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**Man's Eternal Quest for Significance in Gita Mehta's
A River Sutra and *Raj***

G. Manimekalai, M.A., B.Ed., M.Phil.

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Gita Mehta

Courtesy: <https://penguin.co.in/author/gita-mehta/>

Abstract

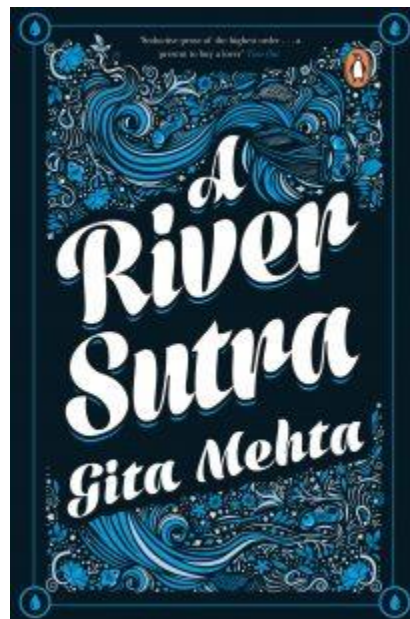
Gita Mehta is a contemporary writer of Indian Writing in English. Her novels mainly focus on Indian culture and heritage. Her works take up matters and issues that reflect the religious, economic and socio- political conditions of India. Gita Mehta's books are smart investigations into the ideas, people, history and personalities that have determined what has shaped modern India. Her novel *A River Sutra* presents the river as a timeless source of Indian spirituality, its banks thronged by holy men and by pilgrims searching for enlightenment. It is an exploration of a soul for the cultural identity through which the heritage of India could be viewed. In the novel *Raj*, Gita Mehta presents her characters especially the women characters as the pillars of strength and decisiveness in a male-dominated world. In fact *Raj* is an ideal text for the study of the working of tradition and the need for change with regards to the status of women. Jaya responds to change in her personal and political life with surprising openness and resilience and manages to hold her own. She is a woman who accepts change gracefully and at

last fills in the form for candidature in the elections. In both the novels, characters seek significance.

Gita Mehta among Indian Women Novelists

A number of Indian women novelists made their debut in the 1990s, producing novels which revealed the true state of Indian society and its treatment of women. These writers were born after Indian independence, and the English language does not have colonial associations for them. Their work is marked by an impressive feel for the language, and an authentic presentation of contemporary India, with all its regional variations. They generally write about the urban middle class, the stratum of society they know best. Among these writers, Gita Mehta occupies a unique position as a writer who elucidates uniquely Indian experience in a clear and intelligent voice. She occupies a special niche in Indian fiction in English. Her novel constitutes a unique and valuable contribution to the literature of the world. Her three novels are powerful critiques on modern life exposing the shallowness of the spiritual, political and secular modes of living. Her theme is mainly focused on religious, economic and socio-political conditions of India.

A River Sutra



A River Sutra is modelled on the Indian tradition from the structural point of view. It does not follow the pattern of a modern novel. Being an authentic version of Indian cultural ethos, music and art form, the novel makes best use of myths, folklore, rituals, and superstitions and is didactic in nature. The novel presents a certain philosophy of life. There is more than one narrator in the novel and the chief narrator is a senior Bureaucrat, a Hindu in the third stage of his life who gets posted as manager of the rest house on the banks of the river, Narmada.

The Narmada is one of the canonical seven holy rivers of India and it has long been celebrated in the legends and stories of the Mahabharata and the Puranas. This beautiful river meanders through a savage and romantic landscape. The river Narmada is represented as the river Sutra in the novel and holds together the main story and the six sub-stories. *A River Sutra* presents the river as a timeless source of Indian spirituality, its banks thronged by holy men and by pilgrims who are searching for enlightenment.

Puranic sources place the Narmada as one of the very holiest rivers of India. The novel cites or adapts verses from the Puranas:

Bathing in the waters of the Jamuna purifies a man in seven days, in the waters of the Saraswati in three, in the waters of the Ganges in one, but the Narmada purifies with a single sight of her waters. Salutations to thee, O Narmada. (RS 163)

Attention to Various Popular Beliefs about the Narmada

The novelist has drawn attention to various popular beliefs about the Narmada. For example, “the criminal offence of attempted suicide in the Narmada is often ignored”(RS 2). The river has the gift of annulling the effects of snakebite (RS 6). It can cure one of an unhealthy attachment (RS 225). It can nullify the malefic effect of Saturn (RS 153), and so on. But it is the human aspect of the Narmada that to the novelist is of paramount importance. The river “is an unbroken record of the human race” (RS 268). The novelist has often presented her as a female figure and as a temptress.

A River Sutra – Six Stories

A River Sutra (1993) is a novel that connects six stories with its story teller and the river Narmada. The first story “The Monk’s Story” is about Ashok, the Monk. It is based on the principles of renunciation in life by stripping oneself of all worldly comforts and attachment. The young man’s decision is based on the philosophical view of love as suffering in life, which is essential for the attainment of salvation. The story deals with the process of diksha, or renunciation of the Jain Monk. At the end of the diksha ceremony he becomes a mendicant and a stranger to his father who will not identify his own son, because his features are hidden behind a muslin mask.

The second story “The Teacher’s story” is about the music teacher, Master Mohan. In this story the friendship between the Hindu narrator and Tariq Mia, the Muslim scholar stands for religious unity. Tariq Mia calls the narrator affectionately “little brother”. His learning and singing of the songs about the Narmada besides singing Sufi love songs praise of Allah shows his faith in the holiness of the river and the respect of Hinduism. Dr. Mitra describes the significance of traditions, customs, sentiments and religious faith to the narrator. Religious suicides take place at Amarkantak temple on the bank of the Narmada to free themselves “from the cycles of birth and rebirth” (RS 152). The philosophical and spiritual significance of the holy and immortal river Narmada and the beliefs of the Hindu religion become familiar even to the foreigners. The religious preaching are at par with each other and perhaps all religions have a single objective of the purity of the human heart. The river Narmada is the representations of many faiths and highlights the all pervasive truth about equality of all religions and faiths.

The third story “The Executive’s Story” speaks about Nitin Bose, a young executive, who works in a tea company in Calcutta. Stories about serpent woman as enchantresses and sorceresses make deep imprint on his sub-consciousness. Surprisingly, in real life he falls passionately in love with a coolie’s wife presuming her to be a snake woman. Nitin Bose’s passionate love for the snake woman regulates his mind. He is suffer from mental illness so he wants to get solution. Hindu mythology says that the Narmada is capable to dispel the evil effect. The river has such a healing power. He reached the river bank to make his salutation.

The fourth story “The Courtesan’s Story” is a tale of the love of the flesh recounted by the Courtesan’s mother and herself. The Courtesan narrates how she failed to protect her daughter from the growing indignity around her. The story also describes the tribal myth. Myth establishes a connection between the two world – the tribal and the bandit bridged by the deep-dark forest and the river Narmada. According to the myth the warrior had fallen deeply in love with a woman of Narmada Valley. Strangely he endures her hatred and swallows her insults. But one night, when he touches her, she realizes that he is speaking the truth. She too falls in love with him. Then she marries Raghul Singh at the temple of Supaneshwara. She lives with him happily for a few days. When Raghul dies of an injury through an ambush with the police, the girl ends her life in the Narmada and even her mother is not disturbed when her daughter escapes from her because the Narmada embraces all kinds of creatures in her breast in a lovely manner:

Turtles and river dolphins find refuge in your water
 Alighting herons play upon your tranquil surface.
 Fish and crocodiles are gathered in your embrace.
 O holy Narmada. (RS 279)

It seems, therefore, quite natural that when all shelters fail, the river Narmada should be sought as the last “home”. The girl reaches out to the river in order to avoid the terrible ignominy of a recapture, this time by the police. She is scared to imagine the life of the girl known to be a Courtesan and a bandit’s wife, locked in a cell, on charge of abetting to the crimes of her husband. So, she turns to the Narmada as the only escape. Her mother also seems to be “happy her daughter had died in the Narmada because she would be purified of all her sins” (RS 190). The girl has no desire to live as she jumps into the all embracing Narmada, and dies.

The fifth story “The Musician’s Story” is about the Musician’s daughter who explains to the chief narrator about the birth of music. The novelist presents an elaborate discourse on music in the Musician’s story. The story establishes the art of music as all pervasive and describes the music-legends of Shiva. The Music teacher her father, bargains a deal with a young music learner. The girl tells her father that she learnt music along with another young man on the

condition that he will marry her. Later the young Musician rejects her because she is ugly and could not see the beautiful heart and an extremely talented musician inside her. Unable to bear rejection she shuns music. The very sound of music turned ‘hateful’ to her ears. Her father, unable to console her that beauty is a passing thing and it lies in the eyes of the beholder, brings her to the banks of river Narmada. He wants to make her Ragini to every raga for which she has to surrender herself fully to the Music by becoming the bride of music and not of a musician. “The Musician’s Story” transforms her unrequited love to love to the divine music.

“The Minstrel’s Story” is a bond of the spiritual love of a Naga Baba for a brothel girl. In the beginning, she is just an exploited, abused child, who does not even have a name. The anonymity imparts a legendary status to the kid. She was just called ‘misfortune’ by her father and the stigma is attached to the child; not because it so happened that her mother had died at her birth. “The customers choose the name “Chand”, they said my skin is as “soft” as moonlight (RS 250). She is taken by the Monk into the dense jungle far away from locality and finally taken across the Narmada. There she begins a new life, learns many new lessons, and is endowed a new name, ‘Uma’. The corrupted society had treated her only as a commodity. Now she gains a new life, and learns to live in tune with trees and creatures. She is also taught that the Narmada is her home and mother.

In due course Naga Baba leaves the girl to herself and journeys further in search of enlightenment. Then he acquires a higher enlightenment for which he has been striving and therefore, he is able to understand the value of human life. The Naga Baba comes back as Prof. Shankar after three years. He comes back not with any mythical or religious notion, but simply with a declaration: “I love this river” (RS 263). He loves it because of its immortality, because of the experiences of individual human lives along its banks over a hundred thousand years. Uma has imbibed the attributes of this river, including the look of agelessness at moments. Shankar has come back to the woman with the simple realization – “I am only a man” (RS 281).

As they meet after three years, Uma is on her way to the coast. Shankar laughingly asks if she is “to find a husband like the Narmada found her lord of Rivers” (RS 280). However, in

response to Shankar's question she only coyly signifies that it depends on him. Then he offers to take her to Rudra. The last sentence consistently builds up a situation with their covert sexual hints. He puts his arms around her shoulder. Man is the greatest truth nothing beyond proves true with the statements of Professor Shankar as mentioned above and with this the importance of liberated action or the Niskam karma becomes the evident in the real man's life.

Naga Baba

According to mythological belief, the Narmada is capable of relieving a man from suffering and rebirth. The Naga Baba placed his hands on his knees and began the chant he would continue for nine days and nine nights by the funeral pyre: "Shiva-o-ham / I that am Shiva /Shiva-o-ham / Shiva am I" (RS 255).

Ascetics meditate in order to liberate themselves from rebirth. The narrator very often finds ascetics meditating by the holy pool at Amarkantak, seeking through their meditations to liberate themselves from the cycle of rebirth and death. Structurally the novel comprises seven wonderful stories that evoke the readers' sympathy towards the characters and reveal the secret of man's capacity to love, suffer and make sacrifice in life. The river sends out a distinct message of the lesson of man's attachment to an object of love as well as his capacity to make supreme sacrifice in life. The unnamed narrator describes the tales of various pilgrims encapsulating a mythical and artistic dimension of the river with the humanistic tradition.

Narmada signifies life in general and Indian culture and society in particular. The river, with Shiva and Supaneshwara temples on one side, the Muslim mosque and the tomb of the Sufi poet, Rumi, on the other and many Jain, Buddhist and tribal temples and shrines scattered over its course, signifies the culture that is both ancient and modern. In *A River Sutra* the myth of Siva, the great ascetic, is contemporized to communicate an aesthetic experience of salvation. Siva is the supreme yogi, but he is also the lover of his spouse who is often called his Sakti, the divine energy without which the world would cease to move. Man, himself, would be a 'fragmented' being if reason and desire did not fuse to ennoble and enrich each other.

Myth is the central informing power that gives archetypal significance to the ritual of self-discovery. The protagonist at the end of the novel is no longer detached and complacent about his voice of 'vanaprasthi'. In interpreting and systematizing the meanings available to provide a coherent vision of life, the protagonist is compelled to question those values that he had taken for granted. It is here that *A River Sutra* comes a full of circle.

River Narmada is depicted as a mother who always welcomes her children to relieve them from mental and physical sorrows or disorders. Any virtuous woman can prove to be a pain reliever to anyone, maybe in the form of a daughter, a sister, a wife or a mother. Anyone who suffers can shelter in their heart. The novel depicts that almost all the sufferers find relief by surrendering themselves to Mother Nature's lap, namely River Narmada. Thus she is depicted as an empowered woman who can contribute a lot in creating a healthy society. River Narmada as a mother can guide the one who comes to her shelter with tender love, if she is respected wholeheartedly. Otherwise she can be like a demon, which can ruin the unsocial elements.

The river Narmada is associated with the religious faiths and beliefs of Indian people. The river becomes a symbol of the immortality of love and its huge capacity to give life. It is a study of the conundrum of life through expedition stories entwined with a worldly humanistic approach. It offers authentic interpretations of Indian cultural values, music, art forms and heritage and especially her major involvement with human subsistence in modern times.

Focus - Capacity to Love

Weaving the various stories of love in the novel Gita Mehta's central motive is to show that "the human hearts has only one secret, the capacity to love" (RS 48). Each of the stories relates to man's love of something in life that shows an excessive sense of attachment. Attachment is aligned with the fear of losing the loved one, in other words it is a sense of possessiveness. It is an egoistic state of need for other person to someone for his nourishment. The novel comprises six wonderful stories that evoke readers sympathy towards the characters and reveal the secret of man's capacity to love, suffer and make sacrifice in life. The river sends

out a distinct message – the lesson of man’s attachment to an object of love as well as his capacity to make supreme sacrifice in life.

A Series of Short Stories

This novel is a series of short stories, which are all linked by the same themes of love, repentance and suffering. Each story is given a different title and they are linked by sustained commentary from the narrator. The stories are told by an unnamed narrator, and they are all centered on the theme of the river Narmada which is used as a refuge for corrupted and distraught souls. It symbolizes the immortality of love. The power of love to heal and also to cause tragedy forms the main theme in every story told to the narrator in this novel. There is a great deal of tragedy associated with the theme of love in the stories. All of the stories speak about the quenchless quest for intensive love in the lives of very different types of people. Some of these people find true love, while other stories paint a tragic picture of how people let themselves be destroyed by love. They finally reach the Narmada River to purify their souls by drowning in it.

O messenger of passing time,
O sanctuary and salvation,
You dissolve the fear of time itself.
O holy Narmada.
You remove the stain of evil.
You release the wheel of suffering.
You lift the burdens of the world.
O holy Narmada. (RS 278-279)

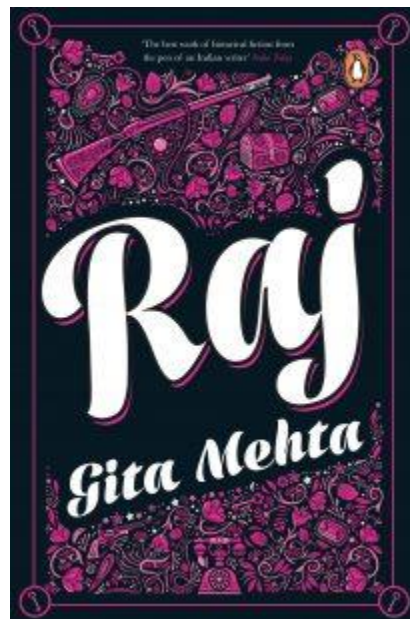
The river has witnessed the passing of civilizations and the songs celebrate her immortality. The beliefs about the powers of the river are manifestations of man’s faith in the river Narmada as against the rational mind’s curiosity to know about human race.

Bridging the Gaps

Gita Mehta through her conscious portrayal of relationships has tried to bridge the gap not only between man and woman, but also between mysticism and intellectualism. Sutra in

Hindi means something which assists in binding and holding the fragments together. So is the river Narmada. So is the novel which integrates various stories, memories, incidents and events. The river Narmada which is the Sutra or the common thread that provides the novel with its continuity. The Narmada is a spiritual Sutra, linking the lives of people and different categories of people. In *A River Sutra*, the author passionately and persuasively shifts her concern to Indian sensibility. There are seven stories which deal with characters quite different from each other. The author offers authentic interpretation to Indian cultural values, music, art forms and heritage. Mehta's major involvement is with human subsistence in modern times. The novel has a setting on the bank of India's holiest river—the Narmada where we find constant traffic of pilgrims, archeologists, policemen, priests and traders. This narrator, the Bureaucrat, is like a screen which exhibits his encounters with the people on the banks of the river, the Narmada. The novel is the description of vanaprasthi, system, pilgrimage, saints, temples etc. In India, rivers are regarded pious and having the capacity to remove our sins. She narrates many superstitions found in the society. Traditional elements seem to give way to modern thoughts and values. Gita Mehta shows how modern man chooses modernity as the substitute of tradition.

Gita Mehta's *Raj*



Gita Mehta's *Raj* is a story of change set in princely India. The protagonist is a Princess whose fortunes are intertwined with the fortunes of two princely states of Balmer and Sirpur and

with those of the country at large. Change comes in the life of the Princess in two principal ways: through a succession of deaths in the family. (She loses her brother and father, and after her marriage her brother-in-law, husband and even her son) – and the changing political reality in princely India and British India culminating in the freedom of the country in 1947. And she has little control over either. But though grounded in traditional values and pieties and partly because of it, Jaya responds to change in her personal and political life with surprising openness and resilience and manages to hold her own in the male-dominated world.

Tradition and Change

Jaya's saga is all the more remarkable when we see it against the background of the lives led by the royal widows and the concubines in the harem. The only other woman, besides herself, who makes anything of her life is her mother. *Raj* is an ideal text for our purpose for perhaps nothing provides a better setting for the study of the working of tradition and the need for change than does princely India, particularly with regard to the status of women. This comes out with telling effect in the letter written by a Maharani to the editor of the Bombay Chronicles Quoted in the novel. In the traditional setting of a princely state a woman is more dependent on man and her marriage is even less a matter of personal choice, marriage being a political arrangement than it is elsewhere. There is much in this tradition as depicted in the novel that is decadent and obnoxious. And since it is a patriarchal system, women are the innocent victims of it. One example of this moribund tradition is the treatment meted out to a widow. She is ritually cursed by the old women assembled at her husband's funeral as unfortunate, unclean and unholy, fit only to be cast and abandoned. Jaya who in her revulsion at this humiliating practice on the occasion of her father's death hits out at the old women shouting a litany of abuse, herself suffers the same humiliation when she loses her husband. Her own hair is shorn as the hair of her mother had been cut at her widowhood. But if the novel dismisses the ill-treatment of widows, it also tries to rediscover or redefine tradition.

A Historical Fiction

Raj is a historical fiction that represents a woman's constant struggle to live with dignity. Jaya is the central character and her struggle begins with her birth, during the time of the Indian

renaissance. In her childhood she learns lessons from the renaissance. After marriage her husband does not treat her as a genuine life-partner. She struggles very hard. She loses her husband and her son. But she is not disappointed. At last she sets her identity as a human being in the 'New India'.

The novel is divided into four books, Balmer, Sirpur, Maharani and Regent. The heading of the first book is Balmer. Balmer is a small state in Rajasthan, with a desert, calling it the land of death. Jaya, the princess of King Jai Singh and the Maharani of the state, is born here. The novel opens in the year 1897 when the first male child of the king is born. The prince's birthday is celebrated by all in traditional ways. His name is Tikka. It was the time of Renaissance. English education gave new views of life to the Indians. Centuries old Hindu orthodoxy was questioned. Customs like Sati Pratha and Purdah system, which were strictly practised during the Muslim rule were challenged. As a matter of fact, the Hindu scriptures have not favoured woman's immolation but strict duties are allotted. Due to the Indian Renaissance, this inhuman cruelty was viewed critically.

Jai Singh, the king of Balmer, unveils the purdah of his wife and openly rejects the purdah. He wants to break purdah. Jaya is born during that time. Her birth is not celebrated in the traditional way. As a matter of fact the birth of a girl was not celebrated. But Jai Singh has a different opinion on female-child birth:

Tikka was tickling the feet of the new baby with a long peacock feather. The baby let out a yell of protest. Jai Singh laughed and bent over his daughter's cradle.

That is not the sound of a crying baby. That is a battle cry. If the name is auspicious, let's call her Jaya, victory. (Raj 44)

Thus Jaya for Jai Singh is a harbinger of victory. Jai Singh's new thinking is because of the awakening of India. The queen on the other hand thinks differently;

From the moment Jaya was born, the Maharani had vowed her daughter would be raised in the ways of her predecessors, which alone could protect the child from the harsh, changing world beyond the zenana walls. (Raj 47)

As a mother, what the Maharani thinks is obviously true and a practical requirement of the society. But Jaya is a child of the Indian Renaissance. The Maharaja had decreed that his daughter was not to be raised in purdah. On the other hand the Maharani insisted that Jaya be educated in the traditional manner of the princesses of Balmer. The Maharani think that the princess should be brought up in a traditional way so that she could adjust in her married-life.

The second book of the novel is in Sirpur, a small state in Assam where the river Brahmaputra flows. The book signifies Jaya's transplantation from the dry land of Balmer to the fertile land of Brahmaputra. The young bride Jaya is married to the sword of Pratap, the Prince of Sirpur. Jaya's arrival in Sirpur indicates her life will become rich and enjoyable by her loss of her brother and father. But the joys of her childhood are replaced by a desolate womanhood and she is shocked to learn that her westernized husband may discard her quite casually.

The third book is 'Maharani'. After the death of Maharaja Victor, Prince Pratap is declared officially as a King of Sirpur. Pratap has to return to India and he is declared the King and Jaya becomes the Maharani. But her misery is not reduced. Jaya wants to earn love, satisfaction and human dignity from her husband. But her desire does not turn into reality. Pratap's love for Jaya is sheer lie. On the other hand, Jaya being a Hindu wife remains obedient. She wants him to love her. According to the British policy of that time Pratap requires an heir. Jaya becomes a means to give an heir to Pratap. She performs the duty also. She conceives the child and becomes a mother of a male-child. But Pratap stops Jaya from her motherly duty:

She smiled at the crying baby as she pulled down her sari to feed him.

Stop that!

Jaya looked up in surprise from the infant sucking at her breast. The Maharanis of Sirpur employ wet nurses. I will not have my wife feeding a baby like a peasant woman. (Raj 336)

Only a mother knows that every mother feels when her baby sucks her milk through her nipple. But her maternal rights are not allowed to her. She has no other option and with

suppressed anger she obeys the order of her husband. She becomes lonely within. Maharaja Pratap has already robbed her of the dignity of being a wife.

Pratap's relationship with the dancer becomes a scandal. The moment of greatest shame comes when Jaya discovers that her husband has become a slave to Esme Moore. Jaya wants to get her benefit. She endures a good deal, but never gives up; she fights for her rights and protests to be a hard bargainer. If she fails to do this, perhaps she may lose everything. Pratap also realizes that he can no more he can suppress her rights. Angrily he gives it in written. Later on Jaya has tried to settle the issue of her husband and Esme Moore in England.

The fourth book is Regent. It is a tragic time for Jaya. Raj Guru of Sirpur tries to control on the state of administration. He has tried to keep Jaya away from the administration and from her son, Arjun. He declares Jaya as unclean. He tells Maharaja Arjun; "your mother cannot be with you at this time. She is unclean" (Raj 399). On the fourteenth day, after Maharaja Pratap's ashes had been scattered in the river at Benares, she has been permitted to return to her own apartments. Jaya, a widow, is kept apart as unclean. Her widowhood was curse on her. She was treated thus:

There were no glass bangles to be slipped onto her wrists, no long minutes spent combing the thick hair that had once fallen to her knees, no sindoor to mark the circle of matrimony on her forehead. She did not even have to cover her shaved head. A widow was not considered desirable, only unlucky. (Raj 399)

She knows well that she is not accepted as Maharani but she thinks of her son who was child-Maharaja of the state. She purifies herself in Holy River at Banaras.

After Arjun's death in the riots, Jaya sees the futility of holding the old order and she opts for accession. Gaining new strength, Jaya goes to Balmer to get consolation and advice from the Raj Guru of Balmer. He reminds her of the lesson of the Rajniti, the first lesson of Rajniti, she was taught, is Praja, the people. She followed the advice of the Raj Guru and took the leadership of Sirpur. She allowed Sirpur state to merge with the United States of the Republic of India. In

the Republic India she contested as the representative of the state as an independent candidate. As she writes her name 'Jaya Devi', a sudden smile illuminates the officer's face and he wishes her good luck because the name means victory. Jaya understands the existing social reality tells how deep is the divergence between the values offered by the social conventions and norms ratified by collective consciousness and the real needs and demands of the society. She now understands that modifications in the existing social order can cater to such needful demands. It is not only the ruler but also the people themselves who have been awakened to the situation.

Jaya

In Jaya, Gita Mehta attempts to present her ideal of an androgynous woman combining devotion, affection, care and endurance with fearlessness, courage and ambition. Jaya is truly Janus-faced looking back to the past and looking forward to the future. She is a battle-scarred woman who does not remain locked in the memories of past glory but is ready to seek new pastures in the fiercely competitive world of national politics. Jaya fills with her nomination papers as a candidate for election in free India. Her laughter as she does so is the laughter of a triumphant woman who is sure of her own destiny.

Jaya, a timid female child, comes out from Purdah, and grows to the status of a ruler. She comes out from her shackles of physical repression and brings out a change in the social order. She becomes a true Sati-Mata and learns to endure. She responds not only to her personal crisis but also to the crisis of the people. Her royal blood always longs to serve the people, each time recalling her teacher, Raj Guru's words that her dharma is protection of her people. Jaya feels happy as she does her duty towards her people and country. Jaya is also instructed by her father, the king of Balmer, the lessons of Rajniti, the philosophy of the monarch. The novel fuses historical documents with the fictitious aspects. The plot traces the heroine's growth and preoccupation as a daughter, wife, mother, Maharani, widow and Regent.

Constant Struggle and Crisis in the Life of Jaya

The novel presents the constant struggle and crisis in the life of Jaya. She is a child of the Indian Renaissance and so she is trained and taught in such a way, that she may come out from

the crisis. She becomes the victim of injustice due to Hindu orthodoxy that makes her meek. She is from the royal family yet she suffers like an ordinary woman. She is sometimes disappointed and frustrated but she does not lose the battle. The lessons of modernity she learnt from her childhood strengthen her in her critical times. Modernity allows her to overcome all the obstacles. Gradually she raises her voice against injustice. As a result she is declared as the Regent Maharani of Sirpur. At the end of the novel, she emerges as an independent woman to whom the Hindu orthodoxy cannot adjust of the Republic India. This novel is not only historical novel but also the story of a woman's struggle to get her identity as a human being.

Myth and Culture

Myth and culture comprise that culture is an umbrella term which includes rituals, traditions, customs etc. Myth is also one of the parts of culture. At the time of decolonization native intellectuals feel the need of their own cultural identity so at this time they seep into their own past and drag out native myths. The novel contains myths to describe various occasions such as the myths of great Queen Pushpavati, the myth in Ramayana, the myth of Kamini Temple etc. The myths reflect the culture of Indian society. The novel is a mixture of Indian and British traditions, cultures etc. Both these cultures try to explore their own cultural identity.

Gita Mehta weaves the story of Jaya, the Princess of Balmer and Maharani of Sirpur. At different places, we find the theme of tradition and modernity. We find the scene of harems, the court intrigues, the tiger hunts, the neglected Maharanis, the glamorous mistresses, erotic life style of princes, their eccentricities, extravagances and superficialities. Jaya is a woman who accepts change gracefully and at last fills in the form for candidature in the elections. The end takes us to the beginning when Maharaja Jai Singh teaches his children Rajniti. Gita Mehta's portrayal of traditional elements comprises her attack on many social evils such as the custom of Sati, widowhood etc. She describes these social evils and makes us cautious of its consequences and bad effects.

Focuses on Shifts Towards Indian Culture

Gita Mehta's *A River Sutra* is an important attempt by a thoroughly modern Indian to make her reckoning with the Hindu culture from which she has emerged.

The novel focuses on shifts towards Indian Culture, its diversity and other aspects related with Indian religions, mythology, etc. The narrator of the story comes across different people and thereby different stories. The stories are bounded by three elements – love, death and the Narmada river. *A River Sutra* appears as a simple story of the narrator and protagonist who thinks that renunciation is all about physical withdrawal from the world by living in some isolated place. But it is certainly not a fact. The novel is an exposition of Indian metaphysics. The word used in the title, Sutra, means a principle. Here the principles of life are taught by the Narmada. The river has a lot to teach about human life, about this world and the other world, and about what life is and what it should have been. Gita Mehta imbibed all its essence and thoroughly discusses the relevance of it in order to understand the inner self. India has taken deep roots of its culture from its glorious past. It constitutes a multitude of languages, religions and arts and some of the important aspects of the lives of the Indians. Gita Mehta brings out the true essence of Indian culture and heritage through her skillfully designed stories. Indian culture is not an artifact, but something that is ever changing and still has a very important role to play in shaping the country's identity.

In the novel *Raj*, Gita Mehta presents her characters especially the women characters as the pillars of strength and decisiveness in a male-dominated world. In fact *Raj* is an ideal text for the study of the working of tradition and the need for change particularly with the regards to the status of women. In *A River Sutra* every one of the characters get their resolution from the Narmada river. The importance of the river is written into the traditions of the religions and its role in society is clear. The river plays a role cleansing many, providing a place for suicide, a place for rebirth, and a place for extreme piety. The river itself is a Goddess and people respect it as such. *Raj* depicts the ill-treatment of a widow, who has the self-confidence to redefine the tradition. Through Jaya, Gita Mehta has made an attempt to present her ideal of an androgynous woman who combines devotion, care and endurance with fearlessness, courage and ambition.

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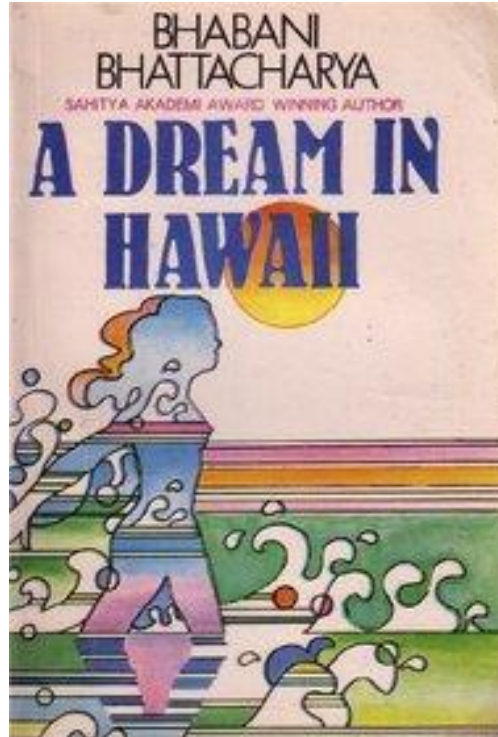
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**Cultural Commitments in Bhabani Bhattacharya's
*Music For Mohini and A Dream In Hawaii***

J. Maria Jeyameni, M.A., M.Phil.

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Abstract

Bhabani Bhattacharya is a realist who is keen on exploring the realities of life. He has a sensitive understanding of the problems of contemporary Indian society. His novels are a microcosm of India. In *Music for Mohini*, the harmonious blending of tradition and modernity, village and city is the predominant theme. The main problem for Mohini in the Big House is that of mental adjustment. Bhattacharya portrays an ideal woman in Mohini whose life divides in two phase. It is essential in two phases in order to visualize the adaptability and understanding of Mohini in the changing situation. *A Dream in Hawaii* is designed to project an acculturation between the materialism of the west and the spiritualism of the east. He provides ample realistic

ideas of the Indian and American life. On one hand Yogananda preaches to his disciples about Vedanta philosophy and on the other hand he reveals his inner self urge for Devjani. In *Music for Mohini* and *A Dream in Hawaii* Bhattacharya discovers more relevance in synthesizing the two cultures and enjoying the benefits of the both but together rather than oscillating between the two. The binaries within the characters of Mohini and Yogananda and within post – colonial Indian culture are pitted against the binaries of the western culture in general. Both the novels thus bring a true picture of the age couched in the modern realism. The reader can find through the characters of Mohini and Swami Yogananda, the methods of re-adjustment and compromise to solve their personal problems.

