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తెలుగు దినపత్రికలలో వాక్యనిర్మాణం

Telugu dinapatrikalalō vākyanirmāṇam

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0. పరిచయం

దినపత్రికల భాషకు సంబంధించి ఇప్పటికే ఎన్నో పరిశోధనలు జరిగాయి. ఎన్నో పుస్తకాలు వచ్చాయి. అందులో వార్తారచన, ఆదాన పదాల అధ్యయనం, మాండలిక పదాల అధ్యయనం మొదలైన అనేక అంశాలకు సంబంధించిన పరిశోధనలు వచ్చాయి. వీటిల్లో పత్రికల భాషకు సంబంధించి కొన్ని విషయాలను ప్రస్తావించడం జరిగింది. తెలుగు దినపత్రికలలో వాక్యనిర్మాణాన్ని గురించి చర్చించడం ఈ వ్యాసోద్దేశం. దినపత్రికల భాషా ప్రయోగంలో కొన్ని విలక్షణమైన అంశాలున్నాయి. పదప్రయోగంలో, వాక్య నిర్మాణంలో గుర్తించదగిన విషయాలున్నాయి. వాటిలో స్వరూప, స్వభావ విభాగాలను అనుసరించి, వాక్యనిర్మాణ పరమైన కొన్ని విశేషాలను పరిచయం చేయడానికి ఈ పత్రం పరిమితమవుతున్నది.

1. వాక్యం – నిర్వచనం

తెలుగు వ్యాకర్తలు యోగ్యత, ఆకాంక్ష, ఆసత్తి అనే లక్షణాలున్న పదసమూహాన్ని వాక్యమన్నారు. ("వాక్యము నా యోగ్యతాకాంక్షాసహితం బగునర్థముగల యాసత్తి యుక్తపదసముదాయంబు" సీతారామాచార్యులు, బహుజనపల్లి. 1996. వాక్య. ప. 1). యోగ్యత అంటే వాక్యంలోని పదాలు వాటి అర్థాల పరస్పర సంబంధంలో బాధ కలగకుండుట. ఆకాంక్ష అంటే వాక్యంలోని ఒక పదం యొక్క అర్థాన్ని గ్రహించిన తర్వాత తక్కిన పద, అర్థాలను తెలుసుకోవాలనే కోరిక. ఆసత్తి అంటే వాక్యంలోని పదాల మధ్య ఉండే అవ్యవధానత.

వాక్యానికి సంబంధించి యోగ్యత, ఆకాంక్ష, ఆసత్తితోపాటు, వాక్యనిర్మాణ సంబంధాన్ని కూడా దృష్టిలో పెట్టుకోవాలని భాషాశాస్త్రం చెబుతుంది. ఈ వాక్యనిర్మాణ సంబంధం మూడు రకాలు.

- అవి:
- 1.1 స్థాన సంబంధం (Positional Relation)
 - 1.2 యోగ్యతా సంబంధం (Relation of co-occurrence)
 - 1.3 అదేశ సంబంధం (Relation of substitutability)

1.1 స్థాన సంబంధం (Positional Relation)

వాక్యంలో కొన్ని పదాలు కలిసినప్పుడు అవి నిర్దిష్టక్రమంలో మార్చడానికి వీలులేకుండా ఒక క్రమంలో అమరి ఉండడం “స్థానసంబంధం.”

ఉదా: ‘రెండు పెద్ద ఇళ్ళు’ అన్న వాక్యంలోని పదాలను ‘పెద్ద రెండు ఇళ్ళు’ అని పదాల స్థానాన్ని మార్చి ప్రయోగిస్తే, అది అసాధు వాక్యం అవుతుంది. సంఖ్యావాచకం, విశేషణం ఒక నిర్మాణంలో భాగంగా ఉన్నప్పుడు సంఖ్యావాచకమే ముందు రావాలి అనేది ఇక్కడి నియమం.

1.2 యోగ్యతా సంబంధం (Relation of co-occurrence)

ఒక వాక్యంలో ఉండే పదాలకు మరికొన్ని పదాలను చేర్చవచ్చు లేదా తొలగించవచ్చు. అలా తొలగించినప్పుడు గానీ, చేర్చినప్పుడు గానీ ఆ వాక్యం ఉద్దేశించిన అర్థాన్ని ఇవ్వకపోవడమో, అన్య అర్థాన్ని ఇవ్వడమో జరుగుతుంది. దీనినే “యోగ్యతా సంబంధం” అంటారు.

ఉదా: ‘రెండు పెన్నులు కావాలి’ అనే వాక్యంలో ‘రెండు’ స్థానంలో ‘ఇద్దరు’ అనే పదాన్ని చేరిస్తే ఆ వాక్యం యొక్క అర్థం మారిపోతుంది. అప్పుడు ‘రెండు పెన్నులు కావాలి’ అనే వాక్యం ‘ఇద్దరు పెన్నులు కావాలి’ అనే వాక్యంగా మారుతుంది. ఇది వ్యాకరణ సమ్మతం కాని వాక్యం. ఇలా మార్చడం వల్ల వాక్యం యొక్క అర్థం మారిపోయింది.

1.3 ఆదేశ సంబంధం (Relation of substitutability)

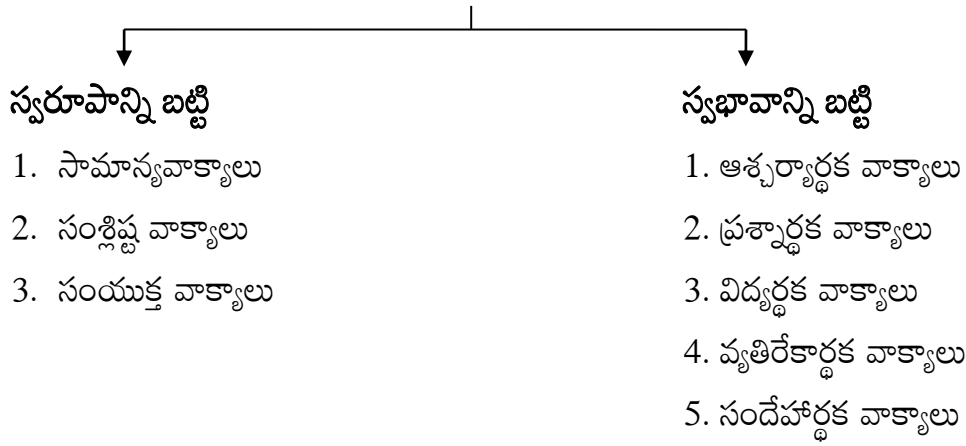
ఒక వాక్యంలోని ఒక పదం స్థానంలో మరో పదాన్ని భాగం చేసి వాక్యనిర్మాణం చెడిపోకుండా మరికొన్ని వాక్యాలను నిర్మించవచ్చు. కానీ అర్థం మారుతుంది. దీనినే “ఆదేశ సంబంధం” అంటారు.

ఉదా: ‘ఈ ఇల్లు పెద్దది’ అనే వాక్యంలో ‘ఇల్లు’కు బదులుగా చెట్టు, రాయి, బల్ల, కిటికీ మొదలైన పదాలు రావచ్చు. తిని, కొత్త అనే పదాలు రావు. కాబట్టి ఇల్లు, చెట్టు, రాయి మొదలైన పదాలు ఆదేశ సంబంధం కలిగి ఉన్నాయని గ్రహించాలి.

2. వాక్యభేదాలు

వాక్యాలను స్వరూపాన్ని బట్టి, స్వభావాన్ని బట్టి రెండు రకాలుగా విభజించవచ్చు. స్వరూపాన్ని బట్టి సామాన్య, సంశ్లిష్ట, సంయుక్త వాక్యాలని మూడు రకాలు. సామాన్య వాక్యంలో ఒకే ఆఖ్యాతముంటుంది. సామాన్యవాక్యానికి అసమాపక క్రియారూపాలు కలిగిన ఉపవాక్యాలు చేరిస్తే సంశ్లిష్ట వాక్యాలు ఏర్పడతాయి. కొన్ని సామాన్యవాక్యాలు ఒకదానితో ఒకటి చేరిస్తే సంయుక్త వాక్యాలేర్పడతాయి. స్వభావాన్ని బట్టి వాక్యాలు ఆశ్చర్యార్థక, ప్రశ్నార్థక, విద్యర్థక, వ్యతిరేకార్థక, సందేహార్థక మొదలైన భాగాలుగా చేసి అనుశీలించవచ్చు.

వాక్యభేదాలు



2.1 స్వరూప విభాగం

స్వరూపాన్ని బట్టి వాక్యాలు సామాన్య, సంశ్లిష్ట, సంయుక్త వాక్యాలు అని మూడు రకాలు.

2.1.1 సామాన్య వాక్యాలు (Simple Sentences)

కర్త, కర్మతోపాటు ఒక సమాపక క్రియ ఉండే వాక్యాల్ని "సామాన్య వాక్యాలు" అంటారు. సామాన్య వాక్యాలలో అసమాపక క్రియలు ఉండవు.

సామాన్య వాక్యాలను క్రియ ఆధారంగా రెండు రకాలుగా విభజించవచ్చు.

అవి: 2.1.1.1 క్రియారహిత వాక్యాలు

2.1.1.2 క్రియాసహిత వాక్యాలు

2.1.1.1 క్రియారహిత వాక్యాలు

క్రియలేని వాక్యాలను "క్రియారహిత వాక్యాలు" అని అంటారు. అంటే, వాక్యంలో క్రియా పదం కనిపించదు. కానీ, వ్యవహారానికి అర్థబోధ కలుగుతుంది.

ఉదా:

- i. ఆయన ప్రజల మనిషి. పేదల నాయకుడు. గొప్ప వ్యక్తిత్వం ఉన్న వ్యక్తి. (సాక్షి. 02-09-2017. పుట: 2)
- ii. ఈయన పేరు తీగల సతీష్. పెద్దపల్లి సమీపంలోని హన్మంతునిపేట. (సాక్షి. 02-09-2017. పుట: 2)

- iii. ధాన్యం మన ప్రధాన ఆహారం. (నమస్తే. తె. 04-09-2017. పుట: 12)
- iv. నేను భోజన ప్రియురాలిని. (ఈనాడు. 27-08-2017. పుట: 7)
- v. అతడు 84 ఏళ్ల వృద్ధుడు. (ఆం. జ్యో. 04-07-2017. పుట: 12)
- vi. ముఖేష్, నీతా అంబానీ దంపతులకు ఒక్కగానొక్క కూతురు.
(నమస్తే. తె. 04-09-2017. పుట: 11)
- vii. వీళ్ళిద్దరిలో ఒకరు తెలుగు అమ్మాయి. మరొకరు మలేసియా అమ్మాయి. (ఆం. జ్యో. 04-07-2017. పుట: 5) ఇటువంటి వాక్యాలు ఎక్కువగా శీర్షికలలో కనిపిస్తాయి.

ఉదా:

- i. హైదరాబాదులో చెన్నై సిల్స్ మరో విక్రయ కేంద్రం. (ఈనాడు. 16-09-2017. పుట: 9)
- ii. ప్రపంచస్థాయి ప్రాజెక్టుగా 'భగీరథ'. (ఈనాడు. 16-09-2017. పుట: 17)
- iii. భూగర్భ రైలులో పేలుడు. (ఈనాడు. 16-09-2017. పుట: 11)
- iv. రైతు విముక్తి కోసం యాత్ర. (నవ. తె. 16-09-2017. పుట: 4)
- v. పలు జిల్లాల్లో భారీ వర్షం. (నవ. తె. 16-09-2017. పుట: 9)
- vi. నైరుతి బలహీనత వల్లే పిడుగులు. (నవ. తె. 28-08-2017. పుట: 6)

2.1.1.2 క్రియాసహిత వాక్యాలు

క్రియ ఉన్న వాక్యాలను “క్రియాసహిత వాక్యాలు” అని అంటారు.

ఉదా:

- i. కిన్నెరసాని జలశయానికి వరదనీరు పెరుగుతుంది. (ఆం. జ్యో. 04-07-2017. పుట: 2)
- ii. మా ఊరి బడిని కాపాడండి. (ఆం. జ్యో. 04-07-2017. పుట: 3)
- iii. ముంబైలో జరిగిన ప్రపంచపెట్టుబడిదారుల సదస్సులో 'మూడేళ్ల తెలంగాణ ప్రయాణం' అంశంపై ప్రసంగించారు. (ఈనాడు. 05-09-2017. పుట: 5)
- iv. ఛత్తీస్ గఢ్ లోని బీజాపూర్ జిల్లాలో సోమవారం మావోయిస్టులు ఓ పోలీస్ కానిస్టేబుల్ ను నరికి చంపారు. (ఈనాడు. 05-09-2017. పుట: 5)
- v. తమిళనాడు రాజకీయాలు వ్యూహప్రతివ్యూహాలతో రక్తికడుతున్నాయి.
(ఈనాడు. 05-09-2017. పుట: 13)

2.1.2 సంశ్లిష్ట వాక్యాలు (Complex Sentences)

ఒకటి లేదా అంతకంటే ఎక్కువ అసమాపక క్రియలు ఉండి, ఒక సమాపక క్రియతో వాక్యం ముగిస్తే అలాంటి వాక్యాలను “సంశ్లిష్ట వాక్యాలు” అంటారు. సంశ్లిష్ట వాక్యంలో క్షార్థకం, శత్ర్థకం, చేదర్థకం, అప్యర్థకం మొదలైన అసమాపక క్రియలు ప్రధానపాత్ర వహిస్తాయి.

2.1.2.1 క్షార్థకం ప్రయుక్తమైన సంశ్లిష్ట వాక్యాలు

భూతకాలిక అసమాపక క్రియ (క్షార్థకం)ను ప్రయోగించి సామాన్య వాక్యాలను సంశ్లిష్ట వాక్యాలగా మార్చవచ్చు. ఈ వాక్యంలో ధాతువుకు ‘ఇ’ అనే ప్రత్యయం చేరుతుంది. భూతకాలిక అసమాపక క్రియ ప్రధాన క్రియ కంటే ముందు జరిగిన పనిని గురించి వివరిస్తుంది.

ఉదా:

- i. ఉప్పు తప్ప ఆహార పదార్థాలన్నీ పెరటిలోనే పండించుకొని మనం ఆరోగ్యంగా ఉంటూ ఇతరులకు ఆరోగ్యాన్నివ్వాలనే లక్ష్యంతో పల్లెకు వచ్చి వ్యవసాయాన్ని ఎంచుకున్నా. (ఆం. జ్యో. 01-08-2017. పుట: 2)
- ii. సాయంత్రం 6 నుండి 8 గంటల వరకు శ్రీదేవి, భూదేవి సమేత శ్రీ మలయప్ప స్వామివారు ఆలయ నాలుగు మాడ వీధుల్లో ఊరేగి భక్తులకు దర్శనమిచ్చారు. (నమస్తే. తె. 04-08-2017. పుట: 9)
- iii. 2019 ఎన్నికల్లో రాజకీయ సన్యాసం తప్పదని భావించి, ఉనికి కోసం రైతుల నోట్లో మట్టికొట్టే విధంగా వ్యవహరించడం తగదని హితువు పలికారు. (నమస్తే. తె. 04-09-2017. పుట: 6)
- iv. నల్లగొండజిల్లా నిడమనూరుకు చెందిన బంగారయ్య (65) వాగుకు మోటారు వేసి వ్యవసాయం చేస్తున్నాడు. (సాక్షి. 02-09-2017. పుట: 12)
- v. మహాబలి చేసిన పనులకు మెచ్చి, తనతో ఎంతో అనుబంధం ఉన్న ప్రజలను ఏడాదికి ఒకసారి కలుసుకునేటట్లు విష్ణుమూర్తి అతనికి వరమిచ్చాడు. (మన. తె. 04-09-2017. పుట: 5)

2.1.2.2 శత్ర్థకం ప్రయుక్తమైన సంశ్లిష్ట వాక్యాలు

వర్తమానకాల అసమాపక క్రియ (శత్ర్థకం)ను ప్రయోగించి సామాన్య వాక్యాలను సంశ్లిష్ట వాక్యాలగా మార్చవచ్చు. ఈ వాక్యాలు ఏక కర్తృకంగా ఏకకాలంలో జరిగిన పనిని తెలియజేస్తాయి.

ఉదా:

- i. వాళ్ళు పాతికేళ్ళ క్రితమే విద్యుత్ శాఖలో కాంట్రాక్టు ఉద్యోగులుగా చేరారు. పర్యవేంట్ చేస్తారన్న ఆశతోనే తమ ప్రాణాలతో చెలగాటమాడుతూ ఉన్నతాధికారులు చెప్పే రిస్క్ పనులన్నీ చేస్తున్నారు. (ఆం. జ్యో. 01-08-2017. పుట: 1)

- ii. శుక్రవారం సిద్ధిపేట జిల్లాకేంద్రంలోని ఆర్ ఆండ్ బీ అతిథి గృహంలో ఏర్పాటుచేసిన విలేకర్ల సమావేశంలో ఆయన మాట్లాడుతూ పదవులు త్యాగం చేసి, ఎన్నో ఉద్యమాల ద్వారా పోరాడి సాధించిన తెలంగాణను అద్భుతంగా తీర్చిదిద్దాలని కేసీఆర్ ప్రయత్నిస్తుంటే కాంగ్రెస్ నాయకులు అడుగడుగునా అడ్డుపడుతున్నారని చెప్పారు. (నవ. తె. 05-08-2017. పుట:01)
- iii. విజయవాడలో రాష్ట్రప్రభుత్వం అతిథి గృహంలో ఆదివారం ఏర్పాటు చేసిన విలేకరుల సమావేశంలో నన్నవనేని రాజకుమారి మాట్లాడుతూ ఈ విషయమై తాను ముఖ్యమంత్రి చంద్రబాబునాయుడును, డిజిపి సాంబశివరావును కలిసి గౌతం సవాంగ్ స్థానంలో ఒక మహిళా అధికారిని పర్యవేక్షకురాలిగా నియమించాలని కోరతామన్నారు. (వార్త. 07-08-2017. పుట: 5)
- iv. పెండింగ్ వేతనాలు అమలు చేయాలని కోరుతూ రాష్ట్రవ్యాప్తంగా మండల కేంద్రాల్లో నిరాహార దీక్షలను చేపట్టారు. (సాక్షి. 02-09-2017. పుట: 12)

2.1.2.3 చేదర్థకం ప్రయుక్తమైన సంశ్లిష్ట వాక్యాలు

ధాతువుకు ‘-తే’, ‘-ఇతే’ ప్రత్యయాలు చేరితే చేదర్థక రూపం ఏర్పడుతుంది. చేదర్థక క్రియ ఉన్నప్పుడు ప్రధాన వాక్యంలో భవిష్యత్ కాలాన్ని బోధించే క్రియ ఉంటుంది.

ఉదా:

- i. తెలంగాణ వస్తే ఇంటికో ఉద్యోగం ఇస్తామంటూ నమ్మబలికిన ముఖ్యమంత్రి కేసీఆర్... ఇప్పటివరకూ ఆ వాగ్దానాన్ని నెరవేర్చలేదని తెలంగాణ సామాజిక, ప్రజాసంఘాల ఐక్యవేదిక (టీ మాస్ ఫోరం) విమర్శించింది. (నవ. తె. 04-08-2017. పుట: 1)
- ii. హుస్సేన్ సాగర్ లో మరో అర అడుగు నీరు చేరితే నిండనున్నది. సాగర్ పొంగిపొర్లినా ఎటువంటి ఇబ్బంది లేదని బల్లియా పేర్కొన్నది. (నవ. తె. 18-07-2017. పుట: 6)
- iii. రాష్ట్రాన్ని సస్యశ్యామలం చేయాలనే సంకల్పంతో తెలంగాణ ప్రభుత్వం సాగునీటి ప్రాజెక్టులను చేపడితే, కోర్టులు, గ్రీన్ ట్రైబ్యూనళ్ళలో కేసులు వేస్తూ ప్రతిపక్షాలు అడ్డుకుంటున్నాయని, వారిని ప్రజలు తరిమి కొట్టాలని మంత్రి లక్ష్మారెడ్డి పిలుపునిచ్చారు. (ఆం. జ్యో. 06-08-2017. పుట: 3)
- iv. ఎవరు డబ్బులు చెలిస్తే వారికి అనుకూలంగా మార్పులు, చేర్పులకు అవకాశం ఉండడంతో గొడవలు జరుగుతున్నాయి. (మన. తె. 04-09-2017. పుట: 2)
- v. రాబోయే ఎలక్షన్లలో యువత భాగస్వామ్యం ఎంత పెరిగితే... అంత ప్రభావవంతమైన తీర్పు వస్తుందని రాజన్న సిరిసిల్ల జిల్లాకు చెందిన పలువురు విద్యార్థులు పేర్కొన్నారు. (నవ. తె. 29-08-2017. పుట: 7)

- vi. ప్రభుత్వం మంజూరు చేసిన పొస్టుల కన్నా ఎక్కువ సంఖ్యలో అధికారులు వస్తే ఎలా సర్దుబాటు చేస్తారో వేచి చూడాల్సి ఉంది. (మన. తె. 04-09-2017. పుట: 2)

2.1.2.4 అపవ్యక్తకం ప్రయుక్తమైన సంశ్లిష్ట వాక్యాలు

ఈ వాక్యం ప్రతిపాదించే రెండు వ్యాపారాల్లో వైరుధ్యం ఉంటుంది. ధాతువుకు ‘-ఇనా’ అనే ప్రత్యయం చేరి ఇటువంటి వాక్యాలేర్పడతాయి.

ఉదా:

- మాఫియా ఆగడాలను అరికట్టడానికి, పర్యావరణాన్ని కాపాడటానికి సుప్రీంకోర్టు, కేంద్ర పర్యావరణ శాఖ మార్గదర్శకాలను జారీ చేసినా వాటిని ఇక్కడ అమలు చేయడం లేదు. (నవ. తె. 11-08-2017. పుట: 10)
- మొదటి నుంచి నాకు సంగీతంలో పైకి రావాలని కోరిక ఉండేది. అందుకే స్వదేశం వీడినా... సంగీతంపై నాకున్న దాహం మాత్రం పోలేదు. (ఆం. జ్యో. 01-08-2017. పుట: 5)
- రుతుపవనాలు ఆలస్యంగా విస్తరించినా జూన్ లో మంచి వర్షాలు కురిశాయి. దీంతో ఈ ఏడాది ఖరీఫ్ కు ధోకా ఉండదని నిపుణులు భావించారు. (ఆం. జ్యో. 01-08-2017. పుట: 11)
- దేశంలోనే అత్యంత ప్రతిష్టాకరంగా సాగుతున్న పోలవరం పనులు వర్షాలు వరదలు కారణంగా ప్రస్తుతానికి నెమ్మదించినా నవంబర్ నెల నుండి వేగంగా సాగేందుకు అధికారులు చర్యలు చేపట్టారు. (వార్త. 07-08-2017. పుట: 5)
- ఖరీఫ్ పంటల సాగు ముగింపు దశకు చేరుకున్నా కూడా పంటరుణాలు అందడం లేదు. ఇప్పటివరకు ఖరీఫ్ సాగు 81 శాతం పూర్తయినా... రుణాల మంజూరు మాత్రం లక్ష్యంలో సగానికే పరిమితం కావడం గమనార్హం. (సాక్షి. 02-09-2017. పుట: 2)

2.1.3 సంయుక్త వాక్యాలు (Compound Sentences)

రెండుగాని అంతకంటే ఎక్కువ సామాన్య వాక్యాలు కలిసి ఒక వాక్యంగా ఏర్పడితే దాన్ని “సంయుక్త వాక్యం” అంటారు. రెండు లేదా అంతకంటే ఎక్కువ సమాన ప్రతిపత్తి గల వాక్యాలు కలిసి ఒకే వాక్యంగా ఏర్పడితే అది సంయుక్త వాక్యమవుతుంది.

వాక్య సంయోజనాన్ని సూచించడానికి ఇంగ్లీషులో and, or, but వంటి సముచ్చయాలు సహకరిస్తాయి. హిందీలో ఔర్, యా, మగర్ వంటి శబ్దాలు చేరితే సంయుక్త వాక్యాలేర్పడతాయి. తెలుగులో రెండు వాక్యాలను సంయుక్త వాక్యంగా మార్చేటప్పుడు వాక్యంలోని పదాంతాలు దీర్ఘాలు అవుతాయి.

ఉదా:

- i. సరయూ తెలివైనది. సరయూ అందమైనది. (సామాన్య వాక్యాలు)
సరయూ తెలివైనదీ, అందమైనదీ. (సంయుక్త వాక్యం)
- ii. తిలక్ కవిత్వం రాస్తాడు. తిలక్ కథలు రాస్తాడు. (సామాన్య వాక్యాలు)
తిలక్ కవిత్వమూ, కథలూ రాస్తాడు. (సంయుక్త వాక్యం)
- iii. వసంత పాటలు రాస్తుంది. వసంత పాటలు పాడుతుంది. (సామాన్య వాక్యాలు)
వసంత పాటలు రాస్తుందీ, పాడుతుందీ. (సంయుక్త వాక్యం)

రెండు వాక్యాల మధ్య ఏ ప్రత్యయాలూ లేకపోయినా ఒక సంకలన సంబంధం గుర్తించడానికి అవకాశం ఉంది.

ఉదా:

- i. ఒకే రకమైన వాతావరణంలో ఇద్దరు పిల్లలు భిన్న ధృవాలుగా ప్రవర్తించడం, భిన్నమైన మనస్సులుగా ఉండడమనేది చాలా సహజమైన పరిణామాలు. (నమస్తే, తె. 05-09-2017. పుట: 13)
- ii. కళాక్షేత్రంలో నాట్యశాస్త్రంతో పాటు, భరతనాట్య కళాకారులు అభినయ దర్పణం, సంగీత రత్నాకరాలను అధ్యయనం చేస్తారు. (నవ. తె. 29-09-2017. పుట: 11)
- iii. చివరికి హత్య, అత్యాచారం, లైంగిక వేధింపుల కేసుల్లో స్వామి ప్రేమానంద జైలు పాలయ్యారు. (ఈనాడు. 27-08-2017. పుట: 12)
- iv. హైదరాబాదుకు చెందిన ఒక సాఫ్ట్ వేర్ ఉద్యోగికి 20 ఏళ్ళ అనుభవముంది. ప్రాజెక్టుల ప్రోగ్రామ్ లు రాయడం, నిర్వహించడంలో మంచి సమర్థత ఉంది. (ఈనాడు. 14-09-2017. పుట: 1)
- v. అత్యాచారానికి, లైంగిక వేధింపులకు గురైన బాలికలు శారీరకంగా, మానసికంగానే కాకుండా సామాజిక సమస్యలనూ ఎదుర్కొంటున్నారు. (ఈనాడు. 16-09-2017. పుట:1)
- vi. శుచిగా వండటం, శుభ్రంగా ఉండటం భారతీయ సంస్కృతి. (ఈనాడు. 16-09-2017. పుట: 7)
- vii. మృతునికి భార్య, ఇద్దరు కుమారులు, కుమార్తె ఉన్నారు. (నవ. తె. 29-08-2017. పుట:9)

వికల్పార్థాన్ని చెప్పాల్సి వచ్చినప్పుడు 'ఓ' శబ్దం చేరుతుంది.

ఉదా:

- i. సూకికి నోబుల్ ప్రైజ్ ఎలా ఇచ్చారో.. ఎందుకిచ్చారో అర్థం కావడంలేదన్నారు. (ఈనాడు. 16-09-2017. పుట: 6)
- ii. ఏం తినాలో, ఏ బట్ట కట్టాలో, ఎలా పెండ్లి చేసుకోవాలో ఢిల్లీ నుంచే నిర్ణయిస్తున్నారు. (నవ. తె. 16-09-2017. పుట:8)
- iii. యునెస్కో వంటి ప్రపంచ స్థాయి గుర్తింపు కోసం ప్రయత్నం చేస్తున్నారు. కానీ అంతటి అంతర్జాతీయ గుర్తింపు కోసం మనం ఎంతవరకు ఆలయాల, కట్టడాల అభివృద్ధికి కృషి చేస్తున్నామో, వాటిని ఏ రకంగా కాపాడుతున్నామో అధికారులు అత్యవిమర్శ చేసుకోవాలి. (నవ. తె. 16-09-2017. పుట:4)

రెండు వాక్యాలు ప్రతిపాదించే విషయాల మధ్య వైరుధ్యమున్నప్పుడు ఆ రెండు వాక్యాల మధ్య 'కానీ' అనే శబ్దం చేరుతుంది.

ఉదా:

- i. కంపెనీ లాభాల గురించి ఆలోచించాలని, కానీ కార్మికులను ముంచేలా ఆలోచనలు ఉండకూడదని సిఎంఓఏఐ విజ్ఞప్తి చేసింది. (మన, తె. 04-09-2017. పుట: 2)
- ii. పట్టాదార్ పాస్ పుస్తకంలో నమోదైన వివరాల ప్రకారం భూమి సదరు సర్వే నెంబరులో ఉండాలి. కానీ మరో సర్వేనెంబరులో ఉంటున్నాయి. (మన, తె. 04-09-2017. పుట: 2)
- iii. మంత్రివర్గ మార్పులలో మిత్రపక్షాలకు చోటు దక్కకపోవచ్చు. కానీ సంకీర్ణ ప్రభుత్వమైనందువల్ల కనీస మర్యాద అయినా దక్కుతున్నదా అనే అనుమానం కలుగుతున్నది. (నమస్తే, తె. 05-09-2017. పుట: 4)
- iv. ఏ ఉత్పత్తి అయినా కార్మికశక్తిపై ఆధారపడి ఉంటుంది. కానీ సింగరేణిలో సీన్ రివర్స్ అవుతోంది. (సాక్షి. 06-09-2017. పుట: 14)
- v. నిజానికి నేను సైకిల్ ను ఎంచుకోడానికి ముఖ్యకారణం పర్యావరణానికి మేలు చేయాలన్న చిన్న కోరిక. కానీ ఒక్కసారి ప్రారంభించాక పూర్తిగా అలవాటుపడిపోయాను. (ఈనాడు. 16-09-2017. పుట: 7)
- vi. చదువులో పిల్లల తెలివికి మురిసిపోతారు. కానీ... దురలవాట్లు దాచే అతితెలివిని పసిగట్టే సమయం, ఓపిక పెద్దలకు ఉండటం లేదు. (ఆం. జ్యో. 07/07/2017. పుట: 5)
- vii. కలుపు తీయాలన్నా... దుక్కి దున్నాలన్నా... ఎడ్లుండాలి. కానీ దొరకడం కష్టంగా మారింది. (ఆం. జ్యో. 07-07-2017. పుట: 10)

2.2 స్వభావ విభాగం

స్వభావం ఆధారంగా వాక్యాలను ఆశ్చర్యార్థక, ప్రశ్నార్థక, విద్యుత్తక, వ్యతిరేకార్థక, సందేహార్థక వాక్యాలగా విభజించి, పరిశీలించడం జరిగింది.

2.2.1 ఆశ్చర్యార్థక వాక్యాలు

ఆశ్చర్యభావాన్ని వ్యక్తంచేసే వాక్యాలను “ఆశ్చర్యార్థక వాక్యాలు” అంటారు. దినపత్రికల్లో ఆశ్చర్యార్థక వాక్యాలు అనేక రకాలుగా కనిపిస్తాయి.

సామాన్య వాక్యాలపై ‘-ఆ’ చేరి ఆశ్చర్యార్థక వాక్యాలేర్పడతాయి.

ఉదా:

- i. కొత్త జిల్లాల... పాత జిల్లాల...! (నవ. తె. 11-08-2017. పుట: 6)
- ii. బయటకు వెళ్తున్నారా! (నవ. తె. 11-08-2017. పుట: 5)
- iii. యూవీకి చోటు దక్కేనా! (నమస్తే. తె. 13-08-2017. పుట: 10)
- iv. 91 ఏళ్ళకు డిగ్రీ పట్టా! (నమస్తే. తె. 13-08-2017. పుట: 13)

నిశ్చయార్థక వాక్యాన్ని ఆశ్చర్యార్థక చిహ్నం ద్వారా సూచించిన వాక్యాలు పత్రికల్లో కనిపిస్తాయి.

ఉదా:

- i. పరుగుల రారాజుకు వీడ్కోలు నేడే! (ఈనాడు. 12-08-2017. పుట: 17)
- ii. సైన్యంలోకి రోబోలు! (నవ. తె. 13-08-2017. పుట: 1)
- iii. బతికే అవకాశమున్న ఏ ప్రాణమూ పోకూడదు! (ఈనాడు. 12-08-2017. పుట: 20)
- iv. రెండోరోజు ఎంత స్కోరు చేస్తుందన్నది ఆసక్తికరంగా మారింది!
(నమస్తే. తె. 13-08-2017. పుట: 10)
- v. భారత్, చైనాల మధ్య వాణిజ్య యుద్ధం! (మన. తె. 14-08-2017. పుట: 11)
- vi. ఈ రోబో ట్రాఫిక్ రూల్స్ పాటిస్తుంది! (సాక్షి. 03-09-2017. పుట: 3)

2.2.2 ప్రశ్నార్థక వాక్యాలు

ప్రశ్నార్థక వాక్యాలు రెండు రకాలు.

అవి: 2.2.2.1 విషయాపేక్షక ప్రశ్నలు

2.2.2.2 విషయ నిర్ధారక ప్రశ్నలు

2.2.2.1 విషయాపేక్షక ప్రశ్నలు

‘-ఆ’ అనే ప్రత్యయం వాక్యాంతంలో చేరడం వల్ల విషయాపేక్షక ప్రశ్నలు ఏర్పడతాయి.

ఉదా:

- కొత్త పరికరాలను ఎలా ఉపయోగించాలో నేర్చుకుంటున్నారా? (ఈనాడు. 15-08-2017. పుట: 17)
- జనం ప్రాణాలకంటే మాఫియానే ముఖ్యమా? (నవ. తె. 11-08-2017. పుట: 3)
- ట్రాఫిక్ సమస్యకు పరిష్కారం లేదా? (నవ. తె. 12-08-2017. పుట: 4)
- నిద్రలేమితో బాధపడుతున్నారా? (నవ. తె. 12-08-2017. పుట: 5)
- హిందువులుగా భావించబడుతున్న వారందరూ ఒకే ఆచారాలతో ఉన్నారా? (నవ. తె. 11-08-2017. పుట: 4)

ప్రశ్నవేస్తూ, దానికి సమాధానంతో మరో ప్రశ్న వేసే వాక్యాలు మనకు పత్రికల్లో కనిపిస్తాయి.

ఉదా:

- ఈ ప్రమాదాలకు ఎవరు కారణం? ఇసుక మాఫియానా? (నవ. తె. 11-08-2017. పుట: 4)
- ఎముకలు విరిగేలా కొట్టడం, మూత్రం నుండి రక్తం వచ్చేలా కొట్టడానికి వాళ్ళు లారీలతో మనుషులను చంపారా? ఓ... చలాన్లు కట్టి మనిషి ప్రాణాలు తీసిన లారీలను తగలబెట్టారు అనా? (నవ. తె. 28-08-2017. పుట: 7)
- మన పురాతన కావ్యాల్లో లాగా, మహిమల పేరుతో వావి వరుసలు లేకుండా ప్రవర్తిస్తే సమాజం ఒప్పుకుంటుందా? శిక్షించుకుండా వదిలేస్తుందా? వదిలేయదు కదా? (నవ. తె. 01-12-2017. పుట: 4)

2.2.2.2 విషయ నిర్ధారక ప్రశ్నలు

విషయాన్ని నిర్ధారణ చేసుకోవడానికి అడిగే ప్రశ్నలను “విషయ నిర్ధారక ప్రశ్నలు” అంటారు.

ఉదా:

- మంత్రి కేటీఆర్ పై విలేకరులు ఎన్నికల కమిషనర్ కు ఫిర్యాదు చేశారు కదా... ?
(నవ. తె. 03-08-2017. పుట: 3)
- మీ తల్లి చైనా నుంచి వచ్చారు కదా? (మన. తె. 01-08-2017. పుట: 12)

iii. నెల ముందో లేక నెల తర్వాతో చేపట్టి ఉండవచ్చు కదా? (మన. తె. 03-08-2017. పుట: 9)

2.2.3 విద్యర్థక వాక్యాలు

విధులు, ఆజ్ఞలు మొదలైన వాటిని తెలియజేసే వాక్యాలను “విద్యర్థక వాక్యాలు” అంటారు. ఈ వాక్యాలలో క్రియ తర్వాత ‘అలి’ అనే సహాయక క్రియరూపం చేరుతుంది.

ఉదా:

- i. నీట్ కు కామన్ ప్రశ్నాపత్రం ఉండాల్సిందే. (నవ. తె. 11-08-2017. పుట: 2)
- ii. బదిలీల్లో వితంతువులకు అవకాశమివ్వాలి. (నవ. తె. 11-08-2017. పుట: 6)
- iii. ఆస్పత్రుల్లో సీసీ కెమెరాలు ఏర్పాటు చేయాలి. (నవ. తె. 03-08-2017. పుట: 3)
- iv. గ్రామ కమిటీలో 15 మందిని అదే గ్రామ పరిధి నుంచి ఎంపిక చేయాలి. (ఈనాడు. 05-09-2017. పుట: 1)

2.2.4 వ్యతిరేకార్థక వాక్యాలు

వ్యతిరేక భావాన్ని తెలిపే వాక్యాలను “వ్యతిరేకార్థక వాక్యాలు” అంటారు. సాధారణంగా ‘లేదు’ అన్న శబ్ద ప్రయోగం వ్యతిరేకార్థక వాక్యంలో ఉంటుంది.

ఉదా:

- i. సుంకం రహిత దిగుమతి ఆలోచన **లేదు**. (నమస్తే. తె. 13-08-2017. పుట: 7)
- ii. గతంలో గ్రామీణ ప్రాంతంలో ఇంటింటికి వెళ్ళి వారికి సోకుతున్న వ్యాధుల గురించి వివరాలు సేకరించి కొన్ని మందులు కూడా ఇచ్చేవారు. ప్రస్తుతం ఆ కార్యక్రమాలు ఏ మాత్రం జరగడం **లేదు**. (వార్త. 18-08-2017. పుట: 4)
- iii. విపక్షాలు ప్రవేశపెట్టిన కీలక బిల్లు పాస్ కావటంతో అధికార పక్షానికి మింగుడుపడటం **లేదు**. (నవ. తె. 01-08-2017. పుట: 1)
- iv. మందు సర్వాంతర్యామిగా మారింది. ఇప్పుడు గిరిజన ప్రాంతాలనూ వదల**లేదు**. (నవ. తె. 16-09-2017. పుట: 4)
- v. వానాకాలమైనా హైదరాబాద్ మహానగరంలో కొన్ని ప్రాంతాల్లో నీటి ఎద్దడి తప్పడం **లేదు**. (ఈనాడు. 31-08-2017. పుట: 1)

2.2.5 సందేహార్థక వాక్యాలు

‘-ఒ’/‘-ఓ’ అనే సందేహార్థక పదకల్పవాక్యయాలు చేరిన వాక్యాలను “సందేహార్థక వాక్యాలు” అంటారు.

ఉదా:

- i. చక్కెర ఫ్యాక్టరీ తెరిచేదెన్నడో? (మన. తె. 14-08-2017. పుట: 7)
- ii. మూడో సెంచరీ చేస్తాడేమో! (ఈనాడు. 12-08-2017. పుట: 17)
- iii. విడవమంటే పాముకు కోపం... తినమంటే కప్పకు కోపం అంటే ఇదేనేమో! (నవ. తె. 13-08-2017. పుట: 4)
- iv. సమస్య హైకోర్టు గడపతొక్కి ఉండకపోతే ఈ మాత్రం కూడా మంత్రి పరామర్శ ఉండేది కాదేమో! (నవ. తె. 11-08-2017. పుట: 4)

3. అనుకృతి వాక్యాలు

ఈ అనుకృతి వాక్యాలు దినపత్రికలలో ఎక్కువగా కనిపిస్తాయి. రాజకీయ నాయకులు లేదా ఇతర వ్యక్తులు చెప్పే విషయాలను ప్రత్యక్షంగానో, పరోక్షంగానో అనుసరించి రాసిన వాక్యాలు ప్రతిరోజు దినపత్రికలలో కనిపిస్తాయి.

అనుకృతి రెండు రకాలు

- అవి: 3.1 ప్రత్యక్షానుకృతి
3.2 పరోక్షానుకృతి

3.1 ప్రత్యక్షానుకృతి

ఒకరు చెప్పిన విషయాన్ని యథాతథంగా ఉన్నది ఉన్నట్లుగా చెప్పడం ప్రత్యక్షానుకృతి.

ఉదా:

- i. "సాగునీరు... తాగునీరు... రోడ్ల వంటి ప్రజల సంక్షేమం కోసం ప్రభుత్వం చేపట్టే పనులపై జీఎస్టీ విధించడం అన్యాయం. ప్రభుత్వ కాంట్రాక్టు పనులపై జీఎస్టీ ఎత్తేయండి. కనీసం 5 శాతానికి తగ్గించండి. ఒక్క తెలంగాణకు మాత్రమే కాదు... అన్ని రాష్ట్రాలకూ ఇది భారమే" అంటూ ముఖ్యమంత్రి కేసీఆర్ సాక్షాత్తు ప్రధానమంత్రి మోదీకి విన్నవించారు.(ఆం. జ్యో. 06-08-2017. పుట: 1)
- ii. ఐరాసలో చైనా రాయబారి జేయి మాట్లాడుతూ... "ద. కొరియాలో క్షిపణి రక్షణ వ్యవస్థ 'థాడ్' ఏర్పాటుచేయడం చాలా పెద్ద తప్పు. ఉ. కొరియా సంక్షోభ పరిష్కారానికి ఇదెంత మాత్రమూ దోహదం చేయదు. ఆ దేశ సరిహద్దు వెంబడి సైన్యాన్ని మోహరించి బెదిరింపుకు పాల్పడుతున్నారు. ఆంక్షలు విధింపు వల్ల సమస్య మరింత పెరుగుతుంది" అని అన్నారు. (నవ. తె. 07-08-2017. పుట: 2)

- iii. 'దాదా మీరు నాకు తండ్రిలాంటివారు. నన్ను ముందుకు నడిపించిన మార్గదర్శి' అని పేర్కొంటూ ప్రధాని మోదీ మాజీ రాష్ట్రపతి ప్రణబ్ ముఖర్జీకి లేఖ రాశారు. (నమస్తే. తె. 04-08-2017. పుట:5)

3.2 పరోక్షానుకృతి

అనుకృతాంశంలోని శబ్దాలను యథాతథంగా కాకుండా విషయాన్ని మాత్రమే అనుకరించటం పరోక్షానుకృతి.

ఉదా:

- పండ్లపై ఉన్న రసాయనాల వల్ల మా కూతురికి లివర్ వ్యాధి వచ్చిందని వైద్యులు చెప్పారు. (ఆం. జ్యో. 06-08-2017. పుట: 2)
- యావత్ తెలంగాణ ప్రజల బతుకు చెరువులతో ముడిపడి ఉందని రాష్ట్ర భారీ నీటిపారుదల శాఖ మంత్రి టి. హరీశ్ రావు అన్నారు. (ఆం. జ్యో. 06-08-2017. పుట: 6)
- దేశరాజకీయాల్లో స్వేచ్ఛ వచ్చింది కానీ, సాంస్కృతిక రంగంలో ఇంకా రాలేదని ప్రఖ్యాత కవి గుల్జార్ అన్నారు. (వార్త. 07-08-2017. పుట: 2)

4. యత్తదర్శక వాక్యాలు

దినపత్రికలలో ఈ వాక్యాల ప్రయోగం తక్కువగా కనిపిస్తోంది. ఎందుకంటే తెలుగు భాషకు ఈ ప్రయోగాలు సహజాలు కావు.

ఉదా:

- ఎక్కడైతే మొదలవుతుందో.. అక్కడే ఆపితే ప్రయాణీకులకు ఇబ్బంది లేకుండా ఉంటుందనే అభిప్రాయం వ్యక్తం అవుతోంది. (వార్త. 18-08-2017. పుట: 2)
- ఎప్పుడైతే వాళ్ళు మనకు దూరం అవుతారో అప్పుడే తెలుస్తోంది. (నవ. తె. 18-07-2017. పుట: 8)
- 'నాకు దక్కనిది... ఎవరికీ దక్కనివ్వను...' (నవ. తె. 05-08-2017. పుట: 2)

5. సంప్రదించిన గ్రంథాలు

- కుమారదేవి, సుంకర. 1983. తెలుగు వార్తా పత్రికల్లో భాషా స్వరూప ప్రయోగాలు. అనంతపురం: శ్రీకృష్ణదేవరాయ విశ్వవిద్యాలయానికి సమర్పించిన పిహెచ్. డి. సిద్ధాంత గంధం.
- కృష్ణమూర్తి, భద్రరాజు. 2014. తెలుగు భాషాచరిత్ర. హైదరాబాదు: పొట్టి శ్రీరాములు తెలుగు విశ్వవిద్యాలయం. (మొదటి ముద్రణ:1975)

3. కృష్ణమూర్తి, భద్రరాజు.2014. భాష, సమాజం, సంస్కృతి. హైదరాబాదు: నీల్ కమల్ పబ్లికేషన్స్.
(మొదటి ముద్రణ:2000)
4. నారాయణ రెడ్డి. సి. (ప్ర. సంపా). 2016. తెలుగు పత్రికలు, ప్రసార మాధ్యమాల భాషా స్వరూపం.
హైదరాబాదు: తెలంగాణ సారస్వత పరిషత్తు.
5. పవన్ కుమార్, పమ్మి. 2003. కట్టా వరదరాజు ద్వీపద రామాయణం: భాషా పరిశీలన. హైదరాబాదు:
హైదరాబాదు విశ్వవిద్యాలయానికి సమర్పించిన పిహెచ్. డి. సిద్ధాంత గ్రంథం.
6. రామారావు, చేకూరి. 2002. తెలుగు వాక్యం. హైదరాబాదు: స్వీయ ప్రచురణ. (ప్రథమ ముద్రణ:
1975)
7. రాధాకృష్ణ, బూదరాజు. 1981. ఈనాడు భాషాస్వరూపం. హైదరాబాదు: ఉషోదయా పబ్లికేషన్స్ ప్రైవేట్
లిమిటెడ్.
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తెలుగు విశ్వవిద్యాలయం. (మొదటి ముద్రణ:1984)

★★★★★

విజయరాఘవనాయకుని విప్రనారాయణచరిత్ర సంధి విశేషాలు

vijayarāghavanāyakuni vipranārāyaṇacaritra: sandhi viśeṣālu

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0 పరిచయం:

తెలుగు సాహిత్య చరిత్రలో దక్షిణాంధ్రయుగానికి కీలకమైన స్థానం ఉంది. ఈ యుగంలో తంజావూరు రాజ్యం ప్రాముఖ్యతను సంతరించుకొని, సాహిత్య చరిత్రలో కొత్త పాదులువేసింది. రఘునాథనాయకుని పాలన, సాహిత్య, ఆర్థికరంగాలలో మూడుపువ్వులు ఆరుకాయలుగా విరాజిల్లింది. రఘునాథనాయకుని అనంతరం అతని కుమారుడైన విజయరాఘవనాయకుడు అధికారంలోకి వచ్చి, క్రీ.శ.1633-1673 మధ్యకాలంలో పాలన సాగించాడు. ఇతడు రాజకవి. సాహిత్యానికి, సంగీతానికి ఎంతో సేవచేశాడు. తంజావూరాంధ్రనాయకుల పాలనా కాలాలలో ఇతను పాలించిన కాలం స్వర్ణయుగంగా పేరొందింది. విజయరాఘవనాయకుడు స్వయంగా 57కు పైగా రచనలు చేశాడని సాహిత్య చరిత్రలు తెలియజేస్తున్నాయి. ప్రస్తుతం ఏడు రచనలు మాత్రం లభ్యమవుతున్నాయి.

