agreed to the fourth statement that problems with topic are a cause of anxiety while writing in English.Assumption can be made that the anxiety due to problems with topic is found in half of B.S. English students.

The fifth itemof the questionnaire is strongly agreed by 82% of the respondents that linguistic difficulties are a cause of anxiety while writing in English.Results indicate that linguistic difficulties are the greatest cause of writing anxiety in B.S. English students so far so the perception and opinion of students is concerned.

For statement no. six 46% of the respondents agreed that 46% of the respondents from that pressure of perfect are a cause of anxiety while writing in English.

So far as the seventh statement is concerned, 50% of the respondents show agreement that time pressure are a cause of anxiety while writing in English. It can be assumed that pressure of time effects while writing in English.

Eighth statementis disagreed by 50% of the respondents that less-confidence is a cause of anxiety while writing in English. Results indicate that less-confidence is not found in students.

The ninth statement is disagreed by 48% of the respondents that the fear of writing test is a cause of anxiety while writing in English. Assumption can be made that the fear of writing test is not found in B.S English students.

The tenth statement is disagreed by 63% of the respondents that high frequency of writing assignments is a cause of anxiety while writing in English. Results indicate that high frequency of writing assignments is not a cause of writing anxiety in students.

5. Conclusions and Implications

The findings show that writing anxiety is found at high level among B.S. English students. Fear of teacher's negative feedback, low self-confidence in writing and poor linguistic knowledge were reported as the main causes of second language writing anxiety. The pedagogical implications of this study are as under:

- Writing anxiety can be decreased among B.S. English students through appreciation of the students by the teachers and finishing the fear of writing tests.
- Sufficient writing practice and awareness of writing techniques can decrease the level of writing anxiety among B.S. English students.
- Writing anxiety can be minimized by solving B.S. English students' linguistic difficulties and increasing their self-confidence.
- Abundance of writing assignments should be avoided so that the students may feel relaxed to complete writing tasks.
- The teachers should guide the students to minimize their writing errors. Through positive reinforcement, writing anxiety can be lowered and gradual improvement in learners' writing can be ensured.

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