Bhabani Bhattacharya is one of the most celebrated Indo-Anglian writers. His passion for synthesis and integration has had a deep impression in the arena of Indian English Literature. In his six novels Bhabani Bhattacharya has treated culture with different dimensions.

Acculturation

Bhabani Bhattacharya's novels are in the tradition of Indian moral fable. Bhattacharya's *Music for Mohini* is a novel of tensions- tension between the mind and the body (the mechanical Acculturation), the mind of the husband and the body of the wife, tension between East-West, Village and town, tradition and modernity, astrology and rationalism, the daughter-in-law and the Mother-in-law. Ultimately, all tensions are resolved and there is the marriage of true minds. We have a big haul of characters, major and minor, sharply diversified as in the old mother and the lady of the Big House. The Big House itself is a major character, like the Elizabethan Great House replaced by the court. The novel is different from the novels of Bhattacharya. The title suggests that Mohini is central to its conception. In short it deals with the marriage of Mohini and Jayadev, which gets accomplished, despite the intellectual divergence between the two.

Blending of Tradition and Modernity, Village and City

The harmonious blending of tradition and modernity, village and city is the predominant theme in the novel. Tradition, as presented in the novel, can be divided into three aspects- personal, social and religious. Orthodox is the term, which covers all these aspects, the two

‘strong pillars of orthodoxy’ in the novel are old Mother and Jayadev’s mother. Mohini’s father doubts all traditional beliefs but wears the amulet to ward off evil eye. Mohini, the heroine, comes to Behula with her values established by city standards. But she triumphs the moment of crisis when she accepts the values of the old world. Jayadev, the hero, plans to re-orientate the values and patterns of Hindu life. He yearns for a revival of the values of traditional practices to set the community on the path real progress. Jayadev’s mother is a typical Hindu woman, who pursues family tradition to its ultimate limits. As her daughter, Roop Lekha says:

My mother is the usual orthodox Hindu woman, only she is more intense than others, and all her faith is pained to family tradition. No deviation for her, not one inch. Stern-willed, though tender at heart, she is a sample soul, with singleness of purpose, a one-eyed mind. She exists for the Big House; She would not Have it changed the least way’. (MM-94)

The House Restrictions

Mohini’s mother-in-law advises her not to use face powder, not to wear sleeveless blouses, not to wear glass bangles. She insists her to sing only religious songs and to wear a plain cotton saree. The widowed mother-in-law has kept a pair of wooden sandals of her late husband in the family prayer room and offers worship to them daily. Many taboos like this make life colourless and monotonous for Mohini. Mohini’s sister-in-law, Roop Lekha, combines in her character the traditional and modern values. When Mohini doubts the fusion of the city and the village representing the modern and the traditional values, Roop Lekha remarks that such a union is necessary.

The House lays certain restrictions on the women of the House. The mistress of the House is not allowed to walk in public. Even at a critical moment, when Jayadev is bitten by a snake, the mother refuses to allow Mohini to walk in public. She says, ‘it is not becoming’ (MM-170). According to the tradition of the Big House, the bride enters the village only in a palanquin. Mohini too enters the village in a palanquin. The women of the House are not allowed to sit for a meal along with, men. Music is tolerated only for the purpose of worship. It is part of the tradition of the House to conserve the family. ‘the House lived in the shadow of the family

tree' (MM-10). The genealogy has been preserved for a long time. The ancestors are the deathless symbols of spiritual heritage. At the same time, with her city education Mohini builds the spirit of 'modernity' around the conservative code of the village. Mohini thinks that Jayadev's mother is like Old Mother in her ideas but different from her in feeling.

Old and the New Values

There is another conflict between the old and the new values in the story of Harindra's family. Harindra's father the old Kaviraj is a practitioner of Ayurvedic system of medicine, while his son Harindra is a surgeon, educated and trained in a western – style medical college. The old father often argues with his son about the supremacy of Ayurveda that had prevailed for the millennium. The old man gives his wife Ayurvedic medicine and never allows his son to treat her. Harindra argues "There are many good drugs in our Ayurvedic system. We know them, we use them, not the home products but those made in modern laboratories. What's wrong in using in the fight against disease the best that east and west have to offer? Medicine knows no race or nationality." (MM-166). Through this story of Harindra, Bhattacharya reconciles the old values and systems with the new values and systems. The reconciliation starts in Mohini's family also.

After a few days, mother comes to know from Harindra of Mohini's pregnancy. She realizes that it is the age of the young men and women with their new ideals and aspirations. She starts changing her ideas to cope with the new age. At last, the mother agrees that her son's path is the right one, "for the first time she could see her son clearly. His ideas, his point of new, moulded by the new spirit in the land, were different from hers and opposed to them, but they were, none the less, true ideals". (MM-220)

Analysis of Cultures of Two Countries

In *A Dream in Hawaii*, Bhattacharya analyses the cultures of two countries: Indian and the Island of Hawaii. He discovers more relevance in synthesizing the two cultures and enjoying the benefits of the both but together rather than oscillating between the two. Perhaps it was this idea in mind which resulted in the following statement by the novelists,

But our Hawaii is a multiple image. The unique East-West mix. The strong inter-acculturation. You cannot find the like of this ethnic spectrum anywhere else on the globe. (ADH-55-56)

The plot revolves around two main aspects- Yogananda also called Neeloy Mukherjee's quest for spiritual realization in the West and his love for Devjani's beauty. Yogananda's perspective of relationship between art and religion and Stella Gregson's thoughts over his quest for spiritual fulfillment have strong implications in the novel's underlying themes. Yogananda is the mouthpiece of Bhattacharya as he, throughout the novel, stresses on the relevance for reconciliation between the East and the West. A sort of cultural synthesis has been advocated throughout the novel, *A Dream in Hawaii*. Swami Yogananda believes that much can be achieved in the realm of universal peace through a synthesis between the East and the West, which would be the confluence between the ancient and the modern, between science and spiritualism. Yogananda had progressive views about life and his first message to the people of Hawaii was to accept all faiths and thereby to harmonize all beliefs.

Yogananda was in no way different from Swami Vivekananda who recognized and propagated India's historic role as a spiritual guide to the world. He advised the youth to imbibe in themselves 'life giving,' 'character building' ideas and insisted like Vivekananda that women should be educated but education should not be delinked religious and spiritual values which are indispensable ingredient of life in India.

Swami Yogananda sheds a little of the ancient India in him and had absorbed a little of modern America, a proper way of harmonizing the diverse cultures believing that a world culture will be possible only when it is based on the 'broad spectrum of interchange.' The Western mind's inexorable need is relaxation which the Eastern man discovered centuries ago in meditative repose thereby providing self-knowledge and filling the void between man and the infinite. Yogananda shows great faith in technology which no longer remains a challenge of the West alone. In fact, the whole human society is technology-based as this is necessary for the

preservation of life. Yogananda also visualises a close affinity between science and nature propagating this concept as an essential cognizance of the East-West Centre at Hawaii.

The Expatriate Experience- *Music for Mohini*

In Bhattacharya's *Music for Mohini*, character of Mohini has relinquished residency in her father's home country to become a resident of her husband's home. Likewise, Swami Yogananda in *A Dream in Hawaii* is no exception to this. Yogananda also relinquished citizenship in his home country, India and to become a citizen of his spiritual country, Hawaii. Therefore, the researcher will explain the detail vision of the both novels protagonist's expatriate experience.

In the novel *Music for Mohini*, the ultimate analysis, Bhattacharya is able to present a brilliant synthesis of before and after marriage in the character of Mohini. In fact, he presents the important values of Indian womanhood in Mohini's character. A modern sophisticated girl, Mohini is suave and urbane. She is an upcoming ratio-artist. She likes all good things of life and looks at the world around her terms of aesthetic values. Her heart is full of love for her husband and she wants to be admired and loved by him in turn. For, she gets only disappointment.

At first Mohini finds at the Big House almost unbearable. Mohini look. To start with you have to understand the Big House (MM-94). House has always been the symbol and the interest of the novelist. It has always symbolized ancestry, clan dynasty, family tree, kindred, line or lineage. However, Mohini at the later stage of the novel starts thinking about the prestige of the Big House. In Bhattacharya's Big House "the trees" are "growing aslant out of its gaping cracks" (MM-83). There are prohibitions and restrictions to be modern. However, modernity enters into these fortresses which safeguard tradition in look and substance. The problems of Mohini represent the problems of every married woman. Her dreams and desires have been shattered in her husband's house. She is oppressed in one way or the other. Mohini's mother-in-law is an orthodox woman. She has a stem faith on out influence customs and beliefs. As Jayadev has been pointed out earlier, the loneliness and forlornness of Mohini is on account of the temperamental

incompatibility between the husband and the wife. Brought up in two entirely different surroundings, they are poles apart from each other.

Dilemma in *A Dream in Hawaii*

In *A Dream in Hawaii*, Yogananda's dilemma is both cultural and emotional. The west has shaken him and brought his dilemmas to the surface, but their solution can be discovered only in his 'ashram' in the Himalayas. His stay in the west has been useful for him; it has also been beneficial to the Americans. He gives Stella a feeling of "release" (ADH-23) and Jennifer decides not to be Vincent Swift's "Puppet any more" (ADH-244). Even Walt Gregson, so disbelieving and Voluptuous, realizes the futility of working on his projected magnum work on the sexual habits of the American women (ADH-243), and he even begins to feel a personal need for Yogananda. Perhaps Yogananda's most significant influence has been on the American students to whom he has lectured:

Such a turn had been beyond his reckoning. The Young people Vying with each other to pull the great society to its knees. They denounced its morbid money culture listing the types of rottenness in that cesspool...(ADH-181).

However, as far as he himself is concerned, it is only upon the Indian Soil that the plant of his self-realization grows. Swami Yogananda's experience in Hawaii reflects how the balance between two extreme ideals would bring out a better result in the society. Not siding with any one of the extreme ideals, he finds Hawaii really an ideal place for the East-West meet. To get rid of the hard situation, Yogananda thinks of the need of Vedanta which can make human life better.

In the novel, the Swami also knows that the proper adjustment of the two cultures plays a vital role in life. He does not adhere to his own ideas about the construction-plan of the yoga centre, but permits Dr. Vincent Swift to have his own way with some of the trees on the centre site. Yogananda realizes:

Some compromise had to be accepted. He had no wish to be rigid.

Swami Yogananda justified himself. (ADH-209)

This attitude of compromise and readjustment helps Swami Yogananda a great deal in resolving the struggle of his own inner self, the struggle between the traditional Indian notions of asceticism or spiritualism and the modern Western conception of worldliness-Spirit and Body.

Man Does Not Live by Bread Alone

Thus by presenting the yearning of the people for the spiritual content in life, Bhattacharya demonstrates his conviction that man does not live by bread alone and that he needs food for his hungry soul too. In other words, material aspects and spiritual aspects are complementary in man's life and in preference to one; the other should not be neglected. And this becomes the major theme and the core concern of the novel. Ironically, Yogananda's attempts at spiritual experience take place in the enchanting atmosphere of the beautiful island of Hawaii, a pleasure resort of the most materialistic kind. The sight of the body's bareness on the Waikiki beach makes him feel enchanted. The result is spiritual disenchantment for him. The reality that he is searching for proves an illusion. The Guru that the disturbed Americans see in him is himself torn by doubt his own spiritual integrity.

Flashback from America to India

In the novel, the shifting of sense from India to America and in flashback from America to India is like displacement of experience. For, the applause from the American audience is of lost souls in search of a spiritual mirage. Such like, the vain attempts of an Indian Swami like Yogananda, himself and within the Indian culture are pitted against the binaries of the American culture in particular and the Western culture in general.

The Discontent Relationship

The discontent relationship means the unhappiness or disgruntlement between the two persons. Likewise, in Bhattacharya's *Music for Mohini*, the discontent relationship reveal between a protagonist, Mohini and his husband, Jayadev. Similarly, in *A Dream in Hawaii* also gave the discontent relationship between Swami Yogananda and Devjani.

In *Music for Mohini*, marital discord between husband and wife forms the thematic focus of Bhattacharya's *Music for Mohini*. Mohini and Jayadev play their part, but at no time in their life, do they trust at a common point. Mohini did her duties to her husband – chiefly that of helping him in a pragmatic way in furthering his programmes of social work. Marriage does not prove to be the panacea it is made out to be. She only suffers neglect, loneliness and humiliation after marriage. Her loving surrender only confirms her subjugation to her husband, who is too engrossed in his own pursuits to understand his wife's agony, ultimately she decided to stay away from the stifling atmosphere of the Big House during her pregnancy and go away to her father's place along with Rajan, the young motherless child.

In short, it deals with the marriage of Mohini and Jayadev, which gets accomplished, despite the intellectual divergence between the two. As we can see in the novel, Jayadev is totally different from his wife. Jayadev does not understand Mohini's deliberation. Jayadev is a visionary and an idealist. He only cares for the betterment of the country or nothing else. Jayadev wants Mohini to be with him in everything he does. As a scholar of eminence, he is disappointed to learn that there is no scholarship in his wife. Moreover a grave mistake that Jayadev makes is to discern between spiritual love and physical love and to treat them as two separate ideals. This is against the codes of real or true love since real loves are in tune with each other and unless they exist in the same being as two harmonious entities. Mohini's marriage fails to provide the promised happiness it mutilates her emotionally, enhancing the distance between the life partners. In the interpersonal relationship that exists between Mohini and her husband, it is the husband who enjoys a higher status and greater authority rather than the wife. For a person with higher authority and status to make a request to one who is inferior to him is to do something unusual. The claims and responsibilities that exist by virtue of their relationship determine the illocutionary act that a speaker performs. The whole verbal exchange between Jayadev and Mohini reflects the congenial relationship that existed between the husband and the wife. As a result, Jayadev is very poor in relational values. Over connection with the family comes in the way of the personal relationship of Jayadev and Mohini. This ideological gap between husband and wife creates problem between them. Mohini's reunion with her husband and the coming of a child bring ultimate happiness to Mohini. She eventually experiences a feeling of ecstasy, of

ultimate joy: “At last there was no discord: Life was music... her life was music... the true quest of every woman, her deepest need” (MM-188). However, later on Jayadev realizes that a balance and harmony is required for a happy life and life should be lived without any repression of natural urges. Thus finally a deep communion is established between Mohini and her husband. This communion is indicated by making Jayadev sit on the very perch on which Mohini used to sit.

In *A Dream in Hawaii*, Swami Yogananda is a Universalist whose character signifies a fusion of diverse culture. He belongs to America as much as to India. Devjani in the same novel is a leading character whom the West does not shake. In the beginning, Bhattacharya portrays Devjani as a typical Indian girl, having deep faith in the moral values of the East. Devjani is rather happy at Varanasi because she looks upon the Holy City as a fusion of the intellectual and the spiritual. And she considers herself immensely fortunate, for there she gets in touch with Dr. Neeloy Mukherjee, a teacher of philosophy whose classroom lectures on Vedantic monism are so very erudite and impressive. She begins to see Neeloy in a startling new perspective to see in him the Guru image. At the same time she is astonished to discover within herself ‘a hunger for the spiritual life’, a hunger of which she has been totally unaware. The mysterious relationship between Devjani and Swami Yogananda carries a new dimension of man –woman relationship. In this issue Swami Yogananda hovers between two selves his role as Prof. Neeloy Mukherjee, a man responding to the common feelings and as Swami Mukherjee, a man responding to the common feelings Yogananda the spiritual guide. His second meeting with Devjani at Hawaii enkindles a passionate attraction for her though he had already become a yogi at that time.

Devjani had put Neeloy on the mystic path. Again, it is his passion for her which proves to be the greatest hurdle in the way of Neeloy’s progress on the path. For, it is that very passion which in a way saves him from the culture-vulture’s entrance. There, however, are Neeloy’s affairs, strictly subjective Devjani, more or less, is steady in her faith. She emerges as the strongest character. At this juncture, Devjani establishes a close communion with Swami. When he tells her that Sadhana is only an “idea (that) can transcend its physical image and take shapes anywhere in the world,” (ADH-214) Devjani tells him frankly: “Sadhana is you” (ADH-214). As

a matter of fact, she is interested in Yogananda, the physical entity, and not in the values which he represents. She even pleads with the spiritualist for having a broad-minded approach to the Western way of life. She thinks: “To over exact to that life way is to lose one’s perspective.” (ADH-233-234) However, Devjani does not wish Swami Yogananda to become Neeloy Mukherjee once again.

When Swami Yogananda’s very presence in America, Devjani again arrives on the scene and the Swami is able to meet her. Devjani had approached the Swami in order to be initiated into his ashram but he refused her entry. Now in Hawaii he initiates her without her even approaching him. ‘A love-hate reaction becomes inevitable’ (ADH-211). However, it is on her Guru’s advice that she stays on in Hawaii to preach the gospel of Vedana to the American people. At this point it deserves special mention that Devjani is as much in love with Neeloy Mukherjee as he is with her, but that she considers it to be an ‘audacity’, an ‘utter stupidity’, if not a sacrilege, to see the great Yogi of *Sadhana* in the context of a common human experience. All the same, she works as a powerful influence on both Neeloy and Swami Yogananda, and her character is far stronger than that of the Swami.

In the first part of Swami’s life he has infirmity of love with Devjani but when he comes in his own original self he realizes his own weakness. But in the last he reached on a conclusion that if he wants to convert himself as a yogi, he will try his best to leave the physical desire. We can say that physical desire has more power. It can convert the life style of a man. It is a famous proverb that everything can be fair in love and war. Yogananda has tried his level best to turn himself as a yogi, but could not reach his own destination. Due to the weakness of the love of Devjani. He makes a confession before Devjani: “Swami Yogananda has ceased to exist. This man you see is Neeloy Mukherjee. The yellow grab he still has to wear must be discarded” (ADH-232). Yogananda finally comes to the conclusion that human life is a mixture of good and bad qualities.

As a result, Bhattacharya’s both novels are in different ways proclaim the superiority and tenacity of Indian and Western culture through the major characters of Mohini and Swami Yogananda.

Summation

In “Cultural Commitments in Bhabani Bhattacharya’s *Music for Mohini* and *A Dream in Hawaii*” the culture has attempted to bring out a solution that the implementation of strategy and as a mechanism for generating commitment among society. In his second novel *Music for Mohini* the commitment treated is that of India’s choice between obscurantism and modernism as a way of life. In his sixth novel *A Dream in Hawaii*, Bhattacharya shifts his focus from the commitments of the country to those of individuals. Bhabani Bhattacharya has woven the plots of these novel’s themes related to certain basic problems which clog the advancement of India and which need a proper tackling to put the country in the right direction on its way to progress.

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Social Discrimination in John Osborne's *Look Back in Anger*

M. Meivizhi, M.A., M.Phil., B.Ed.

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John Osborne

Courtesy: <http://waytofamous.com/19667-john-osborne.html>

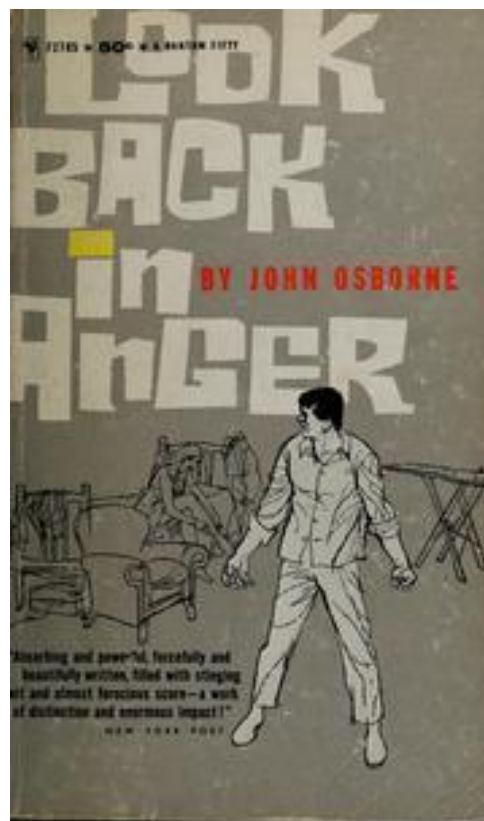
Abstract

British literature is a mirror initially tied-up with several historical events, reflecting many facets of British identity. English drama rose, with excellent rapidity, to the summit of its

literary glories and is reflected through the imaginative strength of famous playwrights of England. The realistic issues which took place in and around the society are revealed in British plays and that has paved the way for new talents to create awareness among the people. The foremost playwrights who merge in the middle of the fifties are Samuel Beckett, Harold Pinter and John Osborne. Of these writers, Osborne shows his concerns over the class problems of the society. His plays deal with social discrimination, alienation, man's rebellion against the bonds of custom, anger, despair and frustration of the post-war generation, man-woman relationship and similar socio-psychological themes. He is regarded as the most brilliant dramatist of the post-Second World War period in Britain. Apart from the impressive volume of his writings, his plays have a great literary significance and bring him an enviable position among contemporary British dramatists.

Keywords:

Class Conflict and *Look Back in Anger*



Look Back in Anger highlights the class conflict that exists in the English society. The play is about the class disparity between those who belong to the comfortable upper middle class and those who fought their way up in the social ladder by their hard work and intelligence. Osborne's deep-rooted wrath and frustrations over his society is presented in his work. He pours out his inner feelings and thoughts in various ways towards the central character of the play Jimmy Porter. He is the representative of the entire culture who remains nostalgic for the past glory. The protagonist, who is born as a revolutionist, fails to be satisfied with almost anything around him. He is dissatisfied with the society, the legal system, the socio-political system, the educational system, the environment, his wife, his friend and with himself. He wants the things to move in his own way but it does not happen; so he is the most helpless being who gets irritated with all the happenings in the society. Gareth Lloyd Evans in his book *The Languages of Modern Drama* (1997) comments that:

It is the language of educated youth feeling its feet and determined to put things right. It is the language of a certain self-conceit often not a vicious or deep one, but a cozy one born of self-awareness of intelligence, a sense of words, and a desire to chalk up a victory in the intellectual stakes. (106)

Alison, Jimmy Porter's Spouse

Alison, Jimmy Porter's spouse never opposes his views and he constantly keeps lashing out at people. Throughout the play he passes scathing remarks, criticizing his friends and in-laws and denouncing his wife mainly because she comes from the upper-class society. Jimmy and Cliff Lewis have a good relationship as friends, both own a sweet stall to run for their livelihood. Alison is constantly attacked by Jimmy due to the fact of her being a female and unenthusiastic attitude. She may be superior to Jimmy because of her upper-class status but he shows the superiority of his gender through each and every word and action. For Jimmy, women are the assassins who want to bleed men to death. As for men, they have little choice but to let themselves be butchered by women. He calls his wife as 'a lady pusillanimous' (20), which means a woman without the firmness of mind, a timid and a coward woman. By hearing these words Alison shouts, "God help me, if he doesn't stop, I'll go out of my mind in a minute". (20) Jimmy feels emotionally hardened to Alison's attitude towards his life.

Jimmy is a Self-Portrait of John Osborne

Jimmy is a self-portrait of Osborne himself. He has the same kind of anger as Osborne; has his roots in a similar socio-economic background and watches his father die at a tender age. Jimmy is a fully drawn individualized character because of his strong resemblance to the playwright. Jimmy and Alison's marriage rapidly gets to a break down under the strain of Jimmy's continuous verbal assaults. At the same time, Osborne shows his hero as an unforgettable character. Jimmy, beneath his crude and offensive behavior, is a sensitive person too. He is profoundly sentimental. His sense of emotional loss is felt in equal magnitude by Alison but is never shared with anyone.

Inner Thought of Jimmy

Osborne beautifully expresses his inner thoughts through the character Jimmy. Class struggle or class discrimination is also a dominating theme in the play. Jimmy's anger is directed towards the members of the upper class to which his wife belongs to. He wages a constant battle against the upper class and treats his wife as a hostage. By attacking his wife, he wants to take revenge on the upper middle class which he detests. He enjoys attacking Alison's mother in the harshest language as possible. Dr. K. Venkata Reddy in the article, *An Angry Young Man whose anger stems from love*, states that:

Jimmy was certainly opposed to many aspects of modern life, striking out, in turn, at the Sunday papers, the church, the apathy of everyone else, women in general, marriage, sex and the "Establishment." Yet his anger was not simply a revenge for the injustices he has suffered. He was capable of vicarious suffering and much of his anger does come from his love of others and his helplessness to change things. (12)

Status of Women

Women's are the victims in the twentieth century. People analyze women to be quite insignificant, a burden for man and a symbol of the frustrations of society. Osborne observes that there is no healthy atmosphere in Jimmy's apartment. Jimmy continuously criticizes his wife for

the slightest mistake. He accuses women of bleeding men to death. Jimmy sarcastically comments that there is no good reason for him to die except for being butchered by women.

Alison regrets her behavior and their reconciliation gives a happy end to the play. Osborne gives a complete revolution through *Look Back in Anger*. He shoots out his anger through Jimmy, “One day, when I’m no longer spending my days running a sweet-stall, I may write a book about us all. Written in flames a mile high. And it won’t be recollected in tranquility either, picking daffodils with Auntie Wordsworth. It’ll be recollected in fire, and blood. My blood.” (50).

The Play and the Playwright

Look Back in Anger is called the best play of its decade. The high praises that are showered on Osborne and his new drama are attributed largely to the revolutionary character, Jimmy Porter, whose anger at the system and sympathy with the downtrodden speaks for a whole generation.

John Osborne has been a trend-setter and the impact of his works has been a revolutionary and far-reaching one. Thus the English drama continues to change, flourish and grow. Osborne’s search for a new dramatic idiom that is to express the contemporary mood of despair departs from the earlier formalistic kitchen-sink drama. As Osborne himself is to recall in his autobiography, the opening of *Look Back in Anger* at the royal court theatre on 8th May, 1956 seems to become fixed in the memories of the theatrical historians.

Anger in the Play

Look Back in Anger is a play about anger at the establishments that evokes an idealized imperial past. It seeks to liberate the under-privileged but it also shows the brutality against women. It is a unique play which revolutionizes and spreads the awareness far and wide among the English. *Look Back in Anger* becomes little more than a half way glimpse into the shadowy origins and morbid effects of pathological behaviour.

Jimmy bursts out in anger and fights alone the battle against the hypocritical attitude all around him. He is dissatisfied with the things as they happen daily in the same way without any change. He feels that the upper class society must stop its exploitation of the working-class people. He is angry because of these various aspects of life.

Jimmy utterly hates Alison's family for their upper- class behaviour. His mother-in law is against Alison marrying Jimmy because he is from the working-class. Knowing that he is a university graduate she agrees to their marriage. He accounts that, "Yes, that's the little woman's family. You know Mummy and Daddy, of course. And don't let the Marquess of Queensberry manner fool you. They'll kick you in the groin while you're handing your hat to the maid. As for Nigel and Alison, they're what they sound like: sycophantic, phlegmatic and pusillanimous". (19) He passes a comment on Alison's brother as, "The straight-backed, chinless wonder from Sandhurst?" (18) and her mother as 'evil minded'. (18)

Jimmy was certainly opposed to many aspects of modern life, striking out, in turn, at the Sunday papers, the church, the apathy of everyone else, women in general, marriage, sex and the "Establishment". Yet his anger was not simply a revenge for the injustices he has suffered. He was capable of vicarious suffering and much of his anger does come from his love of others and his helplessness to change things. (12)

Jimmy says to Alison, "You see, I learnt at an early age what it was to be angry- angry and helpless. And I can never forget it". (58) The various intensities of love in Jimmy's anger are his compulsive physical desire for his wife, Alison, his affection for his friend Cliff, his tender care for the old woman, and above all his general love for humanity. Thus, Jimmy has compassion and much of his anger is tempered by a plea of justice.

Far from being malicious, his anger concentrates on demonstrating the injustice of the world. According to Roy Huss, in the article, "Osborne's Backward Half-Way Look" in *Modern Drama* (1963), Jimmy Porter's problem is not that women threaten him. Indeed they are propelled towards him by the same sadomasochistic impulses: "To overlay this kind of

atmosphere with a theme of social protest as Osborne does, is to sharpen the real dramatic focus of the play”. (20)

Conclusion

John Osborne’s *Look Back in Anger* displays the beginning of a new age in the history of modern British drama. It is basically about the class- disparity between those who belong to the comfortable upper middle class and those who fight their way up in the social ladder by their hard work and intelligence. In spite of his cruel treatment and attitude towards Alison, Jimmy genuinely cares for his wife. Apart from the areas of social-discrimination in life in general and the lack of compatibility between people, Osborne reveals that, all that is required in this society is more understanding and adjustment to live a harmonious life.

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Social Discrimination in John Osborne’s *Look Back in Anger*

Neo-Racism in China: Reasons for China's Otherwise Inexplicable Modern Day Racism

Mimi Mutesa

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A senior official I had the opportunity to meet with in a social gathering animatedly told me how much Chinese people would love me. “You’re a dual citizen, correct? Yes, if you present yourself as an American, you’ll get a pretty standard reaction, but say you’re a person from Africa, and they’ll *really* give you the royal treatment. Yes, Chinese people *love* Africans.”

While, this took me by surprise, I did not examine the notion too closely. After all, it would be a nice change in comparison to the perception of Africans in America.

First, I will be dissecting what exactly neo-racism against black people looks like in China and what events prove this trend. Second, I will analyze what factors and historical events led a largely nationalist country to be discriminatory against people of African descent. I would soon find out that while this “royal treatment” may occur sometimes, overt racism comes in many forms in China, and takes place every day against black people.

Chinese Racism against Black People in Popular Media

The largest forms of Chinese racism towards black people can be seen in popular media. Later, I was indeed in China when a certain headline started making its way within my friend circle and on social media: “Chinese Museum Pulls Exhibit Comparing Animals to Black People” (Wu and Goldman 2017). According to the *New York Times*, a Chinese photographer set up an exhibit in the Hubei Provincial Museum of Wuhan. The photographer juxtaposed images of black Africans with images of wild animals. Amongst the comparisons were “a young boy and a howling chimpanzee, each photographed with their mouths agape. Other sets paired a man and

a lion, both gnashing their teeth; and a man and a baboon” (Wu and Goldman 2017). This sparked obvious outrage amongst black Chinese residents and students on foreign exchange programs.

Digital Media and Racist Ideology in China

Up until this point, I had only suffered through overly inquisitive fingers in my hair, curiosity about my skin color, and many comments in Chinese that, unbeknownst to the commentators, I understood, but I chalked it all up to curiosity. After all, many older generation Chinese people would have never seen a black person in person until very recently. Could one chalk up an incident this overtly racist to ignorance?

In the age of hyper-interaction, digital media is increasingly becoming a platform on which to share notions and ideologies - a platform that the Chinese are also using to propagate racist ideology. This is seen in a racist advertisement that was able to make waves worldwide.

Racism against Black People in Advertisements

During the summer of 2016, the black-Chinese racial relations saw turbulence in the light of an advertisement for laundry detergent. The laundry detergent in question, Qiaobi, depicted a Chinese woman beckoning a black man over in a sensual manner, and as he arrived, throwing him into the washing machine along with a Qiaobi detergent packet (Aljazeera 2016). A Chinese man subsequently coming out, apparently “cleaned.” This advertisement, implying that the black man needed cleaning, sparked outrage first amongst black people in China, eventually making its rounds worldwide.

Anti-Black Rhetoric – In Translation

What is to blame for this misfortune? When China started dealing with the United Kingdom and later the United States, it was privy to a lot of anti-black rhetoric. Where else then would they get their cues from?

Evidence of this can be seen in the recent snafu WeChat underwent regarding its translation mistake. According to *That's Shanghai*, a news outlet based in Shanghai, WeChat (China's most popular source of social media) had to issue an apology to its users after one of them noticed that the app was translating the neutral term *hei laowai*, meaning "black foreigner," into the racist n-word slur (Linder 2017). Upon further investigation, *That's Shanghai* found out that the translation was not indiscriminate of context. The translation of *hei laowai* to the n-word happened only when the sentence had negative contexts such as "thief," "late," and "lazy." However, when positively or neutrally contextualized by phrases such as "cool" and "strange," *hei laowai* simply translated to "black foreigner." This indicates an obvious prejudice against black people even in translation technology. An obvious offense to many of China's black community, it begs the question how this happened in the first place, and why it took 6 years for this translation error to be caught.

Many translation services automated by Artificial Intelligence bots source their translations by feeding the programs "huge amounts of data" in order to train the AI to find the best translation (Haas 2017). This explains why WeChat's translations came out the way they did based on the context of the sentence. With increasing globalization and cultural exchange, in addition to the hyper evolution of internet and media growth particularly in western world countries, it makes sense that a lot of the information and data they would be feeding their AIs would be western biased. This would explain why the large pool of data the bots had to work with all generated the racist translation for "dark foreigner."