విజయరాఘవనాయకుని కాలంలో తంజావూరిలోని తెలుగు ప్రజలు ఎంతో ఆదరణ పొందారు. తాము జీవించింది తమిళ ప్రాంతంలో అయినా, వీరంతా తెలుగు భాషను మాట్లాడినట్లు, రచనలను చేసినట్లు చారిత్రకాధారాల వల్ల తెలుస్తోంది. ఈ కాలపు రచనలలోని తెలుగు వాడుకలో ఎంతో వైవిధ్యం ఉంది. ఆ వైవిధ్యాన్ని విశ్లేషిస్తూ, విజయరాఘవనాయకుని లభిస్తున్న రచనలలోని విప్రనారాయణచరిత్రలో సంధి ప్రయోగాలను, విశేషాలను వివరించడానికి ఈ పత్రం పరిమితమవుతున్నది. ముందుగా విప్రనారాయణచరిత్ర కథాంశాన్ని సంక్షిప్తంగా పరిచయం చేయడం జరుగుతున్నది.

1.0 విప్రనారాయణచరిత్ర సంక్షిప్త పరిచయం:

విప్రనారాయణచరిత్ర క్రీ.శ.1652వ సంవత్సరంలో రాయబడ్డ యక్షగానం. విజయరాఘవనాయకుడు ఈ యక్షగానాన్ని రాయడానికి ముందు తెలుగులో అనేకమంది విప్రనారాయణచరిత్ర రాశారు. సారంగు తమ్మయ వైజయంతి విలాసం అనే పేరుతో విప్రనారాయణచరిత్ర (ప్రచురణ:2008)ను కావ్యంగానూ, చదలవాడ మల్లన

విప్రనారాయణచరిత్రము (ప్రచురణ:1915) అనే పేరుతో ప్రబంధంగానూ, పానుగంటి లక్ష్మీనరసింహరావు విప్రనారాయణ (ప్రచురణ:1994) అనే పేరుతో నాటకంగానూ రాశారు.

దక్షిణకాశీలో ఉండే విష్ణుభక్తుడైన విప్రనారాయణునికి పుణ్యక్షేత్రాల సందర్శనమంటే మక్కువ ఎక్కువ. విప్రనారాయణుడు కుటుంబం, తల్లిదండ్రులపట్ల విరక్తిచెంది, సన్యసించి, విజయరాఘవనాయకుడు పాలించే దక్షిణద్వారకలోని రాజగోపాలస్వామిని దర్శింపగోరి, పయనమై అక్కడికి వెళ్తాడు. అక్కడ రాజగోపాలస్వామి దర్శనం చేసుకొని, పూజలు నిమిత్తం అక్కడే ఆశ్రమాన్ని నిర్మించుకొని ఉంటాడు. మన్నారుగుడిలోని రాజగోపాలస్వామి విప్రనారాయణునిపై కొంత వినోదాన్ని కల్పించాలని ఒక వ్యూహం పన్నుతాడు.

ఆ వ్యూహంలో భాగంగా; దేవదేవి, సోదరీమణులు రావడం, దేవదేవి విప్రనారాయణుణ్ణి మోహించడం, విప్రనారాయణుడు దేవదేవి మాయలోపడి వారి ఇంటికి వెళ్ళడం, అక్కడ అవమానాలు పడడం మొదలైనవన్నీ జరుగుతాయి. విప్రనారాయణుడు తనకు అవమానం జరగడానికిగల కారణాన్ని తెలుసుకొని చింతిస్తాడు. తన చింతనకు కారణమైన రాజగోపాలస్వామిని చేరి, వేడుకుంటాడు. దానికి రాజగోపాలస్వామి విప్రనారాయణుని శిష్యుడి వేషం ధరించి, బంగారు గిన్నెతో తన అత్తవారింటికి రాయబారానికి వెళ్తాడు. బంగారు గిన్నె స్వీకరించిన అత్త, విప్రనారాయణుణ్ణి ఇంటికి ఆహ్వానింప కోరుతుంది. విప్రనారాయణుడు తిరిగి ఇంటికి వస్తాడు. వచ్చి, ఇంతకుముందు తన అత్తవాళ్ళు చేసిన అవమానానికి బాధపడతాడు. అంతేకాక, దేవదేవి వద్దకు వెళ్ళి, ‘విష్ణునామస్మరణలో ఉన్ననన్ను మోహించి, నా తోటివారి ముందు అవమానానికి గురిచేశావు, నీకిది తగునా?’ అంటూ వాపోతాడు.

విప్రనారాయణుడు యదావిధిగా మరుసటి రోజు ఉదయాన్నే లేచి, రాజగోపాలుణ్ణి దర్శించుకోవడానికి వెళ్తాడు. అప్పటికే మన్నారుగుడిలో ఉండవలసిన పంచ పాత్రలలో ఒకటైన బంగారు గిన్నె పోయిన విషయం తెలిసి, గుడిపూజారి విచారణ మొదలు పెడతాడు. ఆ బంగారు గిన్నె విప్రనారాయణుని అత్తవారింట్లో ఉందని ‘దాసి’పల్ల తెలుస్తుంది. ఆ విషయం తెలిసి, గుడి అధికారులు విచారణ కోసం, దేవదేవిని, విప్రనారాయణుణ్ణి విజయరాఘవనాయకుని కొలువుకి పిలిపిస్తారు. అక్కడ దేవదేవి “ఈ పరిస్థితికంతటికీ కారణం నేనే”నని జరిగిన సంఘటనలను వివరించి, కొలువులో తన తప్పును ఒప్పుకుంటుంది. ఇదంతా తిలకిస్తున్న రాజగోపాలస్వామి కొలువులో సాక్షాత్కరించి ‘విప్రనారాయణుడు చాలా గొప్పవాడు. త్రిలోకాలలో పేరెన్నిక గన్నవాడు. అతనికి బంగారు గిన్నె ఒక లెక్కకాదు’ అని అతనిపట్ల హితవచనాలు పలికి వెళ్ళిపోతాడు. ఈ ఘట్టంతో విప్రనారాయణచరిత్ర పూర్తవుతుంది.

1.1 విప్రనారాయణచరిత్ర: సంధి:

‘సంధి’ అనే పదానికి ప్రాచీనులు, ఆధునికులు ఎన్నో అభిప్రాయాలను వ్యక్తం చేశారు. సంధికి ప్రధానం పదాల పొందిక, కూర్పు (సన్నికర్ష). పాణిని తన అష్టాధ్యాయంలో “పరఃసన్నికర్షః సంహిత” (శ్రీహరి, రవ్వా. 2015:183,184 (01.04.109)) అని సూత్రీకరించాడు. ఏవైనా రెండు వర్ణాలు అర్థమాత్రాకాలం కంటే తక్కువ సమయంలో వ్యవధానం

లేకుండా ఉచ్చరింపబడడం సంహిత. ‘సంహిత’ అనే పదానికి వర్ణాల పొందిక, సామీప్యం, సన్నికర్ష (సమీపం, చేరువ) అనే అర్థాలున్నాయి. ఇంకా ‘సంహిత’ అంటే ఒక వర్ణానికి మరొక వర్ణానికి మధ్య ఉండే అర్థమాత్రాకాలిక వ్యవధానం.

సంస్కృత సంధి సంప్రదాయానికి భిన్నంగా తెలుగుసంధి సంప్రదాయం ఉంటుంది. ప్రాచీన తెలుగు వ్యాకర్తలు సంస్కృత సంధిని అనుసరించే, తెలుగుసంధికి వ్యాకరణ నిర్వచనాలు రాశారు. వారిలో ఆంధ్రభాషాభూషణం రచించిన కేతన సంధిని...

కం: ‘మొదలిపదము తుది వర్ణము

వదలక పైపదము మొదలి వర్ణముతోడన్

గదియగ సంధులునాడగు...’ (ఆం. భా. భూ.01:43) అని నిర్వచించాడు.

విన్నకోట పెద్దన తన కావ్యాలంకారచూడామణిలో...

తే. గీ: ‘ఆది శబ్దాంత వర్ణంబు నంత్య శబ్ద

పూర్వ వర్ణంబుతోఁగూడఁబొత్తుచేత

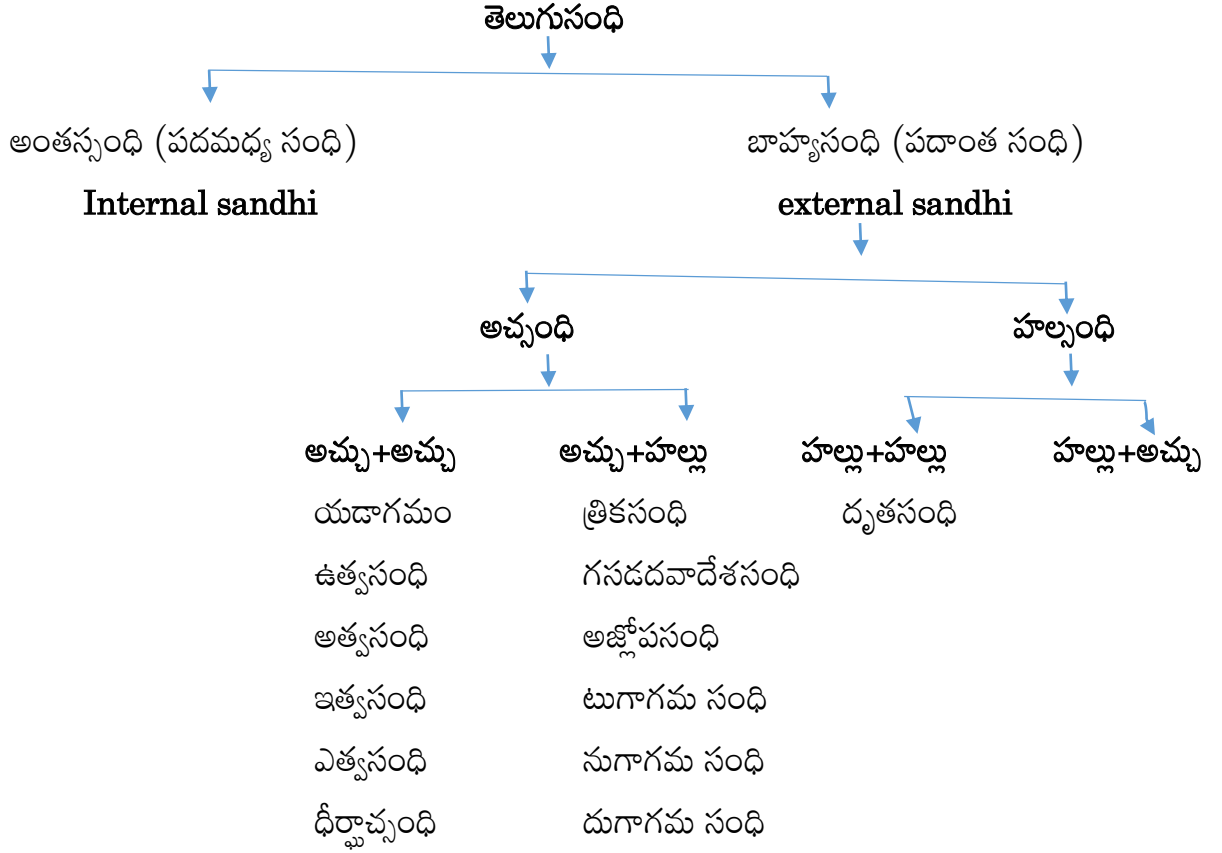
సంధియగుఁగారక క్రియా సంగతములు

పెక్కు రూపంబులవి గానిపింతుఁదెలియ’ (కా. చూ. 1972:165 (9:45)) అని చెప్పాడు.

వీరిద్దరూ పూర్వ పదంలోని అంత్య వర్ణానికీ, పర పదంలోని ఆది వర్ణానికీ మధ్య జరిగే క్రియను సంధిగా వ్యక్తీకరించారు. దీన్ని స్పష్టపరుస్తూ, చిన్నయసూరిగారు బాలవ్యాకరణంలో “పూర్వ పరస్వరంబులకుం బరస్వరం బేకాదేశంబగుట సంధి యనంబడు” (సం. ప., సూ.01:14) అని సంధిని నిర్వచించారు. వీరి అభిప్రాయం ప్రకారం పూర్వ, పర పదాలలోని స్వరాలకు పరపదంలోని స్వరం (వర్ణం), రెండిటి స్థానంలో (ఏకాదేశంగా) నిలుస్తుంది అని అర్థం. ఈ విధానాన్నే సంధిగా వ్యక్తీకరించారు సూరి.

ఆధునిక భాషాశాస్త్ర సిద్ధాంతాలు అను పుస్తకంలో సంధిని “ఒక పదంలోని ధ్వనులు ఆ పదానికిగానీ లేక వాక్యంలో దాని పక్కనున్న పదాలకుగానీ చెందిన సమీపధ్వనుల వల్ల మార్పు చెందుతాయి అనేది సంధి” (సుబ్రహ్మణ్యం, పి.యస్. 2015:343) అన్నారు. చేకూరి రామారావు వంటి భాషావేత్తలు సంధికి “త్వరితోచ్ఛారణలో అవ్యవహితంగా వచ్చిన శబ్దాల్లో జరిగే ధ్వనులమార్పిడి సంధి” (సంపా. కృష్ణమూర్తి, భద్రరాజు. 2014:354) అన్నారు. వీరి అభిప్రాయాలు అంగీకరించడానికి యోగ్యంగా ఉన్నాయి.

తెలుగులో సంధి జరిగే విధానాన్ని కింది పట్టికలో నిరూపించడం జరిగింది.



1.2 అంతస్సంధి (పదమధ్య సంధి) internal sandhi:

ధాతువు(root) లేదా ప్రాతిపదిక(stem)కి, ప్రత్యయానికి(affix) మధ్యసంధి జరిగితే దానిని అంతస్సంధి లేదా పదమధ్య సంధి(internal sandhi) అంటారు. అంటే, రెండు అర్థకాలు పదంగా రూపాంతరం చెందటం.

ఉదా:- ధాతువు/ప్రాతిపదిక + ప్రత్యయం = పదం/పదాంశం

1. రమ్మ + అని = రమ్మని (విప్ర.2007:34)
2. జడియు + అక = జడియక (విప్ర.2007:56)
3. వచ్చు + ఇన = వచ్చిన (విప్ర.2007:23) మొదలగునవి.

1.3 బాహ్య సంధి (పదాంత సంధి) external sandhi:

ఏవైనా రెండు పదాల కలయిక ఇందులో ప్రధానం. ఇది అచ్చంధి, హల్సంధి అని రెండు విధాలు. అజంత రూపాలపై జరిగే సంధి అచ్చంధి. హలంత రూపాలపై జరిగే సంధి హల్సంధి.

1.4 అచ్చంధి:

‘అచ్చులు’ ప్రధానంగా చేసుకొని జరిగే సంధి అచ్చంధి. ఈ అచ్చంధి ‘అచ్చు + అచ్చు, అచ్చు + హల్లు’ అన్నరీతిలో జరుగుతుంది.

1.4.1 అచ్చు+అచ్చు:

పూర్వ (మొదటి)పదం చివరలోనూ, పర (రెండవ)పదం మొదటిలోనూ అచ్చులే ఉన్నపుడు పూర్వపద చివరలోని అచ్చు తొలగిపోవటం లేదా అలాగే నిలిచి ఉండటం జరుగుతుంది. పూర్వపదాచ్చు తొలగిపోక అలాగే నిలిచి ఉన్న సందర్భంలో 'యడాగమం' వస్తుంది.

1.4.1.1 యడాగమం:

పూర్వపదం చివరలోనూ, పరపదం మొదటిలోనూ అచ్చులే ఉన్నపుడు పూర్వపద చివరాచ్చు తొలగిపోవడం గానీ, యడాగమంగానీ వస్తుందని తెలుసుకున్నాం. చిన్నయసూరిగారు యడాగమాన్ని “సంధిలేనిచోట స్వరంబు కంటెం బరంబయిన స్వరంబునకు యడాగమంబగు” (బాల వ్యా., సం. ప., సూ.03:16) అని సూత్రీకరించారు. యడాగమంలో 'య్' అన్నది ఇత్సంజ్ఞ రూపంగా పరపదాదిలో వస్తుంది. ఈ దృష్టితో విజయరాఘవనాయకుని విప్రనారాయణచరిత్ర పరికించగా యడాగమ రూపాలు ఎక్కువగా ఉన్నాయి.

ఏ + ఊరు = ఏ + య్ + ఊరు = ఏయూరు (విప్ర.2007:28)

తార + అయ్యో = తార + య్ + య్ + అయ్యో = తారయ్యయ్యో (విప్ర.2007:49) ఈ ఉదాహరణలో యడాగమం అన్నది ద్విత్వంగా వచ్చింది.

1.4.1.2 ఉత్వసంధి:

“ఉత్తనకచ్చు పరంబగునపుడు సంధియగు” (బాల వ్యా., సం. ప. సూ.01:15) పూర్వ పదాంతంలో ఉత్తు (ఉ - హ్రస్వ అచ్చు) ఉండి పరపదాదిలో అచ్చులేవైనా ఉన్నట్లైతే, పూర్వ పదాంతంలోని హ్రస్వ 'ఉ' లోపిస్తుంది. ఈ విధమైన దృష్టితో విప్రనారాయణచరిత్ర చూస్తే ఉత్వసంధి నిత్యంగా (ఎల్లపుడు) జరిగింది.

ఉదా:- పదం + పదం (word + word)

ఉ+అ> వచ్చెను + అట = వచ్చెనట (విప్ర.2007:12)

ఉ+ఆ> నిండు + ఆరు = నిండారు (విప్ర.2007:02)

ఉ+ఇ> ఒప్పు + ఇంపు = ఒప్పింపు (విప్ర.2007:54)

ఉ+ఈ> కోర్కెలు + ఈడేరె = కోర్కెలీడేరె (విప్ర.2007:22)

ఉ+ఉ> ఎందు + ఉండి = ఎందుండి (విప్ర.2007:33)

ఉ+ఊ> నోరు + ఊరి = నోరూరి (విప్ర.2007:11)

ఉ+ఎ> వీడు + ఎను = వీడెను (విప్ర.2007:05)

ఉ+ఏ> నన్ను + ఏలు = నన్నేలు (విప్ర.2007:22)

ఉ+ఐ> హెచ్చు + ఐన = హెచ్చైన (విప్ర.2007:04)

ఉ+ఒ > చంద్రుడు + ఒక = చంద్రుడొక (విప్ర.2007:12)

ఉ+ఔ > పాలు + ఔనా = పాలౌనా (విప్ర.2007:45)

పదం + పదకల్పం (word + clitic)

కొలువు + ఐ = కొలువై (విప్ర.2007:57)

నటుడు + ఓ = నటుడో (విప్ర.2007:19)

1.4.1.3 అత్వసంధి:

అత్వసంధిలో మొదటి (పూర్వ), రెండవ (పర)పదాలలో మొదటిపద ప్రాస్య (చిన్న) 'అ'కి రెండవ పదాదిలో ఉన్న అచ్చుతో సంధి చేయటం జరుగుతుంది. ఈ సంధి విధానంలో మొదటి పదాంతాచ్చు వైకల్పికం (లోపించటం, లోపించకపోవటం)గా ప్రవర్తిల్లుతుంది. లోపించనపుడు చిన్నయసూరి చెప్పిన యడాగమ సూత్రం వర్తిస్తుంది.

(1) పరపదాద్యచ్చు మొదటి పదంలోని సహజ ప్రాస్య 'అ'కారంతో సంధిచేయగా, మొదటిపదాచ్చు లోపించిన రూపాలు.

అ+అ > గన్న + అయ్య = గన్నయ్య (విప్ర.2007:22)

అ+ఆ > వింత + ఆయె = వింతాయె (విప్ర.2007:17)

అ+ఇ > తెల్లన + ఇ = తెల్లని (విప్ర.2007:45)

అ+ఉ > వద్దన + ఉన్న = వద్దనున్న (విప్ర.2007:32)

అ+ఎ > ఇంక + ఎందు = ఇంకెందు (విప్ర.2007:27)

అ+ఏ > అట + ఏ = అటే (విప్ర.2007:19)

అ+ఐ > వింత + ఐన = వింతైన (విప్ర.2007:27)

అ+ఓ > రార + ఓయి = రారోయి (విప్ర.2007:50)

అ+ఔ > ఔర + ఔర = ఔరౌర (విప్ర.2007:49) ఇది ఆమ్రేడితరూపం. అత్వసంధిలో ప్రవర్తిల్లుతుంది.

(2) పరపదాదిలో అచ్చు ఉన్నపుడు పూర్వపదంలోని సహజ ప్రాస్య 'అ'కారం లోపించని రూపాలకి యడాగమం రావడం.

అ+అ > కోవిల + అధికారి = కోవిల + య్ + అధికారి = కోవిలయధికారి (విప్ర.2007:50)

వేళల + అందు = వేళల + య్ + అందు = వేళలయందు (విప్ర.2007:04)

(3) వ్యతిరేక అసమాపక క్రియాపదంలో ప్రాస్య 'అ'కారానికి ఉత్తు పరంకాగా 'అ'కారం లోపించింది. రచయిత విప్రసారాయణచరిత్రలో అసమాపక క్రియా పదాలు ఎక్కువగా ఉపయోగించలేదు.

భాషింపక + ఉన్న = భాషింపకున్న (విప్ర.2007:58)

వెడలిపోక + ఉన్న = వెడలిపోకున్న (విప్ర.2007:34)

(4) భూతకాలిక ధాతుజ విశేషణం చివరి 'అ'కారం వికల్పంగా వచ్చిన రూపాలు ఉన్నాయి.

వచ్చిన + అధికారి = వచ్చిన + య్ + అధికారి = వచ్చినయధికారి (విప్ర.2007:39)

అనిన + ఆరేయి = అనిన + ణ్ + ఆరేయి = అనిననారేయి (విప్ర.2007:46)

1.4.1.4 ఇత్వసంధి:

పూర్వపదాంతంలో ఉన్న ప్రాస్వ'ఇ'కి పరపదాదిలోని అచ్చులు పరమైతే ఇత్వసంధి జరుగుతుంది. ఇత్వసంధి జరిగే సందర్భంలో పూర్వ పదాంతంలో ఉన్న 'ఇ'కారానికి సంధి కొన్నిసార్లు నిత్యంగానూ, కొన్నిసార్లు వైకల్పికంగానూ జరుగుతుంది. సంధి జరగనపుడు 'యకారం' ఆగమంగా వస్తుంది.

(1) పూర్వపదాంతంలోని ఇకారానికి పరాచ్చు పరమైనపుడు పూర్వాచ్చైన 'ఇ' వికల్పంగా లోపించిన రూపాలు విప్రనారాయణచరిత్రలో మచ్చుకు దర్శనమిస్తున్నాయి.

లోపించిన రూపాలు

ఇ+అ> ఉంటిని+అమ్మ=ఉంటినమ్మ (విప్ర.2007:42)

ఇ+ఆ> చల్లని+ఆయెను=చల్లనాయెను (విప్ర.2007:42)

ఇ+ఇ> అన్ని + ఇన్ని = అన్నిన్ని (విప్ర.2007:50)

ఇ+ఉ> కూడి + ఉండగా = కూడుండగా (విప్ర.2007:36)

ఇ+ఎ> రేయి + ఎల్ల = రేయెల్ల (విప్ర.2007:30)

ఇ+ఏ> ఏమిటికి + ఏ = ఏమిటికే (విప్ర.2007:28) 'ఏ' అనేది పదకల్పం.

ఇ+ఐ> పచ్చని + ఐ = పచ్చనై (విప్ర.2007:11) 'ఐ' పదకల్పం. ఇత్వానికి పదకల్పాలతో సంధి జరిగింది.

ఇ+ఔ> మంచివాడవి + ఔదువు = మంచివాడవౌదువు (విప్ర.2007:57)

లోపించని రూపాలు (యకారాగమాలు)

నీటి + ఏరు = నీటియేరు (విప్ర.2007:17)

పోరామి + ఐన = పోరామియైన (విప్ర.2007:49)

(2) "ఏమ్యాదుల ఇత్తునకు సంధి వైకల్పికముగానగు" (బాల వ్యా., సం. ప., సూ.05:18) అంటూ చిన్నయసూరిగారు ఇత్వసంధి వికల్పాన్ని చెప్పారు. విప్రనారాయణచరిత్రలో ఇత్వసంధి పదాల ప్రస్తావన ఉంది.

సంధి జరిగిన రూపాలు

ఇది + ఎన్నడు = ఇదెన్నడు (విప్ర.2007:47)

సంధి జరగని రూపాలు (యకారాగమం)

ఏమి + అన = ఏమి + య్ + అన = ఏమియన (విప్ర.2007:58)

(3) భూతకాలిక అసమాపక క్రియా రూపంలో ఇత్వసంధి పాటించిన విధానం విప్రనారాయణచరిత్రలో ఉంది. అయితే, రచయిత వ్యావహారిక కోణంలో రచన చేయడంవల్ల, ఇలాంటి రూపాలు రచనలో ఎక్కువగా ప్రయోగించలేదు.

వచ్చి + ఉన్నదయ్యా = వచ్చి + య్ + ఉన్నదయ్యా = వచ్చియున్నదయ్యా (విప్ర.2007:15)

దూరి + ఆపరిశుద్ధ = దూరి + య్ + ఆపరిశుద్ధ = దూరియాపరిశుద్ధ (విప్ర.2007:36)

(4) సమాపకక్రియలో ఇత్వం లోపించిన రూపాలు విప్రనారాయణచరిత్రలో ఉన్నాయి.

‘తెచ్చిరి+అట=తెచ్చిరట (విప్ర.2007:55)’ ప్రథమపురుష క్రియారూప పదంలో ఇత్వసంధి నిత్యం.

‘వచ్చితి+అయ్య=వచ్చితయ్య (విప్ర.2007:40)’ ఉత్తమపురుష క్రియారూప పదంలో ఇత్వసంధి నిత్యం.

‘చూడండి+అ=చూడండ (విప్ర.2007:50)’ ఇత్వసంధికి అపవాదురూపం. తమిళ ప్రభావంవల్ల జరిగింది.

1.4.1.5 ఎత్వసంధి:

పూర్వపదాంతమైన ప్రాస్వ‘ఎ’కి పరపదాదిలోని అచ్చు పరమైనప్పుడు సంధి జరిగిన రూపాలు విప్రనారాయణచరిత్రలో లేవు. సంధి జరగక యడాగమం వచ్చిన రూపాలు ఉన్నాయి. అంతేకాక, ఈ రచనలో విజయరాఘవనాయకుడు ఎత్వానికి సంధి కలపక పదాలను స్వతంత్రంగా ప్రయోగించాడు.

సంధి జరగని రూపాలు(యడాగమం)

అరుదె + ఎన్నగ = అరుదెయెన్నగ (విప్ర.2007:08)

తేనె + అంట = తేనె + య్ + అంట = తేనెయంట (విప్ర.2007:40)

1.4.1.6 ధీర్ఘాచ్చుంధి

అజంత రూపం పరమైనప్పుడు పూర్వపదాంతంలోని ధీర్ఘాచ్చుకు, సంధిలో లోపం వర్తించదు. అందుకు బదులుగా యడాగమం వస్తుంది. ఇలాంటి రూపాలు విప్రనారాయణచరిత్రలో అరకొరగా ప్రస్తావించబడ్డాయి.

కదటవే + ఓ + అక్కా = కదటవే+వ్+ఓ+య్+అక్కా = కదటవేవోయక్కా (విప్ర. 2007:20)

కానీ + ఓ + అక్కా = కానీ+వ్+ఓ+య్+అక్కా = కానీవోయక్కా (విప్ర. 2007:18)

పై ఉదాహరణల్లో పూర్వాంత ధీర్ఘాలుగా గుర్తించబడే రెండు వర్ణాలు అలాగే ఉండి, పర పదంతో సంధి చేసే క్రమంలో, వాటికి ‘వ్, య్’ అన్న ఆగమాలు వచ్చి చేరి, పదాలుగా ప్రవర్తిల్లాయి.

నీ + ఎలదోటకు = నీయెలదోటకు (విప్ర. 2007:26) యడాగమం.

1.4.2 అచ్చు + హల్లు:

మొదటి పదం చివరలోని అచ్చుకు, రెండవ పదం మొదటిలోని హల్లుకు సంధి చేయటం దీనిలో ముఖ్యోద్దేశం. ఈ విధానం త్రికసంధి రూపాలైన ‘ఆ, ఈ, ఏ’లలోనూ, గసడదవాదేశ సంధిలోనూ ఎక్కువగా జరుగుతోంది.

త్రికసంధిలో ‘ఆ, ఈ’లు నిర్దేశాత్మకాలను సూచించే తావులో వస్తాయి. ‘ఏ’ అన్నది ప్రశ్నార్థకాన్ని తెలిపే సందర్భంలో వస్తుంది. చిన్నయసూరిగారు బాలవ్యాకరణంలో త్రికసంధిని గూర్చి “ఆ, ఈ, ఏ అను సర్వనామంబులు

త్రికంబునాఁబడు” (బాల వ్యా., సం. ప., సూ.04:09) అంటూ త్రికాలను తెల్పుతూ ఉదాహరణ సహితంగా వివరించారు. అదేవిధంగా విజయరాఘవనాయకుని *విప్రనారాయణచరిత్ర*లో త్రికసంధి జరిగిన, జరగని రూపాలు ఉన్నాయి.

1.4.3 త్రికసంధి:

ఆ + సగరం = అన్నగరం (విప్ర.2007:05)

ఈ + విధం = ఇవ్విధం (విప్ర.2007:04,22)

ఏ + వారి = ఎవ్వారి (విప్ర.2007:58)

సంధి జరగని రూపాలు

ఈ + విధంబున = ఈవిధంబున (విప్ర.2007:04,19,49)

ఈ + విధాన = ఈవిధాన (విప్ర.2007:54)

ఏ + విధంబున = ఏవిధంబున (విప్ర.2007:57)

(1) త్రికసంధికి *విప్రనారాయణచరిత్ర*లో ఊష్మ, రేఫలు పరమైనపుడు సంధి జరగని రూపాలు ఉన్నాయి.

ఆ + సమయంబున = ఆసమయంబున (విప్ర.2007:48,53,29,60)

ఈ + రీతి = ఈరీతి (విప్ర.2007:51,49,56,60)

(2) త్రికసంధిలో సంధి జరగనపుడు యకారం రావడమేగాక, ద్విత్వాన్ని పొందిన రూపం ఒకటి *విప్రనారాయణచరిత్ర*లో ఉంది.

ఈ + ఏటి = ఈ + య్ + య్ + ఏటి = ఇయ్యేటి (విప్ర.2007:17)

1.4.4 గసడదవాదేశ సంధి:

చిన్నయసూరిగారు “ప్రథమమీఁది పరుషములకు గసడదవలు బహుళము గానగు” (బాల వ్యా., సం. ప., సూ.13:22) అంటూ గసడదవలు ప్రవర్తిల్లే తావును లక్ష్య సమన్వితంగా వివరించారు. *విప్రనారాయణచరిత్ర*లో ఈ విధానంతో కూడిన ఉదాహరణలు సంధి జరిగిన, జరగని రూపాలు ఎక్కువగా ప్రస్తావించబడ్డాయి.

సంధి జరిగినరూపాలు (గసడదవలు ఆదేశం)

ఎంగిలి + తిన = ఎంగిలిదిన (విప్ర.2007:38)

చీర + కట్టి = చీరగట్టి (విప్ర.2007:54)

పంద్యేము + కడ్డటవే = పంద్యేముగడ్డటవే (విప్ర.2007:20)

పై ఉదాహరణలో విజయరాఘవనాయకుడు తెలుగు పదాలకు అపవాదు రూపాలుగా ‘పంద్యేము’ బదులుగా ‘పంద్యేము’అనీ, ‘కడ్డటవే’ బదులుగా ‘కడ్డటవే’అనీ ప్రయోగించాడు.

సంధి జరగని రూపాలు (గసడదవలు రాకపోవడం)

ఏలాలు + తగిలి = ఏలాలుతగిలి (విప్ర.2007:24)

గిన్నె + పోయినది = గిన్నెపోయినది (విప్ర.2007:51)

1.4.3.1 గసడదవాదేశసంధికి అపవాదాలు:

(1) ద్వంద్వసమాసాలలో గసడదవలు రావడం విప్రనారాయణచరిత్రలో కనిపిస్తోంది.

కాయ + కూరలు = కాయగూరలు (విప్ర.2007:25)

తల్లి + తండ్రులు = తల్లిదండ్రులు (విప్ర.2007:42)

(2) క్రియా పదాలమీద గసడదవలు రావడం కనిపిస్తోంది.

అరఁగు + తెచ్చిన = అరఁగుదెచ్చిన (విప్ర.2007:03)

చూచుచు + కాటుక = చూచుచుగాటుక (విప్ర.2007:58)

(3) క్వాఠరూపాలపై గసడదవలకు సంధి జరగకపోవడం కనిపిస్తోంది.

రాలె + తేనె = రాలెతేనె (విప్ర.2007:11)

(4) సంఖ్యావాచకానికి సంధి జరగని రూపం ఒకటి లభించింది.

నూఱు + కడవలనీరు = నూఱుకడవలనీరు (విప్ర.2007:09)

(5) అవ్యయాలమీద సంధి జరిగిన, జరగని రూపాలు విప్రనారాయణచరిత్రలో ఉన్నాయి.

మెదలు + కొదమ = మెదలుకొదమ (విప్ర.2007:16) సంధిలేదు

సంగతి + కలదే = సంగతిగలదే (విప్ర.2007:19) సంధి ఉంది.

(6) వ్యతిరేకక్రియా రూపంలో తద్ధర్మకంలోనూ, భవిష్యత్ అర్థకంలోనూ గసడదవలు ఉన్నాయి.

లేదు + కదరా? = లేదుగదరా? (విప్ర.2007:53)

దూరు + చేయక = దూరుసేయక (విప్ర.2007:32)

(7) ఎత్వంపై గసడదవలకు విప్రనారాయణచరిత్రలో సంధి పాటించబడింది.

చెల్లె + కదే = చెల్లెగదే (విప్ర.2007:31)

పుట్టదాయె + కాపురమిట్లాయె = పుట్టదాయెగాపురమిట్లాయె (విప్ర.2007:56)

సంధి జరగని రూపం

ఒక్కతె + చిమ్మె = ఒక్కతెచిమ్మె (విప్ర.2007:18)

1.4.5 అజ్ఞోపసంధి:

పూర్వపదాంతంలోని అచ్చుకు హల్లుపరంకాగా, అచ్చులోపిస్తుంది. చిన్నయసూరి “పదాంతంబులయి అసంయుక్తంబులైన నులురుల యుత్వంబునకు లోపంబు బహుళంబుగనగు” (బాల వ్యా. ఘం., ప్రకీర్ణ ప.

సూ.16:321) అనే సూత్రం ప్రకారం పూర్వ పదాంతంలోని ప్రాస్వ‘ఉ’కి లోపం బహుళంగా జరుగుతుంది. విప్రనారాయణచరిత్రలో ఇలాంటి రూపాలు అరుదు.

తను + మూర్తి = తన్మూర్తి (విప్ర.2007:07)

కొన్ని + నాళ్ళు = కొన్నాళ్ళు (విప్ర.2007:42)

1.4.6 ఆగమ సంధులు:

విప్రనారాయణచరిత్రలో అజంతంగా ఉండి, హల్లు ఆగమంగా వచ్చిన రూపాలు ఎక్కువగానే ఉన్నాయి. యడాగమం, నకారాగమం వచ్చిన రూపాలు రచనలో ఎక్కువ. టుగాగమ రూపాలు అరుదు. దుగాగమానికి ఒక్క ప్రయోగం మాత్రమే లభించింది.

చిన్నయసూరి బాలవ్యాకరణంలో ‘స’కారాగమానికి “సమాసంబున నుదంతంబులగు స్త్రీసమంబులకుం బుంపులకుం బరుష సరళంబులు పరంబులగునపుడు నుగాగమంబగు” (బాల వ్యా. ఘం., సం. ప., సూ.25:43), “ఉదంతంబుగు తద్ధర్మార్థక విశేషణమునకచ్చు పరంబగునపుడు నుగాగమంబగు” (బాల వ్యా. ఘం., సం.ప., సూ.33:51) చెప్పారు. ఈ సూత్రాల ప్రకారం అజంతాలకు ఆగమాలు వస్తాయని లక్ష్యాలతో వివరించారు. అయితే, విప్రనారాయణచరిత్రలో ఉదంతాలపై నకారాగమం వచ్చిన రూపాలు విజయరాఘవనాయకుడు ఉపయోగించలేదు.

అదంత రూపాలపై నకారాగమాలు

సమయంబున + అధికారి = సమయంబుననధికారి (విప్ర.2007:49)

చెంగట + ఉన్న = చెంగటనున్న (విప్ర.2007:28)

టుగాగమ రూపాలు

‘టుక్+ఆగమం’ కిత్సంజ్ఞగా సంధిలో వస్తుంది. విప్రనారాయణచరిత్రలో టుగాగమ పదాలు తక్కువ.

నిడు + ఊర్పు = నిడు + ట్ట్ + ఊర్పు = నిట్టూర్పు (విప్ర.2007:43)

మున్నీరు + అ = మున్నీట (విప్ర.2007: అను.01) వంటి పదంకూడా ఉంది.

దుగాగమ రూపం విప్రనారాయణచరిత్రలో ఒకటి ప్రయోగించబడింది.

నీ + పదంబు = నీదుపదంబు (విప్ర.2007:08)

దుగాగమాలు రాని రూపాలు కూడా ఉన్నాయి.

నీ + పాదము = నీపాదము (విప్ర.2007:27)

నా + మనసు = నామనసు (విప్ర.2007:08)

1.5 హల్లుంధి: ఈ సంధి హల్లు + హల్లుగానూ, హల్లు + అచ్చుగానూ జరుగుతుంది. తెలుగు భాషలో హల్లుంధి ద్రుతాన్ని అధారం చేసుకొని పాటించబడింది. విప్రనారాయణచరిత్రలో సంధిగతంగా ఉండే పూర్ణబిందువు అరుదుగా ప్రయోగించబడింది. పూర్ణబిందువు బదులు అర్థబిందువు ప్రయోగాలు ఎక్కువగా ఉన్నాయి.

1.5.1 ద్రుతసంధి (న్ (ఉ) + హల్లు):

ద్రుతసంధిని గూర్చి బాల, ప్రౌఢవ్యాకరణాలలో విపులమైన చర్చ ఉంది. వీటిలో ద్రుతం ప్రవర్తిల్లే తావులను చెప్పడం జరిగింది. చిన్నయసూరి ద్రుతానికి “నకారంబు ద్రుతంబు (బాల వ్యా. ఘం., సంజ్ఞ ప. సూ.11:08), ద్రుతాంతంబులయిన పదంబులు ద్రుతప్రకృతికములు” (బాల వ్యా. ఘం., సంజ్ఞ ప. సూ.12:08) అంటూ ద్రుతనిర్దేశాన్ని, ద్రుతప్రకృతికాలను తెలియజేశారు. ఈ ద్రుతప్రకృతికాలకు నకారాంత (వచ్చున్, వచ్చెడున్, నాకున్, నావలనన్...) పదాలను ఉదాహరణలుగా ఇచ్చారు. ద్రుతప్రకృతికాలకు సంధిజరిగే తావులో మార్పు జరుగుతుందని “ద్రుతప్రకృతికముల మీఁది పరుషములకు సరళములగు” (బాల వ్యా., సం. ప. సూ.16:24) అని సూత్రీకరించారు. ఆదేశంగా వచ్చిన సరళాలకు “ఆదేశ సరళములకు ముందున్న ద్రుతమునకు బిందు సంశ్లేషలు విభాషగానగు” (బాల వ్యా., సం. ప. సూ.17:25) అని చెప్పారు. చిన్నయసూరి అభిప్రాయాన్ని ఖండిస్తూ, బహుజనపల్లి సీతారామాచార్యులు ద్రుతాన్ని “నకారం బసాధారణంబు ద్రుతంబు” (ప్రౌఢ వ్యా., సంజ్ఞ ప. సూ.07:05) అని సూత్రీకరించారు.

విప్రనారాయణచరిత్రలో ఎక్కడా సంశ్లేష రూపాలు ప్రయోగించలేదు. అలాంటితావుల్లో ప్రయోగాలను అర్థబిందు పూర్వకాలుగా ప్రయోగించారు. కొన్ని సందర్భాల్లో బిందువులుగా మారినరూపాలు ఉన్నాయి.

(1) ద్రుతం + శ్వాసనిరుద్ధాలు (voiceless obstruents)

ద్రుతానికి శ్వాసనిరుద్ధాలు (శ్వాసస్వర్ణాలైన క,ట,త,పలు, శ్వాస స్పృష్టోష్ఠాలైన చ,జలు) పరమైతే, అవి నాదాలు (గ,డ,ద,బ,జ)గా మారడం విప్రనారాయణచరిత్రలో ఉంది. వర్గయుక్కు ‘ర్లు’రావడం ప్రయోగించలేదు. ఈ కార్యం జరిగే సందర్భంలో ద్రుతం పరవర్ణానికి వికల్పంగా సస్థానీయానునాసికం (homorganic nasal)గా మారుతుంది. సస్థానీయానునాసికానికి పూర్వాంతంలో దీర్ఘాచ్చు ఉన్నపుడు, అనునాసికం అరసున్నగానూ, హ్రస్వాచ్చుగా ఉన్నపుడు అరసున్నగానీ, నిండుసున్నగానీ వస్తుంది.

హ్రస్వాచ్చు పూర్వక ‘న్(ఉ)’ పరవర్ణ సస్థానీయానునాసికంగా మార్పుపొంది నిండుసున్నగా మారిన రూపాలు.

చేయన్ + కోరి = చేయంగోరి (విప్ర.2007:09)

కనున్ + కొని = కనుంగొని (విప్ర.2007:15,18)

హ్రస్వాచ్చు పూర్వక ‘న్’ పరవర్ణ సస్థానీయానునాసికంగామారి అరసున్నగా ప్రయోగించబడిన రూపాలు, ఈ యక్షగానంలో ఎక్కువగా ప్రయోగించబడ్డాయి.

నన్నున్ + పంచె = నన్నుబంచె (విప్ర.2007:42)

గుబ్బలన్ + చూసి = గుబ్బలఁజూచి (విప్ర.2007:అను.04) ఈ ఉదాహరణలో సంధి జరిగే సందర్భంలోనేకాక వ్యవహారంలో కూడా 'చూచి>చూసి'గా మారింది.

ఆసన్ + చూపి = ఆసఁజూపి (విప్ర.2007:44)

దీర్ఘచ్చూర్షక 'న్(ఉ)' పరవర్ణ సస్థానీయానునాసికంగామారి అరసున్నగా మారిన రూపాలు.

లోన + పెట్టి = లోఁబెట్టి (విప్ర.2007:32)

చేయన్ + చాల = చేఁజాల (విప్ర.2007:12)

(2) 'న్(ఉ)' + శ్వాసనిరుద్ధేతర హల్లులు

శ్వాసాక్షరాలు (క,ట,త,ప)కానీ, శ్వాసస్పృష్టోష్మాలు కాని పరమైనపుడు న్(ఉ) వికల్పంగా లోపించటం విప్రనారాయణచరిత్రలో ఉంది.

న్(ఉ) లోపించిన రూపాలు

అజ్ఞన్ + సేయుచు = అజ్ఞసేయుచు (విప్ర.2007:09)

అంతటన్ + నిండార = అంతటనిండార (విప్ర.2007:11)

లోపించని రూపాలు విజయరాఘవనాయకుడు ప్రయోగించలేదు.

(3) 'న్(ఉ)' వాక్యాంతంలో రావడం, రాకపోవడం

ప్రత్యయాంతంతో కూడిన, ఆగమంగా వచ్చిన 'న్(ఉ)' వాక్యాంతంలో వస్తే, లోపించిన, లోపించని రూపాలు విప్రనారాయణచరిత్రలో ఉన్నాయి.

లోపించిన రూపాలు

కొలువుకువచ్చె(న్) (విప్ర.2007:14)

అప్పుడిగురిసె(న్) (విప్ర.2007:27)

లోపించని రూపాలు

నారాయణుండు వచ్చెను (విప్ర.2007:04)

చల్లనాయెను (విప్ర.2007:42)

1.5.2 అనుకృతి:

తెలుగు అనుకృతిలో సాధారణంగా 'అని' అనే ధాతురూపం ప్రయోగాల్లో ఉంటుంది. ఈ అనుకరణ అన్నది ధ్వన్యనుకరణ శబ్దాల అనుకృతి, సంస్కృత శబ్దాల అనుకృతి అని రెండు విధాలు. విప్రనారాయణచరిత్రలో అనుకరణ రూపాలు ప్రయోగించబడ్డాయి.