With America and Europe's drive to document everything, there is likely to be more information about black people painted as the inferior race than there is otherwise.

Sourcing Information and Trends from the West

Marketus Presswood illuminates this issue further, saying that "Unlike their parents and grandparents, China's youth have grown up with access to information, entertainment, and art from all over the world. Many have consequently come to reconsider stereotypes of black people, and they are in turn influencing the opinions of their older, more "traditional" relatives"

(Presswood 2013). And while they may be privy to positive portrayals, that means that they are equally privy to the astronomically higher proportions of negative portrayals. If this is the information China has to work with, it is no surprise when translations and ideas like this travel.

Within the last few years, China has become a part of the global village, and a side effect is that they are sourcing their information regarding other world parties from the roots of America's ugly racial history.

Ignorance Chinese People Have about Black People

A perhaps more understandable reason for the racism black people experience in China is the large amount of ignorance Chinese people have about black people. Many black people document their experiences of being grabbed at, being asked why they do not just take a shower, and people pulling at their hair. Two Senegalese journalists, Madeleine Thiam and Christelle Mbaya, document their experience with *Quartz* saying, "Sometimes people pinch their noses as I walk by, as if they think I smell. On the subway, people often leave empty seats next to me or change seats when I sit down," says Thiam. She goes on to say that "Women have come up to rub my skin, asking if it is 'dirt' and if I've had a shower" (Chiu 2017).

Humiliation Suffered through Relationship with UK as Cause? Opium War

A second reason China continues to manifest racism can be traced back to the humiliation it suffered through relationships with the United Kingdom. Leading up to the 18th century, China and the United Kingdom were trading partners, with China exporting "Chinese tea, silks, and porcelain pottery" (Editors of Encyclopedia Britannica, 2016). The trade partnership was largely imbalanced, however, because there was correspondingly "little demand in China for Europe's manufactured goods" (Editors of Encyclopedia Britannica, 2016), which resulted in Britain selling Indian grown opium in China. This created a Chinese addiction to opium and a reliance on importation to feed it, a reliance Britain greatly profited from (Editors of Encyclopedia Britannica, 2016). Despite several embargo measures during the Qing dynasty, the opium trade continued to rise, which resulted in two opium wars - last ditch efforts to reclaim China from the opium clutch, both of which the Qing dynasty lost (Editors of Encyclopedia Britannica, 2016). It

was during the same time period that the “Scramble for Africa” was taking off. In an effort to overcompensate for a humiliating loss to Britain and France at the end of the Second Opium War, as well as the concession of territories, it makes sense that China would choose to discriminate against anyone they could consider lesser than them, including the already mistreated Africans (Pletcher 2017). China, a very nationalist country, and very proud of it, was happy to treat Europe's other colonial victims as people beneath them, in order to boost their confidence.

Native Ethnocentrism

If one puts aside the ignorant curiosity, he or she sees that ethnocentrism is still a large part of Chinese culture and a large driving force behind the racism black people experience in China. This is seen in high political ranks and political rhetoric, as evidenced by Pan Qinglin, a Chinese politician. According to *The Quartz*, the politician took to reporters in early 2017 with a proposal of “how to solve the problem of the black population” in China’s province of Guangdong (Chiu 2017). He cited black people as the source of “AIDS and Ebola virus that is transmitted through bodily fluids” (Chiu 2017). This sentiment is heard by many, and it trickles down and blankets populations with irrational fear of Africans and black people.

China’s Trade and Presence in Africa – Yet Negative Views Continue

Considering that China is Africa’s current largest trading partner, one would hope that all Chinese people do not continue to propagate negative views of their international trade partners (Shinn 2007). Many Chinese are comfortable crossing the ocean in order to further Chinese endeavors in Africa, but are far less pleased by black coming to China to make a living.

According to my adjacent professor, David H. Shinn, the “January 2006 African Policy statement proposed a decades-long comprehensive agenda that has been well received... It began to encourage China in order to help build infrastructure in African countries” (Shinn 2007). He goes on to say that while China does not openly emphasize its quest for African natural resources, “most observers believe... it is the single most important factor driving the relationship.” In fact, one third of China’s oil imports comes from Africa (Shinn 2007). Marketus

Presswood, an African American who came to China to find work as an English teacher with a language company, recounts racial discrimination in the workplace. He explains that the longer he worked there, the higher the demand for specifically “white teachers” rose, until he was out of work. Often, he said, many students would even take a white non-native English speaker over a black native English speaker (Presswood 2013).

Assumed Racial Superiority over Black People

The implied sense of racial superiority over black people is a troublesome trend that does not seem to be stopping anytime soon. As politician Pan Qingling continued to talk to reporters, he said, “China will change from a nation-state to an immigration country, from a yellow country to a black-and-yellow country” (Chiu 2017). This mentality that drives millions to the notion that it is okay for Chinese businesses to venture out to Africa and use black resources, but not okay for the roles to be reversed for fear of muddying Chinese bloodlines, is the exact kind of mentality that black people unknowingly sign up for only to face a rude awakening.

China, a historically sino-centric society, has a history of racism and discrimination that often gets left out of the racial discussion. As China has been expanding its reach in Africa, becoming the continent’s largest trading partner, many Africans and black people worldwide are simultaneously choosing to find work in China, to their dismay. The reason they face so much discrimination from China is largely due to the fact that China as a society has been trying to make up for its loss to Britain and France at the end of the second Opium War. In order to maintain a sense of superiority, they exact demeaning behaviour over an already marginalized continent. Another added factor is seen China’s increasing access to social media and western entertainment, most of which is unfavorable to black people. As China continues to move forward in the world, especially with its relations with Africa, its discrimination against black people will prove fatal.

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Improving Listening Skill at Primary Level in Tamil Nadu among the Non-Native Speakers of English with the Help of Cartoons and Animations

R. Pavithra, M.A., B.Ed., M.Phil.

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Abstract

Listening is the most important ability to learn any language. Hence, in language learning listening plays a vital role. From primary level listening must be given importance. But normally primary level students are unable to listen if we teach in chalk and talk method. Primary level students are very much interested in watching cartoons and animations. Through cartoons and animations we can teach language. In this paper, the researcher has used cartoons and animations as a tool to improve the listening skill of primary level learners.

Key words: Language learning, Listening skill, Cartoons and Animations, primary level learners

1.0.Introduction

A language is a systematic means of communication by the use of sounds or conventional symbols. It is the code we all use to express ourselves and communicate to others. It is a communication by word of mouth. It is a system for communicating ideas and feelings using sounds, gestures, signs or marks. And means of communicating ideas, specifically, human speech, the expression of ideas by the voice and sounds articulated by the organs of the throat and mouth is a language. This is a system for communication.

1.1. Importance of English

English is known to be the language spoken by 1000 million people of the world either as a native language, as a second language, or as a foreign language. English has a status of associate official language in India, but in fact it is the most commonly spoken language in the

country. English symbolizes in Indian minds, better education, better culture and higher intellect. Indians who know English will always try to show that they know English. There are four skills in English language learning; they are Listening, Speaking, Reading, and Writing. These skills should be developed in the students.

1.2. Listening Skill

Listening skill makes you successful in workplace, family and in society. Good listening skill is mandatory to get into a profession in communications, management, planning, sales, and so on. Listening skill involves a different set of etiquette, questioning for explanation, showing empathy and providing a suitable response. Good listening skills include the understanding ability. Body language is also a part of listening skill. Eye contact with the speaker, sitting straight and being alert are the good posture and attitude respectively, of a good listener.

1.3. Importance of Listening Skill

We may think of listening as something that requires no thought or effort, but there is a vast difference between hearing someone and actually listening to him. While it's natural for a person to day dream or think of a rebuttal while someone else is speaking, doing so can result in strained relationships, failure to absorb important information and a general disconnect between people who are trying to work toward common goals.

1.4. Using Cartoons and Animations

Using cartoons in English for kids to let them enjoy and learn English by picking up the language with their favorite Cartoons is a successful method for developing their listening skill. So primary students studying at this level take much interest in Cartoons; so an environment for listening must be created in schools by using Cartoons and Animations(ICT) for teaching kids the English language at the primary level. Many students at this level will be able to grasp a lot by hearing voices or sounds and animated videos.

Most of the people think that listening comes naturally, but it is not true. Listening skill is the most difficult skill to be acquired by students. There are some problems in acquiring the listening skill that the students might encounter.

1.4.1. Problems of Listening Skill

1. Lack of teaching aids
1. Lack of Motivation
2. Lack of interest
3. Lack of proper pronunciation
4. Lack of good environment.

1.4.2. Listening Skills among Non- Native Speakers in Tamil Nadu

The second language is introduced to students from first standard in primary education level. When the children learn some of the basic skills in their mother tongue they easily pick them up, whereas the same students find it very hard to pick up those skills with the second language. They start to learn this alien language around the age of 8 or 9. Most of the schools do not have sufficient number of qualified teachers who can teach English as the second language. Many students hail from rural areas and so they need some more training at the schools. Almost in every school, English is not given as much importance as they give for their vernacular. They never have the desire to learn another language in addition to their mother tongue.

The major barrier is that teachers themselves do not know how to teach English to the budding citizens of future India. When they come to college for graduation they again find it hard to acquire language skills without the basic skills they should have acquired in their primary education. They are supposed to have learnt the basic skills, but the standard of the students' level of language learning skills is very pathetic. The teachers of the high schools cannot go down to the level of VII & VIII standard students and teach them listening skills, to the detraction of the majority of the class which has to be taught the basic units which are needed for their final exams.

1.4.3. Significance of the Study

This study will guide low level EFL/ESL learners on methods to improve their language proficiency through effective exposure to news, cartoons, or films as authentic audiovisual programs from various technologies. The findings may also be important to language teachers, practitioners, and institutions for investment in authentic audiovisual mass media programs for language learning by exposing the low level language learners more than before to news, cartoons, or films as authentic language input for the enhancement of language proficiency.

The researcher plans to conduct a survey among the teachers of the Tamil primary schools in Tirupattur area, Tamil Nadu, to understand and identify the problems faced by the teachers in imparting listening skills and the possible solutions. Based on the outcome of the survey, the researcher plans to use the cartoons and the animations to teach English and find out the effectiveness of this new method. This method will help to create interest among the students of the primary level.

In view of the above mentioned fact, the researcher finds discovering the effectiveness of exposure to animations and cartoons, as two types of authentic audiovisual mass media programs in developing the language learning skills of primary level learners.

In the learning of the language, listening is the basis of everything. Practice in listening is the first and foremost principle in language learning. Without it, the whole foundation of language learning will be weak and defective. Listening skill is thought to be the most difficult skill according to the learners. A number of studies have been done and are still being done in this important area. The researcher intends to present some of the important findings and observations of the researchers and experts in this field.

2.0. Literature Review

Abbott and Wingard (1981) say that, to develop listening skills we need to consider what types of material they will ultimately want or need to listen to.

Stephen Krashen (1987) explains that listening is the ability to identify and understand what others are saying. This involves understanding a speaker's accent or pronunciation, his grammar and vocabulary, and grasping his meaning. In other words, listening is as active as speaking. It requires attention, thought process, interpretation, and imagination.

J.C. Richard and T.S. Rodgers took a special interest in listening as a field of study by commenting that listening is the most frequently used mode of communication among human beings.

Paul Verghese rightly points out that listening skill is vital in the language classroom because it provides input for the learner. Hence this skill invites great attention on the part of teachers too.

H.D. Brown explains that the natural approach recommended a significant silent period during which learners were allowed the security of listening without being forced to go through the anxiety of speaking before they are ready to do so.

3.0. Research Methodology

The research methodology adapted in this study comprises research design, population, instruments of data collection, validity and reliability of the data collection, procedure for data collection and data analysis. This paper is aimed at finding the most effective way of developing the Listening skill at primary school level in rural areas of India, using Cartoons and Animations.

3.1. Questionnaire Survey Method

The questionnaire survey method was preferred in this study because all the teachers who participated in the study were literate and therefore were capable of answering the questionnaire items adequately. The survey had a three scale answering pattern.

YES	NO	SOMETIMES
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3.2. Research Instrument

The researcher used a questionnaire survey and an observation schedule.

3.3. Methodology

3.4.1. Cartoons and Animations

Students studying at this level are much interested in Cartoons and Animations. With the help of Cartoons and Animations they can improve their Listening skill. If they listen, they can learn the language (LSRW). By using Cartoons and Animations, the researcher shows that all the five problems, mentioned could be overcome.

3.4.2. Cartoons

Step: 1

The researcher shows the cartoon pictures to the students.

Step: 2

The researcher explains the picture.

Step: 3

The researcher asks questions to find out if they have followed the cartoon pictures.

3.4.3. Observation of the Teacher

Students are very much interested in seeing the cartoon pictures. Each and everyone is looking at the picture. They are listening very carefully to understand the Cartoons. After showing the cartoons the teacher questions the students to test their comprehension abilities. The students immediately raise their hands to give the answers. No one is distracted. Through this we can understand that Cartoons could be used for the Primary level students to improve their Listening skill.

3.4.4. Animations

Step: 1

Introduce the Animation pictures, encourage the students to listen to the language.

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R. Pavithra, M.A., B.Ed., M.Phil.

Improving Listening Skill at Primary Level in Tamil Nadu among the Non-Native Speakers of English with the Help of Cartoons and Animations

Step: 2

Show the Animated clip.

Step: 3

The researcher questions the students individually at random.

Step: 4

The researcher asks for words, sentences from the Animation movie.

3.4.5. Observations of the Teacher

Students are very much interested in seeing the animated clips. Each and every one is watching the animated movies. They are listening very carefully while watching the Animation movie. After showing the clip, the teacher questions the students to test their comprehension abilities. Everyone raise their hands to give the answers. No one is distracted. Through this we are able to understand that Animations are really helpful for primary level students to improve their Listening skill.

4.0. Results and Findings

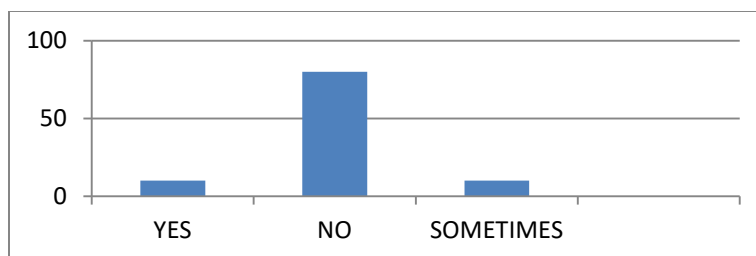
The researcher presents the interpretation of the data collected from researches in rural schools around Tirupattur. A survey questionnaire was given to the teachers for data collection. And the researcher also gives the findings from own observation. Some of the findings of the researcher are from observation, and by giving questionnaire for the possible reasons for the lack of listening skill among the students are:

1. Lack of teaching aids
2. Lack of Motivation
3. Lack of interest
4. Lack of proper pronunciation
5. Lack of good environment.

4.1. Lack of Teaching Aids

In the questionnaire the following question deals with the lack of teaching aids.

1. Do you use Teaching Aids in classroom?



In this study 10% of teachers use teaching aids, while 80% of teachers do not use teaching aids and 10% of teachers use teaching aids sometimes. Because of this the listening skill is not highly developed.

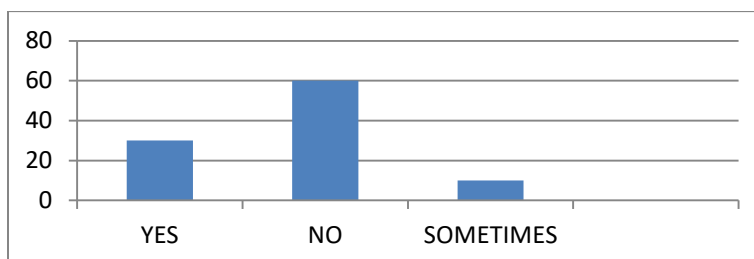
If the teachers use teaching aids like cartoons and animations to teach, listening skill of the learners will improve.

4.2. Lack of Motivation

Motivation is perhaps the greatest factor: ‘Let us say that, given motivation, it is inevitable that a human being will learn a second language if he is exposed to the language data.’

The following question in the questionnaire deals with the lack of motivation.

1. Are the students motivated to learn?



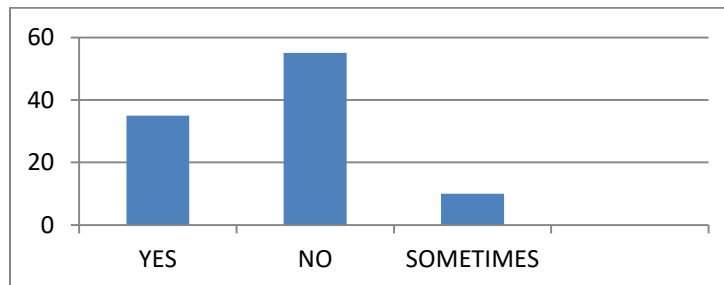
This figure shows 30% of the learners get motivation from the class, while 60% of the learners does not get any motivation in classroom. 10% of the learners get motivation sometimes in class. So learners are not able to listen in the class.

If the teacher gives them the motivation with the help of Cartoons and animations, the listening skill of the learners will improve.

4.3. Lack of Interest

The following questions in the questionnaire deals with the lack of interest.

1. Are the students interested in listening?
2. Are the teachers using cartoons in classroom?



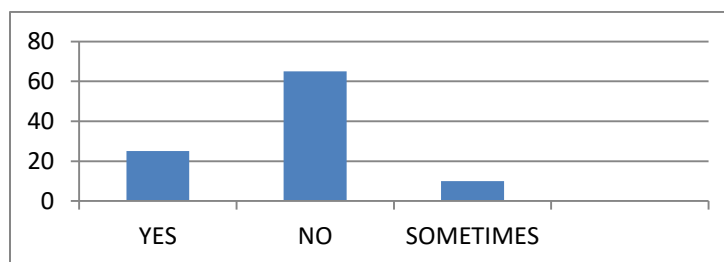
This figure shows 35% of learners are interested to listen in the class. 10% of learners are interested in listening in the class sometimes. So listening skill is underdeveloped.

If the teacher uses cartoons and animations the listening skill will improve among the learners.

4.4. Lack of Proper Pronunciation

The following question in the questionnaire deals with the lack of pronunciation.

1. Did the students become good in their pronunciation?



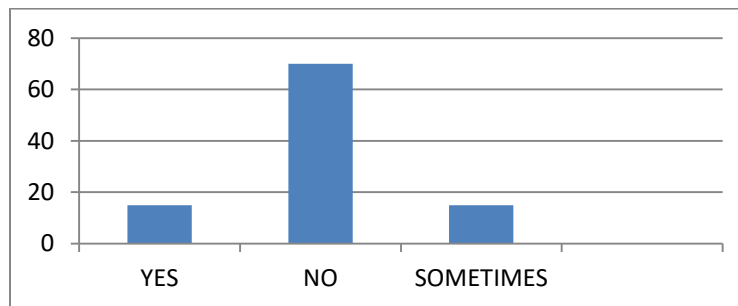
This figure shows 25% of the learners have good pronunciation. 65% of the learners are sometimes good in their pronunciation.

If the teacher uses audio-visual cartoons the pronunciation will improve.

4.5. Lack of Good Environment

The following question deals with the lack of good environment.

1. Did you use animations to teach English language?



In this study 15% of teacher use animations, while 70% of teachers do not use animations and 15% of teachers use animations sometimes. Because of this reason listening skill is not well developed.

If the teachers use animations to teach, listening skill of the learners will improve.

4.6. Solutions and Suggestions

Factors like lack of motivation, lack of teaching aids, lack of interest can be improved upon to play a better role in the learning of the English language. Here we can implement the showing of cartoons and animations to find solutions for the problems stated through the charts. This will produce really effective results.

5. Conclusion

Through survey the researcher found out that Students are much interested in Cartoons and Animations. The researcher created such an interesting environment in schools by using Cartoons and Animations for teaching kids at the primary level. If the teacher uses this method to teach, the learners will be interested in listening in the class.

In view of the above findings, the researcher has been discovering the effectiveness of exposure to animations and cartoons, as two types of authentic audiovisual mass media programs on developing the language learning skills of primary level language learners.

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Questionnaire to Teachers

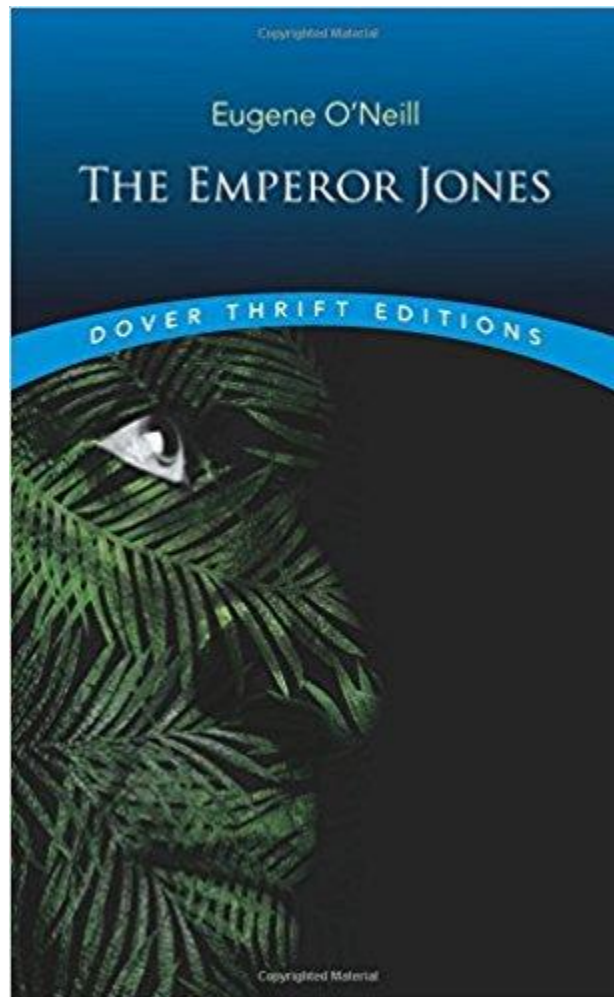
1. Do you use Teaching Aids in classroom?
2. Are the students motivated to learn?
3. Are the students interested in listening?
4. Are the teachers using cartoons in classroom?
5. Did the students good in their pronunciation?
6. Did you use animations to teach English language?

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A Psychological Approach to Eugene O'Neill's *The Emperor Jones*

Dr. Poornima M.A., M.Phil., Ph.D.

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Abstract

Eugene O'Neill is widely considered the most influential of American playwrights. He is called the "founder of modern drama in the United States", and holds the title of the first American playwright to earn a Nobel Prize in literature. (O' Neill 794) His play, *The Emperor Jones*, is credited as being one that provided "... several *firsts* in American theatre history: the

Provincetown Players' first major hit, the first major role for an African American actor on the *legitimate* Broadway stage (in houses where the audience was still racially segregated), and the play that secured O'Neill's place as a writer for the high-art, experimental theatre worthy of international attention." (Steen 343) Basically, *The Emperor Jones* made Eugene O'Neill. This paper attempts to research the psychological elements in the play.

Keywords: Experimental theatre, *The Emperor Jones*, Psychological study, Hallucinations, Interior Monologue

A Psychological Study of Brutus Jones's Mind

The play is a psychological study of Brutus Jones's mind, his fears, visions and dream. "Tom-tom is part and parcel of the psychological action; at first it is the call to war; then it merges into the Emperor Jones' vision of the slaves working to its beat; finally, it becomes its own throbbing, feverish temples, all the while it's our heart beating more and more rapidly as we follow his fate." Lastly the Tom-tom is a symbol of man's last heart-beat, as well as his death. The consciousness of Jones has been presented through the cinematographic technique of the flashback, fusing the past and present. Here symbol and psychology merge and the whole play is a long drama. Emperor Jones represents the breakdown of a Negroid person mentally under the stress of fear and fatigue.

Brutus Jones was a bold and unscrupulous exploiter who could enter the forest alone, but gradually he became an object figure, as he was scared by the hallucinations. The hallucinations that appear to Brutus Jones during his wild flight in the forest, are at first personal memories, and then they become racial memories as he regresses deeper and deeper into his primitive past under the pressure of fear. The personal memories are of Jeff, the Pullman car porter, whom he killed in a crap game, the chain-gang from which he escaped, and the 'little formless fears'. The racial memories are of a southern slave auction in which he is for sale, a slave ship in which the Negroes are being brought from Africa, and finally of a Congo witch-doctor who demands Jones' sacrifice.

In an agitated state of mind he shoots at of the visions, and ultimately is killed by the silver bullets fired at him. The play is written in the tradition of the expressionistic plays, a mental study of the hero. “The edge of the great forests, his extensive symbolization of the glory and the horror of his freedom, of both its terrifying patience and his sensuous isolation.”

The fight is real for him, “and the imitated values of the white man are only temporary defences against the unbearable situation, seen as reprisals against human freedom. Unknown forms of fears and terror emerge from the forest shade, and the power of blackness haunts him, injuring his pride and crippling his will. He descends through successive levels of the super-ego and personal unconscious until he descends into the darkling maelstrom of his racial unconscious with an atavistic directness.”

Expressionistic Scenes

Scenes II to VII which take place at night in the forest are expressionistic. But in these fantasy scenes in the moment is straight forward. O’Neill writes with an eye on the clock, and the passing spiritual decay and regression of Jones, and the end of each scene is marked by Jones firing a bullet. Indeed, there are as many bullets in his revolver as there are scenes, and in each scene some vision from his ‘personal unconscious, his collective unconscious is presented, and the vision disappears as soon as a bullet is fired. Jones spiritual regression goes on, side by side with his divesting himself, one by one, of the trappings of emperor-hood and the thin veneer of his primordial self; physically also he has achieved total identity with his race.

The expressionist seeks to solve the problem by representing the soul of the man in the form of external symbol. He produces figures moving obscurely on a darkened stage to personify good or bad motives. He gives words to seen voices to express the secret thoughts of the man’s mind. O’Neill has also used symbols in *The Emperor Jones*. For example, Brutus Jones symbolizes the irrational and Brutish in every man, the silver bullet is the symbol of his bride, and it also stands for worldly wealth, greed for money.

Symbols and Characters

The dark and dense forest symbolizes the inner darkness and confusion of Jones; his escape through the forest is symbolic of his escape from his own self, from the memories of his criminal past; his divesting himself one by one of the trappings of emperor-hood is symbolic of his regression to his racial past, to an uncivilized negro.

In an expressionistic play, the number of characters is cut down to the minimum. The attention is focused on the central figure and the other characters neither are nor do they individualize. They serve merely as a background to throw into sharp relief the central figure. In *The Emperor Jones* the attention is focused throughout on Brutus Jones, and the other characters are, merely background figures.

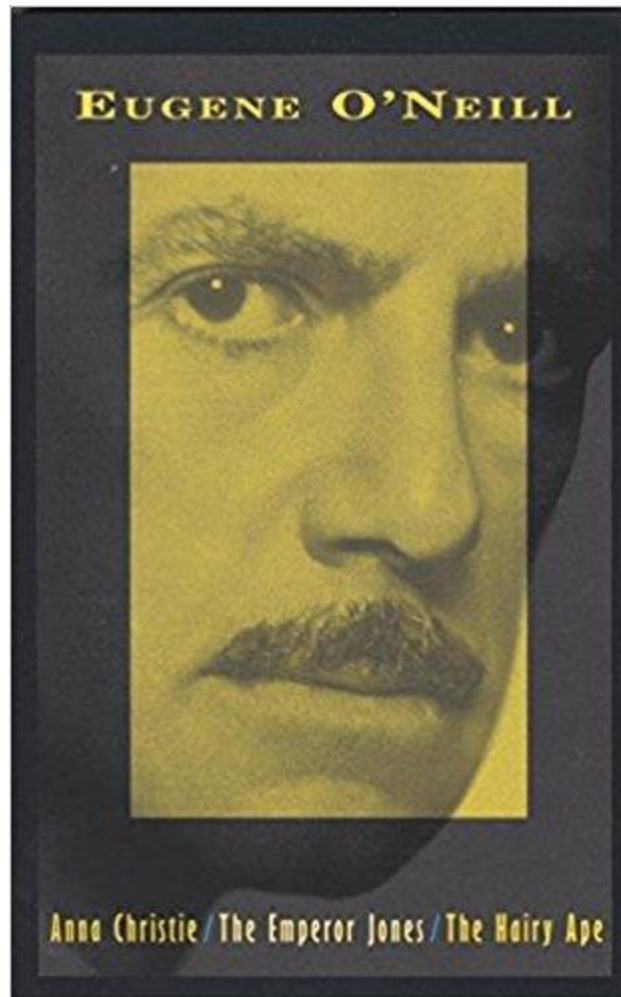
Thus Smithers serves galley-slaves, the group of convicts led by the prison guard, or nearly visions from his past intended to externalize the psychological terror of the Emperor and his disintegration and regression under the impact of fear, they have no life and reality; they are merely illusions of a fevered and agitated mind.

Not Focused on Individuals

The expressionists are not concerned with individuals at all. They write of capitalism, industrialism and so forth, but they make no attempt to personify any one of these in a realistic guise. They have no quarrels with individuals but only with systems. In this respect, the leftists believe that *The Emperor Jones* is an expressionistic play. A. Abramov asserts, “Anna Christie is not a prostitute but a human being, a personality used as a symbol of society’s destruction of women. *The Emperor Jones* is the tragedy of an outcast whom the capitalistic civilization has excluded from society.

Edwin Engel in his book, *The Haunted Heroes of Eugene O’Neill* has supported this view. He says, “it’s in Jones himself that we are to observe sharp criticism of the civilization of modern white man, for Jones is Negroid only in physical appearance and in speech. He is rather the American ‘success to read’ in black face.” During the ten years in which he has served as

Pullman car porter he had listened to the white quality and adapted their ways. What he learned in those years were the white man's cynicism, shrewdness, efficiency and philosophy of self-interest.



Pattern of the Dialogue

Not only is the structure of the plot in an expressionistic drama loose, but also the pattern of the dialogue is different. The substitute of symbolic types for individual human beings has caused a change in dialogue. The expressionist does not attempt realistic conversation. In an expressionistic play dialogue is used to reveal the free-speech level and disjointed inner thoughts of the character.

In *The Emperor Jones* O' Neill has used realistic dialogue only in the first and the last scenes, and in the remaining six scenes, instead of realistic dialogue the dependence is on monologue, and what happens inside the mind of Jones; it is because of the use of this expressionistic technique of di-mono drama, the action of this play occurs within the agitated mind of the single character.

In order to render the inner terrors of the chief protagonist, O Neill has made extensive use of interior monologue. There is conventional dialogue only in the first and last scenes of the play. The remaining scenes II to VII which take place at the night in of long soliloquy. It's through this extended use of interior monologue that the dramatist has given us a peep into the anguish of the terror-stricken soul of Jones.

He prays to God for his mercy and protection, and his criminal past confronts him in the form of visions from his "personal subconscious and later he is made to realize his oneness with the natives whom he had tyrannized, through racial memories which lurk still deeper down in his subconscious. Jones' migration and regression, and its highly effective on the stage. Here is mega soul is in turmoil and the audiences are fully involved in this turmoil."

Pessimistic Nature, Formless and Chaotic

The tone of most of the expressionistic plays is pessimistic and they end on the note of tragedy. The end of *The Hairy Ape* is tragic, so is of *The Emperor Jones* the final scene is important for the portrayal of Jones as a tragic hero who dies as he lived, with a kind of grandeur, false though it was.

An expressionistic play is usually formless and chaotic, the action moves backward and forward in time in keeping with the thought processes of the chief protagonists. However, O Neill has skillfully avoided this pitfall of the expressionistic play. Indeed realism is the basis of O Neill's expressionism. Scene I gives us details of the past of Jones, essential for an understanding of his present. The last scene, again a piece of realistic dialogue, gives an account of his death, and the different reaction of smithers and the natives, is explained to us through

Lem that the natives had been casting spells all the night, and that they had also molded silver bullets.

The tom-tom continues to beat at one place though it seemed to Jones that it was coming nearer and nearer to him. The internal and external actions have been fully synchronized and the formlessness and chaos of the usual expressionistic play has been skillfully avoided.

To Conclude

Hence *The Emperor Jones* is the greatest of American expressionistic plays. The story of the flamboyant Negro, enacted to the frenzy of the tom-tom, the sustained monologue and the rapidly shifting setting framed into one single desperate action, were all the unique features that made the play an instant success.

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Meaninglessness of Meursault's Life in Albert Camus's *The Outsider*

S. Ragapriya, M.A., M.Phil.

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Abstract

French literature is, generally speaking, literature written in the French language, particularly by citizens of France; it may also refer to literature written by people living in France who speak traditional languages of France other than French. *The Outsider* [UK version] (*The Stranger* US version) contains various components of Camus's absurdist philosophy. Meursault's life appearing to have no meaning in the grand spectrum of the universe is one component of this philosophy. Camus notes that since death is inevitable to all lives are therefore equally meaningless. Although Meursault believe in this ideology, it's not revealed until the Chaplin talks to him about life after death. Meursault's strong opposition towards Christianity shows his ideology. Meursault finally comes to a conclusion that having hope for sustained life only makes him believe that death is avoidable – hence, he believes he is liberated from these false hopes and all he has to do is enjoy the remaining days of his life.

Keywords:



Albert Camus 1913-1960.

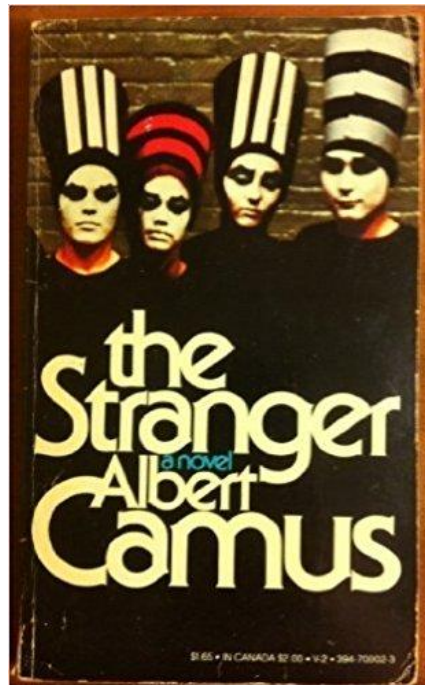
Courtesy:

https://commons.wikimedia.org/wiki/File:Albert_Camus,_gagnant_de_prix_Nobel,_portrait_en_buste,_pos%C3%A9_au_bureau,_faisant_face_%C3%A0_gauche,_cigarette_de_tabagisme.jpg

Albert Camus

Albert Camus was a French-Algerian writer best known for his absurdist works, including *The Stranger* (1942) and *The Plague* (1947). He won the Nobel Prize for Literature in 1957. Albert Camus (1913-1960) was a representative of non- metropolitan French literature. His origin in Algeria and his experiences there in thirties were dominating influences in his thought and work. Of semi- proletarian parents early attached to intellectual circles of strongly revolutionary tendencies, with deep interest in philosophy, he came to France at the age of twenty-five. The man and the times met: Camus joined the resistance movement during the occupation and after the liberation was a columnist for the newspaper Combat. But his journalistic activities had been chiefly response to the demands of the time, in 1947 Camus retired from political journalism besides writing his fiction and essays was very active in the theatre as a producer and playwright

About the Novel



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The Stranger or *The Outsider* was a novel written by Albert Camus in French and translated into English in 1942. He used many themes in this novel. One of the main themes is meaninglessness of Meursault life. A second major component of Camus's absurdist philosophy is the idea that human life has no redeeming meaning or purpose. Camus argues that the only certain thing in life is the inevitability of death, and because all humans will eventually meet death, all lives are all equally meaningless. Meursault gradually moves toward this realization throughout the novel, but he does not fully grasp it until after his argument with the chaplain in the final chapter. Meursault realizes that, just as he is indifferent to much of the universe, so is the universe indifferent to him. Like all the person, Meursault has been born, will die and will have no further importance.

Meaninglessness of Human Being

In this novel Camus describe meaninglessness of human being or absurdist. He used Meursault to absurdim Meursault narrator and main character of the narrative; he is during force behind Camus examination of the absurd. He is like the author does not believe in god and comes to the realization that one must struggle against and with the absurd in order to create meaning in a meaningless work. He leads a highly indifferent life through much of the book, revealing in the physical impulse which made him happy such as swimming and sex and smoking. The second half of the book turns the man who does not judge into judges as the reader watches him indicated for the crime of not giving into society's code of moral or sense of fate and the divine. The ridiculousness of the trial and his reaction to it allows him to finally transcend its symbolic imprisonment and free himself for a life beyond what society could offer him.

Meaningless Life of Meursault

In the novel *The Outsider*, Albert Camus gives expression to his philosophy of the meaningless of Meursault life. The novel is a first- person account of the life of Meursault from the time of his mother's death up to a time evidently just before his execution for the murder of an Arab. The central theme is that the significance of human life is understand only in light of morality, or the fact of death; and in showing Meursault's consciousness change through the

course of events, Camus shows how facing the possibility of death does have an effect on one's perception of life.

The novel begins with the death of Meursault's mother. Although he attends the funerals, he does not request to see the body, though he finds it interesting to think about the effects of heat and humidity on the rate of a body's decay. It is evident that he is almost totally unaffected by his mother's death- nothing changes in his life. He says that, "Mother died today. Or maybe yesterday, I don't know. I had a telegram from the house."(p.9)

When Meursault recalls his mother's death he elicits little to no emotion of her memory. He is detached from her life, her death and her entire being for he had previously put her in home. He is detached both emotionally and physically from his mother so passes away nothing truly changes in his life. Meursault is initially apprehensive about speaking with the caretaker so after his mother's death. He is even more concerned about drinking and smoking a cigarette in front of her dead body. However, he soon forgets both her presence and his attachment towards her and lights a cigarette. Although Meursault's body is present at his mother's burial plot, his mind is elsewhere. He can think of only his home in Algiers and his desire to be in bed, as opposed to standing outside in the heat. He is quite detached from the idea of a funeral, and rather sees the afternoon as an annoying day outside.

When Meursault and Raymond meet and begin to talk, they realize that they share the same detachment sentiment about humanity and relationships. Raymond understands Meursault's mentality of not openly speaking about his mother's death and his emotional with Marie. They share the feeling of wanting to be alone, without other disturbing their solidarity. When Raymond beats his X girlfriend, Meursault is slightly shocked, still he and Raymond feel no remorse for having inflicted violence on other human being.

After Meursault's boss calls him into his office to criticize his work ethic and lack of his professional motivation, Meursault returns to his desk and continues on with this work as if nothing happened, where a typical response would be fear or sadness. Meursault is different. It

matters little to him whether he works for the company or not. Only after the police begins to question him, does Meursault realize that he has, in fact, killed a man. He does not understand why the police begins to question him. Does Meursault realize that he has, in fact killed man? He does not understand why the police continue to question him and feels detached from the current legal situation.

Detached and Distant

Meursault feels distant from Marie when he sees her briefly visiting house. He believes that he could get used to any type of life, regardless of the constraints and frustration, without friendship, without family. Those extra portions of life are detached from what he considers to be important. Meursault has difficulty understanding his connection with the case. When the court proceedings begin, he often feels detached and distant from his body and entire self. He wonders about the murders on trial and must deal with the consequences of his actions. Meursault listens as if he is just another member of the audience. He has difficulty in understanding and believing that it is he who is on trial.

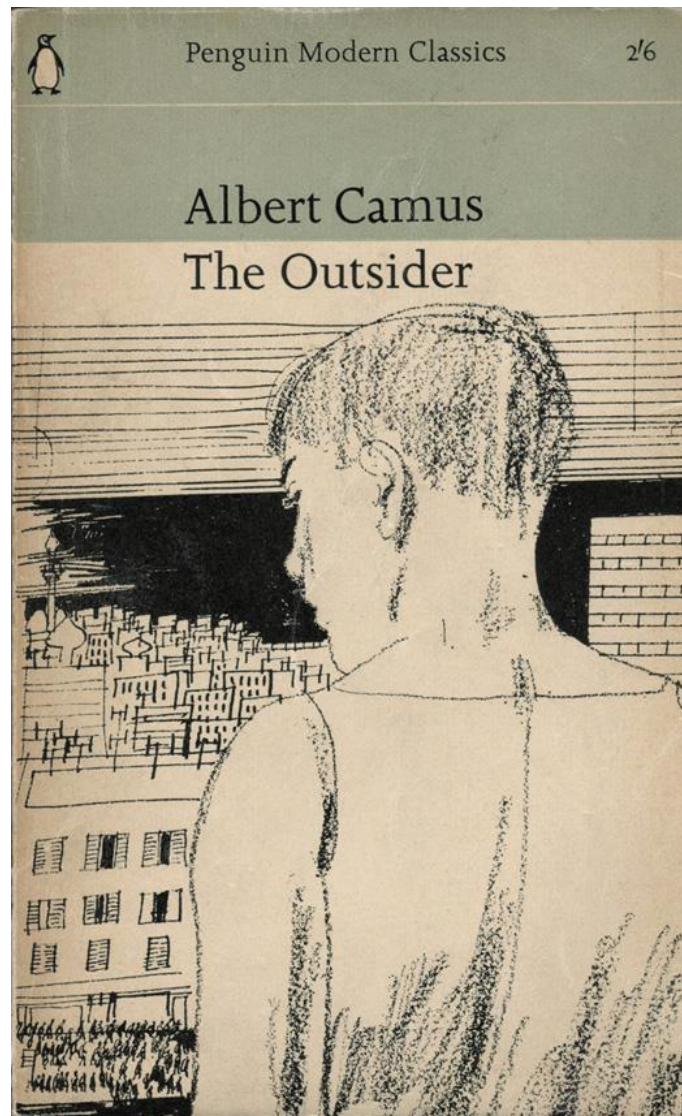
“Absurd”

Meursault’s story is an example of that opposition between man and the external universe that Camus terms the ‘absurd’. Meursault is a man who wants to be happy, who wants to continue living, who would have liked, when he was a student, to plan a useful life for him. He comes up against a universe, however, that will not allow these desires to be fulfilled. He has been aware, from the time he gave up his studies, that ambition is futile. His life is monotonous repetition of tasks at work; Sunday spent watching people from his balcony. He realizes at the end of his story that death is the common fate of all men, that the death renders any attempt to plan for the future – whether a job in Paris or marriage to Marie – meaningless.

Components of Absurdity

The Outsider contains various components of Camus’s absurdist philosophy. Meursault life appearing to have no meaning in the grand spectrum of the universe is one component of this philosophy. Camus notes that since death is inevitable to all alike, all lives are therefore equally

meaningless. Meursault finally comes to a conclusion that having hope for sustained life only makes him believe that death is avoidable. Hence he believes he is liberated from these false hopes and all he has to do is enjoy the remaining days of his life.



Meursault's Awakening and Recovery

The Stranger is the story of Meursault's awakening and recovery. Early in the novel, he is unmoved by his mother's death itself holds no meaning for him. After murdering the Arab, Meursault progress by degrees to a full recognition of his own purposelessness and impending death. During the long months of imprisonment, he slowly realizes that his former life was not

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empty. He misses the freedom to make love to a woman, smoke cigarettes at will, or go for a swim. These small joys, once meaningless, take on new importance when denied. Meursault begins searching for the purpose of his existence but ends by creating one. Finding the loophole in his sentence becomes his raison.

Interested More in the Physical Aspects of the World

The Stranger shows Meursault to be interested far more in the physical aspects of the world around him than in its social or emotional aspects. This focus on the sensate world results from the novel's assertion that there exists no higher meaning or order to human life. Throughout *The Outsider*, Meursault's attention centers on his own body, on his physical relationship with Marie, on the weather, and on the other physical elements of his surroundings. For example, the heat during the funeral procession causes Meursault far more pain than the thought of burying his mother.

The sun on the beach torments Meursault, and during his trial Meursault, and during his trial Meursault even identifies his suffering under the sun as the reason he killed the Arab. The style of Meursault's narration also reflects his interest in the physical. Though he offers terse, plain descriptions when glossing over emotional or social situations, his descriptions become vivid and ornate when he discusses topics such as nature and weather.

Camus's Philosophical Notion of Absurdity

Though *The Outsider* is a work of fiction, it contains a strong resonance of Camus's philosophical notion of absurdity. In his essays, Camus asserts that individual lives and human existence in general have no rational meaning or order. However, because people have difficulty accepting this notion, they constantly attempt to identify or create rational structure and meaning in their lives. The term *absurdity* describes humanity's futile attempt to find rational order where none exists. Though Camus does not explicitly refer to the notion of absurdity in *The Stranger*, the tenets of absurdity operate within the novel. Neither the external world in which Meursault lives nor the internal world of his thoughts and attitudes possesses any rational order. Meursault

has no discernable reason for his actions, such as his decision to marry Marie and his decision to kill the Arab.

Society's Attempt to Manufacture Rational Order

Society nonetheless attempts to fabricate or impose rational explanations for Meursault's irrational actions. The idea that things sometimes happen for no reason, and that events sometimes have no meaning is disruptive to society. The trial sequence in part two of the novel represents society's attempt to manufacture rational order. The prosecutor and Meursault's lawyer both offer explanations for Meursault's crime that are based on logic, reason, and the concept of cause and effect. Yet these explanations have no basis in fact and serve only as attempts to defuse the frightening idea that the universe is irrational the entire trial is therefore an example of absurdity- an instance of humankind's futile attempt to impose rationally on an irrational universe.

Meursault is a man who has his idea of honesty; being true to his immediate impressions, refusing to exaggerate or give consistency to his emotions, refusing to say more than what he knows. He lives by this one principle, which has nothing to do with the behavior that society expects. Since he is tried for example, he sleeps at the vigil for his mother; he does not create a good impression. He is 'vexed' that the murder occurred, but will not admit to feeling remorse, because he can only be true to his present emotions, and cannot pretend to change the past. Meursault's principle does not permit him to judge others, for how can he claim to know anyone feels when he refuses to analyse his own emotions? Because he is true to his belief, Meursault is judged a monster by society and is condemned to die. He accepts this role; like Christ die for his belief. By saying that Meursault is the only Christ we deserve, Camus suggests that Meursault's principle of simple honesty to himself is the only guideline mankind can have.

There is no abstract moral rule to be taught. Nor, according to Camus, can anyone die for our sins and promise morality. That is a false hope. Meursault knows that the only happiness lies in accepting the present. His life recalls that of Christ, not as a God or savior, but as a man whose example of living by his beliefs could be inspire others.

Conclusion

The Stranger has often been considered one of the best novels written in French during twentieth century. This paper has shown not only the psychological interpretations of the novel but also how skillfully Camus has constructed the plot to show his ideas, how well the way in which Meursault tells his story express his personal vision of life. As a heroic exemplar of the sensibility of an era, Meursault has an enduring place among the characters of world fiction.

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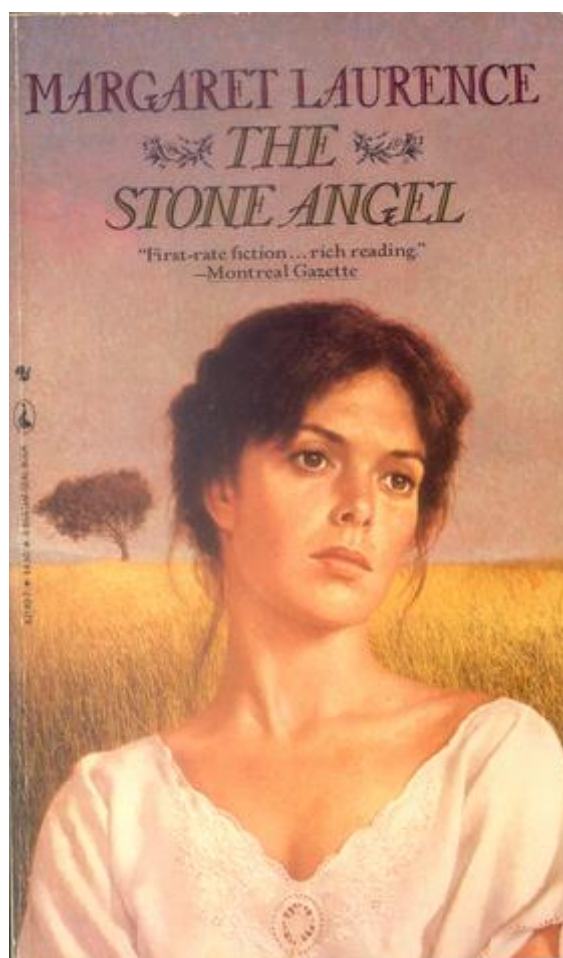
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The Influence of Manawaka in the Life of Hagar Shipley: A Study of Margaret Laurence's *The Stone Angel*

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Abstract

Margaret Laurence is a short-story writer and an essayist of Canadian literature. She is one of the major novelists in Canadian literature. She is well-known for her Manawaka novels- *The Stone Angel* (1964), *A Jest of God* (1966), *The Fire-Dwellers* (1969) and *The Diviners* (1972), which are the classics of Canadian literature. Margaret Laurence has given much importance to the portrayal of background in her novels. The archetypal Canadian grassland town Manawaka, acts as a background

for her novels and it has a close resemblance to Neepawa, Manitoba where Margaret Laurence was born. It acts as a seminal control over the lives of all the major female protagonists in these novels. Initially, Manawaka values are considered as emotional repression, but during the course of their lives, they do recognize the Manawaka values. The novelist uses Manawaka as an essential perception to demonstrate the negative and harmful influences of a place that figure prominently in the personality of her characters for several generations. The present paper examines *The Stone Angel* and the existence of its vital character Hagar Shipley, who at the age of ninety observes that her being is shaped by Manawaka. Her personality is being influenced by the Manawakan values. At the last stage of her life she accepts the role of the reformer setting in motion the reorganizing of her independence.

Keywords: *The Stone Angel*, background, Manawaka, Puritanism, repression, Margaret Laurence, reformation.

Characters of Margaret Laurence

Margaret Laurence has revealed enormous concern and has been very particular about the preference and illustration of background in her works. The level of acceptance of the characters of Margaret Laurence about environment is correlated to her knowledge of this place. Laurence's attentiveness is developed through her life experiences. It is observed in her writings that her place is the small exemplary Canadian grassland town of her time, Manawaka, has been created on the model of Neepawa, Manitoba where Laurence was born and brought up. It is an imaginary town that is used as a location for her Canadian based fiction, which is at times uncertain, but at the same time acts as an active force. Neepawa was settled in the late 19th century by the people of the Scots-Presbyterian background from Ontario. The Manawakan principles are based on Puritan background and the literary skill of Canadian literature is also influenced by Puritanism. Manawaka plays a major role in both the physical and biographical background of Laurence's novels such as *The Stone Angel*, *A Jest of God*, *The Fire Dwellers* and *The Diviners*. The Manawakan heritage acts as a link between the novels as well as the characters. Though the protagonists are very different in the aspects of life Hagar, Rachel, Stacey and Morag belong to the product of the same background. They display a lot of comparable descriptions.

Manawaka Background

Margaret Laurence describes her protagonists through diverse points of life from childhood to old age under different situations while taking into consideration the consequence of background in determining their living. The novelist highlights the personality of her protagonists and she intends to create living characters in her novels and the purpose is revealed in an interview with Don Cameron: “I realised quite quickly that what really grabbed me the most, what I really would like to do the most in a novel, was to, as far as possible, present the living individual on the printed page, in all his paradoxes and all his craziness”. (3, 11) Manawaka background gives importance to the simplicity in her works – the people and the place. Laurence look for the reader to experience the problem of her protagonist who is the creation of her own environment and is a “kind of juxtaposition . . . on the one hand repressed community, on the other hand a community in which the values of the individual were extraordinarily recognized, if only sometimes by implication”. (Interview with Cameron 3) She not only depicts distress and vagueness of a normal being in all her Manawaka novels, but also demonstrates the bravery and flexibility to fight back with the complication of life by defining Manawaka as “an amalgam of many prairie towns”. (“Sources” 82)

Storehouse of Inherited Principles

Laurence seems to work against the faith of the opponents who see it as a remote settlement. Edward McCourt supports that “any native westerner who reads Margaret Laurence’s novels will be able to identify Manawaka as the town she grew up in” and to her it’s “exists primarily as an influence on the human spirit, a shaping force which either emancipates or stifles, gives peace to or makes mad its creatures” (108). Manawaka is seen as a storehouse of inherited principles. The women characters in her novels are subdued by the Manawakan morals but the novelist wants her reader to look below the exterior facade of her protagonists, their personality and to recognize the reason of inherited principles. Laurence unties the “discrepancy between private and personal selves” in F.W. Watt’s words in a review of *The Fire Dwellers* and it is mostly visible in her themes in all the Manawaka novels. (87) Manawaka anticipates its occupants to be conventional to the inherited common principles forced by their family as well as society, that are seen originally as a detention, but these have lifelong benefits as these bestow the people for generations with strong spirit that makes them to build up a highly verbalized susceptibility which further make certain of individual’s continued existence in difficult situations offered by life. Laurence uses it as a representation of barracks against Canadian grassland backwoods. She actually uses Manawaka as a primary

conception in all her Canadian works to prove the constructive and unconstructive pressures of a background that figure the experiences of people for several generations. She expects her reader to recognize the role of past in shaping the present as she states in her interview with Graeme Gibson: “I can’t believe that all of life is contained today, and the past goes back a long way”. (204)

Hagar Shipley in *The Stone Angel*

Hagar Shipley in *The Stone Angel* is an elderly character and the most complex of all the Laurence’s Canadian women characters. In her last phase of life at the age of ninety, Hagar, feels and sees her past life is moulded by the Manawaka values. Her personality is being shaped by her Manawakan ideals. Hagar lived with her husband Bram away from the town of Manawaka and later with Mr. Oatley in the city, then with Marvin and Doris yet she recaps that the city had been only a “kind of home” since she left Manawaka; it implies that Manawaka has always been her real, her spiritual home. (SA 36) Hagar is lost in thought with the fallacy of a false and fictional life; the influence of Manawakan background has been seen in her actions and manners since her early days.

Hagar, the daughter of Jason Currie who is a proud man of Manawaka values the significance of externals and facades. She has been too much concerned about her own form, her character, social achievement and mode and order in everything. She herself admits it, “How anxious I was to be neat and orderly, imagining life had been created only to celebrate tidiness, like prissy Pippa as she passed”. (5) Hagar succeeds to Manawakan arrogance and appears to preserve and carry on her father’s public position. Manawakan principles not only prepare Hagar in her exterior form, they contain her emotions also. She becomes skilled at hiding her emotions or whatsoever seems a flaw to her. She hardly ever converses with any of her family members, even with her father as she was trained to keep away from real contact with others. She was taught sexual suppression; her father controlled her talking to men because he thought that they had “terrible thoughts”. (44) He teaches her to accomplish sublimation through – determination, hard work and “elbow grease”. (13) Hagar lives with Manawakan values throughout her life and goes ahead of them on to the next generation, but it does not counteract her unruliness against it. It is seen that Hagar has always been undecided for Manawakan principles. On the one hand, as a child she ardently follows her father’s Manawakan philosophy; on the other hand, she is disobedient against his values. In other words, she accepts as well as resists the Manawakan principles.

Adherence to Manawakan Values

Hagar in *The Stone Angel* recognizes herself with untamed and zealous scenery as well as disproves the town proprieties. Her ambivalence towards Manawakan principles is exposed as she concurrently seems to defy as well as uphold those. This expands her difficulty as a character that remains with Hagar throughout her life and affects her relationship with others. She finds herself not capable to communicate herself to her father, brothers. She wanted to talk to Dan when he was on the death bed, but she could not and later she regrets, “If I had spoken and tried to tell him – but how could I?” (26). The fake model of not to expose herself in front of others has predisposed her relationship with her husband as well as her sons. To marry Bram, she fights against her father’s power, pleased happy with her husband’s good physical appearance, but it is very difficult for her to forget the ethics she learnt from Manawaka. She defines Bram’s family as, “They were all Mabels, Gladyses, Vernons and Marvin, squat brown names, common as bottled beer” shows her irresistible adherence to Manawakan values (32).

The cause for her disobedient attitude towards them in a way replicates a weakness for decency which Manawaka has created in her. Above all is Bram’s outrageous communal actions that outrages her most of the time. Bram is the person who is Hagar’s own choice but after marriage, it is very hard for her to keep hold of their association. She herself admits, “We’d married for those qualities we later found we couldn’t bear, he for my manners and speech, I for his flouting of them” (50, 79-80).

Hagar’s efforts to maintain the principles which she herself disclaimed to marry Bram ultimately results in crumbling their marriage. It indicates that the conflict is not actually between Hagar and Bram, but it is the result of Hagar’s dual nature of character, the conflict is actually between Hagar’s preference towards decorum and unruliness. The real difference is between Hagar’s Manawakan standards and Bram’s lack of them.

Hagar finds herself powerless to run away from her Manawakan training even after her sons were born. She keeps living and raising her sons largely by Manawaka values and wait for them to take these forward. She trains her sons by teaching and imparting these ethics in them, by teaching good language and socially acceptable behaviour because of the fear that the lack of it may spoil her reputation society. Hagar retains her Manawakan values, even as an old woman, widowed by Bram.

She is still worried about outward form and shows preference to the things that shows her status, like the house and things kept in it. “If I am not somehow contained in them and in this house, something of all change caught and fixed here, eternal enough for my purpose, then I do not know where I am to be found at all” (36).

Duality

Hagar displays a strong intellect of societal modesty while mingling with others. She mocks everyone: Doris’ grammar; she does not spare Murray Lee for forgetting his manners and in hospital too, she emits out her irritation over women in a hospital ward for troubling her sleep and mental peace. Hagar continues to organize her feelings, even when she is in her last bed. Due to long sickness and old age, she is losing control over her body; she finds herself unable to strip off herself; her control over her speech and tears is also lost. Confined to bed and tied up Hagar is powerless and cannot even manage her physical needs. She feels extremely disgraced owed to loss of bodily and emotional control. Her incontinence worsens her condition and leaves her in total panic. It would be unjust to reverse the strength that she bequeaths from her strong Highlander associates. Her inherited superiority takes her further than the regular and gives her personal growth and individuality. She seems to equate her pride with strength of character when she says: “I prided myself on keeping my pride intact, like some maidenhead” (81). She realizes her duality and the fact that only the exterior self is not real. When she sees herself in public mirror, she is scared and says, “Only the eyes were mine, staring as though to pierce the lying glass and get beneath to some truer image, infinitely distant”. (133)

Hagar learns to settle the two contrasting warring forces lying in her and reveals personal growth. She recognizes that she has put on the mask of Manawakan mask and it certainly has cost her something very significant in her life and it is clearly shown by Laurence through the background of Hagar’s life. Hagar does not allow others to attack her isolation, she covers her real arrogance, but the gravity of honesty helps her to incorporate the aggressive forces residing in her mind since youth and it certainly proves extremely helpful to her to restate herself. Nobody can change oneself totally and abruptly, in the same way Hagar also keep hold on to some of her facade till death. She feels for having committed mistake against her sons by compelling them to accept the way she wanted them to be. She knows her faults and desires to alter her faults and die peacefully. She wants to release her tension and achieve salvation. Her old age, the physical and mental weakness makes her endeavour

more complicated and challenging. Hagar always substitutes physical pleasure with hard work. “Nothing to bless themselves with, they had, not a penny in the bank, a grey shell of a house around them, and outside a grit-filled wind that blew nobody any good, and yet they’d closed themselves to it all and opened only to each other. It seemed incredible that such a spate of unapologetic life should flourish in this mean and crabbed world”. (208)

Hagar’s Journey in Life

Hagar’s journey to pacify her fault, to liberate her psychological stress that has arisen due to the realisation of her faults, her broken self is complicated by her physical and limited mind. It seems that her “escape route” lies neither in physical release nor in fancy because her Manawaka mask is a social one and it is expressed through her arrogance, management of others and above all through her conceit. Hagar’s pride had always been double-faced. It gives her power in time of adversity, courage to revolt against those values she does not want to imitate and to get the freedom she longs for; on the other hand, it is her weakness too, for it has destroyed her relationship with others. Now at the last chapter of her life she understands that it was her arrogance due to which she lost both her sons; it was the devil that grasped her and made her weak and susceptible. She repents: “Pride was my wilderness, and the demon that led me there was fear. I was alone, never anything else, and never free, for I carried my chains within me, and they spread out from me and shackled all I touched. Oh, my two, my dead. Dead by your own hands or by mine?” (292) It seems that to release herself from the trouble and to expire quietly Hagar must go with religious signals that can be achieved through the resolution and modesty towards others.

Murray F. Lees gives up her location to her son, but she “blesses” him by forgiving him and it works wonderfully; she feels “lightened and eased”. (253) When she brings Sandra Wong a bedpan even at great uneasiness to herself, she experiences that her “paining laughter” is released and she has a peaceful sleep afterward. (302). In a fever of illness and vision, she talks with her sons and makes peace with them. She gets such reinforcement that she could have begged pardon of God that night. She expresses her feeling for John and shows her real gesture for Marvin too, “You’ve not been cranky, Marvin. You’ve been good to me, always. A better son than John”. (307,304) With the growing consciousness and realization that she has cost the contentment of happiness due to pride and exterior facade, she has made herself available to others and opens her heart that allows her to enjoy the rest of life in tranquility: “This knowing comes upon me so forcefully, so shatteringly and

with such bitterness as I have never felt before. I must always, always have wanted that - - simply to rejoice. How is it I never could? . . . Every good joy I might have held . . . all were forced to a standstill by some brake of proper appearances - - oh, proper to whom? When did I ever speak the heart's truth?" (292) it is apparent that Manawaka has been placed compulsory over Hagar and inflicted many constraints, but it gives her an intelligence of inherited power and safety with it as it shows her the way to revitalize and reassert her lost self.

Hagar's journey to backwoods, aggressive and disciplinary cannery and the sea – the alien and frozen planet, has extraordinarily played an important role in her conversion towards reiterating herself. The sea is related to the apocalyptic vision of hell and Frank Pesando in his article *In a nameless land* comments: "The use of Apocalyptic symbolism in the writings of Margaret Lawrence has termed it as "sinister". The place was full of overgrown wild plants, the chill sea was full of "sly-eyed serpents", monster whales and the "phosphorescent creatures dead to the day time" but Hagar took it in purgatorial terms". (224-25) D.G. Jones' in his article "*Butterfly on rock: A study of themes and images in Canadian literature*" comments: We view Hagar who visits these for her retrieval. She does exchange herself and forgives Mr. Lee and shows compassion and kindness for all after this container of purgation. Hagar must attempt to put together her disjointed self into her complete independence and recognize the position of her setting in compiling it. Hagar's religious resurgence has been attained as she has made several changes in her life by releasing her false and arrogant pretence. Even in her last stage, she displays the influence of Canadian background, the Manawakan trait and Hagar is: "unchangeable", "unregenerate". (SA 293) She has moved forward to reach her son, Murray Lee, and Sandra Wong including others. Like other Manawakan protagonists Hagar cannot achieve complete freedom from Manawakan inheritance – the rebellion against submissiveness, the independence that she exhibits in seizing the glass from the nurse.

Personality Struggle

Throughout the story, Hagar's nature cannot help her to defeat her problem. Her pride which had always been having two different characteristics helped her to achieve the self at times of worries, but the same has made her a coward at times of finding a solution. The back ground of her inner world causes a lot of problem for her. Inner freedom for Hagar comes in the forest, when she finally finds her alliance with the community, the spiritually free protagonists depicted in Margaret Laurence's Novel. She is able to identify with untamed and fanatical nature, and also was able to

disprove the thoughts of the local people. Hagar's duality and ambivalence towards Manawakan values is revealed as she simultaneously seems to flout as well as continue those. The compelled thinking, the unsteady mind and the unwanted pride has clearly showed the Manawakan nature influenced Hagar in a negative way. An understanding of the inner self and the final realization in the typical positive nature of the Manawakan protagonists who portray the nature of Manawaka through their characters is visualized here in this novel.

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Dr. Sumathy K. Swamy and Reshmi KV, Ph.D. Scholar
The Influence of Manawaka in the Life of Hagar Shipley: A Study of Margaret Laurence's
The Stone Angel

Phonological Features of Arabi-Malayalam

Dr. Saidalavi Cheerangote

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Abstract

This paper intends to explore the phonological features of Arabi-Malayalam based on the Arabi-Malayalam prose and poetry. The study evaluates the peculiarities in the phonological treatment of Sanskrit, Arabic and Persian loan words in this mixed language. It aims mainly at exploring the phonological modifications undergone in the loan words and the particular patterns, if any in such incorporation. The analysis reveals that the Arabi-Malayalam utilized and preserved several Proto-Dravidian phonological processes for the assimilation of loanwords. Highly sanskritized modern standard Malayalam has given up several such features. The study concludes that the Arabi-Malayalam has devised its own de-clustering pattern in the incorporation of loan words. As a result of these processes, drastic changes have been made in the surface structure of loan words and the root forms of such words are difficult to be identified. The phonological features of these words and usages are analyzed in order to bring new lights in understanding linguistic features of this Arabi-Malayalam.