(1) ధ్వన్యనుకరణ పదాల అనుకృతి

ఈ అనుకరణలో ధ్వని ప్రధానంగా శబ్దాలు ప్రవర్తిల్లుతాయి. 'అను' ధాతువు గల రూపాలు విప్రనారాయణచరిత్రలో లభ్యం.

ఘల్లుఘల్లుమనకంచు (విప్ర.2007:50) 'అను>అన'గా మారింది.

కలకలమనుచు (విప్ర.2007:17)

ధ్వని ప్రధానంగా ఉండి 'అను' ధాతువు లేకుండా ప్రవర్తిల్లిన రూపాలు విప్రనారాయణచరిత్రలో ఉన్నాయి. వాటిలో పరరూపసంధి జరిగింది.

వంతవంతాయె (విప్ర.2007:51) 'ఆయె' పరరూపంగా స్థిరపడింది.

(2) సంస్కృత శబ్దాల అనుకృతి

సంస్కృత శబ్దాల అనుకృతిలో 'అను' ధాతువు వాడబడిన రూపం ఒకటి లభించింది. విప్రనారాయణచరిత్రలో సంస్కృత శబ్దాలకు సంధిజరగక, యడాగమం వచ్చినరూపాలు మాత్రమే లభ్యమయ్యాయి.

మండగుడి + అను = మండగుడియను (విప్ర.2007:02)

కరికరి + ఐ = కరికరి + య్ + ఐ = కరికరియై (విప్ర.2007:36)

1.6 హల్లు + అచ్చు

విప్రనారాయణచరిత్రలో హల్లుకి, అచ్చుకు సంధి చేసిన రూపాలు అరుదుగా ఉన్నాయి.

కైంకర్యమ్ + ఏలయా = కైంకర్యమేలయా (విప్ర.2007:38)

మొక్కన్ + ఏలయా = మొక్కనేలయా (విప్ర.2007:39)

తలవరుల్ + అధికారి = తలవరులధికారి (విప్ర.2007:51)

1.7 ముగింపు:

విప్రనారాయణచరిత్ర 17వ శతాబ్దభాషను తెలియజేస్తుంది. ఈ రచన, ప్రాచీన కాలం నుండి మార్పు పొందుతున్న తెలుగుభాషను అద్దం పట్టిచూపింది. భాషలో వర్ణాలు పొందిన మార్పు, ప్రవర్తిల్లిన తీరు, సంధి చేసిన విధానం మొదలైన విశేషాలను తెలుసుకోడానికి ఈ యక్షగానం ఎంతగానో తోడ్పడుతుంది.

1.8 సంకేతపదాలు:

1. ఆం. భా. భూ. = ఆంధ్ర భాషాభూషణం
2. కా. చూ. = కావ్యాలంకార చూడామణి
3. ప్రకీర్ణ ప. = ప్రకీర్ణ పరిచ్ఛేదం
4. ప్రౌడ వ్యా. = ప్రౌడ వ్యాకరణం
5. బాల వ్యా. = బాలవ్యాకరణం

6. బాల వ్యా. ఘం. = బాల వ్యాకరణం ఘంటాపదం
7. విప్ర. = విప్రనారాయణచరిత్ర
8. సూ. = సూత్రం
9. సంజ్ఞా ప. = సంజ్ఞా పరిచ్ఛేదం
10. సం. ప. = సంధి పరిచ్ఛేదం

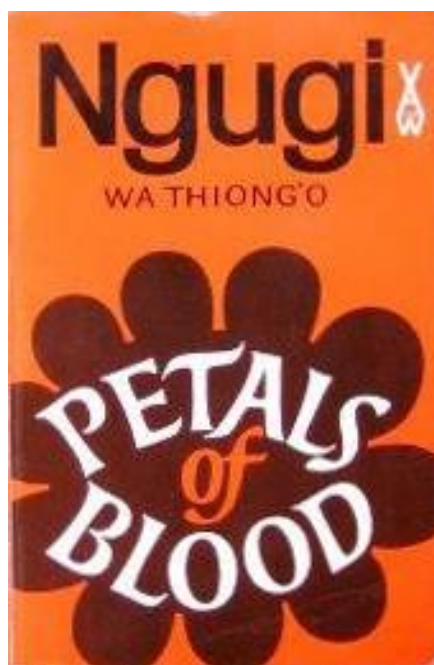
1.9 ఉపయుక్త గ్రంథసూచి:

1. అనంతరామకృష్ణ శాస్త్రి, నేతి. 1982. *శ్రీనాథభాషాపరిశీలన*. గుంటూరు: అరుణా పబ్లికేషన్స్.
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3. చిన్నయసూరి, పరవస్తు. *బాలవ్యాకరణం*. హైదరాబాదు: నవోదయ బుక్ హౌస్.
4. తమ్మయ, సారంగు. 2008. *వైజయంతివిలాసం*. హైదరాబాదు: ఎమెస్కోబుక్స్.
5. పవన్కుమార్, పమ్మి. 2009. *భాషాభూషణం (భాషా వ్యాస సంపుటి)*. హైదరాబాదు: హైదరాబాదు-విశ్వవిద్యాలయం.
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**From Self-Negation to Self-Enrichment:
A Sense of Self in *Petals of Blood* by Ngugi**

Aisha Maqsood

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Abstract

This article is a psychological exploration of mentally subjugated individuals, who are confused and mesmerized by the hands of black opportunists after the end of colonization. African people are living a life of abjection bestowed on them by British masters and are going through a Manichean experience in order to recover a lost self. Ngugi puts these characters in a journey, showing how they are trying to achieve the lost self in adverse circumstances. These people are going through this journey on both physical and metaphorical levels, in order to get restored. This article will explore the characters with their complex and mutilated selves and how they have become hindering in order to get a sense of their selves.

Key Words: Manichean, Abjection, Black opportunist, Automaton, Subjugation, Submission

Battle of Self

“Sometime there is no greatness in the past. Sometimes one would like to hide the past even from oneself” (154), *Petals of Blood* talks about characters going through a battle of self both on individual level as well as on community level. These characters are going through a menachian experience after British masters have left their lands. They are confused, mesmerized and are unable to locate themselves in the realms of their own self. Kristeva addressed this negation under abjection, “The abject refers to the human reaction (horror, vomit) to a threatened breakdown in meaning caused by the loss of the distinction between subject and object or between self and other (“Modules on Kristeva”). Kristeva in her book *Power of Horror* (1982), places such condition as being “not an ob-ject facing me, which I name or imagine. Nor is it an ob-jest, an otherness ceaselessly fleeing in a systematic quest of desire. What is abject is not my correlative, which, providing me with someone or something else as support...” (qtd. In. Roudiez), it has only one quality and that is contrary to I. It is an ego which merges with the superego of the masters (English), it lies somewhere out in a realm which is not I. In the very beginning of the novel *Petals of Blood*, Munira Godfrey, a primary school teacher in Ilmorog, states his land as a “waste land” (4). The conditions of these lands give a macrocosm for the psychological conditions of every person living in it.

Petals of Blood

Petals of Blood is showing “the abiding concern for the poor of Kenya who have been displaced first by White colonialists and later by the black opportunist who have seized power after independence” (qtd. In. Marowski 36:310). Characters are going through repressive effects of colonial era. They are the mentally subjugated ones, and are trying to overcome the despotism bestowed upon them once by colonizers and now by “black opportunists”. Black opportunists are the people from their own community, who were given authorities after Britain, had left the rule of Kenya and other African Lands. These lands were deserted and are occupied with corruption of the land’s men A reminiscence of past flows through the mind of Munira and he tries to locate his own self in the whole course.

Karega and Munira

The time novel opens, Munira, now a headmaster at primary school of Ilmorog, is being kept in a lock up along with three other characters, namely; Karega, Abdullah and Wanja. These characters were accused of murdering four directors of “theng’e ta Breweries” (Petals of Blood 6). All these characters were not natives of Ilmorog, they had arrived here out of certain reasons and calamities of times

Karega and Munira both were the students in Sirian school. Munira’s father, Ezekiel Warweru, was a preacher of his own locality and has a lavished farm houses where Karega’s mother, Marimu, was a servant. On their very first meeting, Karega, introduced himself, by telling Munira that he was Munira’s Pupil in Munguo.

Munira, the protagonist, although, doesn’t believe in his father’s preaching, still for him the only way to redeem the situation and conditions of the natives and their children is religion. He always carries a Bible with him, “you are only doing your duty in this world” (3). According to a social psychologist, Erich Fromm, while dealing with culture of an individual, one needs to understand the systems which are operating that society and religion is most important of all. Munira has a habit to quote lines from the Bible in need. Fromm says that within a community, religion and nationalism, provides solution to different issues. Irrespective of kind and form of religion, every religion gives answer to man’s existence (*The Sane Society* 34). Munira’s baseless and meaningless existence is a question to his rank in Ilmorog as a primary school teacher. He is unable to mend his own condition, he himself is confused then how can he be a builder of the whole generation.

By passing years he is trying to mend up the condition of the deserted school. No doubt he is a reformist through and through as it is typical for Nagugi’s characters as they are more like “social workers” (qtd. In. Bryfonski 13: 583). But as a person he is confused, disturbed and agitated man. The roads he is crossing all the in Ilmorog are uneven, deserted and patchy, which in a way are telling about the true mental condition of Munira. He is perplexed and is stuck between his past and present. He is unable to convince the people on his terms and points only

because of this personality deficit. He has been more than twelve years in Ilmorog, but still he was unable to feel at home in that place because his inner is not settled and his past is always pinching him. He is trying to avoid the realities of his grotesque background; of leaving his home and quarreling with his father and coming to Ilmorog to seek shelter and building up new life here.

Past as a Theme

Past as a theme signifies the whole of the novel; be it the past of Munira the school master, Wanjia a forsaken barmaid, Karega an idealist or of Abdullah a crippled shopkeeper, it looms over the lives as haunted beast. Although they all deal with their pasts differently, they are trying to avoid, face or ignore it depends on the situations happening to the lives of these characters. Coming of Karega is not less than a climax in Munira's life. As he is trying to run away from memories, and is living in place where no one knows him, Karega's coming has really shaken the conscience of him; "I was suddenly in a light euphoric mood" (*Petals of Blood* 61). Karega is the only man who knows something about Munira's past, and he knows Munira from the time of his childhood. He is the man, who is all the time taking Munira back to the place which he do not want to recall. Erich Fromm in his book *Sane Society* (2012) called such men as "automatons" (24), as for him such people are living a robotic living and in order to bring these individuals back to life a person is needed, who can make them familiarize the realities which they are denying, in order to fill up the gaps which are left in their personalities. Thus, Karega was actually that person.

Karega

Karega is few years junior to Munira in Siriana School. He was the youngest son of Marimu, and his mother had tried hard for his education. He is an idealist and has taken part in many political movements of the locality. His sound wit and rapid questioning has put Munira in suspicion that he hardly has given time to breathe "to answer or react" (*Petals of Blood* 63). He is amazed that, "Fraudsham, Chui, the Siranas, strikes and politics" (*Petals of Blood* 63), which he has left and tried to forget, is chasing him in a strange manner. Karega is here to open up the sealed locks of his past, he "could never really become involved in the glory of a school which

had rejected” (64) him. He is surprised that why should it is following him to Ilmorog? He has abandoned that place, those people and those farms and is living a life of self-exile. His isolation is born to escape the lesions of past. He is hiding from his own self, but now things are drifting back.

He has abandoned his real name and turn it to Christian one; Godfrey Munira, just to hide his identity in Ilmorog. In most of Ngugi’s writings, “as everywhere else in African writing, Christianity is defined as a deeply potent element in center between local society and the west” (qtd in. Marowski 36: 311). Munira didn’t want anyone to chase him. Ngugi in his essays *Something Torn and New: An African Renaissance* (2009), remarks this changing of name as a colonial effect. He says that turning to Christian names became evident after European subjugation; “Names have everything to do with how we identify objects, classify them, and remember them” (*Something Torn and New* 9). His other short stories, i.e. “Minutes of Glory”, bear the same theme, where Wanjiru; a barmaid, come up with the name Beatrice. For Fanon, when a black self has to come to terms with a white one, that is the time of “sensitization”, where individual’s “ego collapses” and his “self-esteem evaporates. He ceases to be a self-motivated person” (*Black Skin, White Masks* xiii). Having this mask of Christian personality, Munira wants to be more pure and more honorable in the eyes of natives; “A cold fear of Karega’s visit settled uncomfortably in my belly. But what was it that scared me? That I would have to face something I had forever left behind?” (64). He is stuck in his struggling mind and conscience.

Not Admiring the Past

It is quite chaotic that throughout the novel Munira is again and again reminds of past, but in reality he is not admiring it; neither does he want his past to chase him. All the major characters of the novel are trying to rise from their past in a one way or other, with the guts to face in the eyes of those grotesque realities, except Munira. He is trying to fit in this reality somewhere in his present after the coming of Karega; “the cliché seemed to acquire new significance” (70).

Karega, the Activist

On the other hand Karega has arrived in Ilmorog as activist, to reform the condition of the deserted land. A land, which is abandoned by the new generation and is corrupted; “nonbeing, an extraordinary sterile and arid region” (*Black Skin, White Masks* vi), is a place where black native is isolated. Nostalgia for the past glory of an agrarian land is much evident throughout the novel, “so green is the past” (129); this greenery is both literal and metaphorical. At wanja’s hut Karega plans to stand for the rights of natives. They all decide to go to the big city, Ruwaini, in order to meet the MP of the area.

Karega always proves to be a keen observer and a sensitive man to the issues of his land. When he is hired as a temporary teacher in the school where Munira was already teaching, he notices the lack of knowledge among the students for their own homeland. He was concerned that the children knew no world outside Ilmorog: they thought of Kenya as a city or a large village somewhere outside Ilmorog. (131)

They were thinking Kenya, a land outside Ilmorog. Karega recalls the old times when Kenyan people have much knowledge about their own land, were very much possessive and patriotic about their own homeland, “African people once trod to leave marks and monument that were the marvel of ages...” (131). He knows the importance of “collective fate” (132), that is required to gain the lost glory of the land. He came to this land to awaken the conscience of these hopeless people, “an act of God? Why should people accept any act of any God without resistance? God, it is said, helps those who help themselves” (134). He doesn’t want this generation to waste the “black sweat” (131) of their ancestors. He has faith in the black power of the natives, that if they are stimulated they can fight for the survival of the land.

School Experience

Karega is always ready to answer the questions by students, because for him these questions will lead them to the real knowledge of their surroundings. In that encounter he get to know that he himself is confused in many things. Munira’s and Karega’s Siriana school experience was not good, and much of the things are not yet clear to them as well. It is because

much of the things are intentionally kept in cover by the hired missionaries. They have studied from the same school, have faced the same problems, but still, Karega is much more optimistic than Munira. Karega was searching for the answers, which Munira intentionally avoided, just because he is confused. On the other hand, Karega, being an idealist and a reformist feels the burden of his duty on his shoulders, which is to redeem the Ilmorog and its natives.

Condition of the students and the classrooms was “hopeless” (132) and was a “giagantic deception” (132), and Munira and Karega are the two pillars of this school to mend the conditions. They both are disillusioned by their Siriana school authorities, “Was this not the same crime for which they had accused Chui in Siriana” (132)? An emancipating journey is taken by the Ilmorogian towards the city in leadership of Karega. He has stirred the minds to think of their own conditions.

The Journey

This journey in a way has revealed many things to them. The journey in *Petals of Blood*, takes place on two different levels. Firstly, it is a physical journey which is going to rescue the live and the land of Ilmorogians. Secondly, it is a journey of self. All the four main characters, Abdullah; a disabled shopkeeper, bar maid Wanja, Munira and Karega, will be going through the revelation of the facts of life along with the deep inside of their own self. Everyone has tried on his best to facilitate his fellows. They are on a journey to bring back a past, “A past when Ilmorog, or all Africa, controlled its own earth” (151).

Munira is already encountering his past off and on, with the arrival of Karega. Karega is recalling the past every time he face a poor conditions. This re-memory is much different in both the cases; for Munira it is a recalling of something, which is grotesque, vague and pinching, form leaving his father’s home to the primary school headmaster of a distorted school, his past is always broken and patchy. On the other hand, Karega always recalls it in terms of glory and splendor; it is a sort of productive re-memory, which is going to initiate a struggle for survival. In his case, past is a solid ground to stand on for a better future, it is more like a teacher and

instructor. Munira's past is itself not jointed, it is baseless and broken, he doesn't take it as a lesson, but he is negating it intentionally, thus, for this reason was unable to get rid of its bonds.

Alluring Personality of Wanja

Munira's concealed emotions and feelings came to front with the coming of Wanja Kahii, in Ilmorog. Her alluring personality has attracted him much. She was a bar maid, but the way she took interest in Joseph's education and other children of the area, really appeals him, "she talked feelingly about all these things as if in every place she had been" (39). She remained a mystery to Munira, to whom he wanted to explore, "that pained curiosity and knowledge in her eyes" (39). It is after her coming that Munira actually has started thinking of something else than his routine. She also has deteriorated past, as in novel her contaminated hands are always symbolic of her messy past, but the way she handles things and issues is quite appreciative to Munira. Wanja was the second person after Abdullah, who has an accord with Munira. She, like Munira, didn't want his past to be disclosed. Again he started fearing the company of Wanja and Abdullah; it was the fear of being opened to them.

In journey, whenever Karega sees Wanja, he finds Mukami in her. Mukami was his first love and Munira's sister; she committed suicide, and Wanja's appearance always reminds Karega of "rebirth of something" (153). She is bringing Karega's emotional side back to front; it is his craving for love and fulfilling of the gap which loneliness has brought. After the suicide of Mukami, Karega had written;

My heart is heavy. There is [an] ulcerous pain in my belly...why should I not be secure in the knowledge that once on the hippo-hump of Manguo marshes two hearts refused to hate and beat each to each? (153-154)

Wanja was the only person, who has asked him about his past, as everyone was discussing their past experiences. That question has "startled him"; he was amazed that in so many ways Wanja reminds him of Mukami. Comparative to Munira, Karega is not at all confused and indecisive. When Wanja asked him about his past, he immediately located that she wasn't talking about any "abstract past" (154). She was actually trying to tell her own story, as

she was feeling comfortable in his company, “Today, now, when I look back, I only see the wasted years” (155). This was for the first time Munira witnessed her so relaxed and at home in someone’s company, and it is true too. Karega’s coming has actually given a path to all these characters into their past, which they are avoiding from years.

Before Karega, she was much like Munira, a person who prefers temporary relations, “she liked and enjoyed the illusion of being wooed and fought over” (67). Just because she was a barmaid, she has some conscious to look behind the faces of men; she can locate the longing loneliness. In Munira’s personality she can find a disillusioned and dissatisfied man, she has an instinct of finding his personality flaws. She is unable to think of Munira as her man; the one who can support her just because he himself is standing on a baseless ground, he is timid, incomplete and lacks the power of deciding on his own and he usually avoid the things which “other young men of his time had participated” (73). While on the other hand, Karega appears her as a true man. He is full of robust and energy to fight for others, he has that feeling of responsibility and he feels the burden on his shoulders, that is why he is taking the whole community to that journey of survival. Karega has given her a feeling of “composed self” (44), which she was searching for many years since her first love had gone. Munira has taken Wanjia as a mysterious lady, who always keeps on “metamorphosing into different shapes” (155), he hasn’t taken her as a complete self and neither can he complete her. He is unable to take out one complete person in her personality, because his own personality lacks that quality.

Self-help

Basically, coming of Karega is meant to give a concept of “self-help” (87), to the disillusioned people of Ilmorog. He is there to bring the youngsters back to the land, which they had abandoned and for putting the orders in their original form. Amongst of all, Munira is the most disillusioned person, despite of being an educationist; he is not more than a puppet in the hands of authorities. He was regarded as the “guardian knight of the knowledge” (20), but from inside he is the most ignorant one. Munira’s self-deception has many reasons; starting from his past to the present he is living.

Role of Religion

Firstly, he sticks to his religion, he doesn't think of anything away from religion. Erich Fromm calls, "religion and nationalism" as "refuges from what man most dreads: isolation" (*The Fear of Freedom* 15). Thus, in Munira's solitude, his religion is the only world to him. Munira's indecisiveness and perplexity never get answered because he is a fatalist. He is so much indulged in his religion that he didn't bother ever to find the answers of the questions which need answers. He believed everything as it is, not as it should be, so remained inactive throughout his life. All men are idealist, this is what Fromm says in his book, and religion provides that idealism. That idealism in a way satisfies "needs which are specifically human and transcend the needs of organism" (*The Sane Society* 35). Karega, is an idealist, he run a movement as a reformist, but he is not religious. He sees things practically and analyzes them actively. He has an eye to see beyond the milieu.

Disillusionment Caused by Living in the Past

Secondly, Munira's overthinking and his so much living in his past is also one main reason for his disillusionment. All the time he is so much over-powered by his past that he cannot think of any better future. He is all the time living in his past. He has an ambition to reform the condition of the school; he was the only man who stayed so long in such circumstances. His keen interest in bringing the students to the school, searching the patchy roads of the area to find students as a "rider in a cloud of dust" (13) and his curiosity to talk to the parents of the students to send their children to the school shows his enthusiasm towards his responsibility. Although he is disappointed over the grotesque condition of education in the area, but practically he is futile. He was fully aware of the "eyes that laughed at his failure behind the hedges" (13). He was fully aware in his heart that he is a failure and knows that he can't do anything to reform the situation, thus, doesn't bothered to work hard, and remained passive. His all struggle ends up to nothing because of his pessimistic attitudes. He can recall the time when he had arrived to Ilmorog, "and all sounds of fury inside were replaced by the fear of going to work in Limuru against the shadow of his father's success compared to his own failure, and so admitting to failure" (14). All the time, he is thinking of 'to be or not to be'; consequently, at the end he is not doing anything actually.

Many things from his past reminds him of his non-doing and defeat, the time he left Siriana school since 1946, he was dependent on his father for shelter and living. He tried to settle down, like he successful brothers but all in vain. The only person who had taken side of him at his father's home was, Mukami. She was a lively girl, after whom suicide, Munira left that house. He was unable to bear that loss, and shifted to Ilmorog. In Ilmorog, he is all the time so much indulging in the memories of Limuru that he is not able to think of Ilmorog's rehabilitation. On the other hand, Karega, has lived that past to some extent; he had attended the Siriana school, he had lost his first love, he is going through that pain, but still he has guts to rise from the calamities. He is not as defeated as Munira. For Karega, Past is to teach us, not to live in. He has that sad feeling of losing his beloved; he misses her every time when his inner needs a partner to share his frustration. He thinks of history as an instructor, he knows and admires the people who have suffered in the past to bring changes in their community, "those who had historically stood up to oppressive force" (236). Ngugi, by presenting this contrast highlights the fact that, the one who struggles on his own can achieve whatever he want, "To understand the present...you must understand the past. To know where you are, you must know where you came from... (154)? The pasts of both these characters are not stable one. Both have a distressing encounter on every meeting, as every time they face each other; for Munira, Karega's presence reminds him of the inhibited realities of the past. On the other hand, Munira always reminds Karega of his defeated love. After the journey, Karega has left Ilmorog.

Static Munira

Munira is static through and through. That is why he is always unable to accept the changes happening in his surroundings. In Fromm's views, among the needs related to outside of one's own self are the "need to avoid aloneness" (*The Fear of Freedom* 15), and this mental aloneness results in subjugation. These needs are directly attached to the system in which an individual is living, and that system in turn gives him the "feeling of communion and belonging" (*The Fear of Freedom* 15). The place where Munira is living, in a way is not ready to accept him. The community men of the area are all the time mocking at his inability, despite of helping him in his struggles; they are just creating more problems for him. That is why, Munira "would anyway have liked to be alone, with his thoughts" (269). Consequently, society is playing a chief

role in the disillusionment of the individuals. This needs a leader who can bring realities back to the detract persons and that man is Karega.

One more thing which goes in catastrophe of Munira, is his betrayal to the land where he is living. Firstly it is Limuru, he had abandoned that land because of his own deformity. Now, as he is living in the Ilmorog, he is unable to mingle in the soil of the land. He has not accepted Ilmorog as his own land, the land which has given him shelter. This novel, like other fictions of Ngugi, asserts the idea of being loyal and honest to ones homeland. Ilmorogo needs resuraction, a sacrifice by its own men. It became deserted and futile due to corruption and inactiveness of its native.

Our Relations to Land and Progress

Ngugi highlights the idea that land is not going to rescue a man who is not in love with it. In his writings, man's relation to the soil occurs "as the central factor in an equation guaranteeing the economic, social, psychological, and spiritual survival of a people" (qtd in. Marowski 36: 311). Karega has that feeling of collective struggle, he belonged to Limuru, but he felt the pain of the whole Kenya in his heart. He knows that this land, Ilmorog, needs the attention of its own men, thus, he makes an effort to redeem it.

Thus, Munira, like his sister, ends up as a criminal. All his aloneness in this big world, his deformity to mingle with the society he belongs to and his inefficiency to be productive to the land he is living in leads him to the frustration. This frustration has taken him to murder of four officials, the 'black opportunists', whose corruption and meanness has actually ruined their lives. The last night at Wanjia's hut was the night when he actually started focusing on his own self, "past flashed across the dark abyss of my present, it was as if before tonight I had never known my family, my past" (296).

Munira's prolonged quandary condition resulted in his exploration as an alienated person from self and society. It stands at a contrast to Karega's success as a confident and unclouded personality. After that awakening he came to know that, he "had been an outsider, a distant

spectator, who could only guess what was happening through hastily dropped hints through earnest conversations that were abruptly stopped” (270) on his arrival. He witnessed that he is not a part of that society and community, he is alone by birth. In Nagugi’s works, “it records the response of a sensitive Christian soul who discovers, sadly, that he has been serving an unsatisfactory cause (qtd in. Marowski 36:311)”. In Sigmund Freud view society is there to domesticate and facilitate individual, as man is a social animal by birth. Man’s individuality is formed by the society in which a man is living. This realization of being an ostracized individual forced him to commit murder of the officials, Fromm says that, “if the amount of suppression is greater than the capacity of sublimation, the individual become neurotic” (*The Fear of Freedom* 7). His crippled, distorted and subdued personality, has realized its worth in the society, “I was an accident. I was a mistake” (353). He has not gone through submission; he is not a social animal of a place where he is living. Consequently, he is a mismatch.

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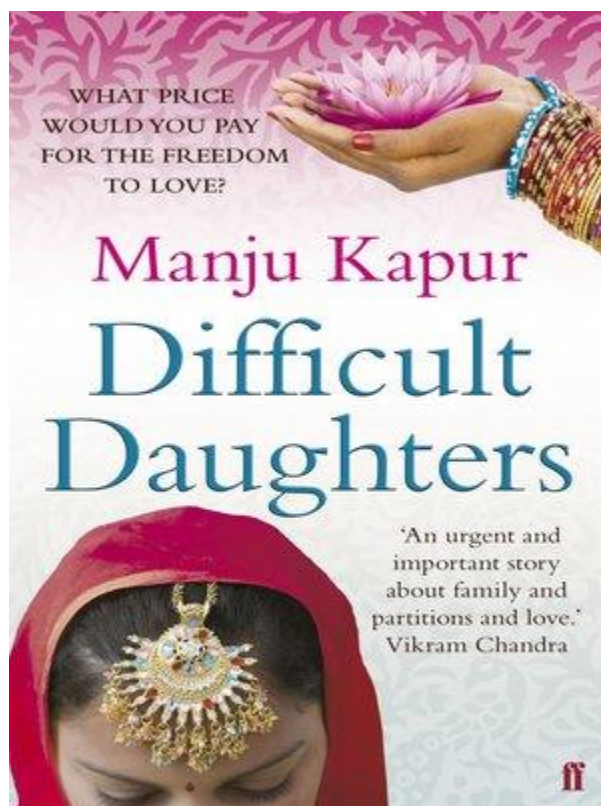
Aisha Maqsood

From Self-Negation to Self-Enrichment: A Sense of Self in *Petals of Blood* by Nagugi 43

Identity Crisis in Women's Perspective in Manju Kapur's *Difficult Daughters*

T. Anbu, M.A., M.Phil., B.Ed.

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Abstract

The concept of women's thinking is nothing but the development of a movement which began in the late 1960s as a force, which began as an attempt to describe and interpret the experiences of women's lives. And we see their problems highlighted in literature especially in the form of novel. It also began as an attack towards male ideas about women as seen in literature. It rejects the ideas of men about women. It denounces the patriarchal society's control over women. Therefore, feminism is an attempt at removing the small space, and insignificant positions women were given by the male members of society, including male writers.

Keywords: Feminism, women's predicament, freedom and Socio–Cultural prejudice, male dominance.

Freedom for Women's Expression of Their Thoughts

Feminism had its inception as early as 1869 when Mary Wollstone Craft wrote **A Vindication of the Rights of Women** and later came Virginia Woolf who wrote *A Room of one's own* in 1929. The most powerful book that brought into focus the gender bias was Simone de Beauvoir's *The second sex* in 1949. In the 1970s Elaine Showalter's essay towards feminist poetics distinguishes literature written by women for women, about woman, as they really are, by calling it Gynocriticism. However, feminism is also considered as a cultural, economic and political movement that thought about the freedom, security and complete equality of women. In Indian writings in English, feminism has been used for evaluating the real picture of the woman.

The Role of Women's Perspective in Indian English Literature

Considering the concept of feminism, Indian Women novelists have played an important role in Indian writing in English. They have given a new dimension to the Indian Literature. In the galaxy of Indian English Literature, the women novelists who have occupied the most important place are Kamala Markandaya, ShashiDeshpande and Anita Desai who have chosen as their main theme of writing the topic of feminism. For examples, in some of the novels of Anita Desai like *Voices in the city* she has focused on the complexities in the relationship between a man and a woman. She has tried to depict the psychological aspect of the protagonists. So by writing about women's problems, the women writers try to create awareness among women. In fact, more authors like Gita Mehta, ShamaFutehally and Nisha Da Cunha work on feministic themes and the emotional crises of women. In addition to the above writers, we have many other names such as Shobha de, NargisDalal, ShashiDeshpande, Dina Mehta, Indira Goswami, BharatiMukharjee, NamitaGokhale, GauriDeshpande and Manju Kapur and so on. Most of these female novelists are famous for their bold views that are highlighted in their novels.

Identify Crisis in Women's Perspective

Kapur also deals with the role of woman as daughter, wife and mother; she is a trend settler and she has brought the women protagonists from the shackled suffering women to daring and amazing women. She has given woman a new image of boldness. Kapur's heroines negotiate for their independence and find a respectable place in society. The heroine is mentally advanced in the real sense of the word, whether she is Virmati(DD)Astha (A married Woman), Nisha(Home), Nina(the Immigrant), or Shagun(Custodian). The female protagonists are the new women who hail from the middle class, but challenge the existing socio-cultural patriarchal system. In the social milieu, they are educated, modern, intelligent, bold and assertive. Even though they try to transcend the social hierarchy by demolishing it, they often undergo serious psychological traumas in the absence of an alternative, planned feminist ideology that may give them freedom, security and peace of mind.

Virmati the Second Protagonist in the *Difficult Daughter*

Virmati is a difficult daughter for her mother, Kasturi. Virmati has siblings, but only Virmati creates problems and becomes difficult to handle. It is her education and her modern outlook that is problematic. In the beginning Virmati is depicted as the governess of her brother and sisters. She is aware of "how indispensable she was to her mother and the whole family (DD7)." But she is attracted towards the modern thinking of Shakuntala and wants to study more. She too wants "to go to Lahore, even if she had to fight with her mother who was so sure that her education was practically over" (DD19). But Kasturi thinks on an entirely different line. So, the difference in their thinking and proprieties cause conflicts in their relationship. Mother thinks it is the mothers' duty to condition their daughters according to the norms of the patriarchal society. Kasturi thinks that only primary education is required for a woman. She feels proud that, "she came from a good family where girls were taught housekeeping from the time they could walk" (DD205). Kasturi wants her daughter Virmati to be like her. But Virmati never feels any oneness with her mother. The sense of belonging that is the essence of any good relationship is missing here. Since childhood Virmati keeps longing for love and understanding but the mother doesn't have time nor the inclination to give them to her.

Inborn Quality and the Quest for Own Identity

Kapur was so moved by the love story of her parents, set in that era that she restored it bit by bit, before letting it sink into her memory; she pieced together the story through sepia photographs, talks with relatives, her own fragmented memory and sanded up with a journey to the locales of her mother's place to write *Difficult Daughters*. It is her quest for her own identity through reliving her mother's past. The Narrator, Ida, is a difficult daughter and she explores the life of her mother in the novel. As she admits in the end:

This book weaves a connection between my mother and me,
each word a brick in a mansion i made with my head and my heart.
Now live in it, mama, and leave me be.
Do not haunt me anymore (DD 280)

Identity Crisis

Yet, in the end she finds herself building a mansion for her mother. It is the identity crisis that results in a conflict in the relationship between them. A daughter's search for her identity begins when she finds similarities with her mother. And when she starts asserting herself, the conflict starts building up. Ida grows "struggling to be the model daughter"(DD 279) and under this pressure to perform better she is "Constantly looking for escape routes." (DD 279) and becomes a rebel and finally she is "nothing, husbandless, childless" (DD 279). She blames her mother for the "Melancholy depression and despair"(DD 279) in her life. As the mother is the culture bearer and passes on the legacy of the patriarchal system to her daughter who may either accept it implicitly or may question it, but no matter how diverse their views, the daughter is unable to reject her completely. Through her journey into the past of her mother, she finds, she is like her mother, although she hates her mother and the novel begins by saying as "the one thing I had wanted was not to be like my mother".(DD 1)

Conclusion

In the novel, we find Virmati's problems and conflicts are existential and her struggle for self-assertion leads to self-alienation. The protagonists in Kapur's novels therefore, endure physical, emotional and psychological sufferings, but finally are able to attain their long

cherished freedom to a great extent. Kapur's novels enable the readers to get an idea of the women's struggle against gender biases.

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A Study of the New Woman in the Selected Novels of Manju Kapur and Shobha De

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Shobha De

Courtesy: <http://www.famousauthors.org/shobhaa-de>

Abstract

From time immemorial, Indian society is patriarchal in its approach. It demands submissiveness, patience, obedience, unconditional love and service mentality from a woman. If anyone deviates from the traditional paradigms, they are hardly accepted in the society and even considered as an outcast. With the acquisition of education and occupation that led to economic independence, Indian women's approach towards their own servitude state begin to change. The present paper attempts to make an inquiry into the new woman concept employed by two leading female authors, Manju Kapur and Shobha De in their works.

Key words: Manju Kapur, Shobha De, identity, suppression, self-quest, new concept of woman

The New Woman Concept

This paper attempts to make an inquiry into the new woman concept employed by two leading female authors, Manju Kapur and Shobha De in their works. Literature is indeed the most explicit account of the human essence. It is a medium through which the spirit of our living is made predominant by linking it to the fanciful experience. From time immemorial; Indian society is patriarchal in its approach. It demands submissiveness, patience, obedience, unconditional love and service mentality from a woman. If anyone deviates from the traditional paradigms, they are hardly accepted in the society and even considered as an outcast. With the acquisition of education and occupation that led to economic independence, Indian women's approach towards their own servitude state begins to change. In the early period of twentieth century onwards, women started to react and oppose the phallo-centric suppressions and begin to think and decide upon the matters that affect them. It paves way to the daring and striking concept of the modern woman.



Manju Kapur

Courtesy: http://www.veethi.com/india-people/manju_kapur-profile-7757-25.htm

On Suppression Silence and Sacrifice- Manju Kapur and Shobha De

Most of the Indian female writers fix the suppression silence and sacrifice of Indian womanhood in their works. It tells about the silent sufferings, agony, frustration and helplessness of feminine life. Manju Kapur and Shobha De are two among the prominent female authors who stand for the rights of suppressed Indian women. Manju Kapur is a Delhi born writer who has bagged the commonwealth writer's prize for the Best book in Eurasia section for her maiden **Language in India** www.languageinindia.com ISSN 1930-2940 17:12 December 2017

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venture *Difficult Daughters* (1998). *A Married Woman* (2002), *Home* (2006), *the immigrant* (2008), *The Custody* (2011) and *Brother* (2016) are the contributions to the field of Indian fiction. Kapur evolves as a sensitive author who presents the struggle of the middle-class educated women against the predatory male-dominated society.

Shobha De, who hails from Maharashtra, is the author of twelve books. In 1988, she wrote her first novel-the best-selling *Socialite Evenings* (1989) followed by *Starry nights* (1990), *Sisters* (1992), *Sultry Days*(1994), *Strange Obsession* (1992), *Snapshots*(2006), *Second Thoughts* (1996), *Shooting From The Hip* (1994), *Small Betrayals* (1995), *Surviving Men* (1998) and *Selective Memory: Stories From My Life* (1998). As a female writer she reads the inner conflict of women especially from aristocratic higher society. Through her writings she tries to shatter patriarchal hegemony and raises a voice of protest against male dominance.

Focus on Selected Works

The data for the study is the selected works of the two renowned Indian female authors Manju Kapur and Shobha De. Manju Kapur's chosen works are *Difficult Daughters*, *A Married Woman*, *Home* and *the immigrant*. The selected works of Shobha De are *Socialite Evenings*, *Sultry Days*, *Sisters* and *Second Thought*. These fictions reflect the concept of modern woman bold enough to cross the patriarchal threshold. Focusing on the feminist theories and the major concepts of Indian feminism the study analyses the variations in the approaches of the two Indian female authors. This is an analysis of the search by a group of women for their own identity and space in their family and society.

The female authors, Shobha De and Manju Kapur deal the issue of gender marginalization. Their novels chronicle the sufferings and distress faced by the Indian female under the tight hold of patriarchy. The major aims, objection and scope of the present study are to explore the rigidity imposed upon women by the patriarchy, to analyze the physical, mental and emotional suppression faced by the Indian women folk, to examine the impact of education that led to economic independence upon the new generation women, to trace the suppressive norms and practices that prevails in Indian patriarchal society that hinders the growth of exuberant women, to identify the rigid measures taken by the modern women to protest against

the age old practices that questions their own identity, to understand and assess the concept of modern women in India who fight against the gender inequality that prevailed in all the faces of society and family.

Protagonists

Shobha De and Kapur caricature Indian women's displacement and marginalization both in culture and society through her four novels. These novels very well expose the new hybrid culture that blends the western style, ideas and values with the Indian traditional pattern. It depicts the heroines who attain success to an extent in gaining freedom from social bondage forming a basis for feministic study.

. The protagonists of Manju Kapur long for their self-identity and liberty from the traditional mentality of the society. They attempt to break away from the traumatic experiences of the patriarchy and assert their identity through actions than words and no more ready to suffer at the hands of male chauvinists.

While Shobha De deals with the inner conflicts and hostilities of mainly aristocratic upper class women, Manju Kapur sorts with the feministic concerns of middle class educated women. Even though the protagonists of both authors deal with women of varied social background, they have more or less similar experiences of suppression from the side of male oriented society.

The extreme sensitivity and their constant reaction towards the hardship and distress of women and their powerful stands towards the feminist issues and their rights brought the two Indian women writers Manju Kapur and Shobha De together in this study. Though they stand for various similarities in dealing with the feministic ideological assumptions, they do differ from each other in various ways. Both the writers share a vision of a common future that is of an androgynous society where equalitarian and close relationship between men and women flourish and flower. They utilize the power of literature in the form of fiction to convey and upgrade woman's quest for self-identity, completeness and autonomy.

Values and Principles of Feminism

The novels of both Shobha De and Manju Kapur convey the ideological obligation of the authors to the values and principles of feminism. In their fiction, both writers manifest the working of phallo-centric doctrines that affect and control the body, mind, intellect and emotions of women making them 'fragile inside' so as to structure them in a way to support the sexiest social structure of hierarchy that subjugates them always. With an intention to expose and oppose the androcentric power principles, both authors fabricate a narrative of defiance and a declaration of feminist consciousness through their fiction.

Portraits by Shobha De

With a resolution to expose the plurality and complexity of women's experience and to specify the feasible areas of improvement for women, Kapur and De have successfully caricatured wonderful portraits of the bare realities of femalehood in their works. Along with the presentation of the harsh realities of womanhood, they make attempt to bring relevant social changes to improve the physical, mental, emotional and spiritual burdens of women. Both the authors and their works stand for humanitarianism and unveil the infinite care and compassion for the suppressed folk.

Through her works, De projects light on to many contemporary issues related to Indian female folk. Her female characters dare to move away from the patriarchal regime mainly with the liberated thoughts achieved as a result of education that they are exposed to. Their thoughts, deeds and claims emphasise the fact that they are independent young new generation woman.

The feminine world presented by De in her novels, reflect the liberated individuals losing themselves from the bondages of nuptial knots and moves against the age old practices of patriarchal hegemony. They reject the promotion of phallo-centric values that considers the female factors as negative and almost nullified. De's feminine world is in its fullness because the character's humanness is linked with femininity. In her first novel *Socialite Evenings* De presents the emergence of the female protagonist Karuna as an empowered lady fulfilling her dreams in her life discarding the dominations of male society. She is depicted as a woman who asserts her feminine psyche through revolt and mitigation. She raises her voice against the stereotypes

gender based culture. While Karuna leads a life of emotional frozenness due to her entrapment into a frail and unavailing martial relationship, she attempts her maximum to be an ideal wife. At the peak of her urge to fulfill her emotional thirst, Karuna asserts herself to find her own way of fulfillment. She moves away from the subjugating and enslaving traditional concept of married life and emerges herself as a woman who can be associated with the third phase of Elaine Showalter, The Female Phase.

In *Second Thoughts*, the author deploys the agony and anxiety of the newly married woman Maya and her inner struggles to attain some sort of meaning in her life. At its peak, while Maya's identity is completely lost and she is forced to live completely confining herself to her husband's needs, she boldly explores her life at Mumbai through her extramarital relationship with Nikhil. She transfigures herself through Showalter's first phase, The Feminine phase to the second phase, The Feminist phase.

De's *Sultry Days* unravels the baseless lives of many aristocratic public figures through the viewpoint of Nisha and Dev. She presents the divinely considered institution of marriage as a dispensable thing in life. Through her fictional works, De exemplifies the life of modern people who insignificantly places the institution of marriage.

All the women characters in the novel disregard the basic spiritual and moral concerns of womanhood and place themselves in the third phase, The Female phase. They all attempt to have a complete freedom and liberation in all walks of their life. They protest against the commodification of women, one among the attitude of phallocentric pattern.

Through *Sisters*, De presents a modern new woman, Mikki with great valour and strength. At her young age, she boldly takes the responsibilities of a whole business and establishes her own life along with her co-sister Alisha, irrespective of the sufferings she was destined to face from the side of her cruel hypocritical husband Binny. She changes herself to become a strong powerful woman to face the realities of life. Through the portrayal of Mikki, the author very successfully throws light on the harsh realities of the patriarchal society. She also hints about the growing awareness among the women who wake from their ignorance and

inaction. Mikki's pitiable life with Binny strengthens her innate desire for freedom and transforms her to be fit in Showalter's Female phase.

Kapur and De

The ideological presumptions and justifications manifested in the fictional works of both Kapur and De are really worth reading because of illuminates our mind and provoke thoughts to the contemporary relevant issues in the society. Their ideological concerns demand over the gender free society where political, social and economic equality of the sexes comes true as reality. They believe that sexism is only a social practice that can be altered and revised at any time by people who are willing to modify their attitudes and habits. The mutinous feminist Kate Millet reflects, it must be clearly understood that the arena of sexual revolution is within human consciousness even more pre-eminently than it is within human institutions. So deeply embedded is patriarchy that the character structure it creates in both sexes is perhaps even more a habit of mind and a way of life than a political system (*Sexual Politics* 63).

In their proficient hands fiction has become a powerful medium and a strong strategy for women emancipation. Their successful presentation of the politics and the traits of feminism in as artistic manner led them to elicit the very positive and apt responses in the readers mind and prompts them to adapt and act according to the idea of androgynous society portrayed in the society. The Indian middle class women protagonists of Kapur are exposed to the two opposing and conflicting forces of the cultural constraints for women and the modern feministic ideologies of women's equality and autonomy.

Kapur's Portraits of Women

The modern women characters of the work *Difficult Daughters* do not accept the norms and notions of the traditional androcentric society that prevailed in India right from the centuries back. The work reflects all the sociological, psychological and political aspects of Indian society from the perspective of its approach towards women. With the impact of education, modernisation, liberalisation and globalisation, women folk realise their worth and begin to stand for it shattering the persisting custom and cultural practices. Though Virmati is presented as an emotionally starved being, she boldly rises against the stereotypical practices to fulfill her own

urges. Thus the protagonist Virmati stands as an incipient new woman with her own awareness making herself a part and parcel of the second phase of Showalter, The Feminist phase.

A Married Woman traces the emergence of Astha as a social activist quenching her emotional thirst by getting involved in a lesbian relationship. As Astha passes through the social, cultural and mental conflict, she herself transcends into a talented woman, surer of herself and more confident. Astha becomes conscious of herself-fulfillment like a post-colonial woman and craves out a life for herself violating social codes that restrict her from asserting her own womanhood. Turning to lesbianism and denying social codes, she empowers herself along with Pipeelika. Both of them can be enlisted under the third phase, The Female phase.

The Immigrant is the fourth novel of Kapur in which she portrays the protagonists as female longing for their self-identity and liberty from the traditionalist mentality of the society. It depicts the female protagonist Nina's quest for her identity both as a female and as an immigrant. At that point of her life, Nina liberates herself from the stereotypical expectations of her gender and strengthens her mind to rectify the hollowness in her life by equipping herself financially with the support of a job. She transmutes herself to be apt for the third phase of Showalter, The Female phase.

The novel titled, *Home* caricatures the delineation of a female entrepreneur Nisha who hails from a traditional orthodox Indian family. Nisha boldly violates all the conservative notions towards love, marriage, education and occupation of women. She establishes her own boutique "Nisha Creations" and attempts to make her own trade and industrial sovereignty as a means of attaining her own identity. She traverses from the first Feminine phase to reach the second Feminist phase.

No Idealisation of Women

The novels of Kapur and De do not attempt to idealise womanhood but present the realistic and naturalistic traits of womanhood. They challenge the gender based discrimination and construct energetic and lifelike women characters in their works. Both Kapur and De introduce the psychic behaviour and social operation of women in their creative world.