Key words: Arabi-Malayalam, Mappila dialect, loan words, Proto-Dravidian, Phonological process, Sanskritization.

Arabi-Malayalam

Arabi-Malayalam (henceforth AM), a mixed language developed among Muslim Community in the Malabar region of Kerala is the linguistic outcome of the cultural contact between Kerala and Arabia. Basically the script used for AM is Arabic. To represent Malayalam phonemes alien to Arabic, some diacritic marks are added to the Arabic script. Various genres of prose and poetry attest the rich literary tradition of AM. A number of newspapers and periodicals were published in AM language. As a language emerged out of the contact situation, it has peculiar phonological, morphological, and semantic features. Based on the data collected from the literary text dated from 1607 AD to 1900 AD, the present study analyses the phonological peculiarities of AM of that period.

Fusion of Arabic with Local Languages – Development of Arabi Malayalam

Fusion of Arabic with local languages, at least in terms of the development of script is found in most of the parts of the world where Islam was propagated. Russell Bernard (2000) proves that Arabic is among the most widely used alphabetic scripts, having spread with Islam. Since the ideologies and philosophies are largely the part of written tradition, it was natural for them to search for a script as medium to record and propagate their ideals. The uniform and standardized Malayalam script in its present form was not developed at the initial stage of propagation of Islam in Kerala. So Muslims might have found it difficult to record the Arabic phonemes in its purest form in the ‘Vattezhuthu’ or ‘Kolezhutthu’ script then prevailed. This situation made them record the things in Arabic script even though they adopted the native dialect as the undercurrent of their lingua franca. In due course, the Arabic scripts were modified to represent all the native phonemes alien to Arabic language and scripts. The effort to record the local words in Arabic, even if in a limited way, might have started even before the propagation of Islam, as part of recording the native name of local products for the purpose of trade. As V M Kutty (2006:26) attested, the language eventually developed into a full-fledged literary language along with the propagation of Islam and enormous works including prose and poetry have been come out in this language.

Phonological features of AM

Borrowing from Arabic Phonological System

In contact language situation, where words are borrowed from a source language into a target language, leading to sounds and sound combinations, which did not previously exist in the source language. Often, such loanwords are assimilated into the existing phonological structure of the target language with certain modifications to fit into the phonological system of the recipient language. These modifications may result in either ‘adaptation’ (where the phonological composition of the loanword is modified) or ‘adoption’ (where loanwords are assimilated into the recipient language while preserving their original form and pronunciation in the donor language).

From the phonological analysis, it is found that the process of borrowing words from Arabic into AM had been accompanied by adoption of the Arabic phonological system into the native phonological system. The adopted phonemes are:-

/tʃ/, /dʃ/, /q/, /θ/, /ð/, /x/, /ɣ/, /ʕ/, /ħ/, /ðʕ/, /sʕ/, /z/, /f/

All these adopted phonemes except /f/ appear only with Arabic loan words, not with native words. The labio-dental fricative /f/ is largely used with native words as a substitution for labial plosive /p/, for /p/ is absent in Arabic phonemic system and /f/ is phonemically closer to it, with regard to the effort for pronunciation.

It is interesting to note that the phonological change like consonant and vowel epenthesis, consonant deletion, consonant substitution, vowel lowering, and vowel strengthening rarely occurs with Arabic loan words in the text analysed under this study. The social force behind this might be the notion of purity assigned to Arabic language as the language crept into the native dialect mainly through religious propagation.

Phonological Variation in AM

Several phonemic deviation and adaptation is found in the earlier AM works, either due to the interference of Arabic language or with the errors committed, as in the cases of inter-language. The tendency to retain the dialect features and old Malayalam features are also noted in this study.

Scholars like John H. Schumann (1978) have tried to make a comparative analysis on the deviated forms in pidginization and second language acquisition. In the case of AM, phonemic variations are much complicated, it is very difficult to demarcate the contact-induced variations, and variations occurred as a result of the tendency to retain dialect features in the written literature.

Apart from the Arabic and Malayalam hybridization in this mixed register, many Sanskrit loan forms are found in AM. Unlike in Arabic loan forms, the Sanskrit loan words are found to be undergone regular phonological changes in line with the native phonological system of the then Malabar dialect of Malayalam and rarely with the Arabic phonological system. The phonemic variations in AM are compared with the standard Malayalam with the following examples followed by a detailed analysis.

Examples for Phonemic Variations in Vowel Sounds

a/a:	(tappə-----ta:pə)	a/i	(a:dariccə --a:dirittə)
a/e	(e:kija—e:kije)	ə/i	(veccə---vecci)
i/u	(arikil—arukil)	i/e	(ila-ela)
u/e	(urumb-erumb)	u/o	(kuravə- koravə)

a-ai	(diʃa-tiʃai)	/e/-/ye/	(enaccal-yenaccal)
i-a	(kuʃirma- kuʃarma)		

Examples for Phonemic Variations in Consonants

Sl. No	Phonemic Variation	Word Initial Position	Word Medial Position	Standard Malayalam Form and contextual meaning
1	k > v		[mutuvə]	[mutukə] sholder
2	k > c		[toʃiccal]	[toʒikkal] kick
3	gh > k	[ko:ʃam]		[gho:ʃam] Festival
			[akilai]	[akhilam] Entire
		[ko:ra]		[kho:ra] terrifying
4	ŋ > nk		[ba:nki]	[va:ŋgi] Bought
5	c > s	[salanam]		[calanam] Movement
			[arasan]	[aracan] King
6	c > ʃ		[vaʃanam]	[vacanam] Word
7	c > t		[taritta]	[dharicca] Worn
8	c > ʃ		[o:ʃa]	[occa] Sound
		[ʃanʔa]		[canʔa] Dispute
9	ʃ > t		[nitam]	[niʃam] sure
10	ɲ > nt		[aɲinta]	[aɲiɲna] Worn
11	ɲ > n	[na:ɲɲal]		[ɲaɲɲal] We
		[neri]		[ɲeri] Folding of cloth
12	ɳ > n		[bannam]	[vaɳɳam] Thickness
13	t > d		[arudə]	[arutə]
			[cadi]	[cati] betrayal
14	t > ʈ		[paʈankam]	[patankam] butterfly
15	th > t		[ta:nam]	[stha:nam] Position
16	d > t	[te:vi]		[de:vi] Goddess
		[tu:dan]		[du:tan] Messenger
		[taraɳi]		[daraɳi] Earth

Sl. No	Phonemic Variation	Word Initial Position	Word Medial Position	Standard Malayalam Form and contextual meaning
		[tiʃai]		[diʃai] Direction
17	dh>t		[po:tam]	[bho:dham] Consciousness
		[taritt]		[dharicc] Worn
18	dh>d		[vidi]	[vidhi] Fate
			[adipadi]	[adhipati] Ruler
19	n>m		[timma:n]	[tinna:n] To eat
20	nn>nɪ		[enɪa}	[enna] (That) Relative Clause
21	p>f	[foli]		[poli] Lie
		[firake]		[pirake] Behind
22	p>v		[ko:vam]	[ko:pam] Anger
23	p>b		[di:bam]	[di:pam] Lamp
24	b>p		[saptam]	[ʃabdam] Sound
25	bh>p	[pa:kkiyam]		[bha:gjam] Fortune
		[pa:vi]		[bha:vi] Future
			[na:vi]	[na:bhi] Abdomen
26	bh>v		[a:varaṇam]	[a:bharaṇam] Ornament
27	bh>b	[bu:mi]		[bhu:mi] Earth
28	j>ʃ		[uʃaram]	[ujaram] height
29	r>l	[laavə]		[raavə] Night
30	v>b	[balli]		[valli] Firend (girl)
		[baʃi]		[vazi] Way
		[bi:ʃi]		[vi:ʃi] Blew
		[ban]		[van] Strong/big
		[ba:ṇṇi]		[va:ṇṇi] Bought
31	v>k		[cakam]	[ʃavam] Dead body
32	v>m	[ma:ṇṇi]		[va:ṇṇi] Bought
33			[cuvaɾə]	[cumaɾə] step/stride
34	s>ʃ		[ke:ʃari]	[ke:sari] Lion
35	ʃ>c	[cakam]		[ʃavam] Dead body

Sl. No	Phonemic Variation	Word Initial Position	Word Medial Position	Standard Malayalam Form and contextual meaning
		[caram]		[ʃaram] Arrow
36	ʃ > ʃ		[manuʃjan]	[manuʃjan] Human beings
			[viʃajam]	[viʃajam] Theme
			[ʃe:ʃam]	[ʃe:ʃam] After
37	ʃ > ʃ		[biʃe:ʃam]	[viʃe:ʃam] Special
38	h > k		[pakajan]	[pahajan] Arrogant man
39	ʒ > j		[ta:ʒe]	[ta:je] Below
40	ʒ > ʃ		[baʃi]	[vaʒi] Way
			[cuʃantu]	[cu:ʒnu] Surrounded
			[eʃuttu]	[eʒuttu] Letter
			[aʃaku]	[aʒaku] Beauty
41	ʒ > ʃ		[toʃutu]	[toʒutu]
			[moʃi]	[moʒi] Say
			[miʃi]	[mizi] Eye
			[piʃa]	[piʒa] Penalty
			[ba:ʃum]	[va:ʒum] will rule
42	ʒ > j		[tojil]	[toʒil] Job
43	ʃ > ʃ		[piʃarttu]	[piʃarttu] Splitted
44	rr > tt		[mattə]	[marrə] Other
45	/kʃ > /ʃk/		[apeʃka]	[apekʃa] Appeal
			[laʃkaŋam]	[lakʃaŋam] Symptom
46	nk > kk		[cokkar]	[ʃonkar] Handsome

Analysis on Phonemic Variations in Consonants

The patterns furnished in the above table clearly indicate the phonemic variations from the standard Malayalam. The limitations to represent all loan phonemes, limitations in transliteration and tendency to find affinity with Arabic language might have been the reasons for these phonemic variations. The notable variations affirm that AM had used the phonemic pattern of the then Malabar dialect of Malayalam which still retains several proto-Dravidian phonological features (see Sreenathan, M : 2015). The features identified are given below:

- **Aspirated Sounds to Unaspirated Sounds**

There is a tendency to de-aspirated the aspirated

(E.g. kha>ka, dha>da, bha>ba) /ghoṣam/ (Festive) > /koṣam/ (Festive)

- **Absence of Clusters at the Word Initial Position**

The clusters are not used at word initial position. It might have been come up either as a conscious effort to maintain its affinity with Arabic or as a tendency to retain Proto-Dravidian feature found in most of the Malabar dialects. It is to be noted that the clusters are not used at the word initial position both in Arabic and Proto-Dravidian

/sthaanam/ (Place/Position) > /taanam/ (Place/Position)

/kṣaṇam/ > /ṣaṇam/ Abrupt

See the table for more examples.

- **Absence of Voiced Unaspirated at the Word Initial Position**

The Voiced Unaspirated does not occur at the word initial position. All the Voiced Unaspirated phonemes at the word initial position are found to be changed into Voiceless Unaspirated. (E.g. /diḥa/ > /tisa/ (Direction). However, in Arabic loan words the /d/ occurred at the word initial is retained. See the table for more details.

- **Absence of /h/ in Native Word Initial Position**

No Malayalam words begin with /h/ and in such cases /h/ at the word initial position is deleted (E.g. /hitam/>/itam/). However, Arabic loan words with /h/ at word initial position are retained. This may be due to the conscious effort to maintain the purity assigned to the classic Arabic language, for Arabic being the language of Quran is regarded by the speech community as a sacred language.

- **Absence of /r/ in Native Word Initial Position**

It is also noted that the words are not begun with /r/. In such cases the vowel /i/ is added before /r/ (E.g. /raṇam/ >/iraṇam/ (War)

- **Addition of /e/ at the Word Final Position**

There is a tendency to stop the words with /e/, where /a/ occurred in Standard Malayalam.

/tirudiyil/ >/tirudiyile/ (in a hurry)

/otta/ >/otte/ (Suitable/Proper)

/urukunna/ >/urukunne/ (Melting)

- **De-clustering of Sanskrit Loan Words**

There is a tendency to de-cluster the consonants at word initial and medial positions in all Sanskrit loan words by way of epenthesis. Epenthesis refers to the process of inserting a phoneme (either vowel or consonant) in a word to break the consonant cluster system. It is usually motivated by the need to meet the phonotactic constraints of a recipient language. Consonant epenthesis involves the insertion of a consonant between vowels. Furthermore, epenthesis also involves ‘Anaptyxis’, which refers to a process of inserting a vowel between consonants. The table below indicates the de-clustering patterns in AM.

Word in Standard Malayalam	De-clustered & De-Aspirated Forms in AM	Meaning
/mukhjam/	/mukkijam/	Major
/marja:da/	/marija:da/	Manner
/antya/	/antiya/	The last
/vijwa:sam/	/visuva:sam/	Belief
/swapa:dham/	/supa:dham/	One's own feet
/satwaram/	/sattu:ram/	Soon
/prata:pi/	/farada:vi/	Those who held high position
/cakram/	/cakkaram/	Wheel
/sraddha/	/sarada/	Attention
/pralo:bham/	/faralo:pam/	temptation
/stri/	/siri/	Woman

/stha:nam/	/ta:nam/	Position
/putri/	/puttiri/	Daughter
/dr̥ti/	/diruti/	Hasty
/dr̥ṣṭi/	/diruṣṭi/	Gaze
/hr̥daya/	/iruda/	Heart
/patni/	/pattini/	Wife
/citram/	/cittiram/	Picture
/tantram/	/tantiram/	Tactics
/tr̥di:ja/	/tirudija/	The third

The de-clustered forms might have been preferred in order to make the loan words more easily pronounceable. The language of the commoners found place in AM, which was less sanskritized. It might have preferred the phonemes used only in the then Mappila dialect. This affirms the fact that the base of AM is the dialect of Mappilas of Malabar.

Normally Anaptyxis (vowels are added in between the clusters) is used to make de-clustered forms. A few patterns of Anaptyxis can be found in the examples from the Table.

- If the final consonant of the cluster is /y/, the de-clustering vowel would be /i/
- When the final consonant of the cluster is /v/, the de-clustering vowel would be /u/
- In the /r/ ending clusters, the immediate vowel that comes after the cluster is normally used for de-clustering (Eg. /sraddha/-/sarada/, /putri/--/puttiri/). However, exceptions is found in the clusters followed by /m/ sound, where either /i/ or /a/ is used as de-clustering vowels (E.g. /cakram/-/cakkaram/, /tantram/-/tantiram/)
- In the triple consonant clusters, where /r/ comes between first and third consonants, the de-clustering vowel for the first two is /i/ and for the second and third is /u/. (E.g. /tr̥diiya/--/tirudiya/, /dr̥ti/--/diruti/)
- If the clusters appear at the word initial one of the consonants is deleted. (E.g. /stri/ --/siri/--/sthaanam/--/taanam/, /kṣaṇam/ - /ṣaṇam/)). The exception is found with the word initial

cluster, where one of the consonants is /r/. In such cases, vowel is added for de-clustering.
(E.g. /prata:pi/ --/farada:vi/)

Conclusion

Among Arabic loan phonemes in AM, only /f/ crept in Malayalam word as a substitution of /p/. It is to be noted that the script to represent /p/ was absent in the earlier stages of AM as it was alien to Arabic script. A further exploration has to be made to confirm whether it was a phonological or orthographic constraint. Even though /h/, /ʃ/, /ɾ/, /l/, and /d/ are common to Malayalam and Arabic, they occur only with Arabic loan word at initial position. Among native phonemes /ŋ/, /ɲ/, /ɳ/, /ɻ/, /ɽ/, /h/, /t/ and /r/ do not occur at word initial position. Unlike in Arabic loan forms, the Sanskrit loan words are found to be underwent regular phonological transformations in line with the native phonological system of the then Malabar dialect of Malayalam and rarely with the Arabic phonological system. The limitations to represent all loan phonemes, limitations in transliteration and tendency to find affinity with Arabic language might have the reasons for these phonemic variations. The phonemic variations identified in this study affirm that AM was more oriented towards the then Malabar dialect of Malayalam.

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The Investigation of Domestic Life in Ruth Prawer Jhabvala's *The Householder and Heat and Dust*

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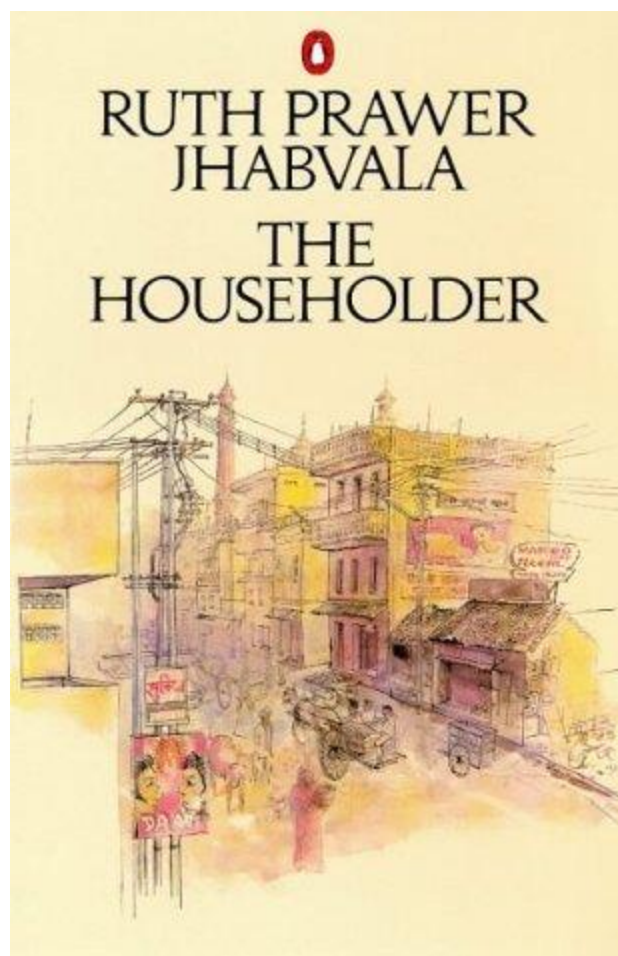
Ruth Prawer Jhabvala

Ruth Prawer Jhabvala is a world class fiction writer and storyteller of the present century. She has distinctive achievements as a literary artist. She was born on 7 May 1927 in Cologne in Germany of Polish-Jewish parents and escaped to England in 1939. Ruth Prawer Jhabvala married a Parsi gentleman and in 1951 she came to India as a young and beautiful wife of Cyrus Jhabvala, a young Parsi architect. Ruth Prawer Jhabvala is endowed with the gift of presenting minute details of social fabric and blessed with the power of keeping perception as such, her presentation of the phenomena of Indian life and her close observation of social realism is not only accurate and exact but also meaningful. She has a prying eye for the problems which are very common in the Indian society. Some of such problems are East- west encounter, Westernization, education, sex and marriage, exploitation and democracy.

Writing about India's Customs and Traditions

Jhabvala has been writing about India's customs and traditions, its caste system and backwardness, its hot and heavy climate, its dire system and backwardness, poverty and dirt and drudgery, its disease and illiteracy, its beggars and paupers, its sadhus and saints, and its child marriage system etc. She has also written a number of scripts for film and television, many with Merchant Ivory.

Ruth Prawer Jhabvala has chosen the aspect of marriage without love and love without marriage in the contemporary Indian life as the subject matter of her novel. Jhabvala has recollected her sweet bitter experience during her stay in India and has reproduced them in her works. She has passed twenty four years of life in India and also established herself as a great personality of India in the field of fiction. Her marriage to Mr. Cyrus Jhabvala, an Indian architect is the result of her love-hate relationship with India.



On Marital Dissonance

Jhabvala dealt with the theme of marital dissonance in her novel *The Householder*. The difference in attitude between Prem and Indu, the hero and heroine of the novel, leads to their unhappy marital life but at the end they developed a sense of coexistence. In *The Householder* the protagonist, Prem, who was under the influence of traditional family structure, suffers a lot in his conjugal relationship; but later the sense of modernisation lifts his feelings of reciprocity for a better and happy life with total understanding and reconciliation.

In *The Householder* there is a link between the life of Prem, the householder and the ancient scriptural tradition. However, Jhabvala does not, rightly, play up the Hindu tradition. She concentrates on exploring the householder's economic, educational, familial and social predicaments in a middle class urban social setting in Delhi and creates in the process an excellent, entertaining social comedy. Prem always lives worried about marital dissonance and his mother compounds the problems between Prem and Indu.

Indu's absence makes Prem realize how much he values her presence. He cannot talk about how he feels about her and he makes gestures that signify his love. He buys for her a glittering and beautiful blouse – piece, and writes a letter where he expresses his passion for her:

Why did you go away from me? I long for you and sometimes I feel like crying with tears because you are not there. I think of you so often. The house is empty without you and my heart is empty...I want to stroke you and kiss you everywhere with my Mouth and then I want to be inside you. When I think of this I feel I shall die with longing so much for you. (TH 142)

Now Prem realizes that the reconciliation for a happy adjustment in married life is only through mutual affection. And he finds in such a relationship is not only affection but sympathy, care, love, and psychological security work together in the family and by sharing other's joys and sorrows.

Marital Dissonance – Various Stages and Reasons

The issue of marriage without love and love without marriage that Jhabvala has taken is one of the burning problems in modern India. Her theme is on a different plane in the sense that both the hero and the heroine are from the same culture, same religion, and same social and educational background. Still there is marital dissonance. The strong reason for the marital dissonance is emotional dissatisfaction. They are married but they do not have the emotional bonding between them. They are not made for each other. The women's happiness depends not just on providing everything in the terms of comforts, luxuries but there is something beyond materialistic comforts that she needs. This affection can be gained only with love but not with money or material comforts.

Mostly Ruth Prawer Jhabvala's novels deal with the initial marital dissonance. This is a stage which needs proper adjustment though it is not always easy, as two grown up people, brought up in different circumstances and situations, come together and want to establish their identity. Each wants to dominate the other; unless there is a proper understanding, marital harmony cannot be achieved. The Protagonist in both the novels moves together obviously with a belief that marital life is nothing but a mutual adjustment.

Quest for Identity - Drama of Conflict and Resolution

The quest for identity emphasizes the importance of communal belonging, but rejects the view that one ought to belong to the community one was born to. It suggests that the quest for identity may lead individuals to follow many avenues: while some individuals might affirm their “inherent” affiliations and traditions, others may remain within their community of origin and strive to change its ways, or choose to leave their social group and opt for membership in a new one. This analysis suggests that choice, characteristic of the liberal conception of the person, and rootedness, characteristic of the communitarian conception of the person, play an important role in the formation of personal identity.

Jhabvala in her literary career presents a drama of conflict and resolution in terms of quest for identity. In the novel *Householder* Jhabvala deals with the dominant Hindu view of life. The Indian joint family is essentially patriarchal in character, which is kept alive by satisfying two vital needs of its male members, the patriarch’s love of power and the young man’s need for financial security. By undertaking to support the family, the system enabled young men to marry and raise a family before attaining financial independence. In perpetuation of the male line being a primary goal of the joint family, early marriage and reproduction were encouraged. By 1960 the structure was crumbling and the pattern of Indian life was changing, but many of the tradition that it had built it up, among them the tradition of early marriage has remained.

In *The Householder*, Prem’s entire journey of attaining manhood can be seen as a process of replacing his mother by his wife as a subject of desire and finally, he learns to love his wife as a man. His troubles increase as he also finds it difficult to control his students. His inability to control his students, his feeling of homesickness and his expectation regarding how should Indu, treat him like the way his mother is used to treat her husband show that he is yet to grow as a man. In the novel *The Householder*, Jhabvala has given an insightful portrayal of Prem’s character, his psychological problems, the way he grapples with his psychological complexes, his difficulty in coming to terms with the outside how he and finally, attains manhood.

Poverty and Want

‘Poverty’ and ‘want’ seem to have haunted Mrs. Jhabvala’s own thoughts throughout her stay in India. She just could not reconcile with the enormous giant of poverty and here Prem appears to be a mouth piece of what Mrs. Jhabvala wanted to tell this world: and hence it is not only Prem’s problem, but of the entire lower middle class Indian society and particularly the youth. They

constantly struggle to conquer this enormous curse of want which mars their happiness. They know no pleasure in their lives; marriage, baby and the other responsibilities come to them as extra expenses. Prem is no exception. His basic problem is poverty and want and it is this curse which makes him a coward and which makes him an all-around failure as husband, teacher and father.

In the end when Prem's friend Raj comes with his family to have dinner at Prem's house on his invitation and comments, "it seems your wife is a very good cook" (TH 168), both Indu and Prem feels a sense of achievement. The fate of a true seeker is fraught with alienation. As Ruth Praver Jhabvala's literary career advances, this conviction crystallises. Her narrative tone also changes and becomes darker and darker with each successive novel.



Heat and Dust

Jhabvala's novel *Heat and Dust* won the famous Booker prize in 1975. She has taken the marital discontentment issue as one of the burning problems of India. The novel *Heat and Dust* is on a different plane in the sense that both the hero, and the heroine, Douglas and Olivia, are from the same culture, same religion, same social and educational background; in spite of these facts, there is

a lack of love between the wife and the husband. The strong reason for Olivia's emotional dissatisfaction is that they are married but they do not share emotional bond between them. So they feel that they are not made for each other. A woman's happiness does not depend upon getting everything in terms of comforts and luxuries. There is something beyond materialistic needs and that is psychological need for affection. Olivia lacks this affection from her husband, and so she is disappointed and that leads to their married life being loveless.

In *Heat and Dust*, Douglas is always busy with his official duties. He has little time to spare for his wife who is all the time waiting for him. His superiors applaud him for his sincerity and honesty that he handles the administration in the district effectively: "Douglas worked like a Trojan and never ceased to be calm and controlled, so that he was very much esteemed both by his colleagues and by the Indian. He was upright and just" (HD 18).

Douglas loves his wife Olivia and tries to provide her all sorts of comforts but never feel that his company is necessary for her. She always hopes and waits but fails to get his company and love. She wants her husband's love instead of his material richness. She gets irritated whenever she feels that her husband has neglected her. The fortitude with which an English man bears the heat while on duty in the plains is related to the strength, and uprightness of this character. This, in fact is one aspect of the general image of an Anglo-Indian. Douglas is a prime example of such an image in the novel. He loves his wife very much. After that Douglas respects her feeling and he is very much worried about Olivia as most of the Anglo-Indian women become often irritable and quarrelsome due to the effect of heat and dust.

Jhabvala very carefully observes the behaviour of the Anglo-Indians and says the effect of heat and dust on them is such that they often become irritable and quarrelsome. The escape for them is to go to some hill station like Shimla.

Douglas decides to send his wife to Shimla with other European ladies but Olivia refuses to go to Shimla and says, "You don't for one moment think that I would go without you" (HD 41). This conversation between Olivia and Douglas makes it clear that marital dissonance in them is at its peak. Douglas plans something for Olivia but she has different ideas. He wants to provide a comfortable journey for Shimla but she is not ready and reacts in a negative way. This lack of mutual understanding and settlement strikes a chord of dissonance between them.

Douglas does everything for Olivia he is so busy and he does not have the time to talk to his wife leisurely and pleasantly. He does the work mechanically. He does not take care of her psychological views for making life more life pleasant, more enjoyable by going for outings, picnics and pastime activities. Thus Douglas absence of feelings towards the emotional feelings of Olivia creates a gulf between wife and husband. Laurie Sucher, a prominent critic on the works of Jhabvala, opines that this “Novel is rich in nature imaginary. It contrasts the heat and dust of the plains which signify at once an obsessive sexuality and the absence of feeling with the life giving moisture on the Himalayas” (99).

Olivia’s tragedy is due to her marriage with Douglas without love and her love with the Nawab of Khatm without marriage. Olivia’s delusion of dissatisfaction and emotional behaviour lead her towards destructive sexual passion for which she is responsible. Her obsession with the romantic eastern view makes her a tragic victim.

The dissonance may be owing to the characters to different attitudes towards life. Douglas has a practical bend of mind, whereas Olivia is the creature of emotions. It is the crucial period where adjustment is needed in life. However, due to the lack of mutual understanding and settlement, a chord of dissonance prevails. When everything becomes public, she straight away goes to the palace of Nawab who in turn provides her accommodation at the Himalayas. She breathes her last there only.

Ruth Prawer Jhabvala’s novel *Heat and Dust* focuses on the quest for identity of the narrator-protagonist, who is also the grand-daughter of Olivia by her husband’s second wife Tessie. Her quest for identity is examined from the perspective of psychology, with special reference to Jungian analytical psychology. It happens many a time that the quest for identity begins with curiosity regarding another person from whom one is seeking answers. In the novel *Heat and Dust* the narrator-protagonist is trying to find out the life history of her grandmother, Olivia. Olivia came to India with her husband Douglas, and at the later stage in her life, she developed extra-marital relationship with an Indian prince Nawab. Since Olivia has caught between two cultures, her own British culture and the Nawab’s Muslim culture. Olivia decided to leave Douglas and ran away with the Nawab. Olivia found that life is totally different with the Nawab.

In the beginning of the novel *Heat and Dust*, the narrator-protagonist says: “India always changes people and I have been no exception” (HD 2). The person from whom one is seeking answer, about one is curious could be a guru, a teacher, or even someone from within one’s own family, someone who represents ego ideals. Usually such a relationship begins from the unconscious side. This unconscious relationship in the novel *Heat and Dust* comes from the fact that narrator-protagonist and Olivia have a granddaughter and grandmother relationship. It is the only reason that the narrator-protagonist sees the letter written by Olivia to her sister. This letter kindles her interest in the past life of Olivia. So she decides to visit India and to reconstruct the past life of her grandmother.

Art of Ruth Praver Jhabvala

Ruth Praver Jhabvala has achieved an international reputation as an Indian English novelist. Her eight novels which appeared in quick succession, deal with the theme such as love and marriage in the bourgeois society, East–West encounter, pseudo-modernism in Indian society, the post-independence Indian ethos, affectation and hypocrisy in the Indian middle class society. She handles her themes with dazzling assurance and presents penetrating and compassionate picture of human relationship ironically and realistically. Though Ruth Jhabvala has made a significant contribution to the Indian English fiction, she has not received proper attention from the critics of literature. Jhabvala’s works abound with female characters who, on being displaced, struggle to survive in the unfamiliar surroundings they are entangled in. Her works dealt with the common motif of exclusion, loneliness and the search for an identity and fulfilment.

Jhabvala project herself and her personality through her writings. The subjects she chooses, the characters she invents and her own attitude towards them are conditioned by what she has herself known and felt. Her portrait of India is redeemed with intermittent touches of sympathy, but is devoid of empathy.

While summing up the course of argument, the entire thought is recapitulated to analyse the investigation of domestic life in Ruth Praver Jhabvala’s fiction. Jhabvala has presented India in different shades and her own response towards India and Indians has changed with the passage of time.

To Conclude

Jhabvala is pre-eminently a novelist of domestic life. Jhabvala uses the novels *The Householder* and *Heat and Dust*, to explore its joys and sorrows, its harmony and friction, its fulfilment and frustration.

Mostly her novels deal with the initial experiences of married life. This is a stage which needs proper adjustment though it is not always easy, as two grown-up people, brought up in different circumstances and situations, come together and want to establish their identity. Each wants to dominate. Unless there is proper understanding, marital harmony cannot be achieved. All her novels create a macro world, a world fully familiar to many Indians. The world has been recreated and represented through the medium of the absurd and the humorous. Jhabvala's novels have always dealt with disillusionment and compromise or acceptance of the truth. Hence there is a massive scope for further research in Ruth Praver Jhabvala's novels.