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Through the means of their fictional works, Kapur and De urge the readers to know about the female psychic experiences and promote their ideas of freedom, equality, tolerance and true love. They also elucidate the causes and impacts of the submissiveness of women to the gender based system.

Kapur and De through their fictions attempt to make changes in the age-old traditions and andro-centric conventions that hamper the free growth and development of women. Both writers attempt to bring metamorphosis in the common concept of women under patriarchal supremacy and promote the limitless opportunities for the development of women in their own social context.

Kapur and De interrogate the passivity of Indian women from both middle class society as well as from upper aristocratic society, by purposefully rejecting the victimisation, stereotypical and passive representation of women in their fictions. Their female protagonists are faced by different types of oppressions like social, physical and intellectual ill-treatment but they do not easily yielded to it. They are incessant fighters who employ verbal and non-verbal methods of protest.

Kapur's Virmati, Nisha, Astha and Nina along with De's Karuna, Maya and Mikki move against the rigid norms of androcentric society. Astha of *A Married Woman*, chooses to be a lesbian in the form of sweet revenge against her husband. In De's *Second Thought*, Maya dares to go along with Nikhil to fulfill her dream of knowing Mumbai city and even enjoys his companionship against her husband's rigid attitude.

The patriarchal concept on womanhood is the life led by a woman that is centred around their own husbands, children and family. Women are less exposed and have a very limited social contact. It formulates a group of women who are inefficient to think something apart from marriage and children as their greatest goal. That is why Maya's husband in *Second Thoughts* considers Maya as a completely satisfied housewife irrespective of her ardent desire to attain few of her basis needs.

It is often quoted that “A modern man is a walking civil war”. But in this post-modern era, it is much apt for the modern women who confer in choosing between the traditional concept of womanhood and the modern notion of new womanhood.

Kapur and De, as representatives of these women who encounter this sort of decision making conflict that goes through in their minds right from birth to death. It determines whether she is a conformist or non-conformist, conventionalists or modernist, feminist or antifeminist and winner or loser. The female characters of Kapur and De unanimously reject the inflexible patronising holds of patriarchy and favour the self-identity in their decision making strategy.

While De focuses on the inner conflicts and strife of the aristocratic upper class women, Kapur is concerned with the feministic ideologies that confront with the middle class educated women. Even though the protagonists of both these authors deal with women of varied social backgrounds, they have more or less similar experiences of suppression from the male centered society.

Man-Woman Relationship

The major theme of Kapur’s and De’s fictional works is the man-woman relationship. They portray their new woman characters as those who are not ready to yield to the conventional and hierarchal world of hetro-sexuality. On the one hand, these women disregard the domineering and superficial man-women relationships, and on the other, they demand intimacy and relationship purely based on equality, justice, mutual respect, affection and admiration between man. The new woman characters of De and Kapur enclose the feminist assumption of an ideal man-woman relationship. They urge men as well as women to take positive and creative approach to the concepts of evolving feminist waves that highlight the basis rights of women. They exhort men to have adaptability and flexibility to the paradigms of new womanhood and woman.

Thus, both the writers, Kapur and De, through their fictional characters try to fix the concept interrogated by Betty Freidan in her work *The Feminine Mystique*, “Who knows what

woman can be when they are finally free to become themselves? Who knows what women's intelligence will contribute when it can be nourished without denying love . . .?" (331)

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A Study of the New Woman in the Selected Novels of Manju Kapur and Shobha De

The Narrows:
**An Exposition of Ann Petry's Racial Protest, Quest for Identity,
and Repercussions of Blind Adherence to American Dream**

Ashaq Hussain Parray, M.A., M.Phil., NET/SET, B.Ed.

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Ann Petry 1908-1997

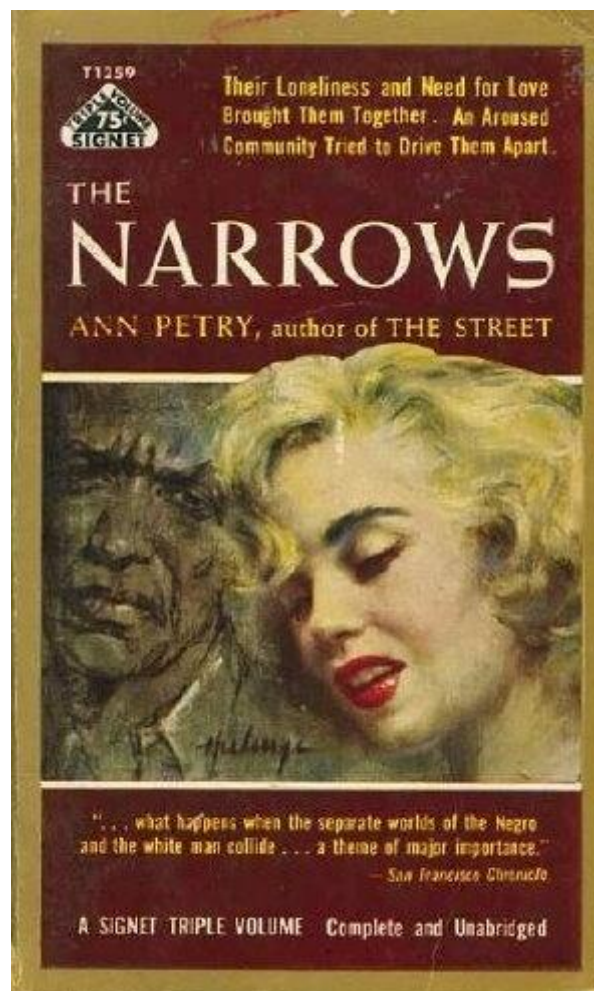
Courtesy: <https://harvardmagazine.com/2014/01/ann-petry>

Abstract

African-American fiction is loaded with the protest themes, for it has to explore the bruised consciousness of its race. Therefore, it has haunted the memories of readers' ever since its inception. Though the earlier writers of this variety of fiction have been often labelled as sheer protest writers, yet there is an effort to resuscitate them from the

appropriation of partial canon makers and to show that they are matchless in terms of their literary thrust and originality. In this paper I will analyse one such writer Ann Petry, whose fictional aura is exceptionally superior and original as far as the exposition of the racial, economic and sexual issues of 1940s America are concerned. The masterpiece novel of Ann Petry, *The Narrows*, will be the focus of analysis. This novel is an exceptionally heart-rending interracial love affair of a young black man and a beautiful white lady. What happens to their *tour de force* in the racist America of 1940s will be succinctly scrutinized in this paper.

Key Words: Ann Petry, *The Narrows*, Racism, American Dream, Moral bankruptcy, Capitalist Repercussions, identity-crisis.



The Narrows

The Narrows (1953), Ann Petry's third novel, explores the lives of an eclectic group of residents in the fictional town of Monmouth, Connecticut, England. By not just focusing on a single linear narrative perspective, rather making several characters the target of racial, sexual, and capitalistic oppression, Petry is trying to elicit empathy and action.

The novel focuses on Abbie Crunch's adopted son Link Williams, a Dartmouth, Phi Beta Kappa graduate. He feels himself socially unacceptable because of his inter-racial love-affair, which he develops with the white heiress of Treadway Hall, Camilla Sheffield. Vernon opines, "This system has strengthened itself, linking slavery, racism, and money, from the first slaves through the Civil War, up until the present times" (71). Quite aptly, the protagonist is named Link Williams, a connection between past and present, who like a joint tries to link the two races. As his name alludes to Abraham Lincoln, to one's mind comes Lincoln's "Emancipation Proclamation of 1863". He (Link) seems to practically emancipate the Negro race.

Link Williams and Camilla Sheffield

The relationship of Link Williams and Camilla Sheffield is a perfect communion of two members belonging to two adverse groups. Though the fate has provided them a chance of racial unity, yet the deeply ingrained racism in the society makes even him suspicious of her sincerity. She, however, reveals the reason, i.e., the beauty and safety she felt in his voice:

It was a perfectly beautiful speaking voice and it belonged to a colored man. I had to try to match that voice that meant safety with your being colored and I couldn't. In the fog, when I couldn't see, I clutched at you, because all I had to go on was the sound of your voice and the feel of your arm, the long smooth muscle in the forearm, a man's arm, hard fleshed, a man's hand, strong, warm, the skin smooth. Yet the hand belonged to a colored man. (*The Narrows* 88)

Racial Concerns

Petry is able to vividly portray the conditions prevalent in those times, when it was inconceivable that a white female can embrace a black man, let alone sleeping with her.

Link's thoughts reveal the same, as he speculates over what might be Camilla thinking about him in particular and the black people in general:

Cat Jimmie on a cart equals terror, equals drowned-in-fear. All those colored people in beer garden equals terror, equals drowned-in-fear. Link Williams, once one knows he is colored also equals terror, equals drowned-in-fear. Equals friendship? Highly implausible. Come to think of it, what in hell had she expected to find on the Dumble Street Dock, in a beer garden on Franklin Avenue? (TN 93)

Racial Encounter

The most heart gripping racial encounter takes place when he takes Camilla to his home and there, their love gets consummated. As soon as Abbie (Link's mother) comes to know of it, she couldn't tolerate the sight of a white bitch sleeping with him and that too in her house. She threw her (Camilla's) clothes out on the street. Link becomes a mere puppet who could do nothing to protect his love. But instead is compelled by the circumstances to push her gently out of the house, before it takes an ugly turn. Later on, when she (Camilla) meets him, she abuses him, "You bastard," She said, "You knew-you-knew, leave me alone," turning and twisting under his hands. "That woman, laughing at me, laughing at me," twisting, turning, pushing him away, "Get out of my car", voice imperious (TN 257). This infuriates him and he demands justification from her, for keeping him on sea-saw as he was waiting there from the last two weeks for her and above it the reason for her present awkward behaviour toward him. In a reckless manner, she rewards him with the racial epithet "the black bastard" that adds fuel to the already burning fire of anger in him. It explodes the volcanic rage inside him and he couldn't control the storm, and what was the outcome of such a disturbance, he slapped her.

Magic Realism Where Fiction and Truth is Mixed

The novel seems to be a piece of magic realism where fiction and truth is mixed. Link-Camilla love affair is just fantasy but the attendant details are basically realistic. Vernon E. Lattin describes Petry as rebelling "against the falsification of life, the dreams, rationalizations, and illusions that distort one's grasp of reality; she rebels especially against the American Dream and its attendant illusions" (69).

Abbie Crunch, who with her husband Major has adopted Link Williams, is an extremely class-conscious lady, a tough moral-fiber, and an old-fashioned lady. She constantly reprimands herself for the neglect of Link at the time of her husband's death that ultimately changed the entire course of Link's life. Link becomes a complete opposite of what she had imagined for him. He had landed into the mysterious lap of Bill Hod, a father figure for him and the company of his expert cook Weak-Knees. Petry seems to have caricatured Abbie's character in consonance with Du Bois's philosophy and this seems to be dictating the rhythm of her life. She faces in Du Bois's terms "double-consciousness," i.e., being a black and an American. Her philosophy in life is that the group attained greater importance than the individual which is exactly what Du Bois had said. Her wish that Link must study hard and make the black race feel proud of his achievement is shattered, as he develops love affair with Camilla Sheffield, about which neither Bill Hod nor Abbie had conceived of. He is hypnotized by the shimmering beauty of Camilla and he becomes blind in the love of Camilla. He forgets that he lives in a racist world that doesn't allow such miracles to happen.

Racism All Around

The racism is so deeply entwined with the consciousness of almost all the characters of the novel. But ironically some of the black characters have imbibed the white racist notions toward their own people as well. It is especially because of the emerging middle-class consciousness among the blacks. The blacks around that time had also started to undergo the process of social transformation. Abbie is so class-conscious that even the views about her own husband are shaped by it. It gets amply reflected when Petry explores her thoughts:

She went into the kitchen, sat down at the table. She couldn't seem to think straight. She would have Hod arrested. She kept the Major breathing, labored, stentorian, like a snore. Drunk. Drunk as a lord. What could have come over him? People would laugh at her. President of the local WCTU. A drunken husband. Well, he's colored. Ha-ha, ha-ha, ha-ha. (TN 30)

If she had known Link's reason of abstaining from the minstrel show:

She'd say that he'd let The Race down. She said colored people (sometimes she just said The Race) had to be cleaner, smarter, thriftier, more ambitious than white people, so that white people would like colored people. The way she explained it made him feel as though she were carrying The Race around with him all the time. (TN 138)

The intensity of prejudice against the white race in her mind is reflective of the times of 1950s, when it was inconceivable to think of a communion between the whites and the blacks, as her introspection reveals:

Link? She would ask him to leave, to live somewhere else. A white girl. In my house. In bed with Link. Tramp of a white girl. Pale yellow hair on the bridal pillow cases. Sweet smell in the hall. He would bring a tramp into my house. I am a fool- Frances, "Howard's a fool". You fool. You god-damn fool. Get a doctor. (TN 253)

Link's memories of Camilla were acting as tormenting agents, and this made him restless and careless. He couldn't speculate how much dangerous it is to get involved in an interracial love affair. He is mesmerized by his "Helen of Troy". Camilla's love has tainted his vision. To him it seems, in the darkness of night, everyone basically is same and this actually hypnotized his mind and started to dream that he can achieve his Helen (Camilla).

American Dream as a Nightmare

Petry has exposed the American dream as a nightmare which is fatal for those who refuse to accept their assigned role in the system. A black mustn't think of a 'Utopia' and forget the reality. The moment when Link drinks beer with Bill Hod, starts unconsciously disclosing his thoughts about Camilla, as "'how beauteous mankind is! O' brave new world that has such people in't'" (TN 97). Their romantic journey reminds us of Ferdinand and Miranda of Shakespeare's *The Tempest*. Both the couples are ready to land into an unknown landscape. This seems to be in Bakhtinian terms "dialogic" in nature where a continual dialogue is carried forward, affects the discourse of the writer and in turn gets modified. Link compares Camilla to 'Helen of Troy' which also justifies its dialogic nature. This novel was written around a time, when the public psyche was shattered and disillusioned by the nuclear

holocaust, and as such everyone was dreaming of 'Utopia,' and Petry has catered to the demands of the romantic and ideal people who wanted a happy and secure world for all.

Negative Sermons and Negative Attributes

Link didn't pay heed to what Abbie had said, because he'd heard her preach the negative sermons about the black people before as well. These negative attributes were deliberately associated with the blacks, but ironically some of the blacks were falling in the racial trap casted by the whites imbibing these racist ploys (especially the emergent Negro middle-class), and proved a stumbling block in the economic, and emotional journey of the budding Negroes who wanted to do something of their own choice. His wish to become a historian and her rebuking him saying, "Whoever heard of a colored historian?" (TN 328), is reflective of the imbibed stereotypical ideology and Abbie had proved herself throughout the novel, a mere teacher of one such institutions where, the Negroes are reminded of their 'negritude' and that the Negroes are incapable of doing something worthy, let alone sticking to a job for quite a long time. However, if any black does so, it is viewed as a miracle. Her always criticizing him sometimes makes her identity ambiguous. Is she on the white side or on the black side? Obviously, it reflects her identity crisis. Margaret McDowell opines, "Abbie's situation in which she is torn by the pressures of guilt, aloofness, and false pride also demonstrates the destructiveness of the society in which individual differences--in her case, largely racial in origin--promote hatred, intolerance, and alienation" (141).

Role of Bill Hod

Bill Hod was the mysterious master-mind behind all the illicit, illegal, and immoral activities that were going on in The Last Chance bar. He controlled or operated from, behind the scene, but who could go against him? He had established links with the police officials, and his business was thriving day by day. The photograph of Camilla that appeared in the Monmouth Chronicle is deliberately maneuvered by him to make Link believe, and start believing that he was used just as a muscle boy (a plaything), by Camilla:

Story on American heiresses. One of a series of stories about young women, who owned, controlled, were heir to the great American fortunes--vast unspendable fortunes . . . Picture of Camilla Williams, laughing. Only that wasn't her name. Her name was Camilla Treadway Sheffield. Internationally

known heiress. The Treadway fortune was described as being like that of Krupp or Vickers. Young wife of Captain Bunny Sheffield. (TN 270)

Shattered Identity

Link's whole identity is shattered. Was he her lover or the muscle boy? This gothic truth bewilders him, and he starts retrospection, and the only question that echoed in his mind is, why hadn't she told him about her real identity? He starts retrieving how he was told by Weak-Knees and Bill Hod; Frances Jackson and Abbie not to visit The Moon Beam bar as he was under-age, and it wasn't good for his intellectual development and over all personality. The path leading to that Moon Beam bar is aptly called the "Primrose Path" (TN 278), i.e. a path full of thorns, but Camilla has made that plush by her money. Link could also realize that money can transform a black into a white like Lutie Jhonson of *The Street* (1946) by the same author. In the bar, even the identity of Buddha becomes distorted and disgraced in his mind that is implicit of the corruption in the ethics of the fictional society that obviously reflects the reality.

White Beauty and Black Beauty

Petry is trying to play with the notion of white beauty, and inverts it by glorifying the black beauty. It becomes obvious at various places in the novel. In the initial pages, Abbie describes Malcolm Powther as: "A colored man. His skin was just a shade darker than her own. Yet he was dressed with a meticulousness one rarely ever saw these days creased trousers, highly polished shoes, because the back of the shoes gleamed, a dark grey felt hat on his head, the shape perfect" (TN 7). It tempts Abbie to believe that he is an ideal black male representing elegance, and an epitome of mannerism, which the younger generation must imitate. After seeing him, her mind broods over her own make-up which shows that the notion of beauty for her is blackness, rather than whiteness. The thoughts going on in her mind about him, reveals, the general human nature, i.e., how one feels when opposite sex is nearby, irrespective of whether one is black or white. It shows that the blacks also feel as the whites do. The way she is disturbed by Mamie's presence seems to show that unconsciously, she had an eye on Malcolm Powther and wanted to replace her place.

Ambivalent Identities

The identities of the characters in the novel are ambivalent. Is Link Camilla's true love or just a plaything? Is she a whore or the demon lover of Link? Is Bill Hod Link's true supporter or just an instigator or his true father or a surrogate father? Malcolm's identity like Abbie's is also ambiguous. At home he was a cuckolded-husband. He has three children, one of whom J. C. Powther, who quickly becomes intimate with Abbie Crunch as soon as they shifted there as tenants. Malcolm is a very pathetic and sceptical character. He feels a constant threat that he might lose his wife, in case she falls in love with somebody else. Bill Hod and Link Williams adds fuel to the fire of already burning suspicion in him by constantly visiting Mamie Powther, in Malcolm's absence. But at the Treadway Hall, he manipulates the circumstances to suit his designs. Artistry of Petry is such that it brings out the multi-dimensional nature of racism, classism, and the identity-crisis of the 1950s Afro-American people very craftily.

Miss Dwight's approach towards Link in the school is a clear manifestation of the racist approach. It is because of racism that she made him an object of ridicule; she wants him to act as Mr. Sambo, a stereotypical lazy black figure, but Link on the appointed day, pretends illness. Thus, the minstrel show fails. Link's reaction was a trenchant and an apt type of rebuttal, she deserved. The entire episode is full of suspense in which she and he, both tried to have an upper hand at the opponent, and eventually he was able to decipher and decode her plan. Then he distorts, and dismantles her malign designs. Through the character of Link, Petry is trying to reverse the notion of smartness of the white race, as Link even at the age of ten made Miss Dwight an object of helplessness.

The identity of the white women in the novel seems to be really at stake. They have been castigated in negative terms as the whores, the manipulators involving in power politics, thereby acting as the most dangerous racist forces of oppression, i.e., social, political, and psychological exploitation. Mrs. Treadway, Mrs. Camilla Sheffield, and the unlimited nameless white women involving in illicit sex are quite sufficient examples to prove the point raised.

On the Immorality of the “Superior Race”

Ann Petry lashes out at the immorality of the so called superior race. She has thrown ample light on the scepticism in the relations, and on the moral bankruptcy of the white females especially:

Sometimes the rich white ladies married the big muscle white boys, the penniless, body-beautiful white boys. And the marriages wouldn't work, couldn't work, because the wenches had too much money, and the penniless muscle men couldn't control them in life except the good bones and the long smooth muscles, the fighter's heart and the dockhand's vocabulary, and after a while the novelty of the whole thing wore off, the rich white lady called quits, until she ran across another one with bigger muscles, a stronger back. (TN 279-80)

Camilla's love seems genuine as she says, “I am really and truly in love with you. I always will be. What's changed? Oh, Link, Let's not”-- (TN 289). The tears she shed are symbolic of her genuine feelings for him. She even mentioned that it was Mamie for whom he is deserting her. He arrogantly laughed. The ball was now in his court. But he didn't play safe. The ensuing inevitability was that she charged him of rape and got him arrested. Link becomes thus, the mythical black rapist of the white woman. He phones Bill Hod and says, “A white lady says I tried to rape her...” (TN 321). Bill Hod got him released and started to re-educate him on “The Race” and power of the money.

Characterization

Petry's characterization and peculiar attributes, which she gives to her characters, is quite appreciable. Her describing Bill Hod and Link Williams as belonging to “Copper breed,” i.e., no woman safe around them is very artistic. Earlier, Abbie at the time of her husband Major's death, had decided not to weep in front of the crowd that would gather for the funeral rites of Major. Petry herself in an interview with Mark Wilson has revealed that Abbie, Malcolm, and Frances Jackson came closer to being the archetypal New Englander (77).

Corruption in Democratic Institutions

There are ample evidences in the novel which show that there is enough corruption in the basic democratic institutions like the press as symbolized by The Monmouth Chronicle and educational institutions, where racism still continues and the most potent and effective institution, i. e, the police that can prevent crimes and protect the vulnerable is too corrupt. Right from The Treadways' illegal enterprise, The Moon Beam bar, and The Last Chance bar, all are in full public glare operating, under the illicit and immoral Bill Hod's ownership. The police man who supplied Bill Hod the license, was helped by Bill Hod once. But his supplying the license can't be justified merely on account of this. It is a downright illegal act. Also the Monmouth police department is not effectively investigating into the reasons of the accident by Camilla in which a boy was seriously injured, and not checking the child labourers being employed by the white families. Later on, their sexual identity is encroached and demanding proof and witness first, that results in the crimes being committed. These crimes could have been averted if police would have been alert enough. Link is kidnapped in full public glare. All such and other crimes are going on in the Harlem ghetto of America. Rutledge, head of Monmouth's police department, was himself a drunkard and a glutton. How could one have expected any sort of justice from the police officials, when they themselves are corrupt? Rutledge himself did unjustified acts, e. g, he knew who the culprit was, but did nothing instead just watched. Petry has thrown ample light on this side of reality and hinted that all the democratic institutions through whose honest functioning only can the American dream be achieved, are not honestly working. So, the American Dream is in a state of continuous deferring state.

Peter Bullock

Peter Bullock, as far as the last part of his name is concerned, *The Oxford Dictionary of English* defines it as a young bull, or cow that is castrated. As we go through the pages of this novel, we come to know that he's not physically castrated. But he helps in the castration of Link, though indirectly, in his execution. Vernon E. Lattin in her essay "Ann Petry and the American Dream" opines, "Peter Bullock is the castrated American male of the novel" (71). His character is an exact foil to the Apollo-like figure of Link as describes by Petry herself in the novel. His personal house details also reveal his castrated nature: "Siamese cat part of

their family. No children. Siamese cat took their place. Sat in front of fire warming its behind and sneered. Lola's cat" (TN 46).

Jubine

Jubine, the photographer, the eighth wonder of world, is a mysterious artist who captures in his camera, the events which are very unique in itself. Through his character and the artistic talents that Petry has bestowed him, she is lashing implicitly at the whites, who claim that creativity is the inborn gift of theirs, and they are the masters in every field. She is trying to dismantle this old myth. Jubine refused the job of Peter as he doesn't want to lose his freedom. Because the mantra for him in life is freedom and it comes when what you wish, you could do that. As he says to him:

I am free. But you, my dear Bullock, you are a slave, to custom, to a house, to a car. You have given up yourself little raw places in your stomach, little sore burning places, so that you can't eat what you want and you can't sleep at night because you have turned so many hand-springs to pay for that long shiny car. . . . It's a-slave ship. Think of it- a slave ship right here in this beautiful little New England city called Monmouth." (TN 43)

His actions and speech explicitly makes it obvious that he is a communist at core as Peter Bullock says, "Because he is against wealth. Every time he gets a chance, he takes a potshot at the wealthy" (TN 47). It clearly shows he is dissatisfied with the capitalistic system of economy, which breeds injustice, violence, and corruption.

Peter, editor, owner, publisher of Monmouth Chronicle is blackmailed by Mrs. Treadway to create a conducive environment so that on one side, she can restore her daughter's honor, and on the other hand make way smooth for, if not execution, at least Link's confession that he tried to molest the honor of Camilla, which is sheer power politics. Earlier: "Peter had made the Treadways' girl look like a whore and made the nigger look Apollo" (TN 365). Lola says to Peter Bullock, regarding the directions of Mrs. Treadway, "don't do it. Whatever it is she wants you to do, don't do it" (TN 367). However, Peter Bullock defied her advice and went on to dance to the tunes of Mrs. Treadway. Perhaps, he himself was accustomed to middle-class life style and he falsely believes that Lola may leave

him in case he is not able to support her. This all underlie the economic insecurity that compels the blacks to go against their very race.

Monmouth Chronicle

The history of *Monmouth Chronicle* reveals that it was set as an abolitionist paper, but now it seems to end in the hands of capitalistic forces. Peter Bullock loves his wife. He knew that maintaining her middle-class life style, besides keeping in view the pensionary benefits he has to provide to his staff, depend on the advertisement money of Mrs. Treadway. So, he starts to ponder over the whole issue. After meditating over the whole issue of Camilla's accident and her love affair with Link Williams, decides to work against his conscience and run a series of news on the crimes committed by the Negroes, till he is able to turn the whole situation in Treadways' favour. This all shows how dangerous the repercussions of capitalism can be for the fourth pillar of democracy.

Bunny Sheffield

In the small room, where Link was taken after being kidnapped by Mr. Bunny Sheffield and his friends, Link realizes that he can't escape now and will meet his doom for crossing the racial limits. After all, "an old black ram has been tugging her white ewe" (TN 401). On being asked about their relation, he brought the entire Negro history before them, thus giving his personal tragedy a cosmic sweep. Link could easily recognize the tremor running through Mrs. Sheffield, which is the age-old hatred against the opposite race that makes her body shiver with fear, as he himself had experienced earlier such tremor. So, he made them wait and wait till finally when he confessed, "we were in love" (TN 406). As soon as he had finished, the Captain in a fit of rage instantly shot him dead. Mrs. Treadway hadn't meant the murder of Link, but just a confession, yet after Link's murder her more active interest in saving Captain Bunny from the clutches of police and saving the honor of Camilla by black-mailing Peter Bullock, the editor of *The Monmouth Chronicle*, makes her an unforgettable and unforgivable symbolic figure of corrupt capitalistic system of the 1950s America.

The remark, "the Negro confessed--and Bunny shot him" (TN 408), hardly affected the stone hearted Mrs. Treadway, who said to Bunny, "Everything will be all right," (TN

408). The Lamb (Link) has been slaughtered for encroaching the territorial domains of the racist boundary, and his blood got spread wherever his body was taken. Petry in an interview with Mark Wilson said, “‘truth’ as she described it--and ‘actual events from your own life . . . they have to be worked into and a part of whole. . . . They have to be mixed in’” (Wilson 76).

Moral Bankruptcy and Scepticism

The moral bankruptcy and scepticism in the married couples, irrespective of any race, is quite brilliantly exposed by Petry. Money is the basis of relations rather than love in the Harlem ghetto of 1950s. The bleak hope of the communion of the two races via Link--Camilla relation is intentionally proved to end with tragic implications. As Petry in an interview herself reveals that she had trouble writing Link's death, after all: “here was this man who in so many ways had to battle to survive; and he had survived . . . fairly whole as a person . . . there was no way, logically that he would not have been killed” (Wilson79).

Abbie's introspection, close to the end of novel, reveals that it was not any one person responsible for the tragedy of Link. Michael Barry holds a similar view as he says, “All humans in Petry's world are prone to imperfection, not one individual has full responsibility for Link's death” (150). This also gets confirmed, when Miss Dorris gave vent to her views:

It were purely like a snow ball and everybody gave it a push, that two cent newspaper give it the last big push. The morning I seen that picture, with half his face gone from a razor, just a long hole where one side of his face should have, were all strew across the front page, I said to Sugar, Sugar that picture were pure murder and this white folks two cent newspaper ought to be took out and burned. (TN 415)

Hope Vanished

The bleak hope of the communion of the two races has vanished with Link's death and the question is still lingering in the readers' minds why, “that girl with pale blond hair be left alive?” (TN 419). Thus, it can be said that the blacks in America were still not assimilated in that way, as was envisaged by the founding fathers of America. In 1992 Petry told Streitfield, the journalist of the Washington Post: “where ghetto life and race relations in the United States are concerned, ‘everything is worse’ than it has been” (McDowell 2).

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Ashaq Hussain Parray
The Narrows: An Exposition of Ann Petry's Racial Protest, Quest for Identity, and
Repercussions of Blind Adherence to American Dream

Kinship Terms of Aka Koro Tribes in Arunachal Pradesh: A Sociolinguistic Study

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Abstract

This paper examines the existing kinship terminology system of Aka Koro tribe from a linguistic point of view. The paper tries to bring out the nature of Aka Koro tribe inhabiting in the East and West Kameng districts of the north eastern parts of Arunachal Pradesh, especially Kichang, Pichang, Chichang, Kadeya, Sapung, Pochung, Kajung, New Sapung and Yangse villages. This native language of Koro is highly endangered with 800 to 1200 people. The Koro tribe is matrilineal which means that they allow marriage between a man and his immediate relation of his mother's side. This study is an attempt to bring out a classificatory system for the Kinship which prevails among them.

Key Words: Kinship, Aka Koro, Endangered language, Socio-linguistics, Classificatory

Introduction

According to the Census of India (2001 to 2011) there are 26 scheduled tribes in the state of Arunachal Pradesh. Apart from these, there are a number of other sub-tribes with its own diverse culture and conventions. However, in its latest research the National Geographic Society's **Enduring Voices Project** discovered a new tribe called 'Aka Koro' in the remote corner of India and this has been published in the *Science Daily* magazine. This language is not been listed in the given tribal languages list of Arunachal Pradesh.

Fox (1967) states that the study of kinship is the study of what man does with these basic facts of life such as mating, gestation, parenthood, socialization, siblingship, etc. Morgan (1871) pointed out that most kinship terminologies reflect different sets of distinctions such as sex,

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generations, blood and marriage. A factual statement about kinship was given by James Peoples (2014) and he states that “anthropologically, kinship is the web of social relationships that form an important part of the lives of most humans in most societies”. Basically, kinship is universal and in most societies it plays a significant role in the socialization of individuals and maintenance of group solidarity. It facilitates not only the socialization of children but it also forms an economic, political and religious group.

Focus of This Paper - Kinship

The investigators try to find out how the social structure, class difference, sex, and age differ from one another through kinship terms and how the language emerges through linguistic view point. The study of kinship deserves special attention as it refers to the person to whom an individual is related by blood or some other way.

Commonly, kinship is of two types (a) affinal kinship (b) consanguineous kinship. While affinal kins are individuals who are related by marriage, consanguineous kinship is characterized by the sharing of common ancestors/common blood. Kinship is universal in societies; every language includes a system of kinship terms but different languages shape up the family tree in different ways.

Aka Koro society and language are different from other tribal populations. This language of Koro belongs to Tibeto-Burman, a branch of Sino-Tibetan language family. The study has linguistic relevance as it deals with an endangered language and it is a minority tribe. The aim of the study is to find out Aka Koro kinship terms and its role in their relationship in society.

Objectives

1. To find out how kinship terms are used in Aka Koro hierarchy in terms of relationships.
2. Through this study the researchers attempt to find out the linguistic terms used for to express kinship relations.

3. Aka Koro is an endangered language. Here researchers aim at understanding and documenting the data in order to, preserve the language for the future generations.

Review of Literature

Arunachal Pradesh is one of the protected areas under the Government of India. The name Koro exists among the tribals of East Manus in New Guinea and in Nigeria⁷. The American linguists David Harrison and Gregory Anderson (2010) were the pioneers in the study of the Aka Koro tribe and they took the initiative to bring them back to the modern world along with Ganesh Murmu. Though people were early settlers, there have been very little studies about their ethnic group and culture. But in *Ethnologue*, Lewis (2005) had mentioned about Hrusso Aka tribes. In his study he has stated that Aka Koro is a dialect of Hrusso Aka (mother language) but it was totally different from other native languages. *The Hindu* a leading Indian daily newspaper also published an article which appeared with the title “A hidden language revealed” written by John Noble Wilford discussing the tribe. I.M. Simon (1970), worked on Hruso Aka language for the Government of Arunachal Pradesh and brought out the “Aka Language Guide” in 1970. Also in 2010, *Christian Science Monitor* published an article about their studies on the Koro tribe. Gibji Nimasow (2003) was born in the same tribe and worked extensively on this tribe and wrote a couple of articles connected with different aspects of Aka. The news about Aka Koro came out for the first time through National Geographic news by Dan Morrison 2010 and the news spread all over the world. Also, the CNN television channel has talked about it. Gregory D. S. Anderson and K. David Harrison produced a dictionary named ‘Koro Aka English Online Talking Dictionary. Hrusso Aka is considered as an unwritten language in India by *Ethnologue* (2017). Its varieties are grouped under Tibeto-Burman as Hruish language. This was the first accepted notification about the indigenous language. It is also believed that most of them do not know about their origin but some believe that it has descended from Tibet, Mongolia or China. This is because they still hold some inevitable similarities like body type, traditions, food habits, celebration, etc. These aborigines have neither written script of their own nor written literature of their own.

Methodology

The study used both primary data which the researchers gathered from the field visit and secondary data, which are publications such as books, magazines, journals, government departments, and organizational records. The present study goes through different steps. The data was collected using questionnaires by direct interview method. The questionnaire included kinship terms which were arranged properly for getting kin terms for both the consanguineous and affinal groups and the peculiarities of the terms were identified specifically. The data was collected from the native speakers of Kichang village in the Banna Circle in the East Kameng district of Arunachal Pradesh.

Description and Role of Kinship in Aka Koro Community

The Aka Koro uses the term / nunga ajin / meaning- kinship, in their native language. People learned their kinship terms during the early stage of their life. The Koro tribe is a matrilineal tribe and they allow marriage between a man and his immediate relations on his mother's side. Normally within the Aka Koro, people do not cut jokes with their parents and elder members of their family and society and cutting jokes is prohibited. Similarly, among the family members, the elder person or age-old man in their generation is never addressed by their name as a sign of respect. At the same time, people are allowed to address young people and kids in the lower age using their personal names. In their social relationship respect could differ from one relationship from another. For brother, they commonly use the term /ama/ and for uncle it is /ose/. If the people are in the same age group they are called /ajin/. Similarly, / ajin / is used for nephew and /ama/ stepfather. Generally, children from all relations used the term /nana/. Likewise /ako/ and /maye/ are commonly used for boys. When a boy or girl reaches the marriage age, usually Koro tribes select people (bride and bridegrooms) from the nearest village which must be from their mother's side, which will not be from the same their own clan. But nowadays they are taking relations from the distant area for marriage. Child marriage is prevailing according to their tribal custom but he or she will be the life partner after they become grown up adults.

Analysis of Data

The following tables show field data collected from Aka Koro community for analysis:-

Table 1: Data of Consanguineous Kinship Terms

Sl. No	Phonetic transcription of Kinship terms of Aka Koro tribes	Relationship
1	/ abo. mərjɪ /	Grand Father (Father's side)
2	/ ase. misiŋ /	Grand Mother (Father's side)
3	/ abo.mərjɪ /	Grand Father (Mother's side)
4	/ aye ^h misiŋ /	(Grand Mother) (Mother's side)
5	/ abo /	Father
6	/ aje /	Mother
7	/ amasuŋ /	Elder Brother
8	/ temiŋ/	Elder sister
9	/ abo. mərjɪ /	Father's Middle brother
10	/ ne ^h /	Middle sister
11	/ nesuŋ /	Younger brother
12	/ nana / - /ne ^h /	Younger sister
13	/ abo .mərjɪ /	Father's elder brother
14	/ ofo /	Father's elder sister
15	/ ne ^h /	Father's younger sister
16	/ ane /	Mother's brother
17	/ ane /	Mother's elder sister
18	/ uɡna ^h /	Son's son
19	/ uɡna ^h /	Son's daughter
20	/ same /	Daughter's son
21	/ same /	Daughter's daughter
22	/ ne ^h /	Brother's son

23	/ ako /	Brother's daughter
24	/ saccu /	Sister's son
25	/ sacchoŋ /	Sister's daughter
26	/ ose /	Mother's brother's son
27	/ ane /	Mother's brother's daughter
28	/ niŋgmare /	Father's brother's son
29	/ temiŋ /	Father's brother's daughter
30	/ hinyiŋne /	Mother's sister son (elder)
31	/ hinyiŋne /	Mother's sister daughter (elder)
32	/ abo: mɔrɟi /	Mother's father
33	/ ase. misiŋ /	Mother's mother
34	/ ane /	Mother's elder sister
35	/ ane /	Mother's younger sister
36	/ o se /	Mother's elder brother
37	/ o se /	Mother's younger brother
38	/ temiŋ /	Elder daughter
39	/ ofo /	Elder sister
40	/ ōŋga /	Younger son
41	/ saccu /	Elder son

42	/ aje misiŋ /	Father's mother
43	/ abo: mʊrjɪ /	Father's father
44	/ o se /	Father's elder brother
45	/ ose /	Father's younger brother
46	/ temiŋ /	Younger daughter

Table 1

Consanguine Kinship Terms

In Aka Koro community, consanguine kins experience high privileges, honor, and leadership within their family relationships. A family is the base of society created from two different relationships based on marriage and descent. Koros follows a lineage that traces their common ancestry from a single person. Otherwise, the descent groups calculate through only one parent either the father patrilineage or the mother matrilineage. For Grandfather they use the term /abo.mʊrjɪ /, for father; it is /abo/, for son /omoŋo/ and for Grandson /saccu/. Father is assumed to be the head of the family even if mother holds equal rights and powers to control. Siblings address each other according to their relative's age with the terms /nana/ for 'brother' and /ako/ for 'sister'. However, they use adjectives like /bərka/ to represent elder people /məʒula/ for middle group and /nan/ younger group to differentiate the age. For elder brother, they use the term /amasuŋ / and for elder sister /teminn/. Commonly /temiŋ / represents "elder" which indicates all elder ladies in Koro community. If somebody is younger in age, they use the term /ajiŋ / likewise /osiya/ for younger brother and / ne ^h / for Younger Sister. Father's brother is /abo.mʊrjɪ / and Father's Elder Sister /ofo/. In the case Father's Younger Sister / ne ^h / Mother's Elder Sister /ane /. A detailed list of kinship terms is included to get a good understanding of kinship relations.

Affinal Kinship Terms

Sl. No	Phonetic transcription of Kinship terms of Aka Koro tribes	Relationship
1	/ ose /	Wife's Father
2	/ a ^h sey/	Wife's Mother
3	/ ose /	Husband's Father
4	/ a ^h sey/	Husband's Mother
5	/ ofo mesa:ŋ /	Father's elder sister's husband
6	/ racci /	Father's younger sister's husband
7	/ oŋga /	Mother's elder sister's husband
8	/ temiŋ /	Mother's younger sister's husband
9	/ pa:ŋ /	Father's elder brother's wife
10	/ chaŋmi /	Husband's sister (younger)
11	/ ofo /	Husband's sister (elder)
12	/ barbo /	Wife's sister's husband
13	/ rayeŋ /	Husband's elder brother's wife
14	/ yu /	Wife's elder Brother
15	/ b e /	Wife's younger Brother
16	/ ama /	Sister's Husband
17	/ an̄nas /	Husband's brother's son
18	/ ama /	Husband's brother's daughter
19	/ kama ^h /	Daughter's husband
20	/ ooye ^h /	Son's wife

21	/ nanma /	Son's wife's Father
22	/ ahsey /	Son's wife Mother
23	/ osey /	Brother's Father in law
24	/ pan ^h g /	Brother's of Brother's wife
25	/ uyi /	Wife
26	/ ra:ci /	Husband
27	/ yu /	Brother-in-law
28	/ arayum /	Sister-in-law
29	/rayeŋ/	Mother-in-law
30	/blaji /	Father-in-law
31	/ose/	Uncle
32	/ mʊrʃɪ /	Aunt

Table 2

Affinal Kinship Terms

Affinal kin are persons who are connected to persons by marriage⁹. Affinal relations are based on a validity or agreement. Although they are considered to be members of the family, the kinship tie can be broken if the marriage dissolves. In case of affinal relation similar elementary terms /abo/ (father) and /aje/ (mother) are used exclusively. For Wife the term they call /uyi/ and Husband /ra:ci/. These terms are preceded by adjectives to differentiate the age and these elementary terms are mostly used for parental generation. The term /abo /, is used for father's elder brother as well as mother's elder sister's husband. For father-in-law, the term /blaji/ is used and mother-in-law /rajenn / is used. For father's brother's wife and elder brother's wife they use

the term /pa:ŋ/. Even though there are many dialects in circulation, they have not borrowed linguistic terms for representing their kinship terms.

Data of Descent Group's Kinship Terms of Aka Koro

/abo. mɔrɟɪ /	Grandfather	/aye ^h masəŋ/	Great-grandmother
/ase. misi/	Grandmother	/saccu/	Grandnephew
/sačũ /	Grandson	/ mɔrɟɪ /	Great great grandmother
/sačəŋ/	Granddaughter	/abo. mɔrɟɪ /	Great grandfather
/ mɔrɟɪ /	Granduncle	/ mɔrɟɪ /	Great great grandfather
/ane ^{-h} masəŋ/	Grandaunt	/ mɔrɟɪ /	Great great grandmother
/sacɔŋ.ṁ /	Grandniece		

Table 3

The above table shows some of the kinship terms of Aka Koro Descent group. It represents a unilineal society in which the descent of an individual is reckoned either from the mother's or father's line of descent.

Findings of the Study

In this analysis, the researchers chose homogenous kinship terms from the data list and collected frequently used terms and explained the terms in connection within the family members. For example, from the data we see that the consanguineous and affinal term /ofo/ for Husband's sister (elder) is used the same as /ofo/ for Father's elder sister. Similarly, the term Mother's elder brother and Father's elder brother /o: se/ is same in the matrilineal kinship and patrilineal relations. At the same time, /o: se/ is used for Mother's younger brother and Father's Younger Brother in both relations. Similarly for Elder Daughter, Younger Daughter, Mother's

younger sister's husband, Father's brother's daughter, there is only one term /temiŋ/. In unique terms, / mʊrjɪ / represents all older male men in their community. At the same time, for all older female members they use /masa:ŋ/. In Aka Koro for matrilineal kinship term Mother's Mother is /ase misiŋ / and Mother's elder brother /o: se/. But Patrilineal kinship term for Father's mother is /aje misiŋ/, Father's Younger Brother is /o: se/. Mother's father in matrilineal kinship is /abo:mʊrjɪ / Patrilineal kinship term Father's Father is /abo:mʊrjɪ /. In matrilineal and patrilineal kinship, Mother's elder brother, Mother's Younger Brother, Father's Elder Brother, Father's Younger Brother are all denoted by the use of the same term /o: se/. Besides, Aka Koros have their own particular address and reference terms for their own use in their day to day communication.

The sentence structure of Aka Koro comes under SOV pattern and an adjective follows the noun it modifies. That is to say, the subject comes first, the verb second, and the object third. For example:

li	pule	den	kaba	li	gibi	dem	lihba	(table)
he	bird	the	hits	she	snake	the	killed	
'He hits the bird'				'She killed the snake'				

Here, English sentence 'he hits the bird' changes into 'li pule den kaba' in Koro language. Similarly 'She killed the snake' changes into 'li gibi dem lihba'.

Address Terms and Reference Terms in Aka Koro Kinship

Address terms and reference terms are usual and common among them but key naming behaviors are applied in diverse social communications. It is used to identify certain relationships of people and their relatives. In relationships, the Aka Koro community, both in the nuclear and extended family, have their own distinctive address and reference terms for the identification and expression of ideas. It depends upon one's sex and generation. For example, in Koro community, each and every village is controlled by an aged village headman called 'Gavu Buda' who is appointed by village panchayat. Each and every village has its own Gavu Buda. But here 'Gavu Buda' is an address term; people commonly call "Buda" as a sign of respect. People will not use

his/her actual name directly in front of the public. While addressing a ‘King’ they use the term /mordo/. For outsiders who command higher status in society they use the term ‘Sir- ji’ and ‘Madam- ji’. An unmarried woman is called /me^hbe^hb/ both in address and reference terms. While addressing both male and female teachers they generally use /mastər/. When people want to get somebody’s attention for them they use the term /niŋo.bude/.

Conclusion

The current paper gives us a picture about Aka Koro tribes, their locality, population and the importance of their kinship terms in the society. The study also maintains a sociolinguistic point of view where society's effect on language including cultural norms, expectations, and context, is observed. In the analysis part, the researchers picked out linguistic terms from affinal and consanguinous tables and analyzed the use of terms in relation to role in family and society. The researchers found out some unique kinship terms which have been used only in particular relationship.

The Koro is a minority language which has come under the endangered list. Nowadays community and people may change their mother tongue due to the influence of Hindi and English as part of globalization. New generations may not speak their mother tongues. This will cause complete extinction of the language, According to UNESCO’s report; two hundred and twenty Indian languages have died out in the last 50 years. More than 200 languages have become extinct around the world over the last three generations. If India’s endangered languages are digitally documented, we can keep these languages as an asset for the generations to come. In addition, this study also provides a glossary of linguistic terms.

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Word-to-World Mapping or Syntactic Cues? Lexical Development in First Language Acquisition

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Abstract

In the acquisition of words, the most complicated question that several studies have tried to efficiently answer is how children learn words, particularly how they attain words' meanings. It has always been hard to explain the rapid development of children's lexicons. The present paper discusses different accounts for lexical development starting from the time children begin segmenting words from fluent speech till the time they have to match concepts and words. It looks into different accounts for concept-word matching and highlights their pros and cons. The argument is that Word-to- World mapping is insufficient for identifying words that are abstract. Mapping contingencies are another problem; a child will not hear the word 'open' every time the door is opened. Constrained-word learning can help children identify some words in the prelexical stage before they have access to syntactic cues. By the time children get access to the syntactic cues, they can effortlessly identify concrete and abstract words without much help from cognitive abilities. Studies have shown that in spite of the cognitive level adults reach, they could not identify the meanings of novel words in the absence of syntactic cues. Identifying words is strongly influenced by syntactic cues; little help comes from semantics and cognitive development.

Keywords: constrained-word learning, mapping, statistical mechanism, syntactic/ semantic cues, cognitive development.

1. Introduction

Language learning involves a complicated perceptual task from the very beginning. During the first months of life, children get exposed to the sounds of the language and at the onset of language learning, the primary task is segmenting sounds from the flow of speech. Once

identification of sounds is accomplished, the focus of learning moves to the learning of words. Equipped with the sounds of the language, children will then face the startling complexity of identifying words. They need to match concepts with words in the language, but the problem lies in the fact that all do not neatly map to words. Also, concepts are not all alike, and what might work for some might not work for others. Only after storing recognizable words do children begin to observe the distribution and arrangement of these words in sentences. The question to be answered here is: how does learning of ordering of words take place?

2. Learning Mechanisms and Word Segmentation

For children to learn the language, they have to use different mechanisms. The most well-known mechanisms that account for language acquisition are Experience-dependant mechanism and Experience-independent mechanism. The Nativists, advocates of Experience-independent mechanism (e.g., Chomsky 1965, 1975, and 1986) argue that environment is not enough for children to acquire the infinite number of structures and children possess an innate ability that helps them acquire the language efficiently. The Nativists favors Experience- independent mechanism because it can account for the rapid growth in knowledge of structures in children. The Naturists, advocates of Experience-dependent mechanism,(e.g., Pullum and Scholz (2002)) , however, asserts the role positive evidence plays in language acquisition and how children extract information from the environment to help them acquire the language.

Emphasizing the role dependent-learning mechanism plays in words segmentation, Saffran, et al. (1996) argued that there is a statistical mechanism in place in the domain of language acquisition which can segment words in a speech stream by computing the transitional probabilities between adjacent syllables. In this study, syllables are presented one after another devoid of pause; some syllables are paired 100% while others are paired 33%. Words are defined as a sequence of syllables whose transitional probabilities are high. So syllables with transitional probabilities 1.0 are words, whereas, a sequence with one high and one low transitional probability (e.g. 1.0 and .33) is not a word. Learners can identify word boundaries using this little information from very little exposure to stimuli.

The process of segmentation is rather difficult taking into account that fluent speech is inconsistent when it comes to boundary cues such as pauses. Nevertheless, children can segment words from fluent speech and then could recognize them when presented in isolation. This argument asserts that experience-independent mechanism is powerful and it can account not only for word segmentation, but also for other aspects of the language.

The premise that this mechanism is subject to linguistic constraints has been further explored. Bonatti, et al. (2005) argued that functional difference between consonants and vowels in language has a bearing on the role they play in the lexical tasks. Vowels have a grammatical function (i.e., duration, pitch, and intensity, which are in different degrees responsible for prosody), whereas, consonants have a lexical function (quality which is manifested in place and manner of articulation). Since vowels have a grammatical function while consonants have a lexical function in a word segmentation task involving statistical computations, transitional probabilities would be calculated only on consonants and utilized to segment the speech stream. .

In natural speech, Statistical learning alone cannot help children segment words from speech, so children use other innate abilities besides statistical learning. This is also the same account offered by Chomsky in the Poverty of Stimulus which states that positive evidence cannot account for the infinite number of sentences that children are able to produce. This explains the dominance of Experience-independent approach over the experience- dependant one. Also, the transitional probabilities between monosyllabic words in natural speech will be confusing taking *the cat sat on the mat* as an example. Using Statistical information only, the child will not know exactly where to place a boundary since the number of options is high. One of the options will be *the cats at on them at*.

3. From Segmentation to Mapping

In the first six years of life, children acquire a large number of words and the question has always been how this astonishing feat is accomplished. It is a complicated process to look into the acquisition of words because of the diversity in meaning and classes these words have. As children grow up, they encounter new concepts and they need to figure out which word in the

language expresses a certain concept. The controversial point here is that what help the children figure out concepts and their words.

3.1. Word-to-World Mapping

The first solution takes word-to-world mapping to be an effective strategy. Gleitman, L. R., & Gleitman, H. (1992) argued that children map things to the things they represent. Children might hear someone saying the word *open* simultaneously with the door being open, in testing this, we could show children an object just to help them get the concept and repeat the word that stands for it. This mapping procedure works mostly with common concrete nouns because when it comes to what comes earlier, concrete nouns are acquired before verbs. Nouns can label objects, but verbs can't. Verb acquisition is based to some extent on relationship between entities. For example, to understand *hit*, one needs to understand the type of relationship between the hitter and the one being hit, the type of contact as well as the argument structure.

The imperfection of mapping verbs to their real world contexts arises because of mapping contingencies. Children won't hear the word *open* every time the door gets open. People mostly say greetings as they enter. Most of the times, objects and things are abstract. Pointing to the couch, telling a child to sit, will be confusing when there is a doll on it.

The other confusing issue is extracting the relevant word from the whole utterance. In a single utterance, there are words that the child does not know and there are other irrelevant accompanying scenes. In asking the child 'Do you want chocolate?' there would be facial expressions, some other moves and some abstract words like *want*. It might be argued that children discard the words they do not know, but how can we account for the incorrect pairing that children sometimes do. Again, in telling a child to sit down pointing to the couch and there is a doll on it, the child might go and pick the doll up.

In favor of word-to world-mapping, it can be argued that it can only work with the most frequent words, mental verbs and abstract words are acquired later. This argument, however, posits another problem especially with paired verbs. Children would find it difficult to figure out

the meaning of *get/give* in a context like ‘Marry gave the book to John’ where using *get* also ends up in John getting the book.

3.2. Constraints on Word Meanings in Early Language Acquisition

Children successfully manage to learn the words of their native language despite the fact that positive evidence is insufficient and their processing abilities are limited. One possible explanation for these striking abilities is that children put some constraints when building hypothesis regarding word meaning. They can use a noun to refer to the whole object, then they extend the concept to forms of the same kind and then they learn to identify one single label for every object. These constraints, however, are not sufficient to explain the whole process of a strikingly rapid word acquisition. Another possible explanation is that children, besides the above-mentioned constraints, do need to make use of some other syntactic and semantic information in the acquisition of words. In brief, the interaction of the syntactic/semantic information with the constraints is a valid explanation for the tremendous growth of children vocabulary?

The question is, how does this precisely happen? How can we account for this speed taking into consideration the number of meaning possibilities of a novel word? The argument provided here is dependent on age. Children who are old enough can use different tools to figure out the possible meaning candidate, discarding other possible meanings. Markman, E., (1990) argued that Children can use the syntactic word class to narrow down the number of meaning possibilities. They can take the novel word to be synonymous for other existing word and since they know the syntax and the meaning of the existing word, they can interpret the novel word accordingly. They can also make use of both positive and negative evidence to get the right inference. Young children have no access to the above-mentioned ways and hence, word-learning constraints would be critical for children who cannot make use of syntactic classes to limit the meaning possibilities. Children are predisposed to prefer certain hypotheses over others and this limits their hypotheses of possible word meaning.

Would it be possible to postulate that constrained forms of word learning alone are efficient to account for children's early word acquisition, not forgetting that children do not rely on syntactic classes and other cues at this certain age? If this claim comes to be true, then word learning is not as complex as it is always briefed. It seems hard to approve this because the nature of words falsify this claim and the diversity of classes words can have do assert that word learning is a complex process that calls for the interaction of many constraints and hypotheses.

This argument can be reformulated but also in favor of constrained forms of word learning. Since it is hard to exclude other sources of information, one could argue that in early stages, children rely heavily on constraints to figure out words possible meaning. To elaborate this more, we can take constrained word learning as a default assumption which is important for word learning. Children, before reaching the default stage, undergo another stage in which they accumulate words and use them but with no reference. It is called the *prelexical stage*. The next stage involves a developmental shift where children start labeling object. This labeling requires some constraints and that's when constrained form of word learning takes place as a default assumption to help children limit their hypotheses and end up with one label for every object. To sum up, we can argue that constrained forms of word learning can account for the strikingly rapid spurt of word acquisition in early age, right after the prelexical stage.

3.3. Structure-to-World Mapping and Cognitive Development

As we move ahead we need to point out why it is hard to label our concepts. In order to figure out the reason beyond this, we need to consider systematic asynchronies in aspects of vocabulary development. In other words, to understand why some particular types of words are learned earlier across languages, why nouns are over-represented and verbs are under-represented and why action verbs are dominant in children early vocabulary despite of the fact they get exposed to verbs like think and look more often.

The first explanation relates this systematic growth to cognitive issues. Using a word is related to the accessibility of the concept regardless of whether the word is frequent or not. Some concepts require a level of mentality development within the learner to decode them. The noun-

before- verb acquisition seems to support this explanation. Even though children get exposed to verbs and nouns from the early stages, nouns predominates children's vocabulary. This predominance can be accounted for by looking at the typical-object labeling functions of nouns and the relational functions of verbs.

The second explanation adds another level and relates word learning several stages in the development of the language where every stage has its own abilities and biases rather to conceptual development. In this explanation, word learning involves two levels. The first level is called word-to-world mapping procedure where learners label the objects they perceive. For example, for a child to know the word for the concept *cat*, he has to see the cat when the word *cat* is uttered. The second level is the sentence-to-world mapping procedure where vocabulary gets rich and diversified. This level involves a process called syntactic bootstrapping of the lexicon.

To test both explanations, an experimental analysis was conducted by (Snedeker, Brent, and Gleitman, 1999; Gillette, Gleitman, Gleitman and Lederer, 1999; and Snedeke, 2000). The first purpose of these experiments to test whether adults can identify words from partial information or in the absence of any cues assuming they are conceptually mature learners. The second was to infer from the results something regarding structure-to-word mapping procedure.

For the stimuli, Gillette et al. (1999) videotaped mothers while interacting with their 18-24 children in an unstructured way. The maternal speech included the 24 most frequent nouns and the 24 most frequent verbs. 6 video clips were selected in which the mother was uttering each of these words and each video clip started 30 seconds before the mother uttered the word and ended 10 seconds afterwards to give the observers the gist of the extralinguistic information that might help them in identifying the words.

The participants had to watch the clips with no audio but a beep was included to indicate the exact event when the mother uttered a mystery word and they had to jot down their guesses, of whether the uttered mystery word is a verb or a noun. Being limited to extralinguistic

information, the participants could identify 45% of nouns and only 15% of verbs. This clearly demonstrates that adults show noun dominance over verbs which is the case shown by children. The dramatic result is that every noun was identified at least by one participant but a third of the verbs were unidentified. In short, participants identified the words using word-to world-mapping, that's why they identified verbs very poorly.

To test whether this identification effect is because of mental development or it has to do with stages of abilities related to language development, the experiment was extended. The participants were 82 and the materials were taken from the same six video tapes but the focus this time was only on verbs because they were the most troublesome. The experiment involved several conditions. In the first condition, the participants were provided with videos accompanied by extralinguistic contexts but the videos were mute. In the second, participants were given a written list of nouns and pronouns that were uttered with the verbs. In the third condition, the participants were given a list of scrambled maternal sentences, and in the last condition; they were given the syntactic frames of the mystery words.

The major findings were that participants showed concreteness in their learning. When extralinguistic contexts were provided, learners showed noun dominance over verbs. But when they were provided with syntactic cues, they effortlessly identified the abstract and concrete verbs. This confirms the claim that the explosion of vocabulary does not have much to do with learners being wiser than with their being aware of semantically relevant syntax.

4. Syntactic/ Semantic Bootstrapping

Let's have a look at the semantic content of the verb and the structure of the sentence. The relationship is strong between them and there is no doubt that sentences are the linguistic device that carries the proposition. The various structures the sentence takes are the result of the different thoughts they express, the proposition that the verb 'laugh' expresses requires special structure which is different from the structures required to express the thoughts of the verb 'put' and 'smack'. In short, we can say that the selection of a certain structure is semantically determined.

However, this semantic/ syntactic linkage does not work all the times and it gets at its worst with disparate verbs that subcategorize for different arguments like substitute/ replace. Fisher, et el. (1991).

- 1- John substituted a horse for a cow.
- 2- John replaced a cow with a horse.

The argument we need to address here is that to what degree the semantic generalization accords with the syntactic structure. For example, the proposition putting requires someone who does the putting, something to be put and a place to be put on, these entities can be represented by the number of the arguments the verb put requires. This type of mapping is regular but does the child expect mapping to be this straightforward for all propositions?

It is obvious that mapping is not always regular since sentences subcategorize for different frames. The verb can express the same thought but appears in different syntactic frames, consider the following example: Fisher et el (1991)

- 3-Evelyn closed the door. (NP V NP)
- 4-The door closed (NP V)

In (3), there is an agent who does the closing, but in (4) the focus is more on the action of the door being closed. The first NPs in these sentences do not have the same theta role, the subject of (3) is agent and the subject (4) is patient. To sum up, the proposition of the verb seems not to rely on item-specific information of the lexical entries the verb categorizes for; the clause structure could have some semantic content. For example, the syntactic frames of the verb ‘give’ helps the child infer that this verb involves transfer, and he would associate mental transfer to the verb ‘tell’. To conclude, the structural/semantic linkages can determine certain aspects of the verbs but the idea of identical relationship is hard to prove.

As discussed above, there are several constraints on what can be lexicalized as a verb, that’s why it is said a picture is worth a thousand words. These thousand words are the problem of language acquisition. Identifying a verb requires a prior knowledge of the arguments, the

relationship between the arguments. Besides, the surface structure of the sentence has some correlations with other aspects of semantics. In short, encoding verbs requires a sophisticated perceptual, conceptual and pragmatic knowledge.

To test the role syntax plays in cluing verb meaning, Fisher et al (1994) conducted an experiment pairing both the linguistic input and the extralinguistic input. Structured sentence representation is provided to test whether prior knowledge of the arguments of the sentence can help facilitate verb learning. The experiment used paired verbs; like chase and flee, give and receive. If the learner could identify the novel verb within a syntactic structure and requires an interpretation that fits both scenes and structure, there would be a solution for the mapping of the following paired verbs. Fisher et al (1994)

5-Look, biffing!

6-The rabbit is biffing the ball to the elephant.

7-The elephant is biffing the ball from the rabbit.

Having no syntactic framework, the listener who is watching the scene in (5) will interpret it as related to the meaning of *give*. Listening to sentence number (6) will confirm his choice, but looking into sentence (7), the listener would rather go for 'receive' than 'give'. The clues that are available in the second and the third examples are the prepositions (to, from) and also the position of the arguments (elephant, rabbit) in the structure.

The participants were three and four-year-old children (mean age 3; 8). They were taught to describe actions using nonsense novel verbs. The scenes involved a single event but with two interpretations. To know the predictions, children were asked about what they thought the words meant. The method involved video-taped scenes, a sentence that contains a nonsense word is uttered and the participants have to interpret what it means. Puppets actors were used to perform the actions in the scene.

The results show that observing a scene is insufficient for fixing the meaning of the novel verbs. The choice of verbs was powerfully influenced by the syntactic structure of the sentence.

This does not mean that semantics is not of much help. The semantics clues that reside in syntax help figuring out the meaning of verbs. The semantic of arguments help much in parsing meaning. The subject of transitives is agent which helps differentiating chase from flee. Knowing that a verb expresses mental acts would make the learners think of sentential complement. In short, the surface syntactic structure of the verb requires understanding its semantic meaning.

5. Conclusion

Children in the first months learn the sounds of the language. After that, they succeed in segmenting words from speech. Learning the sounds and segmenting the words is not the result of learning experience. Rather it is a result of some other innate abilities because experience-dependant mechanism cannot account for the rapid development in children' vocabulary. In other words, it cannot solve Plato's problem which is how come children know more about the language than what they have learned from experience.

The problem gets more complicated when children are in the stage of learning concepts and their words. Word-world mapping can help the children identify common concrete words but it never works with abstract words. Other mapping contingencies might also distract children. To minimize these contingencies children place some constraint to reduce the number of possible hypotheses.

Of all the cues, it is argued that syntactic cues are the most powerful in identifying words. If children are aware of the syntactic cues, they can easily identify both concrete and abstract words. Semantic cues are of much help especially when the syntactic /semantic correlation is regular. Regarding cognitive development, it is argued it does not make much different because in the absent of syntactic cues even adults cannot identify novel words.

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Imagination Versus Reality in Raj Kamal Jha's *The Blue Bedspread* and *If You are Afraid of Heights*

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Abstract

Raj Kamal Jha is an Indian novelist and journalist. Jha is the author of three published novels. Jha's fiction is known for its stark simplicity and ability to evoke emotion through attention to detail. This paper discusses Imagination Versus Reality in Raj Kamal Jha's *The Blue Bedspread* and *If You are Afraid of Heights*. The paper presents a brief description of Indian English Literature and gives a brief author biography and his literary works. The deals with the Transmuted Reality in Jha's first novel *The Blue Bedspread*. In this novel the protagonist's life is changed in the imagination. It is about a middle-aged man who is in frustration, isolation and guilt about his past life in the city. In addition the paper discusses the Depiction of Despondency in Jha's second novel *If You are Afraid of Heights*. This novel is about the past and present life of the central character. The paper discusses how in both the novels the protagonists defy the trend.

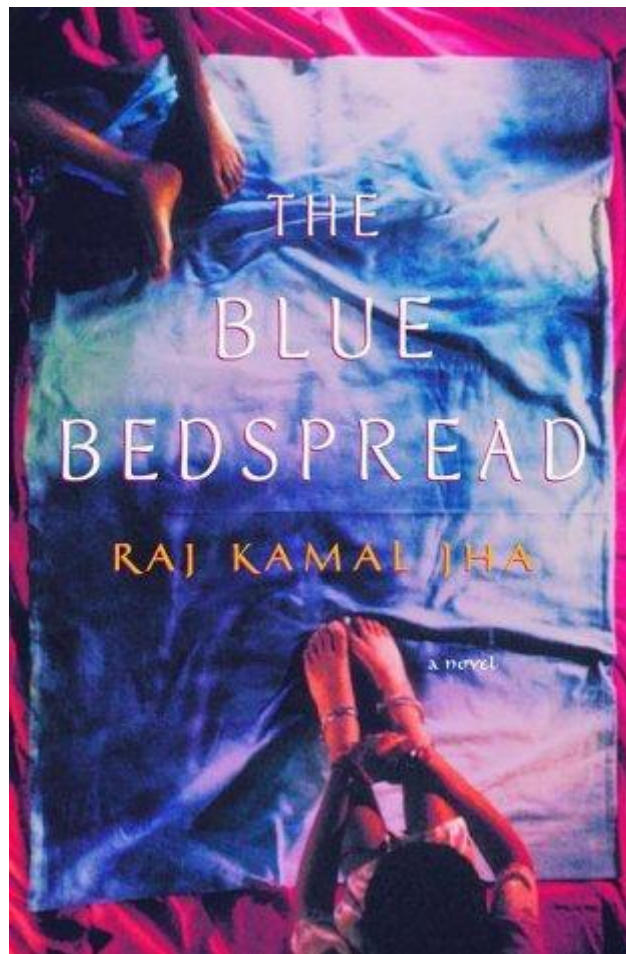
Inclusion of Commonwealth Literature in the English Curriculum

The reasons for the incorporation of Commonwealth literatures into the "English" curriculum are mixed. One reason might be described as based on literary judgment. The argument goes that there is a body of writing in English from outside the United Kingdom and the United States of American that is worthy of study. The introduction of "literary" qualities into discourse is, of course, almost always characterized by multifaceted, ambiguous, and often contradictory principles. If pressed, the proponents of this argument generally fall back on some aesthetic, structuralist, moral cultural-product, Marxist, psychoanalytic, or feminist justification.

Raj Kamal Jha

Raj Kamal Jha began his literary career with the award winning novel *The Blue Bedspread* (1999). The deals with a wide range of subjects, including domestic violence, urban-rural divide, urban decay, caste-system, family relationship, mass-violence and communal tension. As a practicing journalist he is sensitive to the reality of India since its independence. He suffers his realism with dreamy, poetic images that subtly evoke how the truth of life lies “somewhere in between” hate and love, and cruelty and kindness.

Raj Kamal Jha’s Debut Novel *The Blue Bedspread*



Postmodernist fiction has often strived to accomplish thematic and structural fluidity by laying bare the relationship between writing and reality and by questioning the validity of writing. Raj Kamal Jha’s debut novel, *The Blue Bedspread* is no exception. The novel casts

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everything into the realm of the arbitrary: the ‘truth’ that the narrator laboriously attempts to reveal. In the fictional world of the novel reality gets transmuted through the gaps in the narrative and the shifts to which it is subjected as the novel gets revamped. This paper argues that at the core of *The Blue Bedspread* is the unreliability of the narrative voice and the instability of the written word, and that it poses the question if a narrative could present reality or truth in an authoritative way.

Imagination versus Reality

This paper is given the title **Imagination Versus Reality**. Imagination is against the Reality. Reality is changed in the imaginative world. In both the novels the protagonist lives in the reality. But the reality gets changed in their imagination. They imagine that something is related to the reality of their lives. The first novel *The Blue Bedspread* the narrator is the protagonist. He tells the past life of her mother and himself. But he lives in a present life. He exaggerate the past life incidents to the one day old child.

Reasons for Non-Conformist Behavior

The chief reasons behind non-conformist behavior, as provided by the psychologists can be categorized as Biological factors, Hereditary factors, Sociological factors and Psychological factors.

The title of the first novel *The Blue Bedspread* refers to a symbol of escape into a pleasant world of imagination. Jha’s second novel *If You are Afraid of Heights* adopts the third person narration.

The Blue Bedspread

Raj Kamal Jha’s first novel is *The Blue Bedspread*, which received the Commonwealth Writer Prize for Best First Book in 2000. It is about a middle-aged man who is in frustration, isolation and guilt about his past life in the city. One midnight a sudden phone call from a police officer changed narrator’s life completely. It gives him the opportunity to start a new life with a

one day old baby girl. The novel mainly concerns about incest, lesbianism, sexual abuse, alcoholism, violence, child abuse and isolation etc.

The police officer informs the narrator about his sister's delivery and death. One couple wants to adopt the girl child on the next day and the police officer requested the narrator to take care of the girl baby for one night. So the narrator took the baby with him and he wants to convey his past life and his sister to the readres. The baby sleeps in the next room in the blue bedspread. The narrator gives a picture of the child's future. After few days the child should be aware of her identity.

When the narrator was a boy of seven years he struggled a lot in his life. The incident of their past life does not prove the reality or truth. In the novel the narrator's past life he faced many problems including the problem of homosexuality. The last story "Eight Words" conveys the bitter truth in eight words "I am the father of my sister's child". The relationship associated with the narrator includes the characters such as the police officer, the taxi driver, the three strangers, the oil mill owner, and the old man and other mill workers.

The police officer tells the narrator about the problem of his sister's death briefly. The police officer gives the dead body of his sister and the one day old baby. The childless parents want to adopt the child. But as it was midnight the narrator was requested to keep the baby for a one night. He helps the narrator to overcome the dangerous situation. The taxi driver becomes sympathetic, towards the narrator and he starts to enquire the narrator about his problems. It is the typical Indian mentality who wants to know about others problem.

The narrator is all alone in Calcutta city. The three strangers volunteered themselves to carry the narrator's sister's dead body. For the pyre the strangers helped the narrator to collect the wood and the other rituals in the burial ground. The narrator's father is very cruel and abusive. He tortures his children whenever they made mistakes. In the first chapter he beats his daughter for one rupee coin. The reason for the cruelty is psychological pressure. Another

awkward incident is when the father sexually abuses his son. The relationship of the narrator and the other character establish the psychological mistakes with his father and sister.

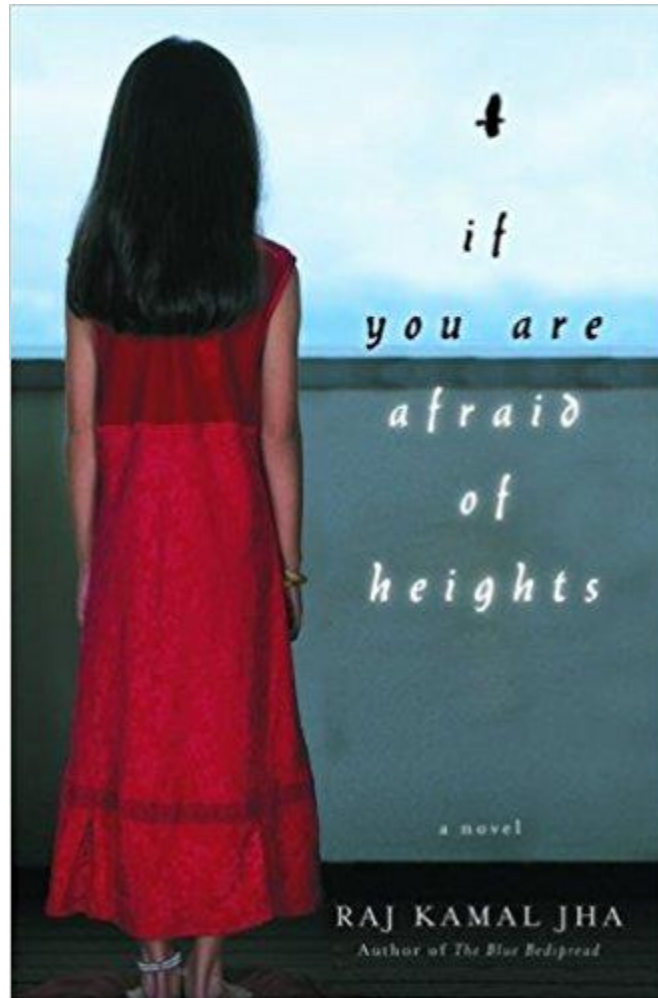
In *The Blue Bedspread*, one can perceive the dominance of 'shadow' in both the parents of the narrator that has hindered the grasping of the 'persona' and the subsequent waning of the 'hero' in their collective hence both Mother and Father has failed to play the ideal. The leading aroused incest has got transferred to the narrator from his immediate parent. Hence heredity has operated as a predisposing cause of the narrator's deviation.

Again, the social and culture ambience of the narrator's family has been such that hardly he has received demonstrational training of conventional morality; rather he became more familiarized with Father-Sister connection than Mother-Father union. Raj Kamal Jha's dazzling revelation of the bizarre world of human psyche makes the book, as *Guardian* has justly assessed it, "incantory, audacious" yet remarkable for "great moments of poignancy".

The Blue Bedspread is a novel about the feeling and father's guilt pushing at him. The unnamed narrator gives an answer to the child's future. The narrator receives a phone call from a police officer about his sister's death and her child. The narrator keeps the child for a night she sleeps in the next room.

The narrator tells his family life to his sister's child who she was. He tells the child "I will tell you happy stories and I will tell you sad stories, the truth lies somewhere". The narrator lost his mother in his childhood. His father is a drunken person. His father hides his sister's sanitary napkins and she forces to borrow her brother's handkerchief. His father is very cruel and rude. Due to these reasons the narrator's sister left him for the man, whom she loved. The novel is full of isolation and guilt of the narrator.

If You are Afraid of Heights



The second novel contains three prologues which establish the reality. The characters deliver their emotion in a critical situation. The characters of the novel used imagination as a tool to compare their real life situation.

The first prologue of *Heights* tells the central character of Amir falling in love with Rima. They live in an apartment called Paradise Park. One midnight they hear a sound of a crying child but there is no child crying near the apartment. In the second prologue *You Are Afraid* a news reporter Mala finds out that a girl is raped and killed by someone. When she saw the body of a girl she imagines her past life in adulthood. The third prologue *If* presents the story of the child and her true friend, who rides on the back of a crow.

The first prologue presents a city called Paradise Park, which is the heart of the city. The main character Amir is working in the post office. His job is to write a letter to those who cannot write and read. One day he met a girl called Rima and they fell in love with each other. Both of them lived together in the Paradise Park. At that time Rima at midnight hears a crying sound of a baby. After that Amir tells Rima don't disturb me in at night. Rima is very sad and she left Amir's house. Amir is very unhappy. Because he does not have parents and siblings. So Amir developed a strong bond with Rima. When she left Amir he feels very isolated. He feels very lonely.

The opening lines of the first prologue and the epilogue are the same: "Look at the picture on the cover, there's a child, a girl in a red dress; there's a bird, a crow in a blue white sky. And then there are a few things you cannot see" (IYAH p.1 and last page). The beginning and the end remain the same with the unabated grief of the crying girl child and the causes of her crying which everybody knows but doesn't seem to see. Cities are dangerous for the girl child, even her home is not a safe domain. The city in the novel is Kolkata, which Raj Kamal Jha knows best.

Fantasy and reality merge here in this city and melt into each other. The city is the metropolis Kolkata although landmark places are named but the city remains unnamed. The bizarre, absurd nature of reality today, the very truth of urbanity calls in question the realistic tradition of ordinary life. The picture on the cover page of the novel is the novel: there is a child, a girl in a red dress, a crow hovering in a blue white sky. Then there are things the varied reality of life that one cannot see or finds blurred. This child is between eleven and twelve years of age.

The man said that if you are afraid of heights don't ride on my crow's back. In these three prologues the characters imagine their past life related to the reality. The prologue conveys that imagination is against reality. In the second prologue Mala whether she is a reporter or she wants to be a housewife imagines herself as a journalist. The first prologue whether the boy is working in a post office imagines himself as a post office boy. In both the novels imagination is against reality.

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The second prologue is about a eleven or twelve years old girl raped by someone and throw into a canal. The mother is very sad about her daughter's death. At that time Mala, a news reporter she comes to the city and investigates the child's death and rape. Mala wants to ask the child's mother, "Who Killed your daughter"? Her mother said that she is a good girl and she is very calm and has a cool personality. The girl always wore a red colour dress. The mother assumes Mala as her daughter as she was same height same appearance. Due to this similarity Mala is reminded of her eleven years old life.

In the second prologue *You are Afraid* a news reporter, goes to investigate a eleven years old girl's death. She is raped by someone and killed and throw into a canal. While investigating the child's death Mala a news reporter grapples with her own troubled past. Mala is sexually abused when she was eleven years old. The last prologue *If* a girl in a red dress standing in her balcony. She watches a crow flying in the sky. She fears about the suicidal deaths of her neighbourhood.

The girl had a fear in her mind. She worries about her parent's safety. She is afraid due to her parent's suicide. Jha's two novels expose the life of the minor characters. They imagine their past life incident and fear the real life situation. It is based on the life and emotion and their possession in the real situation. The characters are individually affected by someone in the past and present.

In the third prologue a young girl is on her balcony. She is very depressed of the about her parents. Her friend a crow-rider flies away and gets smaller and smaller. The man said my crow is flying very high and you can sit on my crow's back. The young girl saw a death of her neighbour. So she is very afraid of her parents safety. The novel ends with the third prologue. The three stories seemingly separate stories. These interwoven themes are recurring motifs and suggest a connection between the strands: a crow flying overhead, a skyscraper larger than any building before, a dog with a missing tail, a news reporter, A girl in a red dress.

It is also remarkable for its narrative art and the novelist's pungent irony. It is written in a third person narrative technique with a difference. The narrator is endowed with some supernatural quality. He can fly on a vehicle that is a crow. He can go to anywhere and can reduce or enlarge his size. Right from the beginning he reconnoiters along with his crow. In the first two stories he stands as a detached observer. But in the final part he gets involved with the girl character and spies together to come to a resolution.

In the story he becomes a character and the girl child who is the protagonist assumes the role of a narrator. The narrative continuously moves forward through a sequence of flash back and forth. The device of dreams is brilliantly put to use in carrying on the narrative. The third person narrator is not static, brooding and recalling things while sitting at a place. He is often seen in action except in the second story where we feel oblivious of the narrator and his crow. So the three stories leave three different effects on the readers. If the first gives an effect of cosmopolitan culture and the shaky ground between the two different streams of life in a dramatic mode, the second reads more like a social document of a crime fiction in smooth narrative prose and the third leaves an imprint of a fantasy. And yet they are interwoven in a fictional paradigm.

The novel *If You are Afraid of Heights* unfolds the layers of despair in the trapped humanity. With deep understanding and unsettling insight, Jha captures the changing decaying urban India. Fantasy and reality alternate to tell the truth of the strangely familiar world's untold story. In his search for a suitable form, it seems Raj Kamal Jha is experimenting with a mix of fabulation, non-fiction and empirical style of narrative. Jha's novel *If You are Afraid of Heights* is also an example how sturdily traditional realism has survived assimilating various modes to represent the modern reality.

Yet another point of interest in this novel is the use of crow and crow rider imagery. Symbolically, the bird crow is considered as an ill omen and associated with death. It is also sometimes the harbinger of good news, the messenger. Jha brings in bird imagery to reflect on the character in his novel particularly to focus on the suffering of humanity. Jha's novel *If You*

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are Afraid of Heights grapples with the problem of disquiet and sorrow in imagining urbanity and therefore, perhaps, he created the crow and the crow-rider as narrator's novel.

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Artificial Insemination by Advanced Science in Aldous Huxley's
Brave New World

Dr. A.R. Bharathi, M.A., M.Phil., Ph.D.

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Aldous Huxley 1894-1963

Courtesy: https://is.wikipedia.org/wiki/Aldous_Huxley

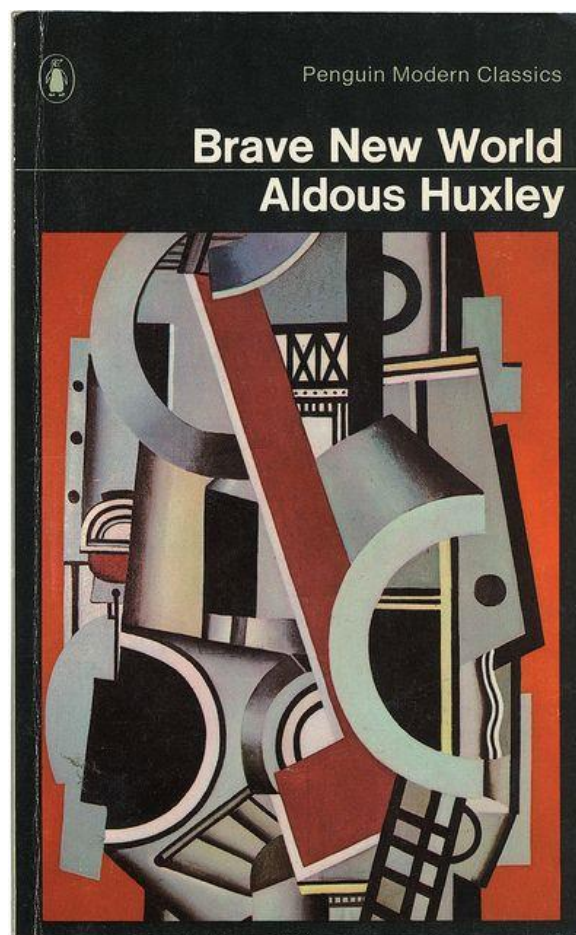
Abstract

In Aldous Huxley's science fiction entitled *Brave New World* (1932) presents a Utopian future based on science and technology. He presents the future world governed by the progress of science and its discoveries. In this world babies are produced in laboratories and are so conditioned that they are devoid of emotions and morality. He warns us by presenting the

production of babies in laboratories, who grew without any moral values in them. In this world, there is no crime, no immorality. Science has destroyed all the evil elements in man. The novel presents two worlds. One is the ideal scientific world and other is the ideal primitive world. Man has to choose between these two worlds. The novelist seems to be on the side of the primitive world and opposes the scientific world.

Life and Works of Aldous Huxley

Aldous Huxley was born on July 26, 1894 in England. He was born in an illustrious family. His grandfather was the famous Victorian scientist, Thomas Henry Huxley who was the disciple of Darwin. Because of his family background Aldous Huxley was interested in a variety of subjects. His novels are *Time Must Have a Stop*, *After Many Summer*, *Ape and Essence* and *The Genius and the Goddess*.



Characters in *Brave New World*

i. John: the savage is the hero of the novel. He acts as a bridge between the two cultures and as he knows both the ways of life, he is able to compare and comment on them. When the choice of the new world and the old world is laid before him, he prefers only the old world with all its offerings.

ii. Mustapha Mond: is one of the ten all powerful World controllers. He is the representative of the new scientific world, is one of the world controllers. He is the resident controller for Western Europe. He contributes much to the development of the plot in the novel *Brave New World*.

iii. Lenina: is one of the women characters in the novel and she is the product of the new world. She works in the embryo store. Her work is to inject the embryos with typhoid and sleeping sickness, so that they may be immuned from these diseases when they go to work in the tropics.

iv. The Director: he is very strict in enforcing the principles of the state. He believes in the ideals of the new world and the new scientific technique that controls human birth and human behavior.

v. Bernard Marx: He is an unorthodox and unhappy Alpha Plus. He is dissatisfied with the whole system. He is an abnormal character, small and ugly. When he was still in the bottle, somebody made a mistake by putting alcohol into his blood surrogate, thinking him to be a gamma. He cannot conform to the social, political and moral code of the New World.

vi. Helmholtz Watson: is also an Alpha plus, a friend of Bernard. He suffers from excess of intelligence and ability. Conditions in the New World kill all his individual initiative.

Introduction

The title *Brave New World* is derived from Miranda's speech in Shakespeare's play *The Tempest* Act V, Scene I:

'O wonder!

How many goodly creatures are there here!

How beauteous mankind is. O brave new world!

That has such people in't. (423)

The novel opens in the building of the Central London Hatchery and Conditioning Centre, run on the World States **Motto, Community, Identity and Stability**. It is a 34 storey building. The Director of the Centre is taking a group of new students round the various rooms in the hatchery and explains the work that goes on in the various departments. He believes in the ideals of the New World and the new scientific technique that controls human birth and human behavior. He is proud of the achievements of the new world.

New World

In the New World, there is no love, no marriage, no children and no family life. Sexual life is free. A woman can go with any man. There is no restriction. Bearing a child is disgraceful to women. They are free from tension and suffering and happy. No one grows old in the New World. Mustapha Mond, one of the ten all powerful World controllers gives a lecture to the students, he tells them that in this controlled society, there is no individual feelings as love but there is communal spirit and casual promiscuity. Words like Father and Mother that denote personal relationship are prohibited.

In the modern age the institution of marriage and family are abolished. There no sexual restraint. Life is emotionally easy. The children are prevented from having any emotion at all. All these are intended to further the cause of stability of society. The concept of caste-system, democracy, liberty and religion are rejected but consumption is encouraged so that industry may prosper through manufacture. Right from the beginning class consciousness is instilled in peoples mind and the concept of old men returning is discarded. They now live an active and healthy life like the young. Soma, the universal drug is used to release the mind from mental tension and physical fatigue. On the whole the disorderly life of the world has been replaced by the orderly and planned life of the new world, where people are happy and contented.

Life in the New World

The *Brave New World* appears to have achieved ideal perfection in terms of science. But it is subject to all the errors and short comings that over- shadow human sciences. The society of *Brave New World* is a failure. In this brave new world, Marx, an Alpha Plus, is not satisfied with

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the system and his friend Helmholtz Watson, another Alpha Plus, feels restless and they are made to feel disgusted and bored by a fleshy girl called Lenina. Marx suffers from physical defect. Helmholtz suffers from excess of intelligence and ability. He has something to say and has the power to say but as he cannot make use of his power, he is restless. All his individual initiatives are killed by the conditions of life in the new world. Both Marx and Helmholtz feel lonely and consider themselves to be misfits in the world state as they could not conform to its social, political and moral code.

Artificial Insemination

The Director explains the students how mass production of babies has been made possible by means of artificial insemination and fertilization of eggs. He shows them the incubators, that is, the test-tubes containing the ova or female germs. The male gametes or sperms are kept in separate containers. The eggs in the ovaries are fertilized through contact with sperms. Normally, one egg produces one embryo which grows into one adult.

Five Types of Human Beings

Five types of human beings are produced in the Hatchery. The superior ones called as **Alphas** and **Betas** are kept in the incubators until definitely bottled. The inferior ones called **Gammas, Deltas and Epsilons**.

Bokanovsky's Technique

Gammas, Deltas and Epsilons are bought out after 36 hours to undergo **Bokanovsky** process. By **Bokanovsky process** a single egg is divided into eight to ninety six buds, and every bud will grow into a perfectly formed embryo and every embryo into a full sized adult. In the old days when the baby developed in the mother's womb, sometimes identical twins would be born. But by **Bokanovsky's** process ninety six identical twins can be produced. The advantage of this process is social stability. The hatchery produces standard men and women in uniform batches.

Podsnap's Technique

The process of ripening is speed up, so that it has become possible to produce eleven thousand brothers and sisters in a hundred and fifty batches of identical twins all within two years of the same age. As the director explains all these, the students take down notes. He says that London center has produced 16012 adults from a single ovary. Singapore has produced 16500 and Mombasa has produced 17000.

Bottling Room

The students are then taken to the bottling room, where the eggs are transferred from their test tubes into bottles which are labeled with a card index in which the information like details of heredity, date of fertilization, membership of **Bokanovsky** group etc. are given. The bottles are then sent to the social predestination room, where the predestinators make calculation. After that the bottles go to the embryo room and are kept in darkness on moving racks and on the 267th morning the babies have seen the daylight in the **Decanting Room**.

During the process, the embryos are conditioned and predestined. Babies are born as socialized human beings as scientist and intellectuals are as labourers and savage workers. The lower the caste the shorter is the oxygen supplied. Lack of Oxygen affects the brain and produces inferior kind of human beings, the **Epsilons**, who are predestined to emigrate to the tropic countries to be miners, silk spinners and steel workers. They love heat and cold and that is the secret of happiness and virtue. All conditioning aims at making people like their inescapable destiny.

Neo- Pavlovian Conditioning Room

The Director and the students come to the infant Nurseries or **Neo- Pavlovian Conditioning Room**. The Director gives a demonstration to the students how children are conditioned since the infantile stage of eight months. In a long row flowers and books are placed. The Director orders to bring in a group of Bokanovsky babies. They are eight months old and are dressed in Khaki. These babies joyfully crawl towards the flowers and books. Suddenly the head nurse presses a button and there is a violent and shrill explosion. Alarm bells are sounded madly. Hearing this noise the children scream and their faces are filled with terror. When the noises are

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subsided, the children are gradually relaxed. At the Director's command they are again given flowers and books. But this time they shrink from them in horror. The Director said that they are so conditioned as to be safe from books and all their lives because they are Deltas who are destined to do manual labour all their lives and so they cannot waste their time over books. They are conditioned to hate flowers, that is to hate the country because love of nature will keep no factory busy. But they are taught to love country sports, so that they may continue to consume manufactured articles as well as transport. Because of the economic policy of the World State, the children belonging to lower classes are conditioned to hate books and flowers.

Hypnopaedia Technique

The Director explains the principle of hypnopaedia or sleep teaching, by which children are taught during their sleep through lectures broadcasted from a centre and these lectures are made to be repeated so as to implant the facts suggested by the state in the children's mind. Lessons are given in **Elementary Sex** and **Elementary class consciousness**. The lessons are repeated 120 times, three times a week for 30 months and the child's mind becomes these suggestions and the sum of the suggestions is the child's mind. All these suggestions are from the state and Hypnopaedia is the greatest moralizing and socializing force of all time. The infants are produced in the Hatchery by Bokanovsky's process. They are incomplete and mentally retarded. Their life is in bottles and is conditioned in nurseries. They belong to the state that governs them. By Podsnap's technique identical twins are produced more quickly. Through the process of infant conditioning Huxley satirizes Pavlovian and his behavioristic theory.

Sexual Games

The Director and the students go to the garden where children are playing. Boys and girls are playing sexual games freely and unashamedly in the presence of people around them. Anyone who is reluctant to indulge in sex is considered to be abnormal and is sent to the superintendent of psychology for treatment. In the New World everything is done in a prescribed manner, according to the schedule. The State directs and controls religion, sex, amusement and everything.

Subservience to Science

Huxley has portrayed the contemporary social and political realities in his novels. He has keenly observed the immense progress of science and how it tended to suppress the emotional and spiritual aspects of human life. The theme of *Brave New World* is what would happen to man and the world if subservience to science and technology continued.

Satire of the Present

In *Brave New World*, Huxley attacks the modern people on their over dependence on science and its discoveries. The human beings have a tendency to make best use of the advancements of science and technology. This results in man becoming mechanized and losing his individuality and will be dehumanized. He warns the human beings that as knowledge is power, he who uses it becomes powerful. Science and technology should be the servants of man but should not try to enslave him. He satirizes the modern views on religion, God, sex, love, marriage and progress. The vision of scientific progress gives Huxley all the materials for satire which have been effectively made use of in *Brave New World*.

Conclusion

Thus the theme of the novel is science affecting man's life; the process of dehumanization and opposition of the two worlds, that is, the world of scientific progress and primitive vitalism. The novelist attacks men for their excessive dependence on science and discoveries.