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Ceaseless Sadism against Women in P. Sivakami's *The Taming of Women*

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P. Sivakami
Leading Tamil Novelist

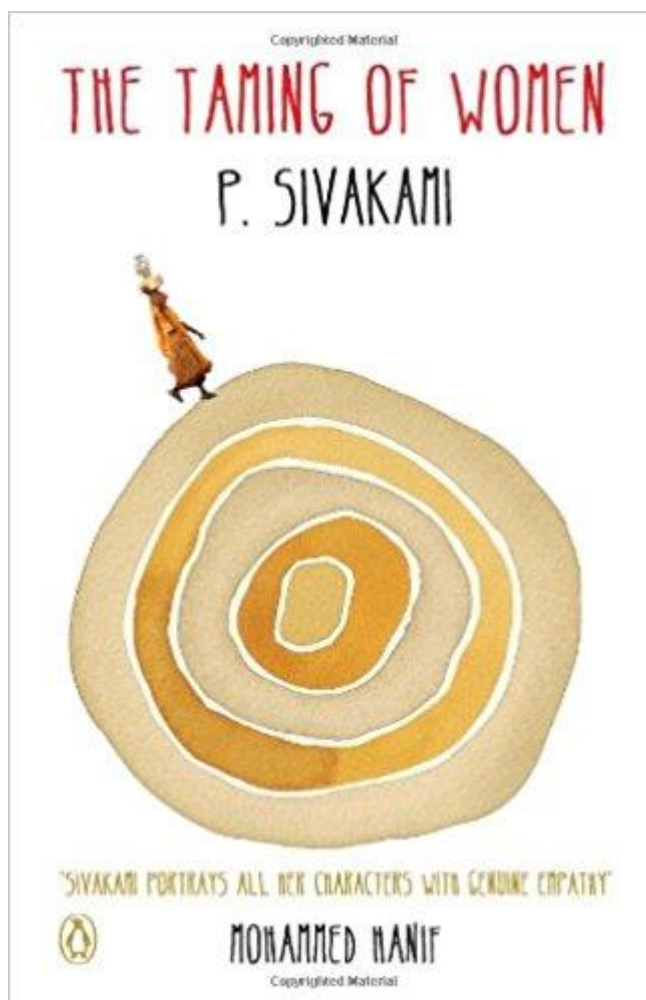
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Abstract

P. Sivakami is an Indian writer writing in Tamil. She is one among the most prominent Dalit writers in India. She became the first Tamil Dalit woman to write about the patriarchy and the Dalit movement. Her first novel *Pazhaiyana Kazhidalum* (Removal of old things) was translated and published in English as *The Grip of Change*. She quit her job as Secretary-ranked bureaucrat in the administrative service and established her own political party (Forum for Social Equality). Sivakami's literary works highlight the suppression faced by women and especially Dalit people. She is capable of bringing many comic elements to a very serious theme. This paper explores the way in which the writer presented the women characters. This novel deals with the concept of male chauvinism, suppression, sexual abuse, incest, rural lifestyle and poverty. The main aim of this paper is to see how the author presents the gender violence committed against women in families as

well as outside the family circle. She has portrayed the concept vividly in her novel through various characters.

Keywords: P. Sivakami, *The Taming of Women*, Gender violence, Incest, Sexual Abuse, Male chauvinism, Patriarchal society.



The Taming of Women

This novel is based on how women struggle to safeguard their honour and how they are oppressed by the men. Dignity for women is still a question mark in most of the places in the world. It is based on the women being oppressed in both upper and lower classes. The story begins when the protagonist Anandhayi discovered her husband Periyannan's paramour. When Anandhayi successfully trapped the woman who had an affair with her husband, "Periyannan, his torso bare, came thundering down the steps. He released the woman from Anandhayi's grip and pushed her aside. Anandhayi crashed to the ground with a loud sob". (4) The moment he thrashed her, she got the labour pain and delivered her baby. He didn't come to see the new born baby too. This shows

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that this man does not have any concern for his pregnant wife and for his baby which is inside the womb. Anandhayi's mind was filled with disappointments and she lost the peace in her. The crone, Anandhayi's mother-in-law advised her:

Why should a woman who's just given birth starve? So, the husband went to a whore, uh! Still, why should you go hungry? Is he all that you have in your life? Don't you have your children, enough wealth? Acres of fields and cattle of your own? Just because he went off with someone, here she wants to pine away. After all, there are five children; can't she just wash her hands off him forever? (17)

Cultural Practices

Sivakami did not forget to add the most common theme of cultural practices like the purification of the baby and the house. Periyannan was eager to know about the baby's horoscope alone from the Iyer. When he found the baby's horoscope lucky, he offered the Iyer flowers, bananas, coconuts, two baskets of paddy, a vessel full of tamarind, a measure of chillies and a measure of yellow gram in a gunny bag.

Periyannan - The Antagonist

Periyannan is the antagonist of the novel who is always trying to bring down the women under his control through sex and power. Muthakka is a maid who came to help Anandhayi in her household chores until she got back to normal from her delivery. Periyannan does not want Muthakka to leave, so he insisted upon her staying for a few more days and went "Brushing against her body, Periyannan walked out of the kitchen" (7). His sheepish attitude is revealed when "He chose to come, avoiding Anandhayi's line of vision, and on the pretext of fondling the child, he brushed his hand on Muthakka's breast" (21). As soon as he heard his wife's voice, he moved to the fields. Periyannan's arrogant and careless nature is proven, when he refused his wife's cousin Iyyakannu's pleas to lend his bulls just for two days: "You are free to take your sister, but don't touch my bulls. What am I to do without my bulls . . . don't make me say things I might regret"(43). It shows that Periyannan is having more concern for his bulls than for his wife. These words expose the materialistic attitude and the man's disinterest towards his wife.

Being Beautiful Is Dangerous for Women

The townsfolk knew that Periyannan and the village Supervisor Kangani are at war. Kangani already bought three contracts for his son Manickam which made Periyannan jealous. In order to take revenge he exploited the name of the village Supervisor's family members. Veni, the Supervisor's sister-in-law became a scapegoat because of her tragic flashback. When Veni was a schoolgirl, she was tall, fair, plump and had long hair. She was seduced by her teacher Rangasami and PT master.

One day, when Rangasami was enticing her thus, the PT master entered the room.

'This is not how you are going to get her listen. She has to be caned,' he said and began to wallop her. Before Rangasami could intervene, the PT master came on to her. And so, she became a plaything for everyone. (28)

This shows that being beautiful is also dangerous for a woman. Her beauty has become a poison for her chastity. After that incident, she dropped out from school. Veni could not find peace at home too. She was harassed by her nephew Manickam. She could not accept what had been happening to her:

Did he not know whom he was touching? I am his aunt, for God's sake! Of course he knew it was me; . . . I cannot even speak about this to anyone, lest they spit on my face. As it is, my name is in the mud. People will think I am teaming up with Akka to complain about the first wife's son. I still cannot believe where he chose to touch. (148)

Not Safe Even in Her Family

It shows that a woman is not safe even in her family. She was completely depressed after that and unable to share her feelings with anyone. She was scared what the society would speak about her character if this matter was leaked. A woman was abused by the men, but this patriarchal society blames only the women victims. It is the reason for most of the crimes being buried as untold mysteries.

Suspicious All Around

Since Periyannan is a building contractor, he got a new bridge project and earned a lot. He stayed in a rented room with his new concubine Lakshmi, and so he came home very rarely. When

Periyannan saw a man near the wall, he caught him and enquired, then he came to know that he was a deaf vagabond. Periyannan suspected her when Anandhayi felt pity for him. He abused her with vulgar words, “Endi, is he your secret lover? Why are you so sorry for him?” (59). When she answered him back again he scolded her “I only have to whistle and I can have any women I want. Do you know that?” (59) These dialogues explicate the dominant and cheap nature of the antagonist, Periyannan. As a woman, she is restricted to show sympathy on a deaf man too. Her husband is the representative of the male patriarchal society which justifies their own actions and condemns women for their mistakes.

Deserving Sympathy

Sivakami depicts the sympathetic situation of the women in this novel. Vellaiyamma was the mother of Periyannan. She lived by using her own finances. If anyone advised her to take rest and live by son’s earning, she would burst into a rage. “I am an able woman. Why do I have to depend on him? I will eat from my earnings” (63). After getting a big building contract, Periyannan had thrown a bundle of currency at her feet and insulted his own mother Vellaiyamma, by shouting at her if she had ever seen this much money before in her lifetime. She longed for death to come and take her life. Her husband’s memory hit her most of the time. He committed suicide by drinking yergum (a poisonous plant milk) and she could not forget how she was beaten and slapped by her husband. Her husband was a spendthrift, and when she refused to give him money, “He flew into a rage, called her a squanderer and slapped her on her cheek. It was a strong blow; after all, he was used to hard labour. Her cheek swelled up like a paniyaram” (65).

Traditional Control

Sivakami depicted the traditional control over the women in a family, with an illustration of Kala’s cycle-riding incident. When Kala’s father Periyannan found his matured daughter roaming around riding a cycle with her friend, he hit her with a broomstick. He bashed Anandhayi till she went unconscious, for letting their daughter to wander freely. He did not spare his mother also, when she tried to stop him. Vellaiyamma became a victim of his beatings too. It shows that as a man, the antagonist Periyannan controlled all the women around him.

Chauvinist Male Characters

The author had described not only Periyannan as a chauvinist, but the other male characters also. Vadakathiyaal came over to work for Anandhayi at home and in the garden. Anandhayi was shocked to see Vadakathiyaal son's behaviour. "Her son stood by, with one leg raised, ready to kick her, saying, 'If I kick your face your teeth will fall off'." (104) Vadakathiyaal suffered under the men in her family, starting from her husband, son and brother-in-law. "I was thrashed around even after my children grew up. See this loose teeth; it was he who knocked it. Once he threw a heavy lock on my face and this is the scar". (105) She expressed her grief to Anandhayi about how she was being whipped by her brother-in-law: "He says a younger brother's wife is as good as one's own wife and an elder brother's wife is half one's wife". (105) Women are facing spontaneous hindrances and disturbances from the men in the society.

When Kala and Dhanam bathed in the backyard, with their skirts raised to their chest, they could see a gang of young men peeping at them beyond the tall lemon tree and fences. Kala begged her mother that she was not interested in marrying the man of her father's choice. Periyannan scolded her "Is she going to be his wife or just sleep with him? How dare she say she doesn't like him? Let her say that once more and I'll skin both the mother and daughter alive" (113). As a woman, she was not even allowed to express her dislike in her marriage proposal. In *Women, Tradition & Culture*, Malladi Subbamma said "Women's situation has to undergo a transformation, only laws won't do. The Constitution of India gives equal rights to women, but in reality that is not so" (7)

Patriarchy over Beloved Concubine

Periyannan's chauvinist attitude started to attack his beloved concubine Lakshmi too, as days passed. His suspicion stabbed her with vulgar comments on her character. She injured Periyannan with a sickle when he beats her, for not giving a physical pleasure to him. After this incident she escaped many times, unfortunately all her attempts are failed. He captured and brought her home each time hitting and slapping. Earlier Anandhayi saw Lakshmi as her competitor in her life. Since Lakshmi got settled with Periyannan's family, Anandhayi too felt pity on her pathetic state. When Lakshmi warned Anandhayi's daughter Dhanam to break up her love affair with the preacher's son Daniel, a misunderstanding erupted among the family members. Dhanam's wrath grew like a thorn by that time, and she hated Lakshmi because of that incident. She troubled her enormously

“Lakshmi’s new blouse that was drying on the clothes line was ripped to shreds. If Lakshmi took her soap and stepped outside for turmeric powder, the soap disappeared. Cow dung was mixed in her bathwater”. (179) This situation proves that even a woman can bring more problems for other women. Lakshmi was hurt not only by Periyannan but by Dhanam also. Periyannan tortured her physically; his daughter Dhanam’s words accused her psychologically. Lakshmi said, “It is not that I want sex that desperately. I want love, a relationship, a support, a comfort, a kind word- not like this, everyday torture. Kicks, punches and slander”. (216) It shows that even though she is a concubine, as a woman she longs for love and care.

Only One Success in Life - Suicide

The novel ends with the tragic death of Lakshmi. Her frustrations stimulated her to commit suicide and die. Her attempt to commit suicide alone was successful in her life. Even after her death Periyannan did not change his nature. He kept on accusing Anandhayi as bad luck for him. From the beginning till the end the women suffers much and they are made submissive under men according to the tradition. Prof. K.R. Srinivasa Iyengar says “Women are natural story tellers even when they do not write or publish” (435) but Sivakami is extraordinary in her writing and narration. Sivakami teaches the readers, how a woman is being treated in the society and how she should be treated. A writer’s job is to enlighten the broken society with good writing. As a good writer Sivakami brings out the truth of men ill-treating women, instead men should give women love and care, provide them the space they need to be free and happy.

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**Australian Commonwealth Literature and
Patrick White's Selected Novels
The Eye of the Storm and *The Vivisector***

I. Shree Devi, M.A., M.Phil.

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Patrick White 1912 – 1990

Courtesy: https://mckinneylaw.iu.edu/faculty-staff/images/jwhite_hr.jpg

Abstract

This paper first presents some of the salient features of Australian Commonwealth Literature and then discusses select features of Patrick White's novels, especially, *The Eye of the Storm* and *The vivisector*.

Patrick White is the most prominent literary guru of the Australian literary circle, and his arrival marked the most important stage in the growth and development of Australian literature.

He is a novelist, short story writer and playwright whose writing is endowed with comprehensively tackled themes. In this paper, I try to map the Australian Literature and provide some idea of White's life and literary works. The paper also deals with issues relating to self-deception to self-realization in White's novel *The Eye of the storm*. In the novel *The Eye of the Storm* Elizabeth Hunter shows that pride is self-destructive and woman can be redeemed by suffering. The storm becomes mentor in Elizabeth's life. She realizes the pausing glory of power, fame and wealth, which fail to bring a sum of satisfaction in life. It cleanses her from all unrighteous practices, negations and self-deception. Another point highlighted in the paper is the Visions of life through art in White's novel *The Vivisector*. In the novel *The Vivisector* describes the complete cycle of human life. It portrays the character of Hurtle Duffield and records repeated sexual involvements of the artist. His character depicts self-realization through spiritual love. He reaches the stage of illumination and tries to find out the relationship between 'God' and 'Artist'. In these novels *The Eye of the Storm* and *The Vivisector*, White portrays suffering as a necessity and it is the path of purification that leads to spiritual insight.

Keywords: Patrick White, *The Eye of the Storm*, *The Vivisector*, individual for identity, integrity and fulfilment. Australian Commonwealth literature

Commonwealth Literature

Commonwealth Literature today stands for literature in English written in the Commonwealth countries outside the Anglo-American tradition. What is common between the diverse members of the Commonwealth in spite of their different calendars of independence and ethnological culture, political and topographical set-ups is that all these countries share the common colonial experience. Commonwealth literature thus presents a rich variety of aesthetic and cultural experience.

Australian Commonwealth Literature

There are some journals devoted exclusively to Commonwealth literature. These include *New Literatures Review* brought out by the University of Wollongong and *CRNLE Reviews Journal* published by the Centre for New Literatures, Flinders University, Adelaide. Most of

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these journals and periodicals are literally supported by the Literature Board of the Australia Council, Australian government's arts advisory organisation. Great strides are thus being made in presenting Australia as a nation with a vital and unique literature and culture.

The centrality of the imagination is echoed in the titles of recent publications on the formation of Australia as a nation: *Inventing Australia*, *Creating a nation*, *illusions of Identity*, and *National Fictions* are examples of well-known texts across a range of disciplines. Theories of nationalism and national culture appear unresolved on the issue of imagination, implicitly resting on a modernist construct of creativity to suggest that nations are invented, fabricated or manufactured.

'The Australian story' is one of travellers, most of them men: of transportees, explorers, immigrants, pioneers, drovers, shearers, gold-seekers, bushrangers and swagmen. Australian bush mythology is shaped by the journeying of bushmen: by their departures, adventures and homecomings. The space of the bush and home is represented from the perspective of the journeying bushman.

Australian Literature is different from the traditional English literature. Australian Literature, like all great Literature is dynamic; it is the response of creative writers to the condition of life in Australia. Literature is the whole expression of a literate community's life and activity, and this expression finds its outlet through language.

Australian studies overseas have been characterized chiefly by the study of Australian literature. The Robert Menzies centre for Australian studies, which is a part of Institute Commonwealth studies, London has played a significant role in promoting Australian history and literature. The recently –formed Australian Studies Association of North America hosted a conference to discuss the developments and future prospects of Australian Studies in North America, Europe and Australia.

Similarly, The American-Australian Foundation has planned to concentrate on promoting Australian and Pacific studies at academic institutions throughout the United States and on improving interaction between Australian and American academic institutions. It recently promoted Australian studies in North America, Europe and Australia. Similarly, the American Australian Foundation has planned to concentrate on promoting Australian and Pacific studies at academic institutions throughout the United States and on improving interaction between Australian and American Institutions.

The society publishes *The Commonwealth Review*, a bi-annual journal devoted to the new literatures in English. It also publishes bibliographies and books on Australian literature. Apart from publications, the society organizes an annual conference in January where scholars from India and abroad participate. During the last three years, several scholars including Ms. Judith Rodriguez, Dr. David Kerr, Mrs. Rosemary Kerr, Dr. Terry Collits, and Ms. Sylvia Lawson have participated in the annual meets. There is a hope more and more scholars will attend these and bridge the gap between Australia and India.

Women Writers of Australia

The women writers of Australia have produced sufficient work to acclaim worldwide attention. It is indeed stimulating and rewarding to find women's views and values at the centre of the literary stage shaping the contrary issues. The earlier women writers were adept in writing letters, for exchange of epistles was of utmost significance to the early migrants.

The tradition of realism offers women writers the possibility of exploiting female experience. In the recent times, therefore, women writers have shown their concern with some vital problems, like the cruel exploitation of black women by white man. Some women writers have revealed the inner recesses of their hearts and given expression to the area i.e. marriage and the position of women in society.

Women's writing and feminism have given rise to another phenomenon in Australia publishing by women's press. Aims of the Australian group include promoting the status of

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women in all areas of book publishing and providing a forum of discussion and exchange of ideas on issues related to women.

Post-Modern Australian Literature

The quality of the Australian literary scene is dominated by fiction. The National Book Council Prize was split between two novels: *Longleg* by Glenda Adams and *Cloudstreet* by Tim Winton. Sydney based writer Glenda Adams is a former winner of the Miles Franklin award. *Longleg*, the survival story of a boy abandoned by his mother and who goes on searching for all his life, was the winner of the 1990 fiction section of The Age Book of the year.

Post-modern Australian literature can be understood as literature of the settler colony representing a complexity of the formation of both Australian cultural identity and its culture. Culture of the original aboriginal inhabitants was based on oral tradition which was either suppressed or could not compete with Australian literature based on a written tradition. During the colonization of Australia when the country was established as a British penal colony in 1788, Australian literature was influenced by the British literary tradition.

Australian Dialect of Speech

Australian colloquial speech, vernacularism, yarn, short stories, the bush experience, bushrangers as symbolic representatives of the resistance towards British colonialism and realistic writing method were the common attributes of these authors (Joseph Furphy, Henry Lawson, Barbara Baynton and many others). With a growing independence (Australia became a dominion, less dependent on Britain when the country became a Commonwealth of Australia in 1901.

Contemporary Australian Literature

Contemporary Australian literature provides important insights into Australian society that has changed rapidly and is still changing from a Jingoistic outpost of British Empire whose inhabitants, a mere fifty years ago, believed in the superiority of the white race and in the 'white man's burden' to bring true civilization to Asia and the Pacific. Contemporary Australian

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literature also gives evidence of a new Australian society that is painfully re-thinking its historical prejudices and learning new attitudes to the Asia/Pacific region.

Contemporary Australian fiction is showing an increasing awareness of anti-Asian sentiment among average Australians. Another of Australia's great fiction writers, Hal Porter, has set his first novel *A Handful of Pennies* (1958) and a collection of his inimitable short stories *Mr. Butterfly and other Tales of New Japan* (1970) in postwar Japan and has used this setting to study clichés of national identity for both Australians and Japanese.

Patrick White

Australia is famous for Literature is not usually the first one that comes to mind Patrick White, one of the most notable novelists of the twentieth century. White was born in Knightsbridge, London, to, Victor Martindale White and Ruth née Withycombe, both English Australians, in their apartment overlooking Hyde Park, London on 28 May 1912. His family returned to Sydney, Australia.

Patrick White, the grand old master of Australian literature, is a novelist, short story writer and playwright whose writing is endowed with comprehensively tackled big themes. According to Patrick White, the purpose of any work of art must not be simply pleasure giving, it must preach something to the individual. His vision is closely akin to the deep-seated nature of the spiritual yearnings of human beings and the need for recognition of the psychic potential of the human spirit of which the conscious rational processes are only a fraction of the totality. He was particularly sensitive to the precarious nature of human identity and his work continues to challenge our perception of ourselves and our reality. He has achieved in his novels a vision of life which is both distinctively individual and generally relevant, a vision which illuminates in a fresh, sometimes strange, but always revealing manner the familiar universe, and which at the same time adds a quickening and transforming element to our experience of it.

Three Major Themes

White is pre-occupied with three major themes in his novels, the obvious and influencing isolation of the individual, the quest of an individual for identity, integrity and fulfilment. These three major themes are supported by the portrayal of the transformation of Australia and its inhabitants struggling against the entrapping forces of Nature and Civilization. This has been illustrated in the satirical vein running through all of his novels in his presentation of the individual's spiritual quest which is juxtaposed with the parody of the vanities of the sophisticated society. White's novels tend to become the contemporary myths of cultural crisis, in which the adverse awareness of Australian society and the detached view of the European tradition are brought to confront and dramatize each other.

Pursuing Earthly Reality

In fact, White's novels pursue the earthly reality through their fictional representation of life in its manifold dimensions. He follows the realistic method in portraying the naked, instinctual life of Australian man pitted against the forces of cultural ambiguity, faced with the task of taming the topological monster to achieve survival and self-extension. However, White's fiction manages to escape from the limitations of the realism, as it possesses the poetic genius of the symbolist dimensions of his art.

Use of Symbols

White's use of symbols in his novels acts upon the faith and feeling of the protagonist enabling him to work out his destiny of self-fulfilment and achieve self-integrity. They stand for the guiding forces of inspiration that direct the individual's life and intensity, his sensibility in the several phases of his self-exorcism. The other symbols and images control and illuminate the structure and texture of White's fiction.

White's Stance of Omniscience

Another aspect of White's style is his stance of omniscience. In his attempt to explicate and illustrate the intensity of his character's inner experience, White uses frequently shifting points of view, himself often intruding into the narration. He seems to insist on his own presence

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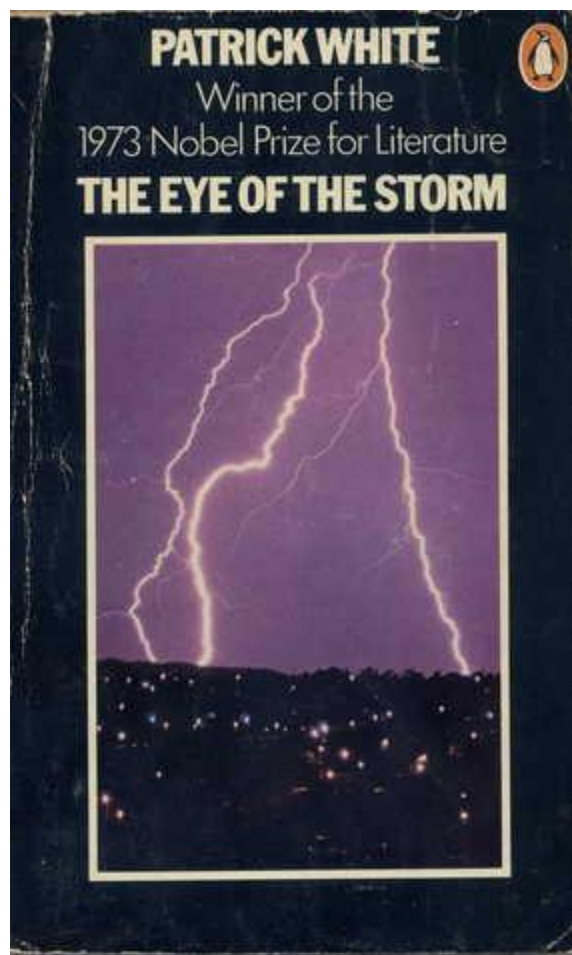
The Eye of the Storm and *The Vivisector*

and judgment throughout the action of the novel, and gives the impression of acting as a liberating god into his characters.

White never intends to mislead his readers. It may be said that he is rather forced to use these deliberate mystifications in order to guide one through the stumbling incoherence of the interior rhetoric of personality that forms a major part of his narration. White takes up the position of the 'Sutradhara' in Sanskrit drama, mediating between the experience of his characters and the vision of his readers and relating the aesthetic responses to the movement of life into being.

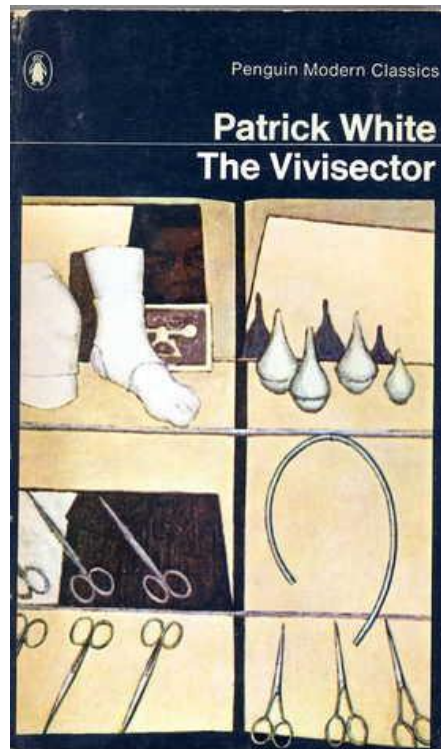
The Eye of the Storm

The novel *The Eye of the Storm* shows that pride is self-destructive and woman can be redeemed by suffering. White's intention in this novel is to bring women out of their frail nature in the materialistic society and adore them to their nature core womanly qualities. They tend to lose these core qualities due to individualism, solitariness, luxury and lack of faith in god; White asserts fair and foul qualities of women through Elizabeth Hunter in this novel. It is the story of Elizabeth Hunter undergoing the process of growth through suffering. The physical suffering allows insight into suffering through spiritual realm. White shows that suffering through losing self is only the first step of a process of finding a truer sense of self. White stresses the culmination only through sexual love.



The storm becomes mentor in Elizabeth's life. She realizes the pausing glory of power, fame and wealth, which fail to bring a sum of satisfaction in life. It cleanses her from all unrighteous practices, negations and self-deception. It functions effectively as an instrument of harmony, an agent of purification and transmutation. This helps in acquiring an understanding of the human condition and ultimately in coming closer to discovering the divine which lead her to an awareness of his human limitation.

The Vivisector



The novel *The Vivisector* describes the complete cycle of human life. The beginning and end are united through Hurtle's step-sister Rhoda. They are reunited in old age. It portrays the character of Hurtle Duffield records repeated sexual involvements of the artist. The sexual gratification becomes a fixation for him. The sense of cruelty and pathos is implicit in the act. He paints ruthlessly and dissects those women in whose life he has participated. Hurtle is struggling with his moral and personal agony in giving birth to his talent. His character depicts self-realisation through spiritual love. The total involvement in sex is not one sided, the characters around him also reciprocate. His life is fulfilled with imagination. He is not only the person to live in the fantasy world. Every hungry soul looks to it for comfort and consolation. As an old man Hurtle's pursuits are purely mystical. He reaches the stage of illumination and tries to find out the relationship between 'God' and 'Artist'.

Ultimately he succeeds in establishing the connection. His death over his indigo painting brings the novel to its logical conclusion. After a long career as a painter Hurtle ultimately fades away to the world of colour blue and remains as a personal God to Rhoda. The very human Hurtle has found his Humanity and Divinity which is given by the image of God.

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A Strong Individual, Richly Gifted

Patrick White is a strong individual, richly gifted, original and high significant writer. His powers are remarkable and his achievement is large. His art is dense and poetic. It is always a substantial and genuine thing. White's legacy to future generations of Australian writers is immense. He views suffering as a necessity and it is the path of purification that leads to spiritual insight. Through Mrs. Hunter in *the eye of the storm* novel and Mr. Hurtle in *the vivisector* novel, White teaches to suffer with dignity and to find strength in loneliness.

Patrick White's works provide a vast scope for further research. A detailed research can be done regarding illumination of individuals in the other novels of White.

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Strong and Weak Quantifiers in Malayalam

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Introduction

The strength of a quantifier determiner depends on the specific readings available for it in its contexts of occurrence. This paper aims to put forward a way to distinguish between the strong and weak quantifiers in Malayalam based on their internal composition.

This paper is organized in the following manner. The first section lays out the data. Section 2 discusses 'there'-test as a means to distinguish strong and weak determiners and show how it is ineffective when applied to Malayalam quantifiers. Section 3 discusses Moltmann (2006)'s definition of strong and weak quantifiers. Section 4 analyses the quantifiers in Malayalam based on this definition and shows that the quantifiers having *-um* in their composition are the strong quantifiers following the definition of Moltmann (2006).

1. Quantifiers in Malayalam

Quantifiers (more specifically scalar quantifiers) in Malayalam can correspond to a single word or a complex structure of morphemes. That is, a quantifier is often composed of more than one morpheme, each having a role in the composition of that quantifier. A scalar quantifier in Malayalam usually has a quantifier word, an NP and a coordination morpheme in its composition. There are some scalar quantifiers which have just the quantifier word in their composition as well. The examples in (1) and (2) illustrate the occurrence of the (universal) scalar quantifier *ellaa...-um* and the existential quantifier *cila*.

1. class-ile **ellaa** kuTTikaL-**um** pariiksha pass-aayi
class-LOC all children-CONJ exam pass-became
'all the children in the class passed the exam.'

2. class-ile **cila** kuTTikaL pariiksha pass-aayi
 class-LOC some children exam pass-became
 ‘some children in the class passed the exam’

Here, the universal quantifier in (1) is composed of the quantifier as well as *–um*, the conjunctive suffix. The existential quantifier *cila* on the other hand can occur by itself.

The specific properties and interpretations of a quantifier depend on its individual composition. This paper argues that whether or not a quantifier is strong is determined by its internal composition. I argue that the quantifiers having *–um* (a conjunctive suffix) in their composition tend to receive a strong quantifier reading whereas those which do not have *–um* in their composition always get weak reading.

Strong quantifiers in English are ‘every’, ‘both’ ‘most’ etc. The corresponding quantifiers in Malayalam are *ellaa*, *mik’k’a*, etc. Examples of weak quantifiers in English are ‘some’ and ‘many’. The corresponding quantifier for ‘some’ is *cila*. There are two readings available for ‘many’- cardinal and proportionate. I argue that the cardinal reading of ‘many’ is a weak quantifier whereas the proportionate ‘many’ is a strong quantifier. There are two separate lexical entries in Malayalam corresponding to the two readings of ‘many’ in English. *pala...-um* corresponds to the proportionate reading of ‘many’ and *kuRe* corresponds to the weak cardinal reading of ‘many’. This gives us a pattern of strong and weak quantifiers in Malayalam. The quantifiers having *–um* in their composition are by and large the strong quantifiers and those which do not have *–um* in their composition (*cila*, *kuRe*) are the weak quantifiers in Malayalam.

2. ‘There’-test

According to Barwise and Cooper (1981), a strong quantifier determiner is not good in a sentence of the form *there is/are* NP. Barwise and Cooper (1981) argues that when a positive strong quantifier occurs in ‘there’ construction the result will be a tautology, when a negative strong quantifier occurs, it will be a contradiction and if it is a weak quantifier, the result will depend on the interpretation of the quantifier.

For example, ‘every man is a man’ is a tautology. ‘No man is a man’ is a contradiction and ‘some men are men’ depends on the interpretation of ‘some’. This account explains well the division of determiners into *strong* and *weak* with respect to English. I will check whether this account can distinguish between strong and weak quantifiers in Malayalam.

The corresponding quantifiers for ‘all’ ‘most’ ‘both’, ‘the two’ etc. in Malayalam are *ellaa*, *mik’k’a*, *raNT-um* etc. respectively. Similarly, the corresponding quantifiers for weak quantifiers such as ‘some’ and ‘many’ are *cila* and *kuRe* respectively in Malayalam. Consider the examples in (3). All the sentences in (3) are fine in Malayalam but the glosses in (3d) and (3e) alone are acceptable in English.

3. a) toTTatt-il **ellaa** kuTTikaL-**um** uNTə
 garden-LOC all children-CONJ COPULA
 Intend: ‘there are all the children in the garden.’
- b) toTTatt-il **mik’k’a** kuTTikaL-**um** uNTə
 garden-LOC most children-CONJ COPULA
 Intend: ‘there are most of the children in the garden.’
- c) toTTatt-il **pala** kuTTikaL-**um** uNTə
 garden-LOC many children-CONJ COPULA
 Intend: ‘there are many of the children in the garden.’
- d) toTTatt-il **cila** kuTTikaL uNTə
 garden-LOC some children COPULA
 ‘there are some children in the garden.’
- e) toTTatt-il **kuRe** kuTTikaL uNTə
 garden-LOC many children COPULA
 there are many children in the garden.’

These examples show that ‘there’ test does not seem to work well for distinguishing strong and weak quantifiers in Malayalam as illustrated in the sentences in example (3). I will

next take for consideration the analysis of quantifiers given by Moltmann (2006) to check if it succeeds in distinguishing the strong and weak quantifiers in Malayalam.

3.Moltmann (2006)

According to Moltmann (2006), some quantifiers, namely strong quantifiers display a disjunctive condition regarding their domain. They have a presupposition involving quantifier domains rather than propositions and hence she calls it domain presupposition. Strong quantifiers require their entire domain to be presupposed prior to the evaluation of the quantifier in the current index. Moltmann makes use of the terms ‘context’ and ‘index’ in a specific sense here. According to her context is the context of utterance (consisting at least of the world and the time at which the utterance is made), whereas the index is an additional circumstance that may diverge from the first one as a result of evaluating an intensional operator (consisting of the world and perhaps time of evaluation). Relative to a context a sentence has content, or expresses a proposition, and relative to a context and an index it has a truth value.

Presuppositions are conditions that need to be verified prior to the semantic evaluation of the presupposition trigger in the process of truth conditional evaluation of a sentence. Moltmann (2006) states that this requirement of 'semantic anchoring' of presuppositions can be satisfied in one of two distinct ways: either the presupposition is verified with respect to the utterance context (in addition to the index) or else it corresponds to explicit material which has already been evaluated semantically and acts as an antecedent of the presupposition trigger. Domain Presupposition also manifests these two disjunctive ways. It concerns the identification of the quantifier domain prior to the evaluation of the quantificational NP at the current index.

According to Moltmann (2006) the semantic anchoring of a domain presupposition is to be achieved in exactly analogous ways to the semantic anchoring of a conceptual presupposition of a proposition: the restriction of the determiner at the index of evaluation must have the same extension as when evaluated with respect to the context of evaluation or else it must be anaphoric to some previously evaluated set description. For example, consider the sentences in (4) from Moltmann (2006).

4. a) John might write ten books, and he might publish every book.
- b) John might publish every book.

Moltmann argues that whereas the domain of *every book* in (4a) can be identified with the set of possible entities introduced by ten books, in (4b) it must consist of the actual entities identified by the utterance context. That is, in (4a) the domain of *every book* is anaphorically linked to some preceding descriptive content, whereas in (4b) it is identical to the domain the quantifier would have relative to the context of the utterance. What is presupposed in the case of strong quantifiers is a set of objects rather than a proposition.

This means that strong quantifiers have a restriction that is either co-indexed with a property in the background or else must be evaluated with respect to the utterance context and not just the current index.

4. Distinction between Strong and Weak Quantifiers in Malayalam

Drawing from the analysis of strong quantifiers in Moltmann (2006) I argue that quantifiers having *-um* in their composition are strong quantifiers in Malayalam. My argument goes along the following lines. The quantifiers having *-um* in their composition such as *ellaa...-um*, *mik'k'a...-um* and *pala...-um* are proportionate quantifiers. It can be further deduced that their quantifier domain has to be always definite, that is familiar to the discourse context. The requirement that the domain of quantification be verified prior to the utterance of the sentence is a property of strong quantifiers according to Moltmann (2006). If that is taken to be true, it logically follows that quantifiers having *-um* in their composition are strong quantifiers. Consider the examples from (5) to (7). The quantifier in the second sentence refers to the NP in the first sentence in each of these sentences.

5. Raman anchu puthakannaL waanji. Awan **ellaa** pustakannaL-**um** waayiccu
Raman five books bought. He all books-**um** read
Raman bought five books. He read all the books
6. Raman anchu puthakannaL waanji. Awan **mik'k'a** pustakannaL-**um** waayiccu

Raman five books bought. He most books-**um** read

Raman bought five books. He read most of the books

7. Raman anchu puthakannal waanni. Awan **pala** pustakannal-**um** waayiccu

Raman five books bought. He many books-**um** read

Raman bought five books. He read many of the books

These sentences get a proportionate reading for their quantifier. That is they require an antecedent in their context of utterance. They can be contrasted with the sentences in (8) and (9). These quantifiers do not need an antecedent as in the sentences in (5)-(7).

8. Raman anchu puthakannal waanni. Awan **cila** pustakannal waayiccu

Raman five books bought. He some books read

Raman bought five books. He read some books

9. Raman anchu puthakannal waanni. Awan **kuRe** pustakannal waayiccu

Raman five books bought. He many books read

Raman bought five books. He read many books

The examples in (5) – (9) show that the quantifiers having *-um* in their composition get partitive or proportionate reading. Besides, partitive reading requires the domain of quantification to be definite or familiar. It is definite but does not imply uniqueness.

Instead, it is an example of a definite expression which picks up an already introduced discourse referent. For example, consider the sentence in (10).

10. Raman **pala** pustakannal-um waayiccu

Raman many books-**um** read

Raman read many of the books.‘

This sentence would be true in a world w just in case for any situation s of Raman's reading which is maximally similar with respect to w , Raman read a specific number of entities contained in $[book]_w$ in s . Both occurrences of 'books' will be co-indexed in this example. Moltmann (2006) argues that partitives with strong determiners satisfy the domain presupposition requirement in the following way.

The reason why partitives with a strong determiner are acceptable is obvious: The restriction of the strong determiner clearly is semantically anchored. The definite NP that provides the quantification domain has its own referential force and can be evaluated with respect to the utterance context, that is, *de re*. (p. 213)

Moltmann (2006) argues that the sentence in (11) would be true in a world w just in case for any satisfaction situation s of John's needs (maximally similar in relevant respect to w), John 'has' more than half of the entities contained in $[solution]_w$ in s .

11. John needs more than half of the solutions.

This supports our argument that the presence and absence of *-um* in the composition of quantifiers in Malayalam distinguishes the strong and weak quantifiers respectively. The quantifiers with *-um* are partitive and thus they require the restrictor NP which provide the domain of quantification to be definite. Definiteness can disjunctively imply to be referentially unique or to have a discourse referent in the previous context of discourse. The definite expressions in this case are anaphoric and not unique. This follows that their domain is presupposed anaphorically since they have to be co-indexed with their discourse referent which has been introduced prior to the checking of the quantifier in the present index. This means that the quantifier can only be re-identified at the current index. The anaphoric use of definite expressions involves a property from the previous context to satisfy the anchoring condition of domain presupposition. Consider the sentence in (12).

12. awaLkk **pala** uttarannaL-**um** aRiyaam
 she-DAT many answers-**um** know
 ‘she knows many of the answers.’

This sentence gets a truth value only in those situations where its logical presupposition is satisfied, that is, only when it is semantically anchored. It would get a truth value in a world in case for a situation *s* to have her the knowledge of a specific number of entities in [*answers*]_{win} *s*. In isolation this sentence is pragmatically odd and cannot be true or false.

This can be contrasted with a quantifier which does not have *-um* in its composition. Consider the sentence in (13).

13. awaLuDe tolwik’k’ **pala** kaaraNannaL-uNTə
 she-GEN failure-DAT many reasons-COPULA
 ‘there are many reasons for her failure.’

This sentence can get its truth value if she has failed and if there are enough number of reasons behind it. The reasons need not be evaluated prior to the utterance of this sentence. The sentences in (14) and (15) could be taken as a minimal pair illustrating the difference in meaning and usage of the two quantifiers *-pala* and *pala...-um*.

14. kuTTikaL awan-ə **pala** uttarannaL koDUttu
 children he-DAT variousanswers gave
 ‘the children gave him various/different answers’.

Context: he asked the children some question; (for example; who is your favourite actor?) And the children gave different answers.

15. kuTTikaL awan-ə **pala** uttarannaL-**um** koDUttu
 children he-DAT many answers-um gave
 the children gave him many of the answers’.

Context: he asked the children to choose the right answer from the set of options given. The children gave many of the answers (from the set).

pala....-um is the proportionate reading of ‘many’ and *kuRe* the cardinal reading of ‘many’. I assume that the proportionate ‘many’ is a strong quantifier like ‘every’ and ‘most’. *kuRe*, *cila* and bare *pala* are weak quantifiers.

This account of non-quantifiers with *-um* fits very well with the domain presupposition properties of strong quantifiers as given in Moltmann (2006). So I conclude that the quantifiers which have *-um* in their quantification are in fact strong quantifiers in Malayalam and those who do not have *-um* in their composition are in turn weak quantifiers as they do not require any presupposition like that. One has to note here that domain presupposition is not the same as contextual restriction. It is not as freely available as the latter.

Definite NPs that function as the restriction of quantifiers with *-um* are semantically anchored. They provide the quantification domain and can be evaluated by co-indexing with their discourse referent which has been introduced in the previous context. This is the alternate method of semantic anchoring of domain presupposition available for strong quantifiers. Thus the quantifiers with *-um* do not get their domain evaluated with respect to their utterance context, but rather, they need to have an antecedent which is familiar to the utterance context and be co-indexed with it at the current index.

Quantifiers without *-um* in their composition are not inherently partitive and thus their restriction is not a definite NP. This follows that they do not presuppose the entire domain of quantification, but only a subset of it, the set which contains the proposition in the restriction. There is one question that remains to be addressed now. How do the strong quantifiers get their requirement of domain presupposition satisfied? I will try to address this question presently. Domain presupposition can be satisfied in either of the two ways as discussed in Moltmann (2006):- local accommodation or global accommodation. Consider the sentence in (16).

16. Ramupalaraajaakkanmaare-(y)um kaNT-itt-uNTə

Ramu many kings-ACC-CONJ saw-PERF-COPULA

Ramu has met many (of the) kings.

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I assume that partitive reading of ‘many’ is salient here but in any case it clearly cannot mean something like ‘If there are kings in the world Ramu has seen many of them’. Instead the context must comprise worlds where the following propositions are true.

A set of kings exist in the world.

Their existence is thus known to the context of discourse.

This is the background which is required to make sense of the sentence in the example. If no such world is given in the background, the hearer cannot just assume that kings exist in this world and Ramu has seen many of them. That such a background is required for the satisfaction of domain presupposition shows that it has to be globally accommodated. This follows that local accommodation of presupposition is not sufficient for the interpretation of quantifiers such as these. Consider the sentence in (17) from von Stechow (1994).

17. I am sorry I am late, but I was talking to my brother on the phone.

Even if the hearer is not previously informed or aware of the speaker having a brother, he or she would normally assume that he has one and continue with the conversation. This can be considered an example for local accommodation of presupposition. This sentence is perfectly fine with the weak quantifiers in Malayalam, but it is odd for many speakers when used with strong quantifiers such as *pala...-um*. Consider the sentence in (18) and (19) which illustrate this point.

18. war-aanwaikiyat-inəḱshamikk-uu. ṇāancilasishyar-ooDə
come-to become late-for forgive-IMP. I some students-to
samsaarikkuka-(y)aayirunnu
talk-PROGRESSIVE

Forgive me for coming late. I was talking to some students of mine.’

19. ??waraanwaikiyat-inəḱshamikk-uu.ṇāanpala
come-PART become late-for forgive-IMP. I many
sishyarooD-umsamsaarikkuka-(y)aayirunnu

students-to-CONJ talk-PROGRESSIVE

Forgive me for coming late. I was talking to many of my students.

These examples show that quantifiers such as *cilaw* which need not have an *-um* are perfectly fine when their domain of quantification is locally accommodated. Their domain of quantification need not be checked and verified prior to the utterance context. The listener can accommodate the relevant information locally. I argue that this qualifies can be termed as weak quantifiers in the sense of Moltmann (2006). But it is not possible with quantifiers such as *pala...-um*, *ellaa...-um* and the like which, I call as the strong quantifiers in Malayalam. To conclude, whether or not a quantifier determiner is strong depends on its composition.

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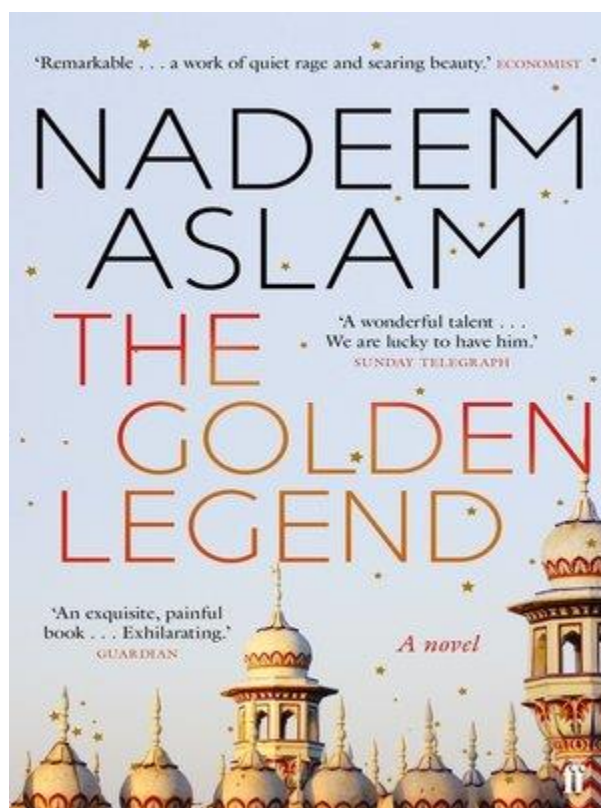


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Violence and Hope in Nadeem Aslam's *The Golden Legend*

Vandana Sukheeja

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Abstract

Violence is quite a negative phenomenon prevalent in the present scenario. Nevertheless, its opposite side is illumined with a ray of positivity and hope for the humanity to move forward. Based on this theme, the recent novel of Nadeem Aslam *The Golden Legend* highlights the story of Massud and Nargis; Imran and Helen engulfed in the mire of terrorism aired by religious hatred and their courageous fight against it. The objective of the paper is to understand the novel and its characters in the light of the theories of violence and hope given by eminent scholars such as M.K. Gandhi, Frantz Fanon, Rene Girard, Thomas W Blume and C.R. Snyder. Violence and suffering in the novel under consideration give traumatic experience to characters who are pan-

national and pan-religious. The deep insight of the novelist in the political and social life of his native country Pakistan has the capacity to shake the reader.

Keywords: Nadeem Aslam, *The Golden Legend*, love, hope, violence, terrorism, suffering, religion

Nadeem Aslam, a Diasporic English Writer

Nadeem Aslam, a diasporic English writer, was born in Pakistan and now lives in England. He has written five novels and has carved a niche for himself in the literary world. His novels are – *Season of the Rainbirds* (1993), *Maps for Lost Lovers* (2004), *The Wasted Vigil* (2008), *The Blind Man's Garden* (2013) and *The Golden Legend* (2017). *The Golden Legend*, his fifth novel, is published in 2017. His *Maps for Lost Lovers* and *The Blind Man's Garden* have been shortlisted for the IMPAC Prize and the DSC Prize for South Asian Literature respectively. He has won the Kiriyaama Prize and Encore awards for *Maps for Lost Lovers* and Windham-Campbell Prize for his literary achievements in 2014.

Violence and Decolonization

Twentieth century is the century of wars and revolution and according to Thomas W Blume “violence is a social phenomenon” (p 9). There is a great diversity in the world with different nations and varied cultures, so much so that no two individuals are same, even twins have a different trait. There are different races and religions. The principal cause of violence in the present scenario at the international, national and domestic levels is lack of tolerance for each other. The failure to give space to others and respect other's viewpoint mounts up the problem. The violent psyche of a human being brings out bestial aspect and in that state physical or mental injury is the common result. Mohit Chakrabarti quotes M. K. Gandhi in his book *The Gandhian Aesthetics of Non-Violence* that “the doctrine of violence has reference only to the doing of injury by one to another” (p 41). Moreover, aggression is simply not possible unless one is driven by rage and hatred.

Frantz Fanon in his landmark contribution on the issue of decolonization, *The Wretched of the Earth*, critically analyzes the colonization of Third World countries. He examines the role of violence in the process of decolonization. He also discusses the various colonies controlled and maintained by the Whites using their power and violence. According to him, Europe is a creation of the Third World as “the European opulence is literally a scandal, for it was built on the backs of slaves, it fed on the blood of slaves, and owes its very existence to the soil and subsoil of the underdeveloped world” (p 54).

Rene Girard, a great philosopher from France, describes a situation where a single object is desired by two individuals. The situation becomes conflictual and tense when they both try to obtain the same object. “Violence is generated by this process; or rather, violence is the process itself when two or more partners try to prevent one another from appropriating the object they all desire through physical or other means” (Girard 1979, 9). Hannah Arendt, a German-Jewish political theorist of twentieth century, analyzes violence in political context. Violence is the main course undertaken by political parties who are in power and initiate and control military forces. Politics is a struggle for power often accompanied by violence.

Violence in *The Golden Legend*

In the present scenario, violence is very common that too in the name of God. The religious fundamentalism leads to destruction, pain and suffering. Nadeem Aslam’s novel *The Golden Legend* is replete with incidents of violence that raises the goose pimples of the readers. But at the same time, the plot has a silver lining of hope in the form of a love story of Helen and Imran and their love crosses the boundaries of religions and countries. Love always triumphs over hate, however hard one may try to suppress it.

The novel opens with the death of Massud, an architect, in a terrorist activity while shifting the books from the old library to the new library building. The building was designed by Massud and Nargis in a fictional city of Zamana in Pakistan. The human chain formed by citizens and mostly children were shifting the books because almost every book contains the

name of Allah and to load and reload the books in vehicles can desacralize and desecrate the sanctity of holy books.

In the violence on the street of Zamana, an American Ambassador opened shooting and Massud got killed while saving a child. Not only that, Major Burhan from the intelligence agency run by the military, a soldier-spy wanted the killer to be pardoned publicly in the court by Nargis, Massud's wife. It indicates that physical violence is often accompanied by mental trauma which becomes intolerable. Major Burhan told Nargis, "You have to remember that the world did not end the day your husband died. Nor did it begin that day. Many older facts and relationships have to be taken into consideration" (p 31).

Nargis

The repulsive atmosphere towards Christians in the city led Nargis to pose her religion as Islam rather than Christianity. She was born as Margaret to a Christian family. She, throughout her life, considered her being Christian as her another self – a ghost. She dared not to disclose her secret to her husband Massud. She did try once or twice but circumstances forced her to be mum. She had a view that "everything around her life was based on a dangerous lie" (p 61).

Major Burhan threatened her to reveal her secret if she did not agree to pardon the American shooter. It would have been another matter had she been converted to Islam with proper rites and rituals. She was a "despised Christian in a Muslim land" (p 99). She was living as Muslim in spite of being Christian without anybody's knowledge and that was a serious crime in the eyes of religious fundamentalists. It is considered a blasphemy and its penalty is not less than death.

Religious Conflict

Aspects of the religious attitude of Muslims in Pakistan towards Christians are highlighted in the novel. Muslims consider Christians infidel. Helen, a Christian girl, gives words to her agony, "At the beginning of high school, when she was fourteen years old, a teacher had asked her to stand up in class and 'justify taking place of Muslim'" (p 23). The feeling of

hatred is to such an extent that a delivery boy of about eleven or twelve years tried to kill Helen as he was told that Christians have black blood. The boy said, “My mother told me. I have to see” (p 26). The cradle of a child is claimed in the novel to be full of lullabies of hatred against Christians. Whenever Helen came home in distress, at having been maltreated for not being Muslim, Massud would tell her to keep her mind on her education as much as humanly possible. “‘There are rocks that shatter into small pieces when struck’, he had said to her once. ‘And there are rocks that withstand the blows. These are carved and worshipped as gods and goddesses’... But it was not always the case that surviving a terrible experience strengthened a person’s character. Sometimes a bad thing left you permanently weakened” (p 45).

Violence against Christians

Religious fundamentalism has given rise to violence and destruction. Badami Bagh was a neighborhood area of Zamana and was described as the poorest ghetto. The city of Zamana had continued to grow, half circled it and finally swallowed it, spreading far beyond. Muslim houses had surrounded the enclave of Christian houses from all sides. Even the roads to walk on are closed to them except giving them a single one. Nadeem Aslam remarks, “There used to be many others but they all opened into Muslim areas, and the Muslims has objected to Christians walking past their homes, and so eventually everything except one lane was walled off” (p 13). The national flags of USA, Israel, India, France, and Denmark had been painted on the floors of shops for customers to walk in and defile.

In an incident in the novel, the unruly mob set all the Christian houses to fire in Badami Bagh area only at the announcement of Lily, a Christian man, having an affair with Aysha, a Muslim lady. The Muslim houses were already marked to differentiate them from Christians. “They wanted to drive Christians out of Badami Bagh, kill as many of them as possible in the dead-end street” (p 142).

Militancy

But Aysha’s brother-in-law, Shakeel was a fundamentalist Muslim and could not tolerate this illicit relationship. Aysha’s father, the cleric in the mosque, had made attempts to arrange

another marriage for her but according to Muslim beliefs of Shakeel and his militant companions, a holy martyr's widow could never remarry. Shakeel had started living in the mosque to ensure purity of Aysha.

Aysha's husband had been given the nomenclature of 'holy martyr' who was nobody else but the militant killed in American missile attack on the house. Before marriage Aysha liked his seriousness because of the love he felt for Pakistan. He had started to find answers in militant Islam and because of his activities he was killed. Not only that she lost her husband, her aged mother-in-law also lost her life and her son Billu became handicapped who would be forced to spend his whole life with artificial leg.

Shakeel was a hard core militant. He and his men had "spread an Indian flag on the ground and cut the cow's throat onto it, an ugly gesture of soaking the flag with the blood of the animal that was sacred to Hindus. They had displayed the bloody piece of cloth with delight afterwards, taking photographs, filming the entire incident on a phone, to be made viewable on the internet afterwards" (p 93).

Shrewd persons such as Babur took revenge from Lily in the name of Islam. He excited the mob to let the house of Lily at fire and burn his auto-rickshaw to the ashes because of his jealousy. Babur was against Lily since when mobile phone tower was installed at the backyard of his house and he started getting handsome income out of that as rent. Aslam focused on the point that street fires are generally results of jealousy and given the name of religion and mob psychology is such that it can be taken to any extent of violence.

Another act of violence narrated by Nadeem Aslam in detail is the bombing of mausoleum by two suicide bombers where many people died and many others injured. Mausoleum was closed for the very first time in centuries. Violence has always led to destruction and loss of life and material; may it be Muslim or Christian or Hindu or any religion. Violence begets violence. Nadeem Aslam says, "Kill non-Muslims for not being Muslims. Kill Muslims for not being the right kind of Muslims" (p 299). It pollutes the mind with the idea that "no

Muslim could or would ever carry out such an attack on his fellow Muslims. So it has to be the work of either of India or the CIA of non-Muslims” (p 295).

Injustice to Individuals

Apart from the large scale violence, injustice with individuals on the basis of religion is attacked seethingly by Nadeem Aslam. Nargis’s sister Seraphina worked in the jewelry section of a department store. She was insulted and raped because of being Christian. Her body was used to take revenge against Christians and she was clearly made target. Her attackers were infuriated because she retaliated against the injustice done to her. The remarks of Nadeem Aslam clearly show the brutality of humans towards humans just in the name of religion:

“What the lines drawn with a marker pen on the small of her back meant. Four vertical lines bisected by a diagonal one. There were six sets of these. Thirty lines in all” (p 193).

Seraphina was so shocked by this incident that she could not recover from it and ultimately committed suicide.

Thomas W Blume in his essay “Social Perspectives on Violence” remarks

Violence in a political context—war and revolution—was seen as the inevitable outcome when opposing rulers struggled over resources or when an oppressed people attempted to free themselves. When the actions of an individual or a group of individuals were too hard to justify, societies protected themselves by judging the offender(s) to be different from other people. (p 10)

Grace was the mother of Helen and wife of Lily. Her life had come to a terrible end. There were several witnesses to the crime, but the murderer was a Muslim and the country was Pakistan. The police were initially reluctant to even register a case. Eventually, however, the man was sentenced to life imprisonment. But before serving even less than a year in prison, he was released for having memorized the entire Koran.

Dissatisfaction All Around

People living in Pakistan are not at all satisfied with the government. Helen always had a complaint. “There is no lack of talent in this country. All we lack is decent leaders” (p 111). On the contrary, Muslims have complaint to the whole world. A militant gives vent to his feelings:

I lived as an immigrant in a number of Western countries. You have no idea how your beloved secular world treat our fellow Muslims. My wife was spat on by men on three separate occasions because she wore a burqa. We are treated like a scum all across the Western countries, worse than dogs, and when we complain we are told we are inventing grievances, that what we have is scars without wounds. (p 114)

The Role of Battlefield

Militants are trained in such a manner that they must have no other idea in their mind except Islam and all religions are against Islam. According to them “There is only one place where Islam and the modern world can meet – and that’s the battlefield. The modern world forces women to behave like prostitutes and forces men into avarice, into unreasonable acts. Look around you – there is no justice in Pakistan, no food for our people, no clean water, no medicine. Is it Islam’s fault? No, it’s the fault of the modern world, and the corrupt swine who preside over it, both here and in the West” (p 118).

Atrocities by Indian Soldiers

There is another character in the novel, Imran. Taking a look at his life, readers come to know that life at Kashmir on the side of India is not very easy. Imran’s life is full of atrocities at the hands of Indian soldiers. The story of his birth reveals how people had to suffer. “Imran’s father had disappeared before Imran’s birth; and just a month ago, both of Imran’s uncles too had been picked up for questioning regarding the insurgency” (p 148). Another brutal incident reveals the cause of his physical deformity.

“There was a slight imperfection in the line that joined his right elbow to the wrist, noticeable only to him. Twenty-three years ago, his mother was in the ninth month of the pregnancy when she had demanded to know the whereabouts of her

missing husband from Indian soldiers. They had beaten her so savagely that Imran was born three days after with a broken arm” (p 134).

Imran and his brother Laal, were tortured severely by Indian soldiers when they were only teenagers. In retaliation, Laal killed the Indian soldier who tortured him. Nadeem Aslam remarks, “There he had seen two Indian soldiers move past the bakery and had recognized one of them and had gone out and walked up to him and shot him point blank in the heart. He was the one who had interrogated Imran and Laal in their village, hanging them from the ceiling by their wrists and applying electric shock to their bodies, pouring lighter fluid onto Laal’s genitals and setting them on fire” (p 243).

It’s not that story stopped here; rather suffering became more acute and the feeling of revenge becomes severe in Indian soldiers. Nadeem Aslam further narrates the traumatic story, “His brother was gunned down outside the baker’s shop, the corpse dragged through the streets behind a military vehicle over the coming days, until nothing remained at the end of the rope. Imran managed to disappear” (p 243).

Every Cloud Has a Silver Lining

But every cloud has a silver lining. Even in such pessimistic circumstances, Nadeem Aslam is able to find a ray of hope to let the life going and keep one’s faith and belief intact. A silver lining of hope in this novel is relationship between Helen and Imran. Helen was a Pakistani girl belonging to Christianity and Imran was a Muslim boy from Kashmir, India. Their love acts as balm over the bruises caused by religious animosity. The most part of the novel is illumined with the light of the building up of their relationship in the secluded island. Their understanding of each other’s lives - past and present, facing the hard circumstances together, caring for each other’s sentiments lighten the tense environment of the novel.

Another bright side of the novel is the loving relationship between Lily, a Christian man and Aysha, a Muslim woman, both targeted by violence and torn by destiny of their life. Lily was a widower whose wife Grace was murdered by a Muslim and Aysha was a widow whose

husband was a terrorist and was killed in a missile attack. Both found solace in each other's company. And Badami Bagh got disturbed because of their love relationship.

Third glimmer of the novel is the life of Nargis and Massud. They were a Muslim couple who employed Grace and Lily, a Christian couple as their housekeepers. Apart from that they adopted their daughter and raised her as their own. Adoption of Helen as their child by Nargis and Massud bespeaks the fact that religions are not barriers in unity. And it is rightly said that religion unites never divides. They had paid for her education at Zamana's best school whereas both Grace and Lily were illiterate. After the death of Grace, they were the only hope for Helen apart from her father.

The Island of Hope

Wikipedia defines hope as an "optimistic attitude of mind that is based on an expectation of positive outcomes related to events and circumstances in one's life or the world at large." C R Snyder in his Hope Theory defined hope as "the perceived capability to derive pathways to desired goals, and motivate oneself via agency thinking to use those pathways" (p 250). And in the literary world it is a well-known phrase of Alexander Pope written in his *Essay on Man* "Hope springs eternal in the human breast".

The island, where the trio – Helen, Nargis and Imran fled, becomes the symbol of peace and harmony surrounded by the violence widespread in Badami Bagh. Besides, there is an island on the other side of the city and there is a building designed by Nargis and Massud during peaceful days. A mosque was built in it. "The mosque had four entrances. When she and Massud decided to build it, it was with the idea that people belonging to all four sects of Islam would come to worship here, entering through different doors but converging at a common prayer hall at the center" (p 170). It is just like the Golden Temple in Amritsar, Punjab, built by fourth Sikh Guru, Guru Ram Das Ji with four entrances symbolizing that it is opened not only for Sikhs but for all religions.

The sewing of the pages of the book torn by Major Burhan using golden thread by Nargis, Helen and Imran is the symbol that all is not lost. It shows that there is still a hope that relationships can be maintained and rebuilt. Discord can be changed into harmony. Religion cannot and should not be the cause of disharmony and violence. Nadeem Aslam wants to highlight the point that at times national issues become so important that individuals get lost somewhere. Violence-ridden Pakistan and Kashmir (India) are the most prominent example of it. Individuals like Imran, Helen, Nargis, Massud, Grace, Lily and Seraphina – all became victims. Massud, Grace and Seraphina had to pay the price of this violence without any fault of their own. But it is true that goodness has to sacrifice for goodness to be prevailed.

Violence is the Negative Aspect of Human Nature

Thus, violence is the negative aspect of human nature as well as the consequence of a damaged psyche. And hope brings feel good factors which is an essential part of life. Violence and hope forms the two sides of a same coin. Pankaj Mishra, a famous Indian English writer, remarks that writing like *The Golden Legend* deepens our knowledge of the world and this novel, in fact, makes us aware of certain facts which we take for granted. This novel, in reality, highlights horrible experiences of violence along with the golden lines of hopes and desires. Furthermore, Nadeem Aslam, without favouring any side, gives his partial views – whether it is Pakistan or India or the Western countries.

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Aspects of Life and Language of Kanikkar Tribal Community of Kerala – A Study

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Abstract

Kanikkar is one of the important tribal communities settled in South Kerala. Kanikkar communities were known to be very honest and active. Adults are usually short in structure. Some of them live in the interior parts of the forest, especially in the Podiyam, Mukkothivayal, Chonampara, Erumbiyad, Pothod, Plath, Anakaland Aamala regions in the Agasthiyaar and Kottur Forest ranges in Nedumangad Taluk of Trivandrum district, Kerala state. In this study, the special characteristics of language/ dialect of the Kanikkar communities living in the above said places are discussed from a linguistics perspective. The language study is done with the data elicited from the selected informants of the Kanikkar settlement in the Kottur and Kuttichal areas of Trivandrum district.

Keywords: Kanikkar ,Muttukani, Plaathi, Kanipattu lands, Chattupaattu, Kokkara, Puluveli, Pera.

Introduction



Fig .1: 'Earumaadam' at Podiyam Forest Range

Kanikkar Tribal community is one of the important tribes of Kerala. Most of them have settled in Trivandrum district of Kerala state. According to 2001 Census, the total population of Kani

Community was 21677, in which 10325 were males and 11352 are females. According to 2011 Census, the total population of Kanikkar Community is 21251, in which 9975 are males and 11276 are females (Census Report, 2011, Government of India).

Ethnographically Kanikkar belongs to Proto-Australoid group. Some of them live in the interior parts of the forest especially in the Podiyam, Mukkothivayal, Chonampara, Erumbiyad, Pothod, Plath regions in the Agathiyar and Kottur Forest ranges in the Nedumangad Taluk of Trivandrum district. Around 27 settlements are identified in these regions.



Fig. 2: RasappanKani – An informant from Chathancode Kani Settlement at Kanithadam, Chathancode.

Origin

The Kanikkars believe that they have been brought by Sage Agasthyar from the neighboring districts of Tamilnadu and settled in the forests of Travancore. The Kanikkar undertake annual pilgrimage to Agasthyarkoodam, Pattanippara, Kottur Forest range, Nedumangad Taluk, Trivandrum District.



Fig. 3: Mathikanikkari- An Informant from Chathancode Kani Settlement at Kanithadam.