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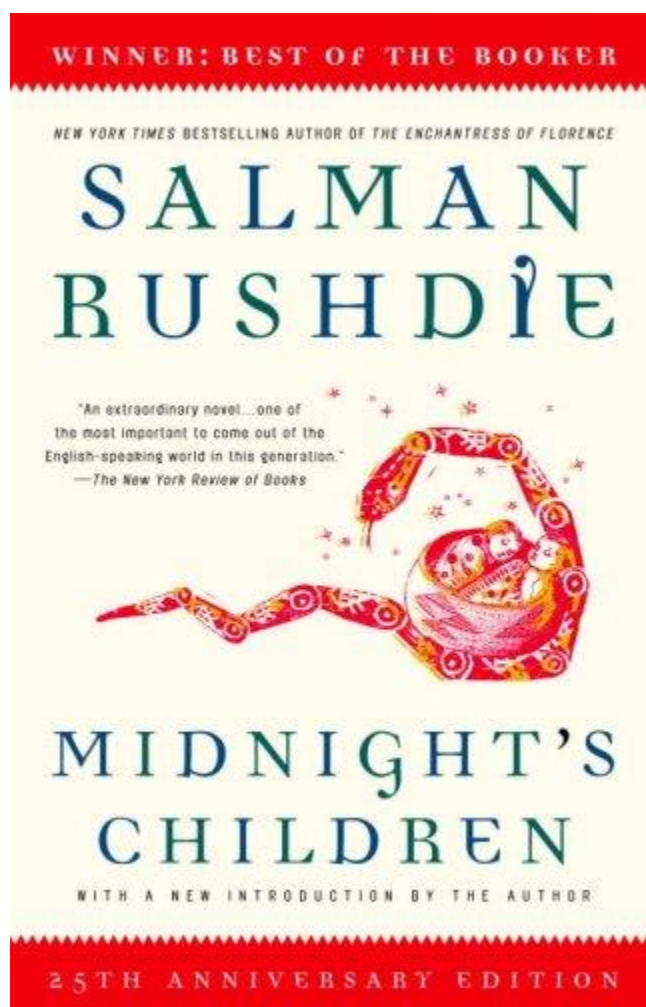


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Salman Rushdie's *Midnight's Children*

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Abstract

In this paper I deal with the novel *Midnight's Children*, in which Salman Rushdie has given us the history of the protagonist by narrating the story about himself. In this novel, he deals with Saleem Sinai, the protagonist, one of the midnight children. Saleem, the person who has the curse of impotency, is narrating his own story. At one stage, he forgets all those things that happened in his life and even forgets his name. During that time Rushdie introduces one more

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character named Parvati the witch, another midnight child and born with the gift of sorcery. And she is the person who helped Saleem to escape from Dacca in the wicker basket, and they fly back to Delhi. The whole paper gives us many views about the political rebirth of Mrs. Indira Gandhi and how Saleem tumbled out of Parvati's magic basket in the ghetto of magicians near Delhi's Friday Mosque. It also explains the dream of Saleem to serve the nation, as well as explaining about the communists, magicians and bureaucrats. Soon there is the marriage proposal by Indira Sarkar for Parvati to marry Saleem Sinai. But he refuses to marry her because he is cursed with impotence.

Rushdie's Second Novel *Midnight's Children*

Salman Rushdie remains a major Indian writer in English. His birth coincided with the birth of a new modern nation on August 15, 1947. He has been justly labeled by the critics as a post-colonial writer who knows his trade well. His second novel *Midnight's Children* was published in 1981 and it raised a storm in the hitherto middle-class world of fiction. Both writing in English, Raja Rao and R. K. Narayan tried to uphold in their fiction the mainstream politics and purity of Brahmanical order, while Rushdie for the first time burst into the world of fiction with subversive themes like impurity, illegitimacy, plurality and hybridity. He understands that a civilization called India may be profitably understood as a dream a collage of many colours, a blending of cultures and nationalities, a pluralistic society and in no way unitary.

Following the Life of a Child: Saleem Sinai

Midnight's Children follows the life of a child born at the stroke of midnight as India gained its independence; he is endowed with special powers and a connection to other children born at the dawn of a new and tumultuous age in the history of the Indian sub-continent and the birth of the modern nation of India. The character of Saleem Sinai has been compared to Rushdie.

Saleem Seeking National Salvation

On December 16, 1971 Saleem tumbled out of Parvati's magic basket in the ghetto of magicians near Delhi's Friday Mosque. His return to India coincided with the supposed political

rebirth of Mrs. Indira Gandhi whose New Congress Party held more than two thirds majority in the Parliament. There was discussion that Mrs. Gandhi hankered after power and had dynastic aspiration. At this time, corruption in high places also became a subject of talk and discussion. It was reported that Mrs. Gandhi showed her inclination towards astrology and occult powers. There was a feeling that the nation was moving backwards and that there was a shift from Nehru's secular democratic legacy. Saleem had been overwhelmed by an agonizing feeling of sympathy for the country. He decided to save the country from the drift. He resolved to leave the Magician's ghetto and go to his only surviving uncle, an influential bureaucrat who would help him fulfil his 'Messianic ambitions'. (388) He was of the opinion that with the active support of the bureaucrat, he would 'find the keys of national salvation'. (389).

Under the roof of the bureaucrat uncle, he would find the ears of the ministers and would be in the company of the great in the administration. Saleem was in the grip of this magnificent fantasy when Parvati told him of her encounter with Shiva in a Dacca street, who was, as Saleem understood, the man of destiny. Parvati and Shiva were fated to meet by the divine destiny of their names. In Dacca they were united in the moment of victory. Saleem walked away from her to the home of Mustapha Aziz, the rich relative.

Mustapha Aziz: Devotion to Mrs. Indira Gandhi

Mustapha was a senior Civil Servant and loyal to the Prime Minister. He spent his spare time filling large log-books with spider-like family trees and doing research on the lineages of the greatest families of the land. He would place his geneological log books at the service of the Prime Minister who is falling increasingly beneath the twin spells of power and astrology. The narrator makes a caustic observation regarding the drift of the national politics on the road to feudalism.

.....but while the Indira Sarkar, like her father's administration, consults daily with purveyors of occult lore, while Banarasi seers help shape the history of India, I must digress into painful, personal recollections; because it was at Uncle Mustapha's that I learned, for certain, about the deaths of my family in the war of 65 (394).

Saleem learned that his sister Jamila, the Voice of Pakistan, Bulbul of the faith, had spoken out against the rulers of the war that divided Pakistan, had disappeared from the face of the earth. Saleem spent the next four hundred and twenty days in belated mourning for the dead. His dream of preferment in public service during his stay with the bureaucrat uncle evaporated in no time as he found that Mustapha nourished a canine devotion to Indira Gandhi and the powers that be. He lost faith in the spineless bureaucrat and returned to the Magicians slum, his 'true inheritance of poverty and destitution' (396), and found shelter in the shadow of the Friday Mosque. Like Gautama, the first and true Buddha, he walked like a beggar into the world.

Under the Shadow of the Mosque – Sharing a Shack

The shadow of the Mosque offered him relief from the heat of the sun. He felt comfortable in the slum and could endure cold, hunger and thirst. There developed solidarity between him and the Magicians who were Communists. Picture Singh, the communist snake charmer was the Leader of the slum. He spoke of Socialism which owed nothing to foreign influences. In spite of poverty and the ills of life the slum dwellers were subjected to, the ghetto was free from 'religious and regionalist bigotry'. (399) Picture Singh was the patriarch of the ghetto. He possessed an umbrella whose shade did restore harmony to the squabbling factions.

Saleem shared the shack of Picture Singh and fell under his spell. He was again filled with an optimism because the Communist Picture Singh offered him an alternative vision of things. It was Picture Singh who initiated Saleem into politics and revealed to him the corrupt 'black' economy and white economy.

But the patriarch of the slum was not without a heart. He loved the fatherless girl of the slum, Parvati the witch, like his own daughter. He began to search for a husband for her. He requested Saleem to marry the gifted daughter of the midnight. But Saleem turned down the proposal. He could not marry her because he was cursed with impotence.

Parvati, Saleem and Shiva

Saleem refused to marry Parvati the witch who helped him escape from East Pakistan. Spurned by Saleem, Parvati remembered his arch-enemy Shiva. She called Shiva and Shiva

came. At the end of the war in East Pakistan, Shiva had risen to 'Commanding heights' (407) and Saleem fell and became a penniless slum-dweller. The war of 1971 turned Shiva into a national idol. The legends of his exploits in the Pakistani war constituted the front lines in the national newspapers and he found himself elevated in social status as well as in military rank. He was invited to innumerable social gatherings 'to be applauded and monopolized by the noblest and the fairest'. (410)

The beautiful wives of the rich and the powerful were attracted to the charismatic army officer and fell into his arms. Shiva became a notorious seducer and fathered innumerable bastards with the women and wives across the country. He had nourished hatred and ill-will for the nobility and the rich and had a 'desire to be done with the rich bitches of Indian high society'.

It was at this time that Parvati remembered him through her magic spell. He did recall his meeting with her in Dacca and went to see her in the ghetto of magicians on 18 May 1974. The meeting of Shiva and Parvati was fraught with grave consequences as it was in the same year the desert of Pokhran was rocked by India's first nuclear explosion. Saleem's lie drove Parvati into the arms of his arch-rival, who is Wee Willie Winkie's boy Shiva.

Through his narrative, Saleem pushed Shiva into the background. There are ironies in the turn of events. 'Had not Shiva to the army quarters. She turned the simple army quarters into a palace, a Kailash fit for Shiva the God and Major Shiva devoted his attention to her for four months. On September 12, Parvati, kneeling at his feet told Shiva that she was going to have his child.

No Love for Pregnant Women

This revelation only turned the Shiva-Parvati relation into a stormy business. Shiva had the habit of losing interest in pregnant women and deserted them when they became pregnant. Fights and quarrels ensued and Shiva and Parvati connection became an earthly echo of the marital battle of the Gods which their namesakes are reported to perform on Mount Kailash in the Great Himalayas. Shiva was full of fury and anger at Parvati's disclosure and began drinking and whoring all over the country. At this time the Indian people were getting angry with the

Government of Indira Gandhi. By the end of 1974, Socialist leaders like Jaya Prakash Narayan and Gandhian leader Morarji marched against the ruling Indira Congress.

On a cold morning in 1975 Railway Minister L.N. Misra was killed by an explosion. Shiva dragged Parvati by the hair and left her in the slum. On the other leader in the ghetto, Picture Singh realized that his dream of national salvation was 'insubstantial, the meandering of a fool'. (413) People of slum were not happy at the return of Parvati with a child in her womb and they hurled abuses at her. Picture Singh again requested Saleem to marry her and save her honour like in the past when she saved his life in violence-ridden East Pakistan.

Saleem Marries Parvati

On the Republic Day of 1975, Saleem married Parvati- the -witch who bore Shiva's child. Saleem's wife Parvati was converted to Islam and she took a new name, Laylah. Like his mother Amina, Parvati changed her name because she would give birth to a child who would be born to a father not his own. The birth of Saleem's child mirrored Saleem's own because the birth of the child coincided with the declaration of Emergency on the midnight of 25 June, 1975.

Indira Gandhi Found Guilty

On June 12, Prime Minister Indira Gandhi was found guilty by Allahabad High Court of malpractice during the election campaign of 1971 and it was precisely at 2.p.m. Parvati had entered into labour. The labour turmoil lasted for thirteen days, the period which coincided with the political turmoil in the country consequent upon Mrs. Gandhi's refusal to resign after the court verdict. The midwives in the labour room urged Parvati to push and push,- the opposition leaders urging Indira to resign, and thus forcing her to deliver a child of her own. On the stroke of midnight, 25th June, 1975 Indira Gandhi proclaimed emergency and suspended civil rights. At that 'precise instant of the birth of the new India' (419).

Saleem's son Adam Sinai was born. He was born with flapping ears like those of an elephant as his father Saleem was born with elephantine nose. The child of the Emergency refused to cry. Its birth at the darkest hour marked the end of the Nehruvian era of democracy

and the country's arrival at emergency. The mute baby thus, at birth, like his adoptive father, became 'handcuffed to history' (420). The boy Adam Sinai also was the child of his time which was out of joint.

Total Disillusion

The Midnight's Children were different and hence they constituted a threat to the unitary world-view of the authority. Consequently, Indira Gandhi found in Saleem a rival whose self-delusion of representing the multiple India ran counter with the vision of the Prime Minister. The turn of events in the national politics constitutes an irony of the birth of the greatest child of the midnight upon whom the late Prime Minister Jawaharlal Nehru bestowed 'the role of the mirror of the nation' through a letter in which 'her own, sloganized centrality was denied' (427). At last Saleem was disillusioned with post-colonial politics altogether and lost his connection with history and politics. He was drained of all hope in a new dawn and made his way back to Delhi with the knowledge that the new age which had begun on the Midnight of 15th August 1947 amidst promises and possibilities had come to an end.

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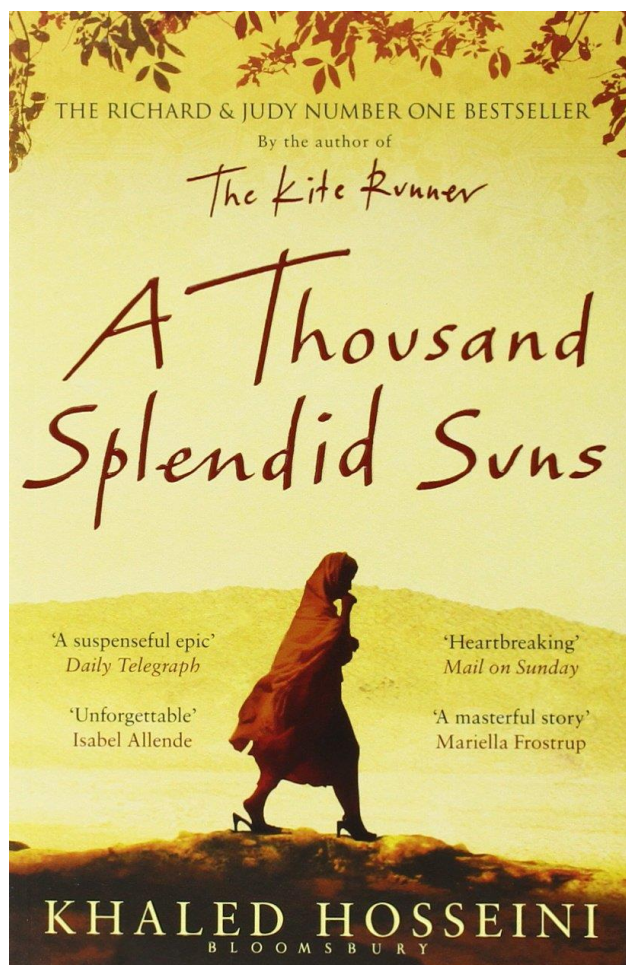
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A Study on Human Relations in the Novels of Khaled Hosseini and Atiq Rahimi

J. Dhivya Silvester, Full-time Research Scholar in English



Abstract

As the purpose of literature is mirroring human life and experience, authors try their level best in creating convincing and relatable characters with the readers. As realism dominates literature, modern literature too shows the multiplicity of human

characters. The present study highlights the human relations in the novels of Khaled Hosseini and Atiq Rahimi.

Keywords:

Longing To Be Happy with Kith and Kin

All species are given certain life skills to flourish on earth. Human beings are very much in need of interpersonal skills to have happy and content life on earth. When they lack those skills they find vacuum in their life. As Mother Teresa says, “We think sometimes that poverty is only being hungry, naked and homeless. The poverty of being unwanted, unloved and uncared for is the greatest poverty. We must start in our homes to remedy this kind of poverty”.

The longing to be happy with one’s own kith and kin is the crux of the novels of Hosseini and Rahimi. Being Afghan born diaspora writers they have in their novels themes of diaspora literature. In all circumstances the characters don’t lose their faith on love and humanity. That adds beauty to the novels.

Self-reliant and Open-minded Characters

The novelists never fail to give hope to their characters as hope is the anchor of human life. The characters find rejuvenation in other human beings. Most of the characters are self-reliant and open-minded.

Man-Nature Relationship

Human beings have close association with animate and inanimate objects of earth. Man-nature relationship is one of the open topics of literature for discussion. Human beings cherish trust relationships. Even in blood relationships there should be some level of trust on each other.

Celebrate Friendship

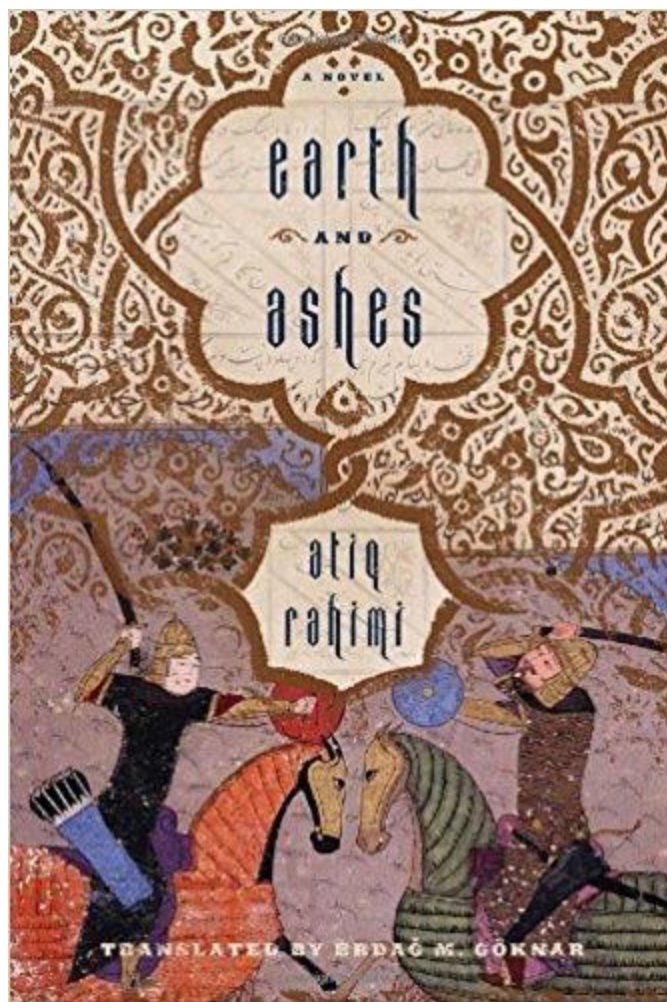
Hosseini has devoted one whole novel to celebrate friendship. Friends can belong to different class, status and race. Trust, mutual understanding, care and sacrifice makes the friendship tree grows stronger. People get friends at whatever age group they belong to. But childhood friends are sweeter. *The Kite Runner* portrays the friendship of different generations. The first generation friendship is between Baba and Ali. Baba hates religion but Ali is very religious. Difference of opinion doesn't affect the friendship which has acceptance stronger than anything else. The second generation friendship is between Amir and Hassan. They both belong to different ethnic groups - Amir is a Pashtun and Hassan is a Hazara. Amir is timid and Hassan is brave and quick. Though the character difference makes Amir feel insecure, Hassan is very loyal to him and even ready to go to any extent to prove his loyalty to him.

Parents-Children Relationship

Hosseini's next novel is about parents-children relationship. Mother-daughter, Father-daughter, Mother-son and Father-son are the angles in which parents-children relationship is studied over ages. Parents teach children about values. But in the course of teaching values they allot certain values to boy-children and some other values to girl-children. They want their children to understand how tough human life is. In *A Thousand Splendid Suns* the mother tells the daughter, "Learn this now and learn it well, my daughter: Like a compass needle that points north, a man's accusing finger always finds a woman. Always. You remember that." (6)

Hosseini's *And the Mountains Echoed* is about brother-sister relationship. In this regard he is often compared to Arundhati Roy but his treatment of the subject is very realistic. Brothers and sisters are very dependent on each other in their childhood but in later ages they concentrate on each of their's family.

Rahimi's *Earth and Ashes*



Rahimi's first novel *Earth and Ashes* is about grandfather-grandson relationship. Though the grandson is an orphan and deaf, the grandfather didn't desert him. He is very patient with his grandson. Usually grandfathers say stories to their grandchildren. But in this case the grandson asks only one question which is very rhetoric—"Did the war make all people dumb?" But really the bomb made his grandson deaf.

A Thousand Rooms of Dream and Fear

Rahimi's next novel *A Thousand Rooms of Dream and Fear* is about relationship between strangers. A college boy is beaten by Taliban and thrown in the gutter. A woman finds him and treats him in her home. He has short-term memory loss and she helps him

to find his identity and also helps him to escape to Pakistan. The sympathy and empathy one feel for each other is what makes the earth a paradise.

The Patience Stone

Rahimi's *The Patience Stone* is about man-woman relationship. Though the husband is in coma the wife didn't desert him. At first the novelist portrays the woman as a loyal wife. But later once she understood her husband was not going to get cured she reveals her dark secrets as her disloyalty to her husband because he is impotent.

A Curse on Dostoevsky

Rahimi's *A Curse on Dostoevsky* is about teacher-student relationship. After graduation the student is thrown to the material world and the students find money speaks louder than ideals taught by teachers. A literature scholar goes to police station, court and mosque etc. but everywhere he finds no ideals of his prescribed textbooks. Even Russian soldiers humiliated him though he was a scholar on famous Russian writer Dostoevsky. In the capitalistic world he finds how to survive under employers is what the skill the universities should teach and not only to be a saintly human being.

Eye Opener on Human Relations

Thus the novels of Hosseini and Rahimi are eye opener on human relations on different spheres as man-man relationship, woman-woman relationship and man-woman relationship. How greed, doubts, anger and lust affect human relations is what taught through moral stories and fables. But being coming of age writers Hosseini and Rahimi portray external chaos like war and instable politics too affect human relations and finally love only conquers.

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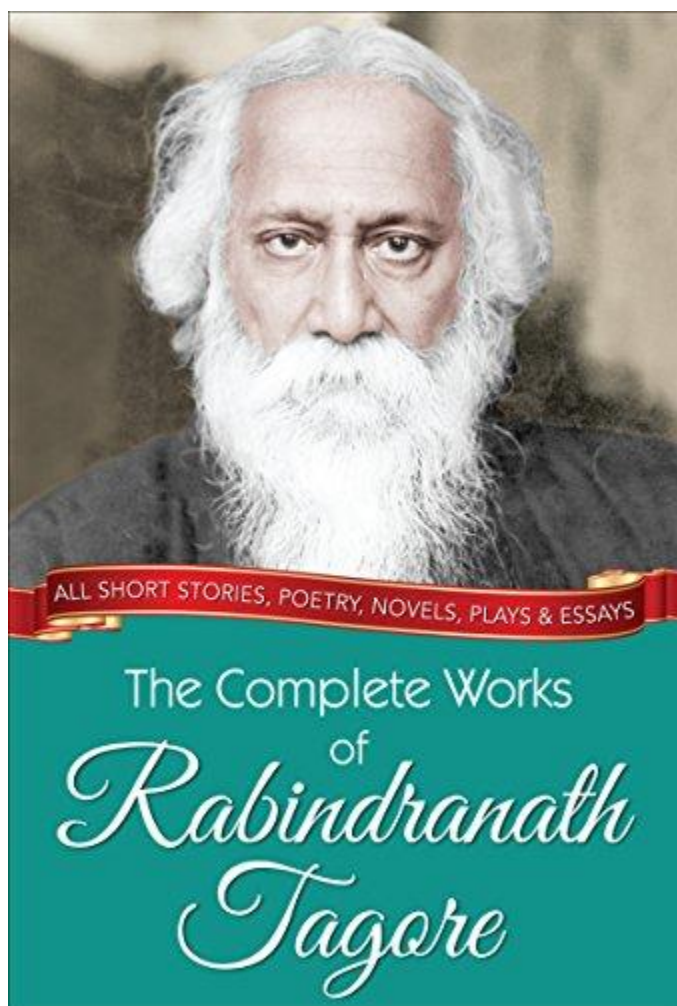
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A Study on Human Relations in the Novels of Khaled Hosseini and Atiq Rahimi

Rabindranath Tagore's Insight into the Psychology of Children and Adolescents in His Story World

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



Abstract

This research paper is an attempt to show how short story as the modern genre has captured a permanent place in man's heart from times immemorial with a focus on Tagore's story telling skill and literary insight into children's psychology and adolescents' mentality and

his treatment of women and emotional aspects of human beings reflected and projected effectively in his short stories.

Keywords: Short story, Rabindranath Tagore short stories, emotional aspects, human relationship, children's psychology, adolescents' mentality.

Short Story and Tagore

It is generally held that from time immemorial, short stories have captured a permanent place in man's heart. There is no doubt, Tagore's insight into children's psychology, his treatment of women and emotional aspects of human beings in his short stories have won quite a lot of readers for him and these aspects have stayed for ever in the readers' minds. It is understood out and out by all that Tagore's stories are stories of human relationships, humanity being represented in the concrete endowed with elemental emotions as also with those which are bred through social ties. Tagore himself said rather evidently as:

“If I do nothing else but write short stories I am happy and I make a few readers happy. The main cause of happiness is that my characters, become my companions, they are with me. When I am shut in my room on a rainy day and on a sunny day, they walk about with me on the bright banks of the Padma” (qtd in Kripalani 159).

The short story is one of the earliest literary forms. Over the last one hundred and fifty years, the short story has come to figure conspicuously in the literature of several countries. Short stories are the most widely read of all modern genres, even from ancient days. Stories were told for the intrinsic value and entertainment.

World in a Capsule

Short stories are found to have captured the attention of children and adults alike. Generally speaking, a short story is a world in a capsule and varied strands form the texture of a short story. In this busy world, one may lose continuity while reading a novel but one is quite impressed while reading a short story. The short story has firmly established itself as a favourite

form in modern literature. Its immense popularity is the result of many co-operating causes; among them, the rush of modern life which has made men impatient of those ‘great still books’ as Tennyson called them, which were popular in the past.

Short story has become so popular that extraordinary claims are at times put forth on its behalf. Modern age is, no doubt, noted for its hectic activities, its speed. Everything is available in a condensed form. Hence the popularity of the short story is growing. Though short in its span, this genre packs a lot of punch in it. In fact, a writer can be very emotive while writing a short story. Short story is the only outlet for a large and varied experience for those who cannot read a novel or watch the television with sustained interest. As a result, people prefer the short story to novel or television.

Charmed by Short Story

Truly speaking, short story intends to entertain and describe an interesting event. It is almost as old as man himself. It began very early in human history. Our ancestors, getting bored with the strenuous struggles of daily life, thought that concocting a tale would amuse them. Children and grown-ups, all alike, are charmed by the short story. It caters to two of the strongest and deepest human instincts – the desire to amuse and the desire to teach. The custom of narrating in the ancient ages was popular in the East as well as in the West. A. C. Ward points out that Jesus Christ told many short stories. Some of the earliest stories are found in the Vedas and the Upanishads. Stories in the *Old Testament*, in the Buddhist *Jatakas*, in *Panchatantra* and in the *Katha Sarit Sagar*, *The Fables of Aesop* and *Mythological Stories* have always been a source of knowledge and delight. Brief and short stories are found in the Sangam Literature as well. The short story has now established its identity as a distinct art form demanding the greatest care and constructional skill on the part of the writer.

Principles of Modern Short Story and Modern Originators of Short Stories

It is said that the principles of modern short story were first of all formulated by Nathaniel Hawthorne and Edgar Allan Poe and both are said to have laid stress on the

“singleness of effect” and “final impression” as the hallmarks of a good story. Washington Irving was the first great American writer who in the midst of his periodical sketches, produced stories like *Rip Van Winkle* and *The Legend of Sleepy Hollow*. In seeking the inventor of the modern short story, a clearer case might be made for Hawthorne or Poe. In 1830, both of them started their work in the field of short story about ten years after the publication of Irving’s *Sketch Book*. During the nineteenth century, publication of magazines increased greatly, giving an impetus to this genre. The history of the modern short story embraced diverse tendencies.

Nineteenth century critics often insisted on the need for a firmly developed plot design in any short story. H.G. Wells in his definition of the short story emphasizes on its brevity and calls it,

“The jolly art of making something very bright moving; it may be horrible or pathetic or funny or profoundly illuminating, having only this essential, that it should take from 15 to 30 minutes to read aloud” (Sengupta 292).

In brief, it may be said that a short story is nothing but a recital of events and any piece of brief functional prose can be regarded as a short story, provided it retains a plot. A good short story may be written on almost any theme dealing with any kind of motive and material.

Though the short story flourished on the Indian soil, it is the West which gave it a perfect literary form. The short story took the form of literature once it started reflecting the happenings in real life. Though Gautama the Buddha and Christ were master story tellers, they did not seek to shape it into a perfect art form, as their focus was primarily teaching the people around morals, etc. Only through modern writers like Poe, Hawthorne, R. K. Narayan and Tagore and great writers in Indian languages, such as Pudumaipithan in Tamil, short story came to stay carving a niche for itself as a literary form by perfect character-portrayal, neat plot construction and picturization of interesting incidents.

In the words of Anima Bose, "... the essential ingredient of a short story is a particular moment amidst the monotony of routine daily life called out by the author's own experience and sensitivity" (P 52).

A Distinct Place for Short Story in Bengali Literature

In Bengali literature, the modern short story is a unique product of the nineteenth century during which Bengal witnessed many upheavals in politics as well as in social customs. It made its appearance rather suddenly and just as in Europe it was given importance through the numerous magazines which gave a tremendous boost to this genre.

Rabindranath Tagore and Short Story

With the arrival of Rabindranath Tagore, short story writing received the impetus it was in need of. Tagore's first story *Bhikarini* was published when he was only sixteen years old. As Krishna Kripalani puts it,

"... in the short stories, he showed himself a master almost from the very beginning. He followed no known model or pattern. There was none in his own country and its literary tradition. He was the first Indian to attempt this form proper" (P 153).

World Literature and Short Story

In world literature, we have a good number of eminent short story writers like Maupassant and Balzac in France, Chekhov, Tolstoy, Zurgenev, Pushkin, Dostoyevsky and Gogol in Russia, Edgar Allan Poe, O'Henry and Hawthorne in America and Maugham and Chesterton in England. In the words of Anima Bose,

"in the pre-Tagorean era imagination and fancy pre-dominated. Reality, flesh and blood had not yet engaged the attention of Bengali writers..." (P52).

Tagore's World

It is said that the Russian classics have the candour of the soul, the French classics have the candour of the mind and Tagore's stories have the candour of feeling. Kripalani comments:

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“he was a poet in the traditional Indian sense of the world, Kavi, a seer, an intermediary between the human and the divine. His genius enriched whatever it touched” (p. 2).

Tagore was highly imaginative and deeply sensitive. Kripalani observes:

“like the sun after which he was named ..., he shed light and warmth on his age, vitalized the mental and moral soil of his land, revealed unknown horizons of thought and spanned the arch that divides the East from the West” (P 2).

Tagore explored every field of literary activity. He even created new literary forms. His stories reveal the perennial springs of life. His short stories are woven around a variety of themes and his stories probe the inner recesses of mind. Hence, his stories have a universal appeal. Every story Tagore has written shines like a gem.

Even though a short story is narrated, the characters in his stories play an active and dramatic part in evoking pity in the reader’s heart. No doubt, Tagore was a keen observer of the life of men and women with its spontaneity and its problems, its joys and sorrows, its happiness and tragedies and its motives – potent or underlying and he described it all in his poems, novels and short stories. He wanted not a political but a social revolution.

Tagore appeals for the unity and consolidation of all the people of India, regardless of race, language and religious beliefs. He feels that only friendship and cooperation with all people could serve as a firm basis for the progress and well-being of India. His stories make us understand how we must live in unity, eradicate racial discrimination and fight against violence and exploitation.

Tagore and Children and Women

Variety, it is believed, is the spice of life. Tagore in his own competent manner captured the nuances of life and placed them before us crystallized in an artistic form. Krishna Kripalani observes,

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“Always seeking the great in the small,
he found ample material in the lives of
the common folk for his short stories” (153).

Tagore was sensitive to the joys and sorrows of the common man. He understood the feelings and psychology of the people he met every day. He was deeply interested in children and when we approach the question of characterization in his stories the figures that flit before us are mostly those of women and children. Tagore was interested in the education and upbringing of children. His own childhood was austere and, as a shy boy, he shrunk into an isolated corner indignantly reacting against his sheltered life. Tagore was full of sympathy for children who were forced to lead a constricted life, whose zest for life was stifled by the overprotected adults. Truth and love are the only values that find acceptance in the child’s world, which is neither different from the world of grown-up men and women nor unaware of the false standards of the letter. A child loves and longs for affection and recognition. One should not think of children as underdeveloped and unintelligent title models of adults incapable of judging between good and bad, true and false. There is no doubt that cruelty to children is the greatest of all evils. Children are tender, sensitive, generous, imaginative, sometimes fierce and often sad.

Tagore’s child characters are mostly meditative creatures with an inward life, wild and wayward in their rebellion against the prison regime of society. Tagore, the greatest writer, wrote for children and about children, presenting rather vividly problems faced by the children, their loneliness, the cruelty experienced by them and their longing for love and affection. His stories tell us about unhappy children – orphans living with relatives, misunderstood by them, their childish pranks too severely punished, unattractive adolescent children longing for love, dependent child whose pride is humbled to dust. The focus is on these miserable creatures who long for freedom, love and happiness.

To be a writer for children, one must come down from adult height and merge with the children. Tagore had a keen insight into a child’s psyche. An ordinary aspect would assume a

great significance for Tagore. The child's inviting look and its longing for love and affection provide the themes for Tagore's stories. He is not a passive observer of children's outward nature but a deep analyser of their feelings.

Being a keen student of child's psychology, Tagore enters into a world of the child's own making, sympathises with his unspeakable joys and ununderstandable sorrows and catches the child's fancies in all their vividness and description.

The Postmaster

In *The Postmaster*, Tagore portrays the love and affection of a small orphan girl for the postmaster. The postmaster, stationed in the village of Ulapur, feels like a fish out of water. Ratan, a young orphan worked as his maid. This orphan girl of twelve was his only companion. The postmaster chatted with Ratan about his own home, his mother and sister. The little girl Ratan also told him about her parents and a little brother with whom she had played. Their conversation about their past family life draws them nearer and the attempt of the postmaster to educate the child strengthens the friendship. One cloudy morning, she found the postmaster in bed. At once, she called in a doctor, gave him medicines, cooked his gruel and nursed him. The postmaster's illness and the care bestowed by the child who nursed him back to health deserve appreciation. When the postmaster recovered, he applied for a transfer to Calcutta. As his application was rejected, he made up his mind to resign his job. When he broke this news to the child, she was silent, but when he finished his supper, she asked him whether he could take her home with him. The postmaster only laughed and exclaimed, "what an idea". The whole night, the answer haunted the little girl. Before leaving, he offered her some money which she refused. Then the postmaster started for Calcutta. When he was in the boat,

".... the rain swollen river, like-stream of tears welling up from the earth, swelled and sobbed at her bows, then he felt a sort of pain at heart, the grief-stricken face of a village girl seemed to represent for him the great unspoken pervading grief of mother earth herself" (The Postmaster 168).

The postmaster reciprocated Ratan's feelings, but to him the idea of taking the girl, home with him was absurd. Musing over the girl, he had thought to go back and bring her along with him; but the boat was already in the middle of the turbulent waters of the river. The village was left far behind. The postmaster goes back to his old world, but what about the orphan girl? The young girl, who did not know any philosophical approach to life was only longing for the love of her companion. The idealistic approach of the girl to love is contrasted with the adult's practical approach. The story ends on a philosophical note:

“So the traveler, borne on the breast of the
Swift flowing river, consoled himself with
philosophical reflections on the numberless
meetings and partings going on in the world...
on death, to great parting, from which
none returns” (The Postmaster 169).

The Home Coming

The Home Coming (chutti) reveals the keen insight of the author who probes into the mind of a fourteen-year old boy. *Home Coming* is the story of a boy of high spirits not yet subjected to the rigours of discipline. It is an excellent story of the adolescent mind of Phetik Chakravathy, the village lad who was the ring leader among the boys of the village. Phatik never get sympathy, understanding or love and as K. R. S. Iyengar, commenting on Phatik's fate writes;

“The one hunger that none can suppress
not even the deaf and dumb, not even a backward
child is the hunger for understanding and
sympathy and love” (P 69).

The tragedy of Phatik was that he never got this understanding and sympathy from any quarters. Phatik was involved in some mischief every day, and he decided to shift a heavy log with the help of his friends. Makhan, his brother, acted as a barrier for Phatik's plan and amusement. Makhan was firm and did not get up from the log. The log was rolled along with

Makhan. To his mother, Phatik was an eternal nuisance... lazy, disobedient and wild. Makhan kicked Phatik and reported to his mother that Phatik had hit him. This resulted in Phatik's anger. Not able to accept his lie, he beat Makhan severely. Phatik's fate changed and his trouble started from this point. When her brother Bishamber offered to take Phatik off his sister's hands and educate him with his children in Calcutta, she was immensely relieved and she immediately agreed to the proposal. His aunt was by no means pleased to see Phatik as she had enough to manage, with her own three boys. As Tagore observes;

“In this world of human affairs, there is no
worse nuisance than a boy at the age of 14.
He is neither ornamental nor useful”

(The Home Coming 36)

Phatik felt like a fish out of water in the stifling atmosphere of his aunt's house. His tortured soul was full of anguish, as he realised that he was an unwelcome guest. The elderly lady despised him and insulted him on every occasion for,

“it is easy to excuse the shortcomings of
early childhood, but it is hard to tolerate
even unavoidable lapses in a boy of fourteen.
The lad himself becomes painfully self-conscious”

(The Home Coming 37)

Yet it is in adolescence that a young lad most longs for love and recognition and he becomes devoted to anyone who is kind to him. Thackeray said that nobody feels injustice or shrinks before a slight hurt and “has a sense of wrong so acute and so glowing a gratitude for kindness, as a generous boy” (P86). For Phatik, his own house is the only paradise. To live in a strange house with strange people is little short of torture for him. He yearned for love and understanding. It was painful to Phatik to be an unwelcome guest in his aunt's house. Phatik, repelled by his aunt's cruelty wanted to go back to his village. Phatik's heart craved for love and he longed to go back to the open country. It is true that nothing seems more engaging for the child's mind than being caressed in his mother's arms. Every night, he dreamt of his village

home – the lovely meadow where he played with his kite, the river bank where he wandered about singing and shouting joyfully and the brook where he dived and swam. And above everything else, “the true memory of that tyrant mother of his, who had such a prejudice against him, occupied him day and night” (The Home Coming 38).

Phatik was the most backward boy in the class and when he lost his text book, the teacher caned him mercilessly. When he informed his aunt about the loss, she shouted at him. The same night, he had an attack of malaria fever and feared that he would be a great nuisance to his aunt. The next morning, the boy had disappeared and Bishamber had to inform the police. At the end of the day, two constables carried him home. He was thoroughly drenched and was shivering. When the aunt exclaimed that he was a heap of trouble and Bishamber ought to send him home, Phatik sobbed out that he was just going home, but they dragged him back. A doctor was brought but the boy was delirious. He asked his uncle if the holidays had come and whether he could go home. His excited voice called out to his mother, imploring her not to beat him as he was telling the truth. The next day, his condition became critical. Later on, his mother arrived like a storm and began to lament. Phatik’s restless movements stopped as he turned his head and without seeing anybody said, “Mother the holidays have come” (The Home Coming 40).

A small event created a bitter feeling in Phatik. He was too young to bear too much of scoldings, abuse and face a change of life. Makhan’s lie, the brutality of his mother, the cruelty of his aunt ... everything had driven Phatik to a state of agony and sorrow. Phatik’s fun-filled days turned into a nightmare because of Makhan. Phatik craved for affection and love.

It is remarkable how Tagore has analysed the sensitivity of the boy’s mind. Thus, *The Home Coming* leaves an indelible mark on the reader’s mind. Tagore’s understanding of the thoughts and feelings of a fourteen-year-old boy is so amazing that one would imagine that he had done research in child psychology. Lila Ray Comments:

“Rabindranath discovered and lost his mother on the threshold of adolescence, between the ages of thirteen and fourteen. All this long repressed and neglected need of live and

affection, a need intensified by the first stirrings of an interest in women as woman rose to the surface only to be thwarted. The emotional ferment into which he was plunged made him exceedingly restless” (P 32).

Through Phatik, Tagore tells us what can happen to a child when he is nagged by a feeling of restlessness and insecurity. It is no wonder that he has given such a realistic picture of a child in the transitional stage. Tagore’s picturization of the agonies of adjustment faced by Phatik in his aunt’s house shows his deep insight into the psyche of children.

Subha

Subha is the story of a young dumb girl who is ironically named Subhashini (sweet-spoken) by her father. Tagore portrays Subha as a victim of the unjust customs of society. Her two elder sisters were married with some difficulty and Subha, the youngest was a source of worry to her parents. Banikanta, Subha’s father loved her more than his other daughters; her mother regarded her with aversion as a stain upon her own body. As for Subha,

“She had understood from her earliest childhood that God had sent her like a curse to her father’s house, so he withdrew herself from ordinary people and tried to live apart. If only they would all forget her, she felt she could endure it” (Subha 145).

Although Subha could not speak, her black eyes expressed all her feelings. Other children were afraid of Subha and did not play with her. Banikantha’s house was on the banks of a stream, the waves of which beat upon the restless soul of the girl. Nature seemed to speak for her,

“.... beneath the west impressive heavens there
were only dumb Nature and a dumb girl
sitting very silent one under the spreading
sunlight, the other where a small tree
cast its shadow” (P 148).

Subha had two friends who were dumb like her, Sarbashi and Panguli, the two cows in their stall. They understood her better than man could. When she was hurt, she would go to them for consolation and the dumb creatures understood the anguish of her spirit. Her only comrade among human beings was Pratap, an idle fellow. In the afternoon, Pratap loved to catch fish and he liked Subha's company. Subha longed to be of some help to Pratap. But that being impossible, she sat by him as he cast his line and prepared some betel leaves for him. As Subha grew up, she was filled with a new consciousness. One full moon night, she opened her door and looked out. As Nature, as lovely as Subha, looked down upon the sleeping earth, Subha was filled with an infinite sadness. Her heart was heavy with loneliness and she could not speak. Her parents were anxious about her marriage as people threatened to make them outcasts. So Banikanta went away for a few days and on his return said that they must go to Calcutta. Preparations were being made to go to that strange place but Subha's heart was filled with a foreboding. It was Pratap who informed her that they had found a bridegroom for her and she was to be married:

“As a stricken doe looks in the hunter's face, asking in silent agony; ‘what have I done to you?’ So Subha looked at Pratap” (P 153).

That afternoon, instead of sitting beneath her tree, Subha fell at her father's feet and gazing at him, burst out weeping. Banikantha, Subha's father, also wept and tried to console her. As they were to leave for Calcutta the next day, Subha went to the cow shed to bid farewell to her childhood playmates. She wept as she embraced them. Then she went to the river bank and flung herself on the grass. In Calcutta, the bridegroom came with a friend one day to see the bride and Subha wept copiously. He thought that one who had such a tender heart would prove to be a priceless possession. The wedding took place on an auspicious day. The bridegroom left with his wife for the west where he worked. Within fifteen days, everyone knew that Subha became dumb. She longed to see the faces familiar from childhood;

“In her silent heart, there sounded an
endless, voiceless weeping, which only the
searcher of hearts could hear”(P 155).

Her husband decided to marry a second time. He married a girl who could speak. One can neither forget the beautiful picture of Subha's silent friendship nor the biting satire of the social customs that condemned Subha to misery and loneliness. One has to blame the cruel society in the early twentieth century, a society which could not allow a helpless dumb girl to live in her familiar surroundings, but push her into an alien world. Subha's parents were only eager to get her married. They were not concerned about her happiness or welfare. Blind belief and superstition did not allow them to foresee the pain and misery which their beloved daughter would suffer in her new name. It was against such blind superstitious practices that a man like Raja Ram Mohan Roy revolted. Roy brought about "a crusade against institutionalized oppression and degrading social and religious practices such as Sati, Polygamy and idolatory" (Raj 6). For Tagore, rigidity and conservatism which resist progress and change are the greatest enemies of life.

Cabuliwallah

Cabuliwallah is a beautiful story of character and situation. The pen-portraits of the child, the sophisticated behaviour of the narrator and the simple manner of Rahman stand out distinctly. The story of Mini in *The Cabuliwallah* leaves one with numbness in the heart. The five-year-old girl was a chatter box and very much loved by her father who was a writer. Mini was afraid on seeing the Cabuliwallah because she had a belief that inside his bag there were two or three children like her. After some time, Mini got rid of her fear and friendship developed between Mini and the fruit seller. Cabuliwallah made frequent visits to Mini's house. To Mini's father, it was a strange sight to see this huge man at the feet of the little girl seated on a bench, laughing and talking. Mini's mother was apprehensive about the Cabuliwallah fearing that he would kidnap her. Tagore has given a beautiful pen-portrait of her relationship between the little Mini and Rahman and the sophisticated behaviour of Mini's father. According to Kripalani,

"the friendship between the big truck of a man unlettered and uncouth from the rugged mountains of Afghanistan and the five-year-old Bengali girl Mini with her ceaseless Prattle and irrepressible mirth is one of the most moving torments of human relationship overriding all barriers of race, religion and social prejudice" (P 158).

Adept in Portraying Well the Helplessness of Children

Thus, to conclude, it may be said that Tagore is an adept in portraying well the helplessness of children in the face of a cruel world dominated by grown-up men and women who fail to appreciate their tender feelings. The stories like *The Postmaster*, *The Home Coming*, *Subha* and *The Cabuliwallah* analysed here show Tagore as an able writer gifted with the power of knowledge and intelligence not only to understand and reveal life and its problems but also to understand the feelings and emotions of children. An analysis of the above stories shows Tagore's remarkable insight into the psychology of children and adolescents. No doubt, he is an adept in portraying their joys and sorrows, their hopes and disappointments, their success and failures, with a masterly touch so as to make them live in his pages for ever.

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Educational Technology for Professional Development of English Teachers: A Case Study of the College Teachers of English in J&K

Dr. Syed Wajahat Hussain, Ph.D.

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Abstract

Educational technology has become an integral part of the teaching/learning process. It plays the role of a facilitator to boost the ELT (English Language Teaching) classes by optimizing the instruction to a great extent. The judicious use of internet has become a bridging tool for the teachers to adopt new techniques of instruction. Educational technology is, no doubt, influencing both the teaching and student fraternity to transfer knowledge and the intellectual abilities. At present, the communication system has changed the entire process of knowledge transfer. Efficient teaching procedures are primarily focused on the exchange of thoughts and ideas and educational technology has been accepted as an additional aid in the transfer of knowledge. There are various programmes that can be adopted for purposeful language teaching, like power point presentations, graphic designs to the words, animation and picturesque way of instruction, etc. These modes of teaching have contributed immensely in enterprising and enlightening the English language teaching to a great extent. Therefore, educational technology helps language teachers to be more competent and practical in language classrooms so that they may be able to teach in modern way to modern generation.

This paper tries to find out the major roles of the educational technology for the professional development of the English language teachers in Jammu and Kashmir.

Keywords:

ELT in J&K, Educational Technology, Effective materials, Professional Development, Role of Teacher.

English Teaching in Jammu and Kashmir

The English Language is taught as a second or foreign language in Jammu & Kashmir. Most of the rural areas of this state lack the basic facilities for teaching of English. Today, the English language has become a global language. We cannot get access to knowledge of any field without knowing this language. It is very important for the English language teachers to use modern educational technology especially in the rural areas of Jammu and Kashmir in order to enhance the quality of teaching of the English language. Remote and far-off areas of Jammu and Kashmir are in need of trained resource –persons for better training in language skills. The goal of language teachers is to promote learners' competence in listening, speaking, reading, and writing. We cannot avoid teaching of English without the use of Grammar-Translation method, Direct method, Audio-lingual method or Communicative method but these methods are to be supported by the Educational Technology. Students of Urban areas enjoy maximum benefits of the modern Educational technology like the use of computer with internet facility where they can learn a lot of language related items. Rural teachers are to be trained in such language components so that they can meet with the requirements of the rural students. In this way the students of rural and far-off areas can compete with the urban students. In this paper an attempt is made to highlight certain basic uses and areas of the educational technology that can be used for professional development.

Educational Technology

Alan Hancock defines Educational Technology as:

Indeed the phrase Educational Technology has been coined principally to express the notion of men, machines and materials working together to improve the relevance of both teaching and learning process. (Hancock 5)

According to the definition given by Hancock it is clearly evident that there are three basic constituents which form the real concept of educational technology. One person or machine alone cannot perform any action if it is not directed properly. The role of the teacher still cannot be avoided. Teachers are to be professionally sound so that they can easily motivate the rural learners in acquiring communicative competence. Appropriate use of technology may actively

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assist the English language teachers to come to terms with content and ways of tackling with different learners

Human Resources

Hancock has made it very clear that by men he refers to human resources which consist of the learner and the teacher. The learner is the primary resource because his/her untiring efforts in language learning may create a good deal of influence during teaching learning process. The role of the teacher in any teaching/learning process is always central. The role of the teacher is always central in the sense that he/she guides and helps the learners by imitating, organizing, arranging and presenting the standard materials to them.

Instructional materials are used in language teaching for transference of knowledge. Instructional materials are added devices or supplementary materials which help the teacher to make his presentation concrete, effective, interesting, meaningful, and inspirational. These materials are those devices which help the learners in the assimilation and retention of ideas. (Dash 123)

Role of Instructional Materials

A teacher uses instructional material to aid in the learning of subject matter for a class. There are many forms of instructional materials like power point presentation, books with listening and reading audio/video CDs, articles, materials for project development, etc. They influence the content and the procedures of learning. The choice of deductive vs inductive learning, the role of memorization, the use of creativity and problem solving, production vs reception, and the order in which materials are presented are all influenced by the materials. Design and choice of materials will be particularly affected by resource availability, as well the capacity to teach effectively across a range of language skills. Technology such as slides, video and audio tape recorders, video cameras, and computers with projectors support instruction/learning. Hardware materials include computer, Epidiascope, film projector, overhead projector, etc. Software materials include Books, Magazines, newspapers, educational games, flash cards, etc. These are electro-mechanical equipments which can be used for effective instructions and help teachers to deal with more students with less expenditure. Software refers

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to the programmes which hardware technology produces. Software technology utilizes the principles of psychology. These are the materials which stimulate students' interest towards the learning tasks, imagination of events, the power of observation and motivation for further knowledge. They help to reduce meaningless and excessive verbalism on part of the teacher and relate abstract concepts with concrete experiences. Use of instructional aids lead to introducing varieties in the teaching-learning process, make it joyful and thus, breaks up the monotony of the classroom instruction. The learners cannot be properly benefitted without the sincere cooperation of the teachers because it is the teachers who deduce various devices to explain the authentic materials and to instill in the learners the yearning for an efficient pattern of listening, speaking, reading and writing.

Authentic Materials

Most of the teachers throughout the world agree that authentic materials are beneficial to the language learning process.

Authentic materials are appropriate in terms of goals, objectives, learner needs and interest and natural in terms of real life and meaningful communication. (Rogers 467)

Authentic texts are texts that are not written for language teaching purposes. They are significant and increase students' motivation for learning, make the learner be exposed to the real language. (Jordan 113)

Authentic materials enable learners to interact with the real language and content rather than the form. Learners feel that they are learning a target language as it is used outside the classroom. Considering this, it may not be wrong to say that at any level authentic materials should be used to complete the gap between the competency and performance of the language learners, which is a common problem among the non-native speakers.

Therefore, with the use of educational technology the teacher activates the learners' participation by arousing their interest. He/she is enthusiastic and wants to involve learners and make them interested. The teacher appreciates the students' efforts and evaluates them objectively. He/she has a sense of duty and emphasizes transmitting knowledge. He/she

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identifies a task or activity on the machine that will help students learn the language needed in their particular context. The teacher plans how the task should be implemented including any necessary language items that may need to be introduced or reviewed for the students to perform the task or activity.

Use of Computers

As far as the concept of machine is concerned, the computer is an authentic electronic machine which can process very quickly coded information according to rule instruction fed into it. Computer is a device that processes information with great speed and accuracy. Computers process information by helping to create the information itself, by displaying, storing, recognizing, and communicating information to other computers. In general they process numbers, words, still or moving pictures, and sounds. The computer has changed the way people work, learn, communicate, and play. It is used by students, teachers, and research scientists as a learning tool all over the world, as well as by individuals at home to study, work and entertain. But computer is a human made tool which is incapable of action. It has no inborn or inherent ability to teach. It should be considered a teaching aid which is completely based on the instruction given to it by human users. In a language classroom it is the teacher who gives final shape to the material and instructional for its presentation.

Computers usually present speech, music, text, graphics, and video images on a screen.

If such components are graded properly they can motivate language learners properly.

(Hardisty 210)

Computers are also helpful in a language learning programme as they give appropriate feedback and answer a series of questions which test learners' knowledge of the rules of language and testing particular language items. If men, materials and machines are paid equal attention during the course of teaching English as a second or foreign language, it will mark a tremendous success.

Media Technology

Today, media technology is a powerful support to situational teaching, because it presents authentic speech of the native speaker and, the language is also introduced in the context of

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everyday situation. As a result of this the students learn by learning and seeing the language in action with regard to the scope educational technology as Sherrington says:

For the first time linguistic behavior could be set in its total extra linguistic context; student could observe language as it really occurs, instead of experiencing it through a series of artificially created examples. (Sherrington 2)

For listening comprehension, radio and tape or audio recorder are the two important audio equipments which can enhance learners' speaking skills. But today I-Pod and other latest audio equipments can be used in place of radio and tape recorder because these equipments have greater utility not for entertainment but for the judicious use in terms of learning language skills. However, the enormous utility which radio and tape yield cannot be overlooked. BBC English by radio is one of the sources of English language teaching. During the Second World War a number of language teaching programmes were prepared and transmitted. The ultimate purpose of these programmes was to get the detailed information about the ongoing war and these English language teaching programmes were proved successful.

Videos: Pronunciation and Comprehension of Meaning,

Today, there is a dire need to expose our learners especially the learners of rural and far-off areas to the comprehension of the meaning, contextualization and pronunciation of the English language. This is possible only if we train our teachers in the best use of audio-visual aids so that they may deliver in actual classroom situations. The use of television or data projectors has enormous potential in enhancing the learners' interest in learning the English language because the language can be seen on the screen where an action is taking place and heard in a better way. Learners can easily learn the moral and intellectual values of a particular class, age, sex and religion. Maclean rightly points out:

Television has the proper strength that it deals with what are obviously real life and stimulations. The situations are presented to the students and dealt with by the teacher and, to their manifest reality, is added the tremendous value of complete visibility. (Maclean 12)

Therefore, videos in the English classroom present a real life situation and complete communication.

Video brings a slice of real life into the classroom. It presents the complete communicative situation. Language learners not only hear the dialogue, they also see the participants in the surrounding where the communication takes place. The visual information not only leads to a fuller comprehension of the spoken language but can also benefit learners in a number of other ways. (Loneragan 1)

Videos and the Teacher

With regard to the video the teacher plays an eminent role in promoting active viewing and maximizing the instructional potentials of video materials. The teacher remains central in all teaching programmes taken up with the aid of media technology. Hence, video is a useful vehicle for language teacher to reinforce language teaching which does not mean to decentralize the role of teacher, but it provides the teacher with authentic teaching materials and thus promotes the teaching of language skills. It enables the teacher to make tremendous contribution in developing language skills and facilitates successful motivation for the acquisition of the target language by explaining video materials to the learners.

As in most language teaching situation the role of a teacher is the key one. It is the teacher who must harness the power of the video films; it is the teacher who has the praise responsibility for creating a successful learning environment. (Loneragan 5)

With a view to promoting learners' proficiency in language skills, the use of educational technology in present pedagogical scenario seems to be almost indispensable. Frequent use of media technology promotes learners' motivation and makes them more receptive to the visual presentation.

The main focus of this paper is on the media elements and their significance in English language teaching. These media elements can act as powerful tools in the hands of the teachers to achieve the objects advocated by the text.

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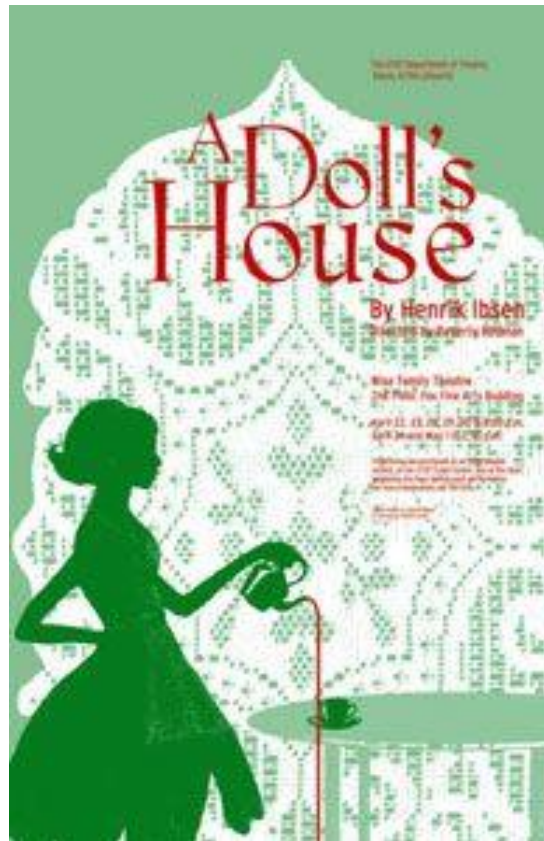


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A Doll's House as a Feminist Play

Ishfaq Hussain Bhat

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Abstract

Henrik Johan Ibsen (1828-1906) is beyond doubt a major 19th-century playwright. Ibsen is the most frequently performed dramatist in the world after Shakespeare. His best play *A Doll's House* (1879) earned him international acclaim and acceptance as the first major innovative dramatist in the history of English literature. *A Doll's House* is a representative feminist play. It deals primarily with the desire of a woman to establish her identity and dignity in the society governed by men. The play portrays the disillusionment of a wife about how she has been dominated and how her basic right—her right to be someone—has ruthlessly been destroyed in the name of love by her husband.¹ The paper aims to analyze *A Doll's House* from the feminist

perspective whereby Nora, the protagonist, effectively subverts the ingrained elements of patriarchy, privileging female will, choice and strength.

Keywords: Henrik Ibsen, *A Doll's House* patriarchy, disillusionment, revolt, self-worth, emancipation.

Feminism as a Movement

Feminism is a movement which tries to define and establish social, legal and cultural freedom and equality of women. It advocates women's rights on the ground of equality of sexes in all spheres of life. Feminism, as a literary movement, aims to revolt against the patriarchal society which associates superiority, action, strength, self-assertion and domination with the 'masculine; and on the contrary, inferiority, passivity, weakness, obedience and self-negation with the 'feminine' or the 'Other'. By depicting the miseries of the women in their works, the feminist writers highlight and condemn the plight of women in the patriarchal society and thereby try to inculcate in them a sense of rebellion, self-assertion, self-identity and self-worth. Jessica Valenti aptly defines feminism in the following terms: "Feminism isn't simply about being a woman in a position of power. It's battling systematic inequities; it's a social justice movement that believes sexism, racism and classism exist and interconnect, and that they should be consistently challenged."²

A Representative Feminist Play

A Doll's House is a representative feminist play. The title of the play on one hand symbolizes curtailment on the freedom of a woman and on the other hand it suggests that women are treated as dolls in the patriarchal society. The play is a critique of patriarchal prejudices and discriminations. 'It portrays women's status in the society and their treatment by men: the lack of true love and respect for a wife by a husband and the lack of justice and dignity in the treatment of women in the patriarchal society. *A Doll's House* concerns a woman's rights to individual freedom and the ways in which marriage in a patriarchal society thwarts the individuality of a woman who has all the potentials that her husband has.'³

“Ibsen’s Nora is not just a woman arguing for female liberation; she is much more. She embodies the comedy as well as the tragedy of modern life.” (Tempelton, 28)

Focus on Conjugal Relationship

A Doll’s House is a play about the conjugal relationship of Nora Helmer and Torvald Helmer. Until the end of the play, Nora is presented as a dutiful wife, who caters to her husband’s every need and performs all the roles assigned to her by the patriarchal society. She loves her husband and does everything to please him. The following statement of Nora on one hand shows her love for her husband and on the other hand it symbolizes her submissiveness:

“I am free from care now...to be able to play and romp with the children; To be able to keep the house beautifully and have everything just as Torvald likes it!” (Ibsen, 32)

Nora’s love and respect for her husband, Torvald, becomes evident when she warns Krogstad not to say anything against him:

“If you speak slightingly of my husband, I shall turn you out of my house.” (Ibsen, 50)

Nora

Henrik Ibsen’s feminist posture in the play gets manifested through the character of Nora. Ibsen artistically portrays the miseries of a woman, chained to her husband’s house whereby her freedom is curtailed:

“...And, think of it, soon the spring will come and the big blue sky! Perhaps we shall be able to take a little trip – perhaps I shall see the sea again! Oh, it’s a wonderful thing to be alive and be happy.” (Ibsen, 32)

Nora’s longing, here, symbolizes the longing of all women for identity and freedom. Ibsen also satirizes the absurd patriarchal ideology whereby a woman is treated as an

insignificant sexual object. The following utterance of Nora shows her love for her husband but at the same time it implies how she is treated as a “doll-wife” by him:

“There is no one who has such taste as you. And I do so want to look nice at the fancy-dress ball. Torvald, couldn’t you take me in hand and decide what I shall go as, as what sort of a dress I shall wear?” (Ibsen, 63)

“*A Doll’s House*’s... theme is the need of every individual to find out what kind of a person he or she really is and strive to become that person.” (Meyer, 446)

Devoid of Freedom

In this play, Ibsen also shows how women have been devoid of freedom and self-identity and thus made dependent on the male members of their families in the patriarchal society:

“Torvald, I can’t get along a bit without your help.” (Ibsen,64)

Torvald’s use of anti-feminist language can also be read from the feminist perspective. He uses animal terms to refer to Nora, such as ‘skylark,’ ‘ squirrel,’ and ‘ singing bird’ which suggests that he does not love her as an equal, and treats her like a pet:

“Come, come, my little skylark must not droop her wings. What is this! Is my little squirrel out of temper?” (Ibsen, 6)

Economic Dependence

Another concern of feminism is the economic dependence of women on the dominant male members of the society:

Nora: “Well, then I have found other ways of earning money...it was a tremendous pleasure to sit there working and earning money. It was like being a man.” (Ibsen, 30)

This implies the longing of a woman for freedom from her domesticity.

When Krogstad threatens to disclose to her husband the secret of lending two hundred and fifty pounds to her, she shows her confidence in her husband:

“If my husband does get to know of it, of course he will at once pay you what is still owing; and we shall have nothing more to do with you.” (Ibsen, 52)

Torvald assures her in the second Act of the play that he will withstand any trouble from Krogstad and that he will take everything upon himself:

“Come what will, you may be sure I shall have both courage and strength if they be needed. You will see I am man enough to take everything upon myself.” (Ibsen, 86)

In another scene Torvald says: “ My darling wife...Do you know, Nora, I have often wished that you might be threatened by some great danger, so that I might risk my life’s blood, and everything, for your sake.” (Ibsen, 148) Nora being naïve believes it to be true: “He was capable of doing it. He will do it. He will do it in spite of everything.” (Ibsen, 87)

However all this proves to be a lie. When Torvald eventually comes to know that Nora had borrowed money from Krogstad and had forged her father’s signature, he without giving her a chance to explain the entire case, begins to scold her in strong terms calling her a hypocrite, a liar, and a criminal:

“What a horrible awakening! All these eight years- she who was my joy my pride- a hypocrite, a liar- worse, worse,- a criminal...And I must sink to such miserable depths because of a thoughtless woman!” (Ibsen, 150-51)

Astounded by Her Husband’s Indifferent Attitude

Nora, who had thought that in case Torvald comes to know about the loan that she had taken to save his life, he would take the entire guilt on his shoulders, is astounded by her husband’s indifferent attitude. She had thought that he was capable of making any conceivable sacrifice for her sake, he proves to be a self-centered man who far from trying to protect her at this time of crisis, is reprimanding her and accusing her of a complete want of a sense of responsibility and of morality:

“All your father’s want of principle has come out in you. No religion, no morality, no sense of duty.” (Ibsen, 151)

Completely Disillusioned

Thus Nora is completely disillusioned with her husband. She is now a changed woman. A light has dawned upon her mind. She takes off her fancy dress which symbolizes her revolt against the patriarchal society. In a typical feminist and authoritative tone she says:

“No, that is just it. You don’t understand me and I have never understood you either...You must not interrupt me. You must simply listen to what I say.” (Ibsen, 157)

Nora is no longer prepared to be his “doll-wife”. As a feminist, she complains about the treatment she has got from her father and her husband who have always treated her as a doll and not as a human being having an identity of her own:

“I have been greatly wronged, Torvald- first by papa and then by you...When I was at home with papa, he told me his opinion about everything, and so I had the same opinions; and if I differed from him I concealed the fact, because he would not have liked it. He called me his doll-child, and he played with me just as I used to play with my dolls. And then I came to live with you...I was simply transferred from papa’s hand into yours. You arranged everything according to your own taste, and so I got the same tastes as yours...When I look back on it, it seems to me as if I had been living here like as a poor woman- just from hand to mouth...You and papa have committed a great sin against me. It is your fault that I have made nothing of my life...Our home has been nothing but a playroom. I have been your doll-wife, just as at home I was papa’s doll-child.” (Ibsen, 158-160)

Treated as Dolls

This shows how women are treated in a male dominated society: they are treated as dolls as if they do not have any life, choice, will, identity of their own. Thus she expresses the deep repugnance that she feels for the patriarchal society which makes the life of women miserable.

And when Helmer Torvald says: “From the future it shall be different. Playtime shall be over, and lesson-time shall begin.” (Ibsen, 160) Her response is essentially feminist:

“You are not the man to educate me into being a proper wife for you.” (Ibsen, 160) “... I must try and educate myself.” (Ibsen, 161) “... and that is why I am going to leave you now.” (Ibsen, 161)

Assertion: Feminist Strain

And Nora’s response when Helmer tries to be authoritative as he has been throughout his life is another example of her feminist strain. She, here, asserts and ascertains her freedom as she no longer wants to be a prisoner of the patriarchal society:

Helmer: “You are out of your mind! I won’t allow it! I forbid you!” (Ibsen, 161)

Nora: “It is no use forbidding me anything any longer. I will take with me what belongs to myself. I will take nothing from you, either now or later.” (Ibsen, 160-61)

She is no longer prepared to submit blindly to the conventions of society. She finally discovers that her most sacred duty is not to her husband or to her children, but to herself. Helmer repeatedly tries to win her over but to no avail:

Helmer: “Before all else, you are a wife and a mother.” (Ibsen, 162)

Nora: “I don’t believe that any longer. I believe that before all else I am a reasonable human being, just as you are.” (Ibsen, 163)

She goes on to manifest her feminist posture by revolting against the patriarchal society. She even highlights and condemns the patriarchal bias found in books/literature and revolts against the absurd patriarchal distinctions whereby creative/mental faculty is associated with ‘masculine’:

“I know quite well, Torvald, that most people would think you right, that views of that kind are to be found in books; but I can no longer contend myself with what most people say, or with what is found in books. I must think over things for myself and get to understand them.” (Ibsen, 163)

Advocating Gender Equality in All Spheres of Life

Ibsen, here, manifests his feminist posture by advocating gender equality in all spheres of life. Moreover, he subverts the life-long notion about women as weak, submission and irrational. As Nora is completely disillusioned, her love for Torvald drops dead, and she leaves him and also her children:

“Never to see him again. Never! Never! Never to see my children again either – never again...Goodbye, Torvald and my children!” (Ibsen, 149)

As Helmer tries to persuade her not to desert him, she pays no heed to Helmer’s entreaties. She walks out of the doll’s house, slamming the door behind her. The slamming of the door bears paramount significance for the feminist interpretation of the play: It symbolizes Nora’s revolt against the patriarchal prejudices, it also symbolizes turning a deaf ear to the call of domesticity and her decision to rise above the temptation of baser impulses like feelings and affections and thus to open a new door of identity and individuality.⁴

Feminist or Humanist?

Is it only about women? When asked about his intention in the play *A Doll’s House*, Ibsen claimed that the play was not a ‘feminist’ play; he said that it was a ‘humanist’ play. However, his refusal to limit the play’s meaning to being ‘feminist’ does not change the emotional and psychological effect of the play on the audience and the readers: It is a woman’s predicament with which the play deals; it is the disillusionment of a wife that is the subject of the play; it is the drastic step taken by a wife to leave her family with which the play ends; it is the woman in the play who wins our maximum sympathy.⁵ In this play, Nora seeks individuality and autonomous selfhood, which she eventually acquires by breaking the shackles of gender roles of mother and wife. The play, thus, is a representative feminist play replete with feminist ethos.

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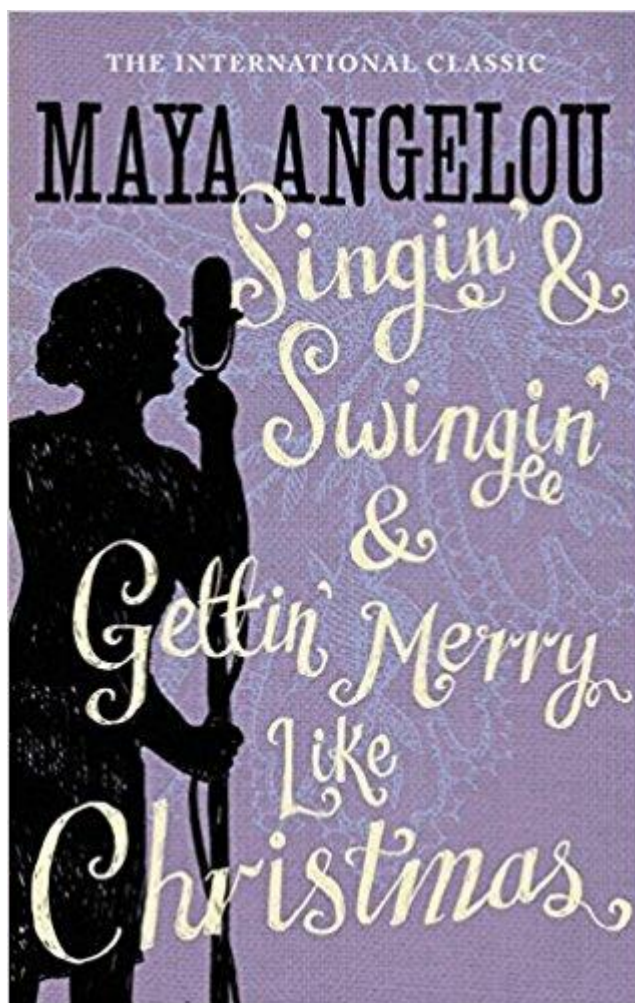
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**Theme of Music in Maya Angelou's
*Singin' and Swingin' and Gettin' Merry Like Christmas***

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Music and Maya Angelou

In her autobiography *Singin' and Swingin' and Gettin' Merry like Christmas*, Maya Angelou writes about the awe she has felt while on an European tour. Maya Angelou is a major contemporary author and contributor to the black autobiographical tradition whose literary reputation is based on her five volume autobiographical series and her poetry. Music appears

throughout Angelou's third autobiography, starting with the title, which evokes a blues song and Angelou's career in music and performance.

Free to Articulate

During a century dominated by slavery, the black women struggled to write and to be heard. But in recent years, African - American women are able to articulate their existence in autobiography, fiction, poetry and polemics. It is quite interesting that these women have written, spoken, sung and survived. But every day they are recovering voices from the past, to remind us that:

If the first women god ever made
as strong enough to turn the world
upside down all alone, these women
together ought to be able to turn it
back, and get it right side up again (Evans, p. 342)

New Ways

With the diversity of black women's lives now acknowledged in literature, African – American women writers search for new ways to express old and new situations and silences:

black women are searching for a specific language
specific symbols, specific images with which to record
their lives, and even though they can claim a rightful
place in the Afro American tradition and in the feminist
tradition of women writers, it is also clear that, for purpose
of liberation, black women writers will first insist on their
own name, their own space. (Evans, p. 163)

Own Musical Styles

African-American slaves on southern plantations cultivated their own musical styles, which later evolved into gospel blues, and what is now known as bluegrass and country music. One of the most pervasive holdovers from African music is an emphasis on rhythm and the use of complex polyrhythms. Over time, many distinct practices and traditions of African music are either forgotten or blended with other musical traditions. The blues is perhaps the simplest American musical form and yet also the most versatile. Along with jazz, blues takes its shape and style in the process of

performance, and for this reason it possesses a high degree of flexibility. Although certain musical and lyrical elements of the blues can be traced back to West Africa, the blues, like the spiritual, is a product of slavery. The musical structure of the blues is very simple, built upon three main chords. In the standard blues, called the twelve-bar blues, a certain idea is expressed twice in a repeated lyric and then responded to or completed in a third line.

During the 1920s, interest has shifted from classic blues sung by women to country blues performed most often by men. This “down-home” blues has been sometime performed with banjo, string, or guitar. In country blues, the vocal quality is gritty, strained, and nasal, and the voice was “played” in a variety of ways.

One of the forms frequently used in black literature is the blues. Langston Hughes is the first poet to recognize its power, and in the late 1970’s African – American women writers have also pursued its literary possibilities. By using this form as a basis for written expression, these writers have merged the old with new and have captured the essence of black tradition and culture.

The blues, Black American’s most popular form of music, is first performed and frequently written by black women in the 1920’s. But its importance lies not only in sounds, but also in its relationship to the history of people. Amiri Baraka explains “The term blues relates directly to the Negro, and his[her] personal involvement in America, blues means a Negro experience, it is the one music the Negro made that could not transferred into a more general significance than the one of the Negro gave it initially” (Evans, p. 163).

Black Americans continued to play an important part in the field of light entertainment. The major night clubs in New York, Chicago and other cities frequently employed black orchestras, singers and dancers. There has been a steady increase of widely acclaimed Negro singers. The victory of the Negro singers in later years is symbolized by their acceptance in the major companies of the United States.

Singin’ and Swingin’, Gettin’ Merry like Christmas

Maya Angelou who is one of the leading African- American women writers is also a singer who has dedicated her life for music. She writes “Music was my refuge could crawl into the space between the notes and curl my back to loneliness” (Angelou, p.1). *Singin’ and Swingin’, Gettin’ Merry like Christmas* is the third book of Maya Angelou’s six-volume autobiography series. This book is set between 1949 and 1955. In this volume, Maya Angelou describes her struggle to support her young son and depicts the conflict she felt as a single mother despite her success as a performer as her travel led Europe with the musical “Porgy and Bess” troupe. Music appears throughout Maya Angelou’s third autobiography. Music is the first word in the book where of Angelou has. She has made use of music and musical concepts in her book. As the story opens, a lonely Maya Angelou finds solace in black music and is soon hired as a salesgirl in a record store on Fillmore Street in San Francisco. “Don’t the Moon look lonesome shining through the trees? Ah, don’t the Moon look lonesome shining through the trees? Don’t your House look lonesome when your baby pack up to leave?”(Angelou, p.1)

Maya Angelou and Music

Maya Angelou begins to relax and enjoys a world of music. There is a reference to music in this book- She points out Charlie Parker’s song “Lord I wonder, do she ever think of me, Lord I wonder, do she ever think of me, I wonder, I wonder, will my baby come back to me (Angelou , p.5). She also speaks about Negro musician like Dexter and Dave Brubeck. They are popular blue musicians of her time. She says ”My music tastes sea sawed between the blues of John Lee Hooker and the bubbling silver sounds of Charlie Parker” (Angelou , p.4). In a record store, she lives fantasy lives through the mandolin melodies of the forties and fifties. “You’d be so nice to come home to.”

The job allows her to move back into her mother’s house and to spend more time with her son. While working in the store, Maya Angelou meets Tosh Angelos, a Greek-Sailor. They fall in love and he is fond of her son. Against her mother’s wishes, Maya Angelou marries Tosh in 1952. She begins to resent Tosh’s demand that she stays at home. She is also bothered by her friends’ reaction to her interracial marriage. Maya Angelou is disturbed by Tosh’s atheism and his control over her life. After three years the marriage disintegrates when Tosh announces to Maya Angelou that he is tired of being married. She goes to the hospital for an appendectomy and after the operation, she tell her desire to return to her grandmother in Stamps but Tosh

informs her that Annie has died on the day of her operation. After learning of her grandmother's death, her reaction is musical she writes:

Ah, Momma I had never looked at death before, peered into
its yawning charm for the face of a beloved. For days my mind
staggered out of balance. I reeled on a precipice of knowledge
that even if I were rich enough to travel all over the world (56).

Success as a Performer

Maya Angelou begins to find success as a performer. She gets a job dancing and singing at the purple onion, a popular night club in San Francisco and on the recommendation of the club's owner she changes her name from Marguerite Johnson to Maya Angelou. When her contract expires, Maya Angelou joins Porgy and Bess for a European tour. "Angelou mention about blues. She says 'The blue.' Madame said, 'Oh, how the blue I love will you sing "St. Louie Blues" (Angelou , p.211). ? This line shows her interest in listening to Blues music. Despite Maya's success with Porgy and Bess she is racked with guilt and regret about leaving her son behind. When she hears about her son's health she cancels the tour and returns to San Francisco. Maya and her son are healed from emotional pain which is caused by their separation and she promises never to leave him again.

Clyde, her son, also announces that he wants to be called "guy". As Angelou writes: "it took him only one month to train us. He became guy and we could hardly remember ever calling him anything else" (Angelou, p.305). Maya is true to her promise .She accepts a job in Hawaii, and he takes her son. At the close of the book, mother and son express pride in each other. When he praises her singing she writes, "Although i was not a great singer i was his mother, and he was my wonderful, dependently independent son" (Angelou , p.310) . Maya Angelou receives great critical acclaim for her narrative skills because she blends honesty with dignity. *In singin' and swingin'*, Maya Angelou depicts the conflicts she felt as a single mother and her struggles to support her young son, and her successful career in the entertainment world.

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Love Ignores Barriers - Ruth and Race

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Abstract

The story of Ruth is an ancient one -- about a woman destined by the Creator, to remain with her mother-in-law -- an adieu, to the 'pilgrim's' journey to the heavens. The relationship of Ruth and her widowed mother-in-law is a remarkable study. Similarly Ruth had lovingly given up her biological family for the sake of knowing, as critics aver, a personal God who gives "every good gift and every perfect gift" (James 1.17) for His children. The "strange" tendency to help another when one is in need of help is possible only through divine guidance. The Creator loves these people. Ruth is one of the women in the genealogical lineage of Jesus Christ's ancestry.

Ruth Is Not a Jew

Ruth is an ordinary girl of the country of Moab. The story of Ruth produced by Samuel G Engel visualises Ruth as a child given to the camaraderie of children to the place of child sacrifice. Ruth's parents, as the visual depiction and portrait shows, were poor. It was a heart wrenching scene. The child called back her father a few times and clung on to him. They were called to be observed -- Ruth the most beautiful of them all. Ruth was chosen to be a special sacrifice -- to be burnt on the altar of a pagan god for a ritual. Apart from the Moab ceremony of selection, the Israelite God Yahweh had a greater purpose for Ruth. The fact that the book of Ruth is included in the Holy Bible, and that too, considering the pagan origin of the girl Ruth, is indeed a resplendent observation. A child of Moab origin is destined to be numbered alongside the great characters of the book, the Holy Bible. It is indeed heart-warming for readers of different identities and culture.

Married to an Israelite, Chose to Live with the Family

Ruth was pulled from the burning process. She was substituted for another child who offered herself to the altar of an idol god. This practice was detested by the foreigners -- Elimelech's family. After Ruth had grown up she had married Elimelech's son Mahlon and he had exposed his hatred for it. She had learnt ethics of what was good and what was bad. Apart from the Moab ceremony of selection, the Israelite God Yahweh had a greater purpose for Ruth. Ruth belonged to the Moabite clan but was married to an Israelite Mahlon. She had a loving family. Her husband and mother-in-law Naomi showered her with love. The story in the movie *Ruth* documents her husband dying after a fatal wound. The movie describes her husband's death but the Holy Bible documents the story of Ruth with no answer to the queries around her husband's death. Her sister-in-law Orpah shared a similar tragic family history; her husband had unfortunately died. Orpah and Ruth loved their husbands' family but at an important stage they could no more be a family. Their father-in-law too had passed away. Naomi was grief stricken as a mother and wife and also as a mother-in-law. As the wife of Elimelech she had served her family and God to the utmost. Orpah looked at her mother-in-law to bid farewell. She would move to her parents' house in search of an eternal family but Ruth did not travel a similar path. She loved her mother-in-law to the extent that she would not part away from her. She helped Naomi at the time of crisis of her own life.

Story of Motherly Love

The story of Ruth and Naomi is a short story of motherly love, affection, family relationships, responsibility and duty. The lady - Naomi is a significant portrait of a true mother's love. As a mother-in-law her heart was elated when the young girl Ruth informed her that she would not be leaving her side. The girl Ruth loved her mother-in-law. The woman Naomi was also a woman of good character. She was a good woman of virtue and wisdom. The two women, both young and old travelled to their husbands' home-town Bethlehem in search of food and shelter. As per the visual presentation of the movie titled 'Ruth' - their ancient lands and houses were there to welcome them. As Naomi believed they were indeed people of a blessed nation who loved their God and nation and to her astonishment Ruth loved the God of her husband's family. The Holy Scripture says "And Ruth said, Intreat me not to leave thee, or return from

following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God" (Ruth 1.16). Ruth had served her husband to the utmost and it is evident of absolute love and faithfulness. These lines recreate a story based on good deeds and dependence -- a wonderful story of love. Ruth's choice and good deed of remaining with her lonely mother-in-law is a paradigm story of sacrifice resembling Jesus Christ's sacrificial love on the painful cross.

Naomi and her daughter-in-law settled in the land of Israel. The story of political irony was the Moabites and Israelites were not friendly towards each other; they were conflicting nations at war with each other. The Eimelech family had no food, and so the survivors of the family Ruth and Naomi had to leave behind their homes in Moab to return to their homeland and acquire the legitimate assistance of the nation and people. Ruth, though from an enemy tribe of Israel was accepted into the field of Boaz to glean in the fields. The compassion rendered to her was an Israelite custom permitted to strangers and foreigners to glean after the harvesters for food. Ruth had gone to glean in the fields of a close relative of her mother-in-law -- his name was Boaz; he was a very wealthy man. He was a "kinsman" (Ruth 2.20). Pounds avers,

Provision was made in the Law of Moses for the poor person who was forced to sell part of his property or himself into slavery. His nearest of kin could step in and 'buy back' what his relative was forced to sell (Leviticus 25.48f). The kinsman redeemer was a rich benefactor, or person who frees the debtor by paying the ransom price. 'If a fellow countryman of yours becomes so poor he has to sell part of his property, then his nearest kinsman is to come and buy back what his relative has sold' (Leviticus 25.25; cf. Ruth 4.4, 6). / The nearest of kin had the responsibility of redeeming his kinsman's lost opportunities. If a person was forced into slavery, his redeemer purchased his freedom. When debt threatened to overwhelm him, the kinsman stepped in to redeem his homestead and let the family live. If a family member died without an heir the kinsman gave his name by marrying the widow and rearing a son to hand down his name (Deuteronomy 25.5; Genesis 38.8; Ruth 3-4). When death came at the hands of another man the redeemer acted as the avenger of blood and pursued the killer (Numbers 35.12-34; Deuteronomy 19.1-3).

Boaz and Ruth

It means that he would be in a position to set up a heir for the widow. Ruth was in a position to acquire Boaz's help and assistance. Boaz gave Ruth the needed food for both of them. When the barley festival was nearby, Naomi gave instruction to her daughter-in-law to preserve her family. Naomi instructed Ruth to seek Boaz in the threshing floor after the men had gone away and lay at his feet without his sense of awareness. Ruth wore good clothes and did as Naomi had commanded her. Naomi had specifically warned her that it should not be known that a woman was present in the threshing floor.

Ruth did all that Naomi had commanded her. After Boaz had awakened, he was surprised to see Ruth there. He told her that the kindness she showed to him was very great. He said that she had not run after the younger men. Boaz gave her some food that she could carry and left to solve the issue as to who would claim Ruth. Ruth beheld a difference in the culture of Naomi's family. Their lifestyle, habits and faith challenged her. A young widow she was, but she could have left her in-law's house after her husband's demise, to seek a future, But chose to stay with mother-in-law Naomi.

Naomi and Ruth

Naomi sought to do good things for her daughter-in-law. She was in awe of her country; of its vast treasure, beauty, heritage and commands and returned to it. As the "visual" (wikipedia) movie discusses, she was glad that her home was still there in the country in spite of the years and the effects of sunshine, rain and nature. In an imaginary depiction of her faith, it can be well noted that Naomi was aware of the protective power given to the orphan, the widow and the barren woman; the condition of loneliness is true in the lives of Naomi and Ruth, her daughter-in-law.

Naomi had sought out a good life for her daughter-in-law. She knew the wondrous escapades of youth. The 'visual' depiction of Ruth's story and life introduces a version of youthful chivalry. Boaz is visualised as a young man in Engel's TV production. Ruth was a wise woman. The 'visual' production of his life narrates her as a charming young girl, and her faith in the God who does not kill innocent children was noteworthy. Ruth was in search of a true, compassionate God. The visual description suggests Ruth was wandering in the temple of Moab. Ruth was in search of doing good in accordance to Moab's laws and conditions. The visual depiction presents her entering the humble abode of Elimelech and his sons. The grandeur of his home was quite intriguing with the job of making artefacts like crowns, and other products of the hammer and the weld. Her frequent visits reveal the fact that she wanted to find out about the God who does not allow the destruction of children.

Naomi knew the escapades of youth. The visual depiction of Ruth's story and life introduces a version of youthful chivalry. The language is of the King James 1611 Bible. A unique and special depiction of the Bible:

Then Naomi her mother in law said unto her, My daughter, shall I not seek rest for thee, that it may be well with thee ? / And now is not Boaz of our kindred, with whose maidens thou wast? Behold, he winnoweth barley to night in the threshing floor./ Wash thyself therefore, and anoint thee, and put thy raiment upon thee, and get thee down to the floor: but make not thyself known unto the man, until he shall have done eating and drinking. / And it shall be, when he lieth down that thou shalt mark the lace where he shall lie, and thou shalt go in, and uncover his feet, and lay thee down; and he will tell thee what thou shalt do. / And she said unto her, All that thou sayest unto me I will do. / And she went down unto the floor, and did according to all that her mother in law bade her. / And when Boaz had eaten and drunk, and his heart was merry, he went to lie down at the end of the heap pf corn: and she came softly and uncovered his feet, and laid her down.

(Ruth 3. 1-7)

Overcoming Racial Focus

There were vast differences between Moab and Israel, raising doubt whether a unification of culture, tradition, identity and most significantly religion and spirituality would be possible. The other daughter-in-law had returned to her Moab nativity.

Ruth reached a good position in society. She was married to Boaz after scrutiny from another 'kinsman'. As per Israelite tradition and as the Holy Bible mentions "a man pluckt off his shoe, and gave it to his neighbour" (Ruth 4.7); of Ruth's genealogy there was her son Obed, and of his descendants were born Jesse, David and Jesus Christ, great leaders from the Jewish people group. In other words, through Ruth's love for her mother-in-law and her desire to help her, even though both came from diverse and warring tribes, Ruth becomes a "mother" of great leaders of Israelites.

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The Story Beyond the Vale of a Boy Called Joseph

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Abstract

Joseph had packed his bags; prepared to visit his brothers in obedience to his father's instructions. Jacob wanted his sons to be well cared for, and he sends Joseph to the ten siblings with food. At this juncture of the unknown and the uncertain place of hills, a certain man helps him with directions to his brothers' whereabouts. Familial love, relationships and passion lie at the vale of the stories webbed in Joseph's family.

Keywords: Joseph, Israelites, love, family, dreams

Dreams

It was for his dreams that his brothers resisted him. Joseph's dreams of success were beautiful. Innocent as he was, he could not understand the grief, sadness, jealousy and rivalry of the men who had laboured. Joseph loved his family very much. It was this innocent love that bound him close at heart to faithfulness. The bygone days were bygones and Joseph now had a new family. It was in his home in Egypt, he had two children and his wife was a young woman called Asenath. She was the daughter of Potiphera, a priest. It was this innocent love with family that bound him and made him soar. Joseph was noted for his accuracy of translating prophetic dreams and visions and this superior skill granted by the Creator elevated him from the pits of the jail in Egypt to the second to rule Egypt. He has a family and, he is set out to regain the family of his birth. He was thirty.

Some of his dreams were beyond the ordinary -- but the audience - his brothers - was booing him away. Joseph was like a comedian before his brothers; betrayed by his brothers -- in comparison to lovers betrayed. Moses writes of Pharaoh's dreams, "there came up out of the river seven well favoured kine and fat fleshed; and they fed in a meadow. And, behold, seven other

kine came up after them out of the river, ill favoured and lean fleshed; and stood by the other kine upon the brink of the river" (44). The 'comedian's' interpretation: there would be seven years of plenty and seven years of famine in Egypt. Joseph recommended a season of gathering to belittle the season of famine - of the butler's dream: "a vine was before me; And in the vine were three branches: and it was as though it budded, and her blossoms shot forth; and the clusters thereof brought forth ripe grapes: And Pharaoh's cup was in my hand: and I took the grapes, and pressed them into Pharaoh's cup, and I gave the cup into Pharaoh's hand" (44). The dream of crows eating up the baker's special food in the three baskets -- Joseph's talent for interpreting dreams of the imprisoned servants of Pharaoh was quite special. He could interpret dreams with the help of the Creator in him -- he was very much true and exact in his translation of events to occur for those who were with him -- of his father, mother and siblings, Pharaoh, the butler and the baker.

Another Dream of Pharaoh

Moses writes: "seven ears of corn came up upon one stalk, rank and good. And behold, seven thin ears and blasted with the east wind sprung up after them. And the seven thin ears devoured the seven rank and full ears. And Pharaoh awoke, and behold it was a dream" (44). The magicians who were always with Pharaoh could not console him or advance him in this regard, "there was none that could interpret them unto Pharaoh" (45). Joseph interpreted the dreams with flair. His first dream of the sun, moon and the stars bowing before him were poignant of the event of his succession as governor to Pharaoh. The butler's dream meant that he would be reinstated as the butler of Pharaoh. The dream exemplifies the butler squeezing the grapes into Pharaoh's cup -- he would be reinstated as a butler once again. The baker hopes for a similar positive interpretation from Joseph but to his fate Joseph replied that just as the butler resumes his work at the palace in three days, he would be executed within the similar stipulated time. It was the butler who had recommended the dream interpreter to Pharaoh during his dilemma over the meaning of the distressful dreams of Pharaoh.

Favoured Child

Joseph was born at a time when his mother had expected him in the midst of her rival thriving with babies. She was heartbroken that she had no child and so was his father Jacob. So he was a precious child favoured by his father and he was born at the time of his father's latter days. Benjamin was his only full brother. He had ten half-brothers. Joseph's good conduct had impressed his father to buy a beautiful coat, and his brothers were jealous. It was a princely coat; worn by princes and special people. He loved the long sleeved coloured coat. He even obeyed his father when he was told to take food to his jealous brothers who were in a distant place. He was treated as a royal and he was humble in his love for his brothers. He may have been a braggart but it was for the special difference the Maker who had bestowed the dream and the biological father who had blessed him in his heart to grant him a well woven princely coat. Joseph was heartbroken when he found the extreme anger displayed by his jealous brothers in the fields. Benjamin was with his father. It was a time of conflict for the half-brothers. They were working men and they had not received as much as of an attention from their father Jacob.

Braggart

As a young boy of seventeen, Joseph must have been a sprightly young man, bustling with activity and youth. It was at this time that he had acquired the coat and this has been a significant achievement and joy for Joseph. He must have gone off to each of his siblings' tent to show off his prized royal coat. The beauty of the boy in the coat must have caught the brothers off guard, for they were not filled with appreciation and good will. Joseph's manner in displaying such royalty and his heavy headedness must have displayed as a show off -- a king -- a spoilt brat or in better words a spoilt rich kid. Writers aver that Joseph was a "braggart" (70) bragging about his dreams and his coat. His dreams were extra-ordinary as if it were out of nowhere. Ross and Wenham discuss,

Joseph's brothers were already angry over the possibility of being ruled by their little brother. Joseph then fueled the fire with his immature attitude and boastful manner. No one enjoys a braggart. Joseph learned this the hard way. His angry brothers sold him into slavery to get rid of him. After several years Joseph learned

an important lesson. Because our talents and knowledge come from God, it is more appropriate to thank him for them than to brag about them. (37)

These comparisons are quite colloquial as some critics may aver but they represent the timelessness of such character sketches; that they are relevant portraiture of today. Jealousy had thrived in the family. Potiphar had made him overseer of his household. Joseph had found favour a second time in the eyes of a man, this time an Egyptian. The jealous intent turned away in the case of the dry well, but the house of Potiphar too had a dry well in the form of a woman who was Potiphar's wife. He escaped again leaving behind his garment in the seductive hands of Potiphar's wife. He ran from the scene of lust and adultery. Ross and Wenham state that the two of them -- Potiphar and his wife 'do not accept each other nor do they love each other'. Their external devotion for each other was a show for Pharaoh's court and also a trivial sketch of his life with a woman who could not control her 'passions'. Ross and Wenham further state that Joseph's entry into Egypt was a 'culture shock' to his perceived world i.e., his internal working model. As a 'nomad' he had not traversed beyond his father's boundaries and in time and in the world of Egypt, its fine houses and rich food but poor spiritual understanding was a shocking revelation to him.

Joseph was in Charge of Almost All Matters – Potiphar's Wife

Joseph was seventeen when he was given to the merchants. This moment of devastation could have occurred when he was in his late twenties. After almost ten to eleven years in Potiphar's house, Joseph was in charge of all matters of Potiphar except his wife. His wife after some observation must have sensed the smart worker and the well-dressed prince in Joseph's blood. His father had treated him like a prince and his day to day work experience at his father's house must have exemplified itself in artistic shades. It was quite so much displayed in beautiful youthful chivalry and devotion that the lady of the house attracted by his beauty caught hold of his garment. Joseph must have been shocked by her intention and move. He was so much shamed by her presence close by and her pull of his garment, that he left it in her hands and fled. Potiphar's wife must have dressed very scantily. She had inappropriate behavioral maladjustment

with the servants as critics say. She does not have sound morals. Her behaviour has led to many imprisonments.

Joseph was fortunate to be placed in jail than to be executed or banished the wilderness. He must have been vexed and broken at heart to discover that the jail would be his house for the next two years. He had lived in Potiphar's house for ten to eleven years. It could be said that Joseph lived there for more than a decade. Joseph was true to God and firm in his faith. He would not sway with the evil forces against him whatever be his problem in the wicked world. Even the familial love was retributed for evil. It could be said that the God who had preserved his life from chaos and destruction had lived with him; even though he was far from Canaan; far away in Egypt.

Princely Coat Evoked Resentments

Jacob loved all of his sons but situation and circumstance levied him the bounty of a son named Joseph. His half-brothers were Reuben, Simeon and Levi, Judah, Zebulun, Issachar, Dan, Gad, Asher, Naphtali. Joseph - himself and his only full brother Benjamin. All of the brothers were of four moms. The favourite child - Joseph - a position he should not have disclosed through the coat; for jealousy stung the brothers hearts and they fell disarrayed - of betrayal and cause for murder. Joseph's princely coat evoked resentments. The others did not have one and so they pushed the bringer of good will; Joseph's grief was that of a dead young man.

Joseph Became a Commodity for Sale

A study reveals that the Hebrew names for merchants and traders were different in the Hebrew Bible, and from observation and further analysis it has been discovered that Joseph has been transacted many times before being purchased by the Egyptian Potiphar in Egypt (Wikipedia). No one was there to embrace Joseph. The beloved of the father was very much loved by the brothers and so -- the pit; the heartbreaking battle between brothers. The father of the beloved teenager was informed, of the loss of the favourite son and the coat which was the more fortunate to have escaped (for the sake of the ten other sons). Ross and Wenham discuss,

Ten men were willing to kill their younger brother over a robe and a reported dreams. Their deep jealousy had grown into ugly rage, completely blinding them to do what was right. Jealousy can be difficult to recognize because our reason for it seem to make sense. But left unchecked, jealousy grows quickly and leads to serious sins. The longer you cultivate jealous feelings, the harder it is to uproot them. The time to deal with jealousy is when you notice yourself keeping score of other's recognition, awards and achievements. (37)

Prayer in the Flood

In an objective sense of personality traits built in one's mind it is evident that as critics aver, the observation and listing of achievements of another person, over the years, can build the negative emotion - jealousy and lead to physical injury. This in faith could be the prayer of Joseph in the dry well "Let not the water flood overflow me, neither let the deep swallow me up, and let not the pit shut her mouth upon me" (Ps. 39.15) and in love his faithful prayer: "I looked for some to take pity, but there was none; and for comforters, but I found none" (Ps. 69.20b). The film *The Avengers* also presents a similar picture of siblings who are against each other: the fictional characters Thor and Loki are at war on every set of scenes for the audience. Joseph's father mourned; he steadfastly embraced the lessons of faith in the God who created the heavens and the earth. He lived with integrity. He accepted the blood stained coat of Joseph as an evidence of his death.

Dinah - Joseph's Elder Sister

Dinah was Joseph's elder sister. Her episode with Shechem was indeed a painful event in the family. The only daughter of Jacob had gone out to Canaan and Shechem, "the prince of the country" (Gen. 34:2) had seen her, -- the pretty, only daughter of Jacob and carried her away and "defiled" (Gen. 34:2) her. Moses writes about Shechem, "his soul clave unto Dinah the daughter of Jacob, and he loved the damsel and spake kindly unto the damsel. And Shechem spake unto his father Hamor, saying, Get me this damsel to wife" (Gen. 34:3,4).

Brothers of Joseph

The descriptive beauty of the brothers who had fought with Joseph and their blessings is worth analysing. The men were talented and had also committed honor killings -- they had killed Shechem and the men and had raided their wealth. Their father had rendered prophecies according to their deeds for them. The following lines are depicted for analysis and beautiful pictures:

Reuben, thou art my firstborn, my might, and the beginning of my strength, the excellency of dignity and the excellency of power. Unstable as water, thou shalt not excel; because thou wentest up to thy father's bed; then defiledst thou it: he went up to my couch. Simeon and Levi are brethren; instruments of cruelty are in their habitations. O my soul, come not thou into their secret; unto their assembly, mine honour, be not thou united: for in their anger they slew a man, and in their self will they digged down a wall. Cursed be their anger, for it was fierce; and their wrath, for it was cruel: I will divide them in Jacob, and scatter them in Israel.... Joseph is a fruitful bough, even a fruitful bough by a well; whose branches run over the wall: The archers have sorely grieved him, and shot at him, and hated him: But his bow abode in strength, and the arms of his hands were made strong by the hands of the mighty God of Jacob; from thence is the shepherd, the stone of Israel: Even by the God of thy father, who shall help thee and by the Almighty, who shall bless thee with blessings of heaven above, blessings of the deep that lieth under, blessings of the breasts and the womb: The blessings of thy father have prevailed above the blessings of my progenitors unto the utmost bound of the everlasting hills: they shall be on the head of Joseph, and on the crown of the head of him that was separate from his brethren.

(Gen. 49.3-7, 22-26)

These stories were retold for generations to remember the Maker and his children. The blessings of parents are eternal. The lines given below consist of a brief depiction presented by a king named David. The word, 'He' refers to the Maker:

Moreover He called for a famine in the land
He destroyed all the provision of bread.

He sent a man before them -
Joseph - who was sold as a slave.
They hurt his feet with fetters,
He was laid in irons.
Until the time that his word came to pass,
The word of the Lord tested him.
The king sent and released him,
The ruler of the people let him go free.
He made him lord of his house,
And ruler of all his possessions,
To bind his princes at his pleasure,
And teach his elders wisdom.
Israel also came into Egypt.
And Jacob dwelt in the land of Ham.
He increased his people greatly,
And made them stronger than their enemies.
He turned their heart to hate his people,
To deal with His servants,

(Ps. 105.16-25)

Significant Dreams

As the story is narrated, the boy Joseph had access to his father's heart. His duties were not the same. His brother's tended their father's flock while Joseph was given the duty of supervision of his brothers' whereabouts and activities. His dreams -- the sun and moon and the eleven stars bowed down before him. Even his father was surprised by the dream but he kept it in his heart, -- careful not to reprimand his son for his big dreams. It was indeed a pity that the other siblings took it as an offense and threw him from their hearts. There were other significant dreams. Joseph was a dreamer, a prophet, a seer: "And his brothers said to him, "Shalt thou indeed reign over us? Or shall thou indeed have dominion over us? And they hated him yet the more for his dreams, and for his words" (Gen. 37.8). Joseph must have believed that he would be a leader or an influential person quite superior to his family members and Ross and Wenham

state that his attitude as a youngster who brags about his dreams and his work in the fields is indeed a true personality of his portraiture. He behaved to be a superior person; this attitude is exemplified as such: "And Joseph dreamed a dream, and he told it his brethren and they hated him yet the more" (Gen. 37.5). Joseph was patient. They had sold Jo and he must have cried a lot but his brothers had no pity so they threw him into the pit. The eldest brother Reuben took pity on him and went to see him in the dry well but his brothers had sold him by then. Joseph must have pleaded not to sell him, to help him, to leave him alone, not to sell him to the foreigners. it must have been very hard on Joseph. He was a slave -- worse than a servant. Maybe he would not get proper food but he had a strong sense of not doing evil deeds. As developmentalists state, it is the availability of a personal loving God who could help a person in his loneliness. Joseph was just like an orphan. Orphans, widows and fatherless children shared a same fate. Joseph humbled himself. His personal life is indeed a very interesting topic; his circumstance of betrayal, abandonment and loneliness is indeed a case unwarranted for a prince. The success of the work of his hands was in evidence the truth of supernatural guidance. Anyone may enquire to the necessity of prayer. It is as Peale states, "Man prays not only that God should remember him, but also that he should remember God" (62) and after he was traded into Egypt he had success in his job as overseer of Pharaoh's house, but within some years he had a devastating moment with his master's wife.

Simeon

The splendor of the court of Pharaoh and his governor Joseph tested their hearts for their affection towards Simeon. They were frightened to commit transgression against Simeon as they had done towards Joseph. The confinement of Simeon was indeed a heart wrenching scenario for the nine brothers. They had lost Joseph according to their fun and they were about to lose another sibling to the Egyptian ruler. Carter and McRae aver that "Rochester represented he kind of scandalous extremes of behaviour which both titillate and shock proper society. In any age, if such a figure did not exist, it would be almost necessary to invent him" - and the sketch of the lines discussed exemplify the numerous "liaisons" (Carter, Mc Rae 137) but of different individuals within the family.

Earl of Rochester

The fun moment at the dry well and Earl of Rochester's escapes to fun through his revelry is a comparison. Rochester is "the one individual who epitomises the spirit of the early Restoration". He is called by the name John Wilmot, Earl of Rochester. It must indeed be a devastating moment for innocents as they are pulled, pushed, ripped off and thrown around, beaten and then thrown into a waterless well with scorpions; it is also indeed a wonder that Rochester is similar to the brothers of Joseph.

The firstborn son - Reuben, the elder son - Judah and the only sister - Dinah suffered. Rochester's "death bed repentance, and conversion to religion, makes the story complete" (137). Their conversion from their sins of adultery, fornication and wandering is retributed by their father Jacob; in the form of punishment and rendering shelter to the only girl child who was not benefitted of a rich marriage liaison. Her husband was murdered by her own siblings for the sake of honor, which seems justifiable: "And the sons of Jacob came out of the field when they heard it: and the men were grieved, and they were very wroth, because he had wrought folly in Israel in lying with Jacob's daughter; which thing ought not to be done" (Gen. 34.7), 'not be done'. Dinah's history after this traumatic incident is unknown.

As in the case of Rochester, it is of souls on earth with ups and downs as said in colloquial words. It also makes Joseph's case, as he was in Egypt and the revealing off the scenario exposed in the following lines, is to reinstate Joseph's family into a reunion of members born of the same father but not affectionate. It was indeed a very disturbing scenario of events occurring in his life. He was at his duties, as second to Pharaoh and like Rochester's diabolic character, his brother's immediate presence at his work must have invoked such a thought in some way but Joseph was to test them. He did something novel. Moses writes,

And Joseph was the governor over the land, and he it was that sold to all the people of the land: and Joseph's brethren came, and bowed down themselves before him with their faces to the earth. And Joseph saw his brethren, and he knew them but made himself strange unto them, and spake roughly unto them; and he said unto them, Whence come ye? And they said, From the land of Canaan

to buy food. And they knew not him. And Joseph remembered the dreams which he dreamed of them and said unto them, Ye are spies; to see the nakedness of the land ye are come. And they said unto him, Nay but to see the nakedness of the land ye are come. And they said, Thy servants are twelve brethren, the son of one man in the land of Canaan; and, behold, the youngest the day with our father, and one is not. And Joseph said unto them. That is it that I spake unto you, saying Ye are spies. Hereby ye shall be proved. By the life of Pharaoh ye shall not go forth hence, except your youngest brother (who was Joseph's full brother Benjamin) come hither. Send one of you, and let him fetch your brother, and ye shall be kept in prison, that your words may be proved, whether they be any truth in you: or else by the life of Pharaoh surely ye are spies. And he put them all together into ward three days. And Joseph said unto them the third day, This do and live; for I fear God,

(Gen. 42.39-40)

Their sacks were filled with corn and their money was kept in the sack and provision. Joseph came them for their journey, such was his affection for his siblings. There was confusion, when one of them found it - the money. It was like *The Rape of the Lock*. As Carter and McRae aver,

It makes a family quarrel over a lock of hair, into the subject of a playful poem full of paradoxes and witty observations on the self - regarding the world it depicts, as the stolen lock is transported to the heavens to become a new star? Four tresses man's imperial race in snare makes Belinda's hair an attractive trap for all mankind - a linking of the trivial with the apparently serious which is Pope's most frequent device in puncturing his target's self-importance.

This Nymph, to the Destruction of Mankind,
Nourish'd two Lock, which gracefully hung behind,
In equal Curls, and well conspir'd to deck
With shining Ringlets the smooth I'vry Neck.
Love in these Labyrinth's his Slaves dtains,
And mighty Hearts are held - slender Chains.

The Rape of the Lock

(143)

Joseph desired to the Prize --The reports of the strict governor were given to the patriarch Jacob. About the father Jacob -- he had deceived his brother over his birthright; taken away his brother Esau's birthright which was his only blessing thereby inflicting familial calamity in the case of his children Reuben, Judah, and Joseph. It seems that some of the characters in the famous fast-selling, most shoplifted books as reported, have people characters famous for some notoriousness. The story of Judah: he had committed fornication with his daughter-in-law Tamar. She had posed as an adulteress after her husband's death due to her father-in-law's negligence to fulfill the law by giving the next son in marriage. So she had veiled her face for the crime. Judah was indeed shamed by her offence. His offence was even greater. He set out to cause her be "burnt in the cheek or forehead, stigmatized for a harlot" (Henry 59). Henry states that "Judah was unjust to his daughter-in-law, either through negligence or design, in not giving her his surviving son, and this exposed her to temptation" (Henry 59). Previous family histories of disorder have found a transit into the next generation of people, of children, of parents, of siblings, of grandparents destined to live a long life on earth; as said by the writer Isaiah -- of peace and the story of "The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the fatling together; and a little child shall lead them" (Isaiah 11.6). Joseph's story ends with the revelation of identity, a re-birth of his father Jacob by the discovery of his son Joseph and the family's settlement in Egypt; as reported, - of seventy people. As writers expound, shepherds were detestable at that moment of history (the life time of Joseph), but Joseph became the governor and sat with kings and with Asenath his wife by his side -- A story with a happy ending -- of a man charged with virtue-less behaviour, a wife was given in marriage by Pharaoh, as a marriage gift; a token for restitution for a baseless accusation of molestation of Potiphar's wife. A wife was given for his faithfulness and loyalty and children - two boys were born to him. It was indeed a happy beginning for Joseph. The story of Joseph is taken from the book – Old Testament Bible.

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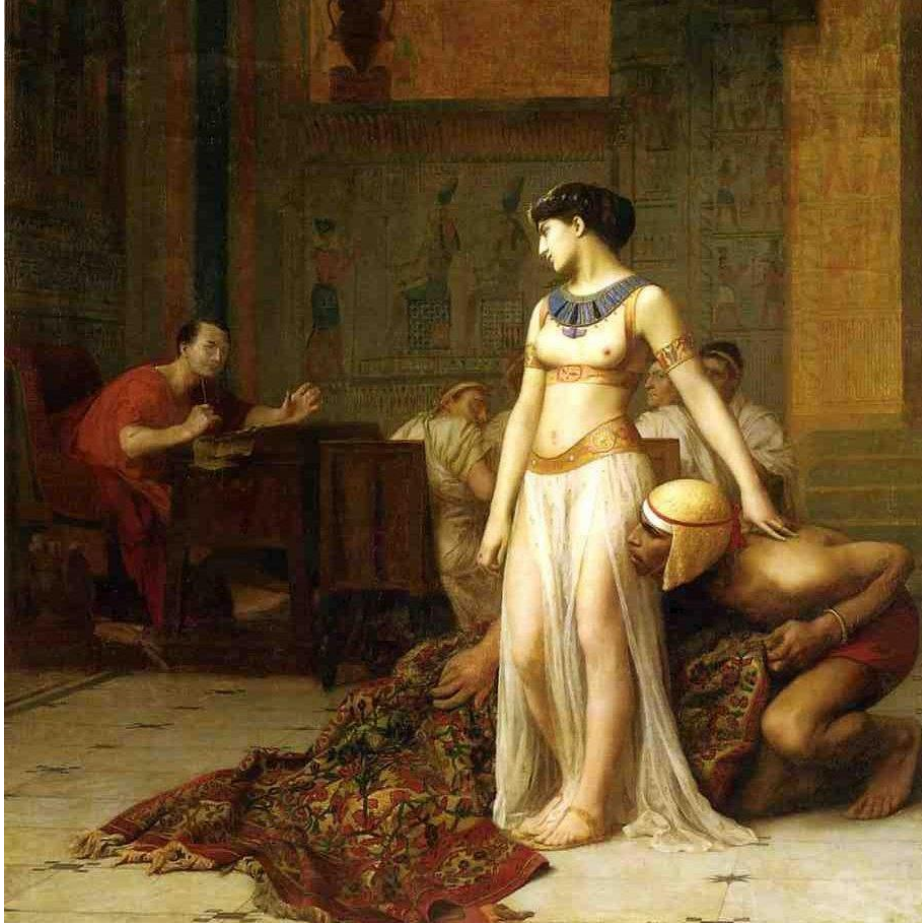
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Frailty, Thy Name is Cleopatra!

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Julius and Cleopatra

Courtesy: <https://www.popsugar.com/love/Sexy-Famous-Women-History-33518071>

Abstract

Cleopatra's sexuality is not a thing to be locked up, but it is celebrated as a positive force.
"Age cannot wither her
Nor custom stale her infinite variety. Other women cloy

The appetites they feed , but she makes hungry
Where most she satisfies”.

Antony’s Lieutenant **Enobarbus** describes the character of Cleopatra. A highly attractive woman who once seduced **Julius Caesar**. **Cleopatra**, is a **beautiful queen of Egypt**, with charm and passion, and is a complex character of constantly changing moods. The hasty decision of Cleopatra in the battle field brings disgrace to Mark Antony. At the end, she killed herself by making the poisonous snake “asp” to bite her. In this paper the true colour of Cleopatra will be shown with internal and external evidences in the play *Antony and Cleopatra*.

Key Words: *Antony and Cleopatra*, Queen of Egypt, Infinite variety, Asp,

1. Introduction

Of all the characters of William Shakespeare found in his drama, the most enchanting, full- fledged and well chiseled character is Cleopatra – the queen of Egypt. Shakespeare has portrayed her as having “**Infinite variety**”, and as one of the most complex and fully developed female character. She was a woman of surpassing beauty and a most charming personality (1). Julius Caesar followed Pompey into Egypt, where he met and eventually fell in love with Cleopatra (Fig.1.). Cleopatra had herself wrapped inside a rolled rug which was smuggled into Alexandria and delivered to Caesar. When the rug was opened, Cleopatra rolled out and immediately charmed Caesar. Cassius Dio (1916) describes Cleopatra's charisma this way, "For she was a woman of surpassing beauty, and at that time, when she was in the prime of her youth, she was most striking; possessed a most charming voice and knowledge of how to make herself agreeable to every one (1).

In 47 B.C. Cleopatra gave birth to a son, whom she names Caesarion. However, Caesar never acknowledged the boy was his offspring, and historical debate continues over whether he was indeed his father. Cleopatra went to Rome with Caesar, but returned to Egypt in 44 B.C., following his assassination.

2. Royal Wench

Agrippa (a minor character) comments about Cleopatra as “Royal Wench” (seductress).
“She made great Caesar Lay his sword to bed. He plowed (Lured) and she cropped”

3. Lecherous - Often Given to Sexual Desires

Following the assassination of Julius Caesar, Mark Antony defeats Brutus and Cassius and becomes one of the three rulers of the Roman Empire, together with Octavius Caesar and Lepidus, and is responsible for the eastern part of the empire. He falls in love with Cleopatra, the Queen of Egypt. Antony saw eternal bliss in Cleopatra’s lips and eyes, bliss in the arch of her eye brows. All her parts seemed angelic to him.

Antony & Cleopatra is a tragedy written by William Shakespeare. This tragedy is mainly set in Rome and Egypt. The plot is based on the relationship between Mark Antony and Cleopatra. Antony describes Cleopatra as a woman of “**Infinite variety**” as one of the most complex and fully developed female characters. She is frequently **vain** and **histrionic** enough to provide an audience material almost to scorn her, and yet at the same time, Shakespeare invests her and Antony with tragic grandeur.

4. Cleopatra through the Eyes of the Other Characters

In this write up, we try to find out the true colour of Cleopatra through the other characters of the play and bring to conclusion our views about Cleopatra.

Octavius Caesar finds Cleopatra as

“ But all the charms of Love
Salt Cleopatra, soften thy manned Lips.

.....

Ever still a ‘lethe’d dullness”.

-Act II , scene.11 -19-27.

5. A Moody Food

Antony begs Cleopatra: 'Cleopatra, gave me some music, moody food of us that trade is love.

(Music feeds the melancholy moods of us, lovers)

(Act II, sec 11-1-2).

6. An Entertainer

"She (Cleopatra) did hang a salt fish on his hook which he with fervency drew up".

My bluest reins to kiss – a hand that kings have lipped and tremble kissing'. – (II sec.6.)

7. A Brave Warrior

Cleopatra replies to Enobarbus when she was told not to go to war in which Antony's attention would be diverted.

Cleopatra: **Like a brave warrior...**

She says, "And as the president of my kingdom will appear there for a man, speak out against it' I will not stay behind" – Act III, sc.7. 11-18 -20.

8. Flirting Becomes Fatal

Cleopatra sends a false message that she is dead when she comes back from the battle field. Gullible Antony believes the message.

9. Triple Turned Whore

Antony: All is lost! This treacherous Egyptian has betrayed me. My fleet has surrendered to the enemy. You can see them over there throwing their hats up in the air and drinking together like long lost friends. Three-time traitor and whore! It's you who have sold me to this youth, Caesar. Now my war is only with you. Tell the army to flee. Revenge on Cleopatra will be my last act. Order them to escape. Go!

I am conqueror of myself – Act IV scene, 12.

10. Importune Death

"I am dying, Egypt, dying. Only

I here importune death awhile, until
Of many thousand kisses the poor last
I lay upon thy lips”.

11. Welcome Death

The death is welcomed by Antony to ease his melancholy.

12. Antony

And welcome, welcome! Die when thou hast lived.
Quicken with kissing. Had my lips that power,
Thus would I wear them out?

(Act Iv. Scene. 15.)

13. The Death of Half the World

This isn't the death of one man. It's the death of half the world; therefore, the world
should have been fractured & confused, sending lions into the streets and citizens into lion dens.

14. Filial love of Cleopatra to Her Son Caesarions

If your master wants a queen to beg from him, you should tell him that a queen will beg
for no less than a kingdom.

-Act V, scene 2.

15. Envious

In Egypt, Cleopatra learns of Antony's marriage to Octavia and takes her furious revenge
upon the messenger that brings her the news.

16. All for Love

The story of Antony & Cleopatra is one that is incredibly famous in English Literature.
Antony sacrificed everything he had, sending the Roman Empire into complete turmoil, all for

love of Cleopatra - the queen of Egypt and Antony's lover - a highly attractive woman who once seduced Julius Caesar. She caught Antony like a fish.

17. Volatile Personality

In matters of love as in all things Cleopatra favours high drama; her emotions are volatile as they are theatrical, and regardless of whether her audience is her hand maid or the emperor of Rome, she always offers a top-notch performance.

18. Genuine Nature

Although she has conflicting emotions she has a genuine love for **Antony**. He becomes mad after Cleopatra and neglects his legitimate duty.

Antony: "Let Rome in Tiber melt and the wide arch of the ranged empire fall. Here is my space. Kingdoms are clay, our dungy earth alike feeds beast as man"

- (-Act 1 sc.1-L-34-36)

19. Egyptian Whore

Philo (a silhouette character) comments about Antony:

"His heart used to burst the buckles on his breast plate in great fights, but now he's lost all Temperance and delegates his heart to satisfying the lust of an Egyptian whore.

And is become the bellows and the fan

To cool a gypsy's lust" (Act.1 sc.1 ll.9-10)

20. T. S. Eliot

The famous poet saw her as "no wielder of power "but rather that her "**devouring sexuality**" diminishes her power –a temptress - she is an object rather than a person - calls her a "thing"

21. Cowardice - Cleopatra

In the battle of Actium, Cleopatra flees in a barge. She pledges her fleet to aid Antony. However during the battle of Actium she flees with her sixty ships and Antony follows her

leaving his forces to ruin, ashamed of what he has done for the love of Cleopatra. The cowardice of Cleopatra has made Antony a coward.

22. Betrayal

Antony loses the battle as his troop's desert *en masse* and denounces Cleopatra. **"This foul Egyptian hath betrayed me"**. Antony resolves to kill her for the treasury.

23. Flirting Fetches Fatal Day

To win back the love of Antony, Cleopatra sends him word that she killed herself, dying with his name on her lips. She locks herself in her monument and awaits his arrival. Her plan becomes fateful. Antony decides that his own life is no longer worth living after the death of Cleopatra. He kills himself. He is hoisted up to her in her monument and dies in her arms.

24. The Pathetic Death of Cleopatra - a Cruel Way to Die

She has asked her maid to bring the most poisonous snake "asp". She puts her hand in the basket and allows it to bite her. The bite of an asp (Fig.2) is slow and painful, but her death is peaceful and quick. Two of her handmaidens had also committed suicide along with her. One of her handmaidens was still alive and engaged in arranging the queen's crown on her head before succumbing to poison - not a description which accords with the effects of an asp bite when Cleopatra's suicide was discovered. Both lovers are buried nearby, together.

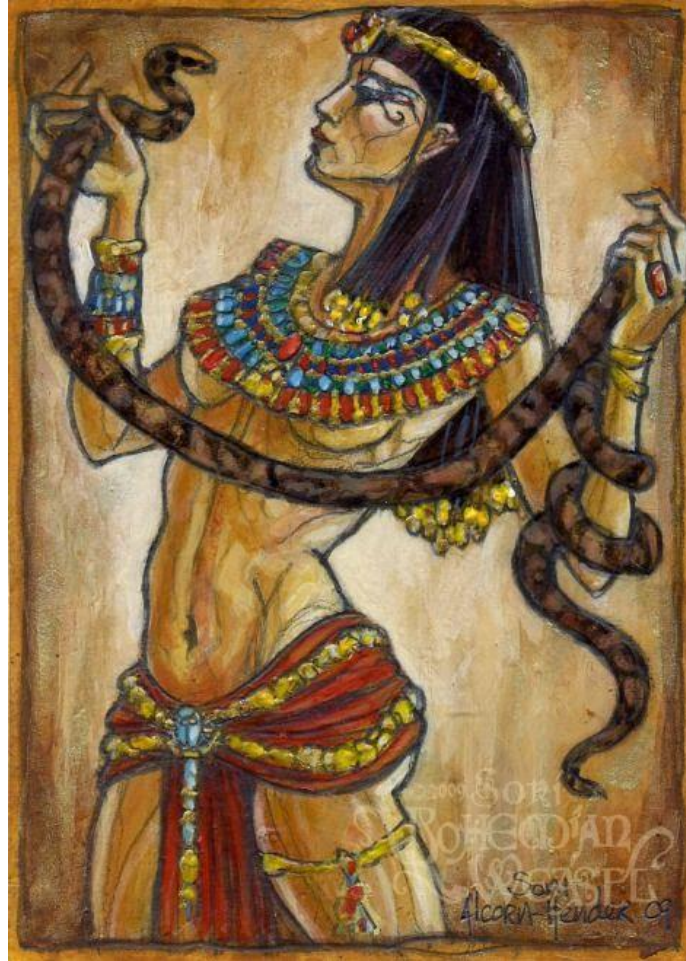


Fig. 2. The death of Cleopatra with the bite of an Asp

Courtesy: <https://i.pinimg.com/736x/8e/e5/6e/8ee56edaac221135a85aa957de857a16--egyptian-beauty-egyptian-queen.jpg>

25. Conclusion

Of all the female characters portrayed by William Shakespeare, the strongest, most awe-inspiring female character is Cleopatra. But the other characters declare Cleopatra a 'lustful gypsy', 'a wrangling queen', an 'Egyptian dish', (II.vi..123) and a 'whore', (III.vi..67), 'salty Cleopatra' (II.vi.21.), 'an enchantress', and the 'noble ruin of her magic' (III.x..18).

However, she is the embodiment of all things - beauty and ugliness, virtue and vice. Cleopatra leaves her onlookers tearful and breathless.

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Frailty, Thy Name is Cleopatra!

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Racial Discrimination in Nadine Gordimer's
A Sport of Nature and The Pickup

M. Mallika, M.A., M.Phil.

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Nadine Gordimer (1923-2014)

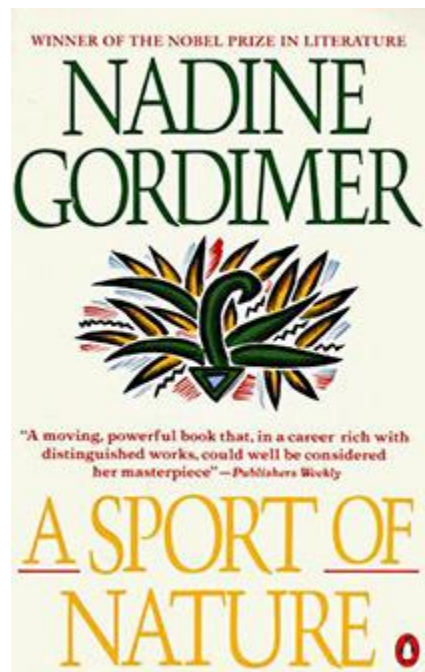
Courtesy: https://en.wikipedia.org/wiki/Nadine_Gordimer

Abstract

Nadine Gordimer, the African Nobel Laureate for 1991 represents the multicultural reality of South Africa as she herself is an heir to more than one cultural tradition. Gordimer's novels offer an insight into the most crucial period of South Africa's history. Her writing career ran parallel to the era of apartheid in South Africa. A majority of Gordimer's works are

variations on racial conflict and this conflict transposed from observation to a psychological level that leaves both blacks and whites uncertain about their position. The paper is entitled “Racial Discrimination in Nadine Gordimer’s *A Sport of Nature* and *The Pickup*”. Gordimer’s ninth novel, *A Sport of Nature* deals with her native land and with the emerging black leadership of surrounding states and with the ways in which human beings survive physically, emotionally and morally under a struggle against racism and injustice. As a novel of cultural transition, *The Pickup* reflects power shifts in private and public domain through a chance encounter between Julie, the privileged daughter of investment banker and Abdu, an Arab mechanic who allows the author to examine immigration and cultural conflict. Thus racial misunderstanding is loudly pronounced in Gordimer’s different novels. As a committed writer, Gordimer’s interpretive function that determines her policy of representation stems from her anti-colonial ideology.

Racial Discrimination in Nadine Gordimer’s *A Sport of Nature* and *The Pickup*



African literature in the late colonial period showed themes of liberation, independence, and (among Africans in French-controlled territories) negritude. In 1948, the National Party gained power in South Africa. It was all-white government immediately enforcing existing legal policies of racial segregation under a system of legislation that it called apartheid. Apartheid is an Afrikaans word meaning ‘separateness’ or ‘separate development’. Separate development was

primarily based on land; the long conflict between Africans and whites was settled with the military defeat of the Africans. Hence- forth land would be unilaterally allocated by a white government representing white interests. The official evidence underlying apartheid was that South African people were stiffly divided into “Whites,” (all Europeans) “Blacks,” “Coloureds” (people of mixed race) and “Asians” (Indians and Pakistanis who had been brought to South Africa as labourers). Nelson Mandela defines apartheid:

Apartheid is the embodiment of the racialism, repression and inhumanity of all previous white supremacist regimes. To see the real face of apartheid we must look beneath the veil of constitutional formulas, deceptive phrases and playing with words. (SML 190)

A Representative Voice from South Africa

Nadine Gordimer is recognized all over the world as a representative voice from South Africa who bravely reveals the political turmoil, social segregation of the people and examination of the effects of the apartheid system, on the entire population of the Whites, the Blacks and the Coloureds of South Africa. Gordimer as a Novelist, essayist, screenwriter, political activist and champion of the disenfranchised, has written fourteen novels and published a number of essays and short story collections.

Gordimer’s South Africa is a plural society that reveals a vertical split. The pervading Manichean binaries of white/black, master/slave, powerful/powerless, hegemonic/subversive, reactionary/revolutionary, ruler/ruled, urban/rural, make an interminable play of endless significations in the South African context.

A Sport of Nature

To those who suffer from apartheid conditions - whether they are racial, political or gender related – Nadine Gordimer offers a solution. Having grown up in South Africa, she well understands the pain, the confusion, and the unfairness that exist in such situations of discriminatory separation. In her novel *A Sport of Nature* Gordimer illustrates her revolutionary solution to resolving the biases ingrained in apartheid life: total union in a hybrid marriage.

Gordimer's proposal is an entirely new genre of marriage-a marriage in a category all its own, which cannot be restricted or classified. Hybrid marriage literally entails a pledging and intertwining of minds and souls, leaving behind selfish jealousies and in their place forging brotherhood, camaraderie, and kinship between partners.

Implementing Gordimer's claim to resolve apartheid differences through marriage mandates that one who would dismantle apartheid must hybridize his or her established perceptions of life. Marriage first requires the transcending hybrid to see beyond and accept values outside of the conventional, capitalist, bourgeois belief structure of his or her birth. The second is requirement concerning gender: a Hybrid must thoroughly re-script the traditional role of the female body to create conditions of unity between cultures, colours, and races in order to produce parallel gender roles within marriage. Third, the new marriage requires the Hybrid to gain an understanding of untainted charity and a willingness to serve the family of humanity. Such charity requires one to bear with patience, society's reprimands for discarding traditions and transgressing cultural taboos in favour of a higher version.

A Sport of Nature deals with Gordimer's native land and with the emerging black leadership of surrounding states and with the ways in which human beings survive physically, emotionally and morally under a struggle against racism and injustice.

Apartheid Regimes

By nature apartheid regimes are based on bodily, physical discrimination – as made evident through apartheid laws that oppress black African physical features, through border disputes based on culture and regional stereotypes, and through gender discrimination and repression. Since the body plays such an integral role in apartheid's existence, it stands to reason that apartheid must be destroyed through physical means. This happens particularly through dismantling the beliefs and practices of bourgeois family. Gordimer implies in her novel that the key to harnessing those physical means lies within marriage – both metaphorical and material. She illustrates this with the evolution of woman, Hillela Capran – who finally achieves a

marriage that effectively combats apartheid and serves as both a physical and spiritual model for whites in Africa because of her hybrid nature.

Abnormal Variation

The title *A Sport of Nature* comes from the translated Latin term ‘Lusus Naturae’. Oxford English Dictionary defines *A Sport of Nature* as “A plant or animal, etc., which exhibits abnormal variation or a departure from the parent stock or type . . . a spontaneous mutation; a new variety produced in this way”. Hillela is the sport of nature in this novel and the whole story revolves around her. She is a beautiful girl but naively unaware of the reactions of those around her to her powerful presence: she is Jewish White South African whose ‘Spontaneous mutation’ causes her to break the taboos of the tribe.

Gordimer’s novel is fused with the yearning for a free South Africa. The tensions between the mixed race couples of Gordimer’s preceding novels are resolved in this novel. She terms Hillela’s exile:

On the bare boards of this no-place, no-time, she was an assertion of here and now in the provisionality of exile, whose inhabitants are strung between the rejected past and a future fashioned like a paper aeroplane out of manifestos and declarations. (SN 230)

Transition to a Politically Conscious Activist

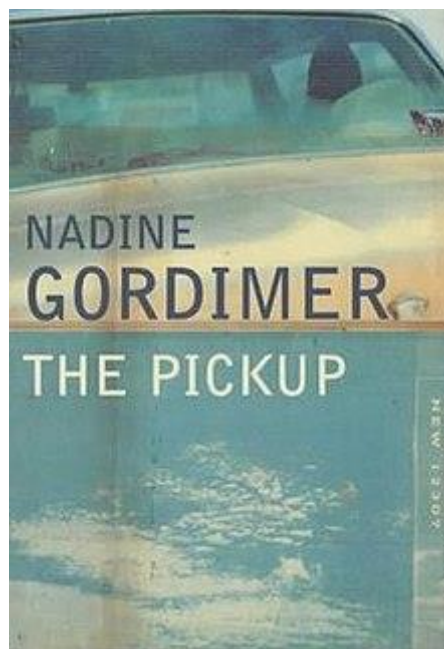
The real point of transition from Hillela’s life as a drifting teenager to a politically conscious activist occurs with her marriage to Whaila Kgomani, a powerful fugitive leader in the black revolution that aims to overthrow the apartheid regime. Hillela and Whaila’s marriage is one of the embracing of otherness through a literal union of races, as they become the most dramatically striking couple among the revolutionaries. It is not, however, until Whaila shares the plans for a top-secret guerrilla infiltration of South Africa with Hillela following a lovemaking episode that they symbolically clasp hands in kinship. This indicates symbolically that though their marriage is one of procreation-Hillela is already pregnant with their second child at this point-it is also a union of colours and a site of friendship. In this marriage, Hillela

expresses an open fascination with their differences of skin colour. While white liberals would probably seek to ignore differences in colour, and the apartheid regime would exaggerate those differences, Hillela creates a category for herself: one of appreciating colour differences. She unabashedly explores Whaila's body and compares it with her own, watching and swelling within her pregnant belly with fascination as she speculates what colour their child will be. Revolutionary Hillela declares,

“I love not knowing what it will be. What colour it is, already here inside me. Our colour.-She buries her head on his belly”.

Our colour. She cannot see the dolour that relaxes his face, closes his eyes and leaves only his mouth drawn tight by lines on either side. Our colour. A category that doesn't exist: she would invent it. There are Hotnots and half-castes, two-coffee-one-milk, touch-of-the-tar-brush, pure white, black is beautiful – but a creature made of love, without a label; that's a freak. (SN 227)

In Hillela, Gordimer takes to an extreme level her thoughtfulness of the fundamental political potential which embodies Hillela's personal advancement, and her influence upon others is expressed at every stage of the novel. Gordimer's characters recurrently dwell on physical difference; this is an important feature of Hillela. She is knowledgeable about racial difference and is supportive of interracial harmony, which depends upon an initial celebration of racial distinction instead of repudiating it. Such a celebration is made possible by Hillela's sensuality.



The Pickup

In *The Pickup*, the theme of identity is examined from a new and interesting perspective that is in line with the political transformation of South Africa. The story takes place in two radically different settings. In the first part, Abdu is an illegal migrant in a South African city. Julie who picks him up is a native there. In the second part, the couple fly to Abdu's (now, Ibrahim's) country, and this time Julie feels as a stranger there. The story has a reverse structure. In the first part, Abdu is an outsider and, in the second part, Julie. Abdu craves for Julie's life and vice versa. However, they both try to dispense with their past and look forward to starting over. Generally, this is a stimulus to migrate. Although the characters are radically different people, they each seem to be a complementary part of the other, supplying mutual needs or compensating for mutual lacks. Moreover, there is a mutual exploitation of the other: Abdu picks up Julie to remain an immigrant in South Africa, Julie picks up Abdu to experience the exotic and to start the quest for herself. Regardless of the fact that her family and friends see him as a disguised "grease monkey" (TP 15) without a name, working at a garage, Julie sees him as her 'oriental prince', an exotic other. The Arab man accepts the two identities and acts accordingly, depending on the social situations he encounters. He even assumes the nick name he is given, admitting that there is no longer any sense in playing the "grease-monkey" (TP 71). He feels like

a prince with a spell cast upon him every time he is able to free himself from his monkey suit, that is, his working overalls.

Identity on Various Levels

Gordimer develops her theme of identity (on various levels) by narrating the story of the two young lovers, Julie Summers and Abdu (Ibrahim ibn Musa) – Julie being a young publicist from an affluent, prestigious white family and Abdu, a dark-skinned illegal immigrant who holds a degree in Economics but works as a motor mechanic to prevent detection and deportation. The setting is initially contemporary Johannesburg, where Julie lives in a cosmopolitan environment but the setting then moves to a small town in the desert (most probably in Northern Africa) when Ibrahim is forced to leave the country and Julie accompanies him as his wife.

Abdu and Julie are two completely different characters. They come from two diametrically opposed worlds with totally different cultures but are bound together by love or perhaps sexual attraction. Moreover, the story is narrated against two virtually opposed settings, cosmopolitan Johannesburg and a small desert town. This chapter investigates the various aspects that bind the two protagonists together while in South Africa, before examining changes in their identities and relationship when they stay with Ibrahim's extended family in his home country.

The opening of the novel depicts a scene of complete cultural diversity. In the cosmopolitan society in which Julie moves, racial differences fade away completely while gender identities too are treated with ambiguity, in that characters at times act in a traditional way while they sometimes break away from traditionally assigned gender identities. The opening lines of the novel depict a scene where Julie's car breaks down and she has to obtain assistance from bystanders. The power relations between men and women depicted in the first lines of the text are typical:

Clustered predators round a kill. It's a small car with a young woman inside it. The battery has failed and taxis, cars, minibuses, vans, motorcycles butt and challenge one another, reproach and curse her . . . Get going. Stupid bloody

woman. Idikazana lomlungu, le! . . . She throws up hands, palms open, in surrender. They continue to jostle and blare their impatience. (TP 3)

Silencing of Abdu

Another passage of the novel that reveals the silencing of Abdu is the scene in which the couple goes to Julie's father's dinner and he is not regarded by his name, but as "Someone" (TP 40). In this passage, Abdu reaches such an ultimate place of displacement in terms of global citizenship that he is not even treated throughout this passage by his name, but as "Someone" by Gordimer's narrator. Julie also feels uncomfortable for being in the middle of her father's friends. The dinner episode starts when Abdu insistently asks her to take him to meet her family. Although Julie is not willing to visit her father, Abdu insists on meeting him as they have been together for some time. Against her will, she consents, but she does not call on her father Nigel Ackroyd Summers: she waits for his next Sunday lunch invitation and "says she will bring someone along" (TP 39). In the passage in which Julie and Abdu go to her father's dinner, she sees a black couple among the guests – an unusual situation for her father's standards. She calls her father who accepts immediately while she hardly gives news about her life. Then, she explains to Abdu that it is a good idea to observe some convention for guests – even if she is supposed not to be a guest in her own father's house, her "'Someone' is – so on the way she asks him to stop the car at a corner where a flower-seller has a pitch, and she buys a bunch of roses" (TP 39-40).

Julie

Julie's relationship with Abdu certainly plays a major role in her transformation, which leads to a process of boundary-crossing between spaces and cultures. Julie's belief is constantly challenged by her lover. Abdu asks why Julie chooses those friends instead of people like her family who prefer making progress than "just talking intelligent" (TP 62). After the deportation order is issued to Abdu, Julie reluctantly seeks out a Senior Counsel for help. Nevertheless, the Senior Counsel severely criticizes the illegality of Abdu's status, eradicating any hope for Abdu to remain in South Africa. He also implies condescendingly that Julie, on the other hand, is able to choose where to be a global citizen. And when it comes to grounding herself in a place, she

does not care about her Western family, even with the strong attempts of her father, who tries to persuade her not to go to the East with arguments against Abdu, who is being deported, and his country:

And now you come here without any warning and simply tell us you are leaving in a week's time for one of the worst, poorest and most backward of Third World countries, following a man who's been living here illegally, getting yourself deported – yes, from your own country, thrown out along with him, someone no-one knows anything at all about, someone from God knows what kind of background. (TP 98)

Ibrahim is the wrong guy for Julie. Immediately, Julie is full of resentment towards the Senior Counsel and the upper class he represents: “the famous lawyer is one of *them*, her father's people . . . it doesn't help at all that he is black; he's been one of their victims, he's one of *them* now” (TP 80).

Julie, on the other hand, is able to choose where to be a global citizen. And when it comes to grounding herself in a place, she does not care about her Western family, even with the strong attempts of her father, who tries to persuade her not to go to the East with arguments against Abdu, who is being deported, and his country:

And now you come here without any warning and simply tell us you are leaving in a week's time for one of the worst, poorest and most backward of Third World countries, following a man who's been living here illegally, getting yourself deported – yes, from your own country, thrown out along with him, someone no-one knows anything at all about, someone from God knows what kind of background. (TP 98)

Choice of Language

It is interesting to notice how Julie is thus compared to an immigrant in an under developed country as she cannot have the same profession she had in her hometown. One relevant aspect that links the two characters is the fact that they both want to speak each other's

language to feel part of each other's world. On one hand, Julie affirms: "talk to me. You'll see. We must use your language together . . ." stating that language could be a link between them (TP 151). This suggests her desire to construct herself as being on his side – the side of otherness which he refuses – although her friends in the West called him her 'pickup', Julie's desire for his otherness rather than for him reveals that she is the 'pickup', on the back of his supposedly unproblematic, homogeneous (desert-like) culture. On the other hand, Abdu affirms: "we must talk English. I need to speak English. I must speak English with you if I am going to get a decent job anywhere. I can be able to study some more there. Only with English" (TP 152). Abdu also wanted to speak her language (as eagerly as she wanted to speak his), but he clearly has an interest to acquire English in order to have better opportunities in other countries, to get out of his village and have access to what Julie already has: money, permission to go wherever he wants, better work conditions, among others.

Racial Misunderstanding

Thus, racial misunderstanding is loudly pronounced in Gordimer's different novels. As a committed writer, Gordimer's interpretive function that determines her policy of representation stems from her anti-colonial ideology. She criticizes the colonial apartheid for imposing the color bar on the people, privileging the minority and depriving the majority. She criticizes this policy, which maintains the priority of preserving the interests of whites in ruling South Africa. Further, the whites maintain the regime's unique official, racial, and ethnic identities, ensuring the separation of the different racial and ethnic classes.

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