The main god of Chathancode settlement is ‘Agasthya Muni’ of Agasthyarkoodam. During the month of ‘Meenam’, after observing 41 days’ *Vritham* (ritual fasting, etc.), they go to Agasthyarkoodam to worship ‘Agasthya Muni’. For the origin of the term ‘Kanikkaran’, there are several versions. The word Kanikkaran in Malayalam means a hereditary proprietor of land. Extensive land given to the Kanikkars by the earlier rulers of Travancore was known as ‘Kanipattu lands’. One of the interpretations for the word Kanikkaran is that they came to be called as ‘Kanikkar’ because they used to pay ‘kani’ (Customary presents of forest produce) to the king of Travancore.

A legend is connected with the history of Travancore. During the time of wanderings of MartandaVarma of Travancore, who was fighting for his throne against “Ettuveetil Pillmaar”, he came across the tribal settlement of ‘Velan’ who gave him protection and food. They further escorted him through forest full of wild animals and helped him to escape to ‘paṇḍidesa’ (Tamilnadu). When the Maharaja ascends to throne after defeating his enemies he issued a royal gift of 36,000 acres of forest land, known as ‘Kani’, in the Neyyattinkara and Vilavancodetaluks to the Velan Community. Thereafter, the Velans who became the holders of the Kani land became Kanikkar. Thus the meaning of the word Kanikkar became a hereditary proprietor of land.



Fig. 4: Mukkothimala at PodiyamKani settlement at Agasthyar forest range.

Their settlements are called ‘Kanipat’. They live in groups in the deep forest with abundant water resources. In these settlements they construct their huts known as ‘pera’ with reeds and bamboos. There they live in group with five to ten households in a settlement. Now-a-days the Government has given them monetary help to build houses and a number of them thus have concrete homes.



Fig. 5: A Kani ‘Pera’ at Mukkothivayal Kani settlement, Agasthyar forest range.



Fig. 6: A Kani 'Pera' at Mukkothivayal Kani settlement, Agasthyar forest range.

'KokkarapaaRRa' is a special winnowing basket used for keeping materials in the time of their 'Chattupaattu'. 'Perumparampu' and 'Kuppaparambu' are mats for lying and for drying crops, etc., and a small mat known as 'tedukku' is used for sitting. An earlier device for making fire 'chakkimukki'- is also available in some huts. Different types of knives are also available in a Kani hut.



Fig. 7: A Kani 'Pera' at Mukkothivayal Kani settlement, Agasthyar forest range.

Among the Kanikkar community, headman is known as 'Muttukani' and they have a priest known as 'Plaathi' in their own language. Their village council is presided over by the 'Muttukani' and 'Plaathi'. They cultivate everything and make agriculture as the main profession. They have a special liking for fishing and hunting.



Fig. 8: MathiyanKani – An informant from Mukkothivayal Kani Settlement at Kottur Forest range.

The Headman and Plathi take main decisions about hunting, cultivation, management of the settlement, marriage festival and other ceremonies. ‘Muttukani’ is the presiding personality in all important ceremonies and rituals. ‘Plathi’ is the medicine man to remove evil influences and cure illness and diseases. The headman is also vested with the powers of imposing penalties to members who violate the moral code in the community.



Fig. 8: Mathiyan Kani – An informant from Mukkothivayal Kani Settlement at Kottur Forest range, was teaching the researcher how to use bow and arrow.

Ritual Songs

The ritual songs among the Kani tribes are known as ‘Chattupaattu’. This is offered by them for different purposes. Musical instrument for this ritual is known as ‘Kokkara’. This kokkara consists of an iron rod having a hole inside and a thin iron rod 30 cm in length known as ‘puluveli’.

These two rods are connected with an iron chain to get a kokkara. A man holds the hollow cylindrical rod in left hand and draws the thin iron rod over this to and fro quickly. The sound thus produced is in tune with the songs of the Kanikkar. Pinichattu, Tunichattu, Mannayiccuchattu, Raasivettichattu, Valakettichattu, etc., different types of ‘Chattu’ existing among Kanikkars. The medicine man Plathi is the authority to perform this ritual ceremony (Sam Mohanlal, 1972).



Fig. 9: MatthanKani – An informant and Head man from Podiyam Kani Settlement at Kottur Forest range.

In olden times, at the time of child birth, the mother is lodged in a seclusion shed. Old women who were experienced in midwifery attended on the pregnant woman and aided in delivery. Pollution lasted for sixteen days. Husband could not approach the shed for ten days. On the sixteenth days after taking bath the mother got rid of pollution and she returned home (Vasanthakumari 1972). The seclusion shed available in each settlement was used for the female’s menstruation period also. Now-a-days this situation has changed and most of them have the facilities for medical support through Medical centers situated within the settlement. At the time of puberty a girl was also kept in this shed at the time of pollution. This system exists in some kani settlement even now.

Arranged marriage is the usual mode of marriage and the ceremony is celebrated in the bride’s house. Bride price is not in vogue. Widow Remarriage is permitted. Divorce may be granted for incompatibility. If a dowry had been paid to the husband at the time of marriage, it has to be returned at divorce.

Traditionally Kanikars in Kerala are shifting cultivators. Presently to a large extent they have abandoned this kind of cultivation and almost all of them became settled farmers. Paddy is their main cultivation. In addition to this, they cultivate various kinds of cereals, pulses and tapioca. Each settlement now has a forest block assigned to them for cultivation, hunting and honey collection. Some of them are employed in the Government.

Funeral ceremonies among Kanikkars vary from region to region. Cremation and burying of the dead body are two methods existing among this tribal community. In the case of burial, the corpse is lowered in to the pit and filled up with earth. But in the case of cremation, the pit is packed with billets of fuel and corpse is laid over this. Fuel billets are placed and these are set to fire at head and foot. Sixteen days pollution occurs in both cases.



Fig. 12: A Plathi's Place at Mukkothivayal Kani settlement, Agasthyar Forest range.

Linguistic Aspects

The main concern of this paper is to give indigenous details among the Kanikkar Tribal Community. The present research is a brief surface study of Kanikkar Community with focus on Anthropology and Linguistics. In the Linguistic aspects, Phonemes identification, some grammatical and lexical characteristics, pronunciation and sound changes of the language spoken by Kanikkar are included. Special features of the Kani language are discussed with phonological parameters and Anthropological aspects with personal interview and discussion are done with the elders in the Potiyam, Mukkothivayal, Erumbiyad and Choonampara settlements in the Kottur- Agasthyar Forest range.



Fig. 13: A Trap for catching small animals at Mukkothivayal Kani settlement, Agasthyar Forest range.

Kani Language

Kanikkar Community speaks a different kind of language, having peculiar features. Kani Language is a mixture of Malayalam and Tamil Languages. They use some different ‘tunes’ in some terms they utter. They use some rhythmic expressions for some lexemes. The syllable ‘lle’ may be used rhythmically by increasing one more syllable. For Example: ‘kanṭille- kanṭillayalle’. (don’t you see?)

This language is called ‘Malambhaasha’ or the language of the Hill. They use both Malayalam and Tamil slangs for different terms they utter. They have a system of communication based on their specific culture. For example, they use a term called ‘Pathayakettu’ for conveying happy news and ‘Mukkumparakettu’ for showing unfriendliness.

Phonology of Kani Language

Phonemes identified in the Kani language are 24 in number. Of these five are vowel phonemes and nineteen consonant phonemes. The Alveolar Approximant ɭ is identified in the data collection procedures, but this sound is not used by them frequently except in some terms especially.

Vowels

Vowels phonemes identified in this language are ‘a’, ‘I’, ‘e’, ‘u’ and ‘o’. Length is also phonemic in this language, that means length phonemes are considered as separate phonemes ie; *a*.; *i*.; *u*.; *e*.; and *o*.: (*aa*, *ii*, *uu*, *ee*, *oo*) or (*ā*, *ī* *ē* *ō* *ū*).

Phonemic status of these vowel phonemes are illustrated by the minimal pairs given below. Minimal pairs are two words which differ in meaning when only one sound is different.

Vowel Chart

Vowels

	Front	Central	Back
High	i, ii		u, uu
Mid	e, ee		o, oo
Low		a, aa	

Chart. 1

Consonants

20 (19 usual sound and 1 relative sound /l/) consonant phonemes are identified on the basis of contrast.

		Bilabial	Labio dental	Dental	Alveolar	Retro flex	Palatal	Velar	Glottal
Plosive/stop	VI	P		t		ʈ	c	k	
	VI asp	-		-		-		-	
	Vd	b		d					
	Vd asp	-		-				-	
Fricative									
Trill					R				
Flap					r				
Nasal		m		ṇ	n	ṇ	ñ	ṅ	
Lateral					l	ɭ			
Approximant					(l)				
Semivowel			v				y		

Chart 2

They use this sound the sound /l/ relatively less.

For /ācca/ ‘week’ they pronounce the sound as in the Malayalam language while for /paḷam/ they pronounce it like /payam/.

Grammatical Aspects

Pronouns

	Kanikkar	Malayalam	Tamil
1 st P. sg	ñaan	ñaan	ṇaan
1 st P. pl	ñāñkaḷu	ñāññal	ṇāñke
2 nd P. sg	Il	il	Nil
2 nd P. Pl	niñkaḷu	iññal	niiñkaḷ
3 rd P. Mas. sg	avanu	avan	Avan
3 rd P. Fem. sg	avaḷu	avaḷ	avaḷ
Ep. Pl	avaru	avar	Avar
Neu. Sg	atu	atu	Atu
Neu. Pl	---	ava	Avai

Chart 3

1st person singular and 2nd person singular are similar to Malayalam and Tamil. 1st person and 2nd person plurals show similarities with Tamil and Malayalam language. In the case of 3rd person pronouns, Kani has four distinct types masculine singular, feminine singular, epence plural and neuter singular. Malayalam and Tamil have five types: masculine singular and plural, feminine singular and plural, neuter singular (Dhanushkodi 1972).

In the case of numerals also this language shows resemblance with Malayalam and Tamil. Examples of numerals are given below (C. G. Syama 1986).

Numerals	Kani Language	Malayalam	Tamil
one	onnu	onnu	onRu
two	raṇḍu	raṇṭu	iraṇḍu
three	munnu	muunn	muunRu
four	naalu	naaluu	naaṅku
Five	eñcu	añcu	Aintu

Six	aaRu	aaRu	aaRu
Seven	eeyu	ee <u>l</u> u	ee <u>l</u> u
Eight	eṭṭu	eṭṭu	eṭṭu
Nine	ompadu	ompatu	Ompatu
Ten	pattu	pattu	Pattu

Chart 4

Above mentioned are a few examples of the similarities of Kani Language with the major Dravidian languages.

The ‘a’ of Malayalam becoming ‘e’ is the most important feature of Kani phonology.

Example:

Malayalam	Kani language	
Añcu	eñcu	‘five’
Ari	ei	‘rice’
arivaaḷu	erivaaḷu	‘sickle’
Aluku	elakku	‘split reed’

Chart 5

It is also noted that Kani adds the link morphs in or –n after all noun stems, except after –n ending noun stems in the accusative case.

Example:

Malayalam	Kani language	
Aare	aarine	who (acc)
makaḷe	makaḷine	Daughter (acc)
Nayye	naayine	dog (acc)

Chart 6

Another peculiarity of this language is that it cannot use personal terminations. Just like in the old Malayalam, ā negative suffix is also common in this language.

Eg: varaa ‘will not come’

Poovaa ‘will not go’

Most of the vocabulary items corresponds to Malayalam form, but a few native words like eccan ‘elder brother’, ecci ‘elder sister’, miruvam ‘animal’, irikkalaane ‘two elephants’, etc., are also available. (Sam Mohanlal 1972).

Kinship Terminology

The Kinship terminology of Kanikkar is related to early Travancore system. In early periods they used the term ‘ammidi’ and ‘apidi’ to refer mother and father. Now-a-days this changes to ‘ama’ and ‘appa’ for reference. Father’s elder brother is referred as ‘peerappan’ and his wife as ‘paramma’. The term ‘peramma’ is also used to refer to mother’s elder sister and her husband is referred as ‘perappan’. Like this ‘ciRRappan’ is father’s younger brother and his wife is ‘ciRRamma’. ‘ciRRamma and ‘ciRRappan’ are used to refer mother’s younger sister and her husband respectively. Mother’s brother and father-in-law are referred by the term ‘ammaachan’ and mother-in-law and father’s sisters are referred by the term ‘ammaayi’. From this point of view it is clear that cross-cousin marriages are permitted in this community (Jyothishkumar.1972).

The term ‘eccan’ is used to address elder brother and the term ‘ecc’ to address elder sister. Now-a-days they use añnan, akkan, akkacci and eniyan to represent elder brother, elder sister and younger brother. Due to the influence of plains people there occur many changes in their language and kinship. A list of kinship terms among these people are given below. (C. G. Syama1986).

Kinship Terms

- | | |
|----------------------|------------------------------|
| 1. Muttān | - Grand father |
| 2. mutti/ muttiyamma | - Grand mother |
| 3. aañuñkaḷu | - men |
| 4. peññuñkaḷ | - women |
| 5. aañkuRumaaru | - boys |
| 6. peñkuRumaaru | - girls |
| 7. appiḍi | - father (in earlier period) |
| 8. ammiḍi | - mother (in earlier period) |
| 9. appa | - father |
| 10. amma | - mother |
| 11. valyappiḍi | - grandfather |
| 12. valyammidi | - grandmother |

13. peerappan	- father's elder brother
14. peeramma	- mother's elder sisters husband - father's elder brother's wife
15. ciRRappan	- father's younger brother - mother's younger sisters husband
16. ciRRamma	- mother's younger sisters - father's younger brother's wife
17. eccan	- elder brother
18. ecci	- elder sister
19. eniyan	- younger brother
20. eniyatti	- younger sister
21. ammaaccan	- father- in law & mothers brother
22. ammayi	- mother in law & father's sister
23. mavan/moon	- son
24. mavaĻu	- daughter
25. peeramavan	- son- in- law
26. peeramavaĻu	- daughter – in- law

Conclusion

Kanikkar's distinct language has so many peculiarities. They use different expressions in the same sentence (S.K. Syam. 2017).

For example: Ningalvannillenkilnjangalpokum (If you didn't come, we will go)

1. 'neengamvennenkiverinnjankampoorine'
nĭnkamvennenkiverinñānkampōrine
2. 'ningaluvanthillenkilumnjankalepoovum'
ninkaĻuvantillenkilumñānkalepōvum
3. 'neenkalveerayenkinjankalumvera'
nēnkaĻvērāyenkiñānkaĻumvera

They use some rhythmic expressions for some lexemes.

For example: The syllable 'lle' may be used rhythmically by adding one more syllable.

‘kandille – kandillayalle’	‘kanṭille- kanṭillayalle’
‘mindille – mindiyillette’	‘minṭille- minṭiyillette’
‘paranjille - paranchilleyalle’	‘paRanṇille- paRancilleyalle’

It is also found that they change the sounds as /va/ - /ve/, /śa/ - /ca/, /kk/ - /cc/, /i/ - /cc/, /i/ - /e/, /na/ - /nka/ rhythmically at the end as /the/ - /le/ (S.K. Syam. 2017).

For example:

as /va/ - /ve/	vaanguka- veenduka/ veendine	‘to buy’
/śa/ - /ca/	Shappad – chappad	‘food’
/kk/ - /cc/	/padikkathavan/ - padicchathavan/	‘an illiterate’
Elimination of /i/ - /cc/	/pūccaikku/ - /pūccaccu/	‘for the Cat’
/na/ - /nka/	/ningal/- /niinkam/	‘You’

And the pronunciation of /kai/ changes to /kei/

/ka/ - /ne/ and /le/ are added at the end rhythmically. (S.K. Syam. 2017).

/varuka/ - /varine/ - /varile/	‘come’
/pōvuka/ - / pōrine/- / pōrile/	‘go’

They also use most probably Malayalam language with some Tamil syllable at the end. After this study it is clear that the distinct language/ dialect of Kanikkar community is endangered. Most of the terms used commonly previously are changed with the influence of the Media and other contact languages. Most of the Oral literature collections are being lost. And there are no documentations on the Oral Literature and the Kani language has been done yet.

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Aspects of Life and Language of Kanikkar Tribal Community of Kerala – A Study

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Ramification of the Anguished African American Community in Gloria Naylor's *Linden Hills*

K. Valli, M.A., M.Phil., Ph.D. Candidate

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Abstract

Slavery is a thing of the past yet their past suffering might not be wiped out completely from their minds. The African Americans had begun to realise that they have to fix their roots in America even though they are Africans. They cannot return to Africa, their native land and America is their homeland. They are conscious about the fact that they are neither Americans nor Africans. Now they have a new identity as African Americans. With this new identity, they want to forget their ancestors' past lives as slaves and aspire to attain social status in the American society. At present they have improved a lot and racial discrimination has been diminishing

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slowly. At the same time there appears class discrimination among the blacks. Gloria Naylor, in the novel *Linden Hills*, vividly describes the class distinction of black people, examining the fact that the class distinction results in losing their self-identity. This paper delves deep into the idea of how the aspiration of the African Americans to shine as an American, might end in the loss of their self-identity.

Key Words: Gloria Naylor, *Linden Hills*, Self-Identity, Racial Discrimination, Class Discrimination, African American, Social Status

Gloria Naylor

The well-known, African American writer, Gloria Naylor was born on 25th of January, 1950 in New York City as the daughter of Roosevelt, the master framer, a telephone operator and Alberta Mcalpin Naylor. Naylor's writings are universally acknowledged, praised and earned a commercial success too. Her writings comprise of *The Women of Brewster Place*(1982), *Linden Hills*(1985), *Mama Day* (1988), *Bailey's Café* (1992), *Children of the Night: The Best Short stories by Black writers, 1967 to the present* [editor,1995] and *The Men of Brewster place* (1998) and 1996 (2005) . Most of her novels are in a way related and relevant with one another. It highlights the black community with their own colours, flavours and shades. Her accreditations include an American Book Award for first fiction (1983), a National Endowment for the Arts Fellowship (1985), the Candace Award of the National coalition of One hundred Black women (1986), a Guggenheim Fellowship(1988) and the Lillian Smith Award (1989). She died on 28th September, 2016.

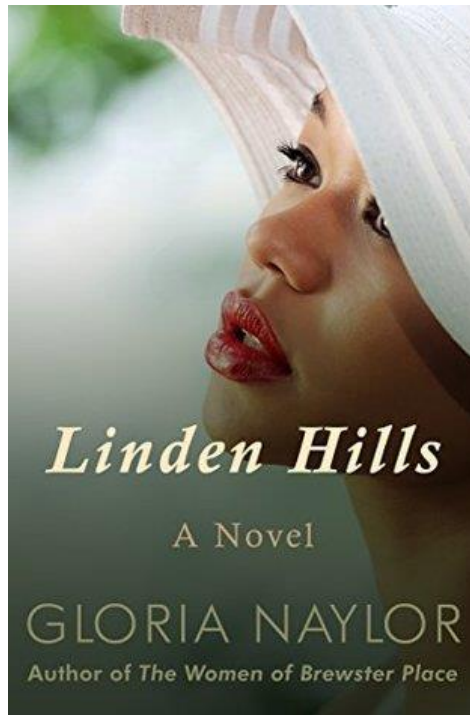
The Formation of Linden Hills

Linden Hills, the v-shaped land bordered Putney Wayne's fields, sloping down a rock of bushes and linden trees, and curved through the graveyard and ended before Patterson's apple orchard as a sharp point. The whites saved a lot of money by selling the worthless land to Luther Nedeed in 1820. They expected him to return the land as he might be afraid to live near the graveyard. They believed that he would fight against death or starving since the land wasn't suitable for farming. But Nedeed shattered their expectations, survived there and surprised everyone. He built a cabin of two rooms at the bottom of the hill and after seven days of deep

thought, he planned to survive there. He bought a wagon and a box of horses and took the undertaker business knowing that the whites would never mind if they were buried near the blacks. Then he built shacks up on the hill from first to fifth crescent drive and the poor blacks start coming to live there. Nedeed stayed down in Linden Hills and he got money from renting the shacks to poor blacks. The people live along the eight curved roads starting from first crescent drive to fifth crescent drive and then the three roads connectively labelled as Tupelo Drive, which ends in Luther Nedeed's house. The Nedeeds live through five generations in the same hills heading the whole community, doing the same business and collecting the rent correctly on the first of every month. Thus they gradually become the wealthiest black people in Linden Hills. Nedeed's son reminds us of his father's words, "Let'em think as they want; let'em say as they want - black or white. Just sit right here and they'll make you a rich man through the two things they'll all have to do: live and die". (LH 6)

On seeing the growing land value, the municipal government and the real estate developers, want to buy it. Nedeed's son wants to save the land from them, because he wants Linden Hills to be of black people only. He understands the future of America, "It was going to be white: white money backing wars for white power because the very earth was white - look at it -white gold, white silver, white coal running white railroads and steamships, white oil fueling white automotives." (LH 8) In order to save his land, he decides to lease it to the poor blacks for a thousand year and a day, providing on condition that the blacks should pass their land only to their children. If they want to sell their land, they have to sell it only to a black family. If they fail to keep this condition, the land will be given back to his family. Thus Nedeed wishes to create a black community in the midst of whites and decides,

Linden Hills had to be a showcase. He had to turn it into a jewel - an ebony jewel that reflected the soul of Wayne County but reflected it black. Let them see the marble and brick, the fast and sleek, yes and all those crumbs of power they uniformed their sons to die for, magnified tenfold and shining bright- so bright that it would spawn dreams of dark kings with dark counselors leading dark armies against the white god... (LH 9-10)



Tupelo Realty Corporation

Considering all these things in his mind, he visits all the houses in Linden Hills along with his son. He wonders on seeing the progress of Linden Hills as the people begin to clean fences, improve their houses for the future generations. Hence, he intends to create Tupelo Realty Corporation to finance, construct and sell to private sectors. Many black people get investment on thousand years and a day lease through this corporation to develop their houses. Needed assumes that those who know well that they have to survive only in America and they couldn't return to Africa, will create a true black power in Linden Hills. He sends away the people from Linden Hills through some tricks if he considers them as unwanted tenants. Gradually Linden Hills becomes a developed space to the eyes of both blacks and whites.

After the development, Linden Hills is 'the most wanted name' among the blacks and whites. So, everyone wants to get a space in Linden Hills and after that, aims to progress towards Tupelo drive and Linden Hills becomes "a place where people had worked hard, fought hard, and saved hard for the privilege to rest in the soft shadows of those heart-shaped trees". (LH 15) Hence, many people send applications to Tupelo Realty Corporation every year to get a space in Linden Hills. The list includes Putney Wayne people, whites and even from Caribbeans. Later,

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the dream of creating a powerful black community is slowly demolished and the black community travels to gain materialistic success.

Nedeed's Tupelo Realty Corporation is conscientious of selecting the applications from Baptist ministers, political activists and Ivy League graduates as they have more opportunity to gain materialistic prosperity and they will reach the bottom quickly leaving space for the newcomers at the top. Nobody knows what happens to the bottom residents as they soon disappear and no one questions the available space at Linden Hills mostly. The residents of Linden Hills strongly believe that "The Nedeeds had made a history there and it spoke loudly of what blacks could do. They were never leaving Linden Hills. There was so much to be gotten. Surely, in a millennium their children could move down or even marry down the hill toward Tupelo Drive and Luther Nedeed". (LH 16) In such a way, Linden Hills could return to be a black community aspiring to grow rich and to live the luxurious life of the whites. The people become robotic to come to the top of Linden Hills first and aim to earn money and to get a space at the bottom quickly. In this search of material success, they desire to get education, a good job and handful of money and as a result they live their lives mechanically and at last they lose their uniqueness resulting in the loss of their identity. In short, they want to be whites and intend to live the life of the whites and surely they achieve their goal representing their betterment of life. Naylor meticulously depicts the transforming life of the African Americans of Linden Hills as, "They eat, sleep and breathe for one thing- making it". (LH 39) Hence, they concentrate on only one thing, that is 'making their own life as a prosperous one' and everyone is proud to live in Linden Hills.

Community

The people of Linden Hills become more materialistic and they lack something in their life. They forget their African American identity and they desire to live an American way of life ending in selling their souls for material success. Most of the people in Linden Hills have lost their happiness in order to gain wealth. Naylor, in an interview with Angels Carabi, points out

how the lives of African Americans change when they attain social status in American society: “They first lose family ties, because if you work for a big corporation you may have grown up in Detroit but may end up living in Houston. Then there are the community ties. You can create a whole different type of community around you - mostly of a mixture of other professional, middle-class people- but you lose the ties with your spiritual or religious values. And ultimately, the strongest and most difficult ties to let go of are your ties with your ethnocentric sense of self. You forget what it means to be an African American. Black Americans with a higher social status, often have to confront issues of racism without the things that have historically supported the working class; like the family, the community, the church or just their own sense of self’.

(121) The people living in first to fifth drives of Linden Hills lose their familial ties, then the communal ties, then the spiritual or religious ties and at last lose their selfhood.

The Inhabitants of Linden Hills

In Linden Hills, the first to fifth crescent drives are occupied by the poor and middle class people like Ruth, Mrs. Tilson’s family. Tupelo Drive is occupied by wealthy people like Laurel Tilson, Dr. Braithwaite and Luther Nedeed. The two friends, Willie Mason and Lester Tilson, do some jobs to earn some money for Christmas in the houses of the inhabitants of Linden Hills, moving from the upper area to the lower area of Linden Hills. Their move also makes them to move closer to the residents and they understand the inner conflicts, the loss of the soul of the people besides making a life in Linden Hills. There exists a large gap between the rich people and poor people.

The Poor Ruth and Norman

Norman and his wife Ruth are poor, yet they live a comfortable life there. Their poverty is a well-known thing in Wayne Avenue, “people said that if Norman brought home air, Ruth would make gravy, pour it over it, and tell him not to bring so much the next time”. (LH 32) When Norman invites Willie and Lester to his home, Lester mocks him by asking if they have two more cups to serve for them. Even though they are poor, they welcome them in a nice manner. Their home is very simple with limited furniture. Norman insists that after getting some money, he intends to apply for a home in Linden Hills. Ruth opposes him as she has lived there

for six months with the unreal folks. She has no interest to move towards Linden Hills. Through this, it is clearly evident that the residents of Linden Hills are unhappy.

The Longing of Mrs. Tilson

According to the information given by Ruth, Lester and Wilson want to do some job for Mrs. Donnell of third crescent drive. Before that, Lester invites Willie to stay a night with him in his house. Willie witnesses a huge difference when he visits Lester's home. He finds no warmth in the welcoming manner of Mrs. Tilson, the mother of Lester. Tilson's family lives in the first home of crescent drive of Linden Hills. It appears to be a small house of iron fences and everything in the home is in green colour, Mrs. Tilson's favourite colour. Mrs. Tilson is proud to live in Linden Hills even though she may get a large home in Putney Wayne. Mrs. Tilson never accepts Willie as Lester's friend since he is poor. Yet she receives him to reveal her social behaviour. When Lester enquires about dinner, she says, "Well, I guess we can always find more, and especially for such a good friend of Lester's". (LH 48) It shows her pride in saying that they have something good to offer Willie as they are better folks. She further says, "But we're eating like peasants tonight - just fried chicken". (LH 48) Due to getting her social recognition, Mrs. Tilson behaves artificially and her speech denotes her pride of being better folk always. In order to host Willie, Mrs. Tilson arranges the dining table with china, silverware, linen napkins and Norwegian crystal and then offers him meal to eat. When Roxanne, the sister of Lester fights with him, Mrs. Tilson controls them, "Lester, Roxanne, please, not in front of company" (LH 55) and "...Willie is our guest. And only the crudest of people are rude to their dinner guests". (LH 56) She further alerts, "Now Willie's going to think we're a group of barbarians in this house". (LH 55) All these words denote that Mrs. Tilson wants to maintain her social status all the time, especially before a guest. And she doesn't really scold Roxanne for being rude, but scolds her that she is doing all that in front of a guest, spoiling their reputation. Willie receives a warm welcome and a cup of coffee with love in the poor Norman's house, but he feels embarrassed in Mrs. Tilson's home although he has good food to eat.

Roxanne Tilson's Aspiration

Roxanne Tilson, the daughter of Mrs. Tilson also has aspirations to move up in life like her mother. Her one and only determination is to marry a well settled black man. She is twenty-seven and a little bit fat. She works in an ad agency after completing her B.A. She wants to marry a black man who runs along with the whites to gain social status. Among the minority of those black men, she has chosen Xavier Donell, the vice president of minority marketing at General Motors. Her mother too approves him for the only reason that he lives in Third crescent drive of Linden Hills. In short, Roxanne is a typical African American woman, who wants to root herself strongly in the American soil.

The Dejection of Lester Tilson

Lester Tilson, the son of Mrs. Tilson, is aware of his community losing their identity slowly in search of material prospects. Lester also thinks that his mother merely kills his father by urging him to acquire more money by working two jobs with a bad heart condition. He reminds us of her mother asking not to disturb his father to play with him while he was sleeping. But she woke him to go for the job so early. His father slept only for four hours a day for ten years and he died soon. The reason behind her mother's urge was that somebody finished their basement and set his daughter to Brandeis. The materialistic requirement made her mother to kill his father by pushing him to do extra work. Lester rightly comments, "...I'll never be like my old man. No woman's gonna hound me into the grave so she can weep over it in imported handkerchiefs". (LH 52) Thus, Lester Tilson wants to hold his identity. Lester is good at writing poems and he wishes to become a poet, but his mother stops him. She reminds him that poetry can't help in supporting a family. She tells if he continues to write poems, he will make her home to be sold to somebody else. But Lester dislikes that home and protests, "This is home, a house with a thousand-year-and-a day lease. I hate it, but I eat well and my laundry's done for me and my Tv's fixed when the colour fades...". (LH 58) Thus he knows very well that in order to live in that home, he too sells his desire and aspiration, affirming that he comments, "...I've sold myself for a pair of clean socks and a chicken dinner". (LH 59)

Xavier Donnell and Maxwell Smyth

Xavier Donnell and Maxwell Smyth, the graduates of black Ivy League ran the race along with the whites; so they are termed as successful Niggers. Maxwell Smith has changed his name to SMYTH, by that he starts to forget his blackness and wants to be a white person all the time. He has been an A average student in college, attentive in the class, student government's leader, school newspaper and year-book editor. In Short, he has been 'a super nigger' all the time. He manages to sleep for three hours to attain his goal. Many white students are his friends. Due to his caliber, he has the experience of being a regional sales representative, business manager, vice president for consumer affairs. He rises to the position of assistant to the executive director. He wants to attain the post of an executive director, which is usually reserved for the whites. He advises Xavier to withdraw his desire to marry Roxanne as girls like her after getting education, expect a lot from him. He shares his views on the educated black woman as, "They're hungry and they're climbers, Xavier, with an advanced degree in expectations. Hook up with one of them and whatever you're doing isn't good enough, and you're doing damned good as it is". (LH 109-110) He advises Xavier to achieve a lot as a super Nigger and to leave the desire of marrying Roxanne. Naylor aptly comments on the loss of African American identity in Maxwell as, "In short, his entire life became a race against the natural - and he was winning". (LH 104)

Winston Alcott

Winston Alcott is a gay and has a relationship with David for many years. On account of his getting a promotion in his law firm and to move up in life by moving down to Tupelo Drive, he has decided to marry a woman. In Linden Hills, marriages happen on social status and Winston's marriage happens without any love and it is artificial. While Winston refuses to marry, his father advises, "You're already living in Linden Hills. I could never dream of that when I was your age. Sure, worse comes to worst; ...don't throw away a chance to be a corporate lawyer with a firm like that because of ...well, because you're young and can't really see what it might mean later". (LH 77-78) His father's intention is to move him up in life by marrying a girl. As a present to his decision he receives a mortgage on Tupelo Drive from Nedeed's Tupelo Realty Corporation.

Laurel Dumont's Suicide

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Laurel Dumont, the privileged Tupelo Drive inhabitant, searches for her identity, her true self, throughout her life. Finding emptiness in her life, she empties her life. She is a privileged, rich woman in the eyes of the people of Linden Hills, but actually she lives an unhappy life. That emptiness of her world ruins her life at last. But, in search of material prospects, she withdraws her passion in swimming. She is educated at the California University, continues her career as an executive in IBM, and marries Howard, the first black D.A in Wayne County and the future Attorney General. She marries as per the wish of her family members. Howard has a house in Tupelo Drive, which is a large house of four bedrooms. She feels that she has no home in Georgia, Cleveland or California. She clings to music and water, the two things she loved in her life, but it is now "...too cold to swim and the music got so loud it was deafening". (LH 233) Roberta, the grandmother of Laurel, visits Tupelo Drive to support Laurel who identifies, "I guess what folks say is true then. It's lonely at the top" (LH 236) and Laurel finds it as "damned lonely". (LH 236) Roberta reminds her that Georgia is not her home, when Laurel tells her that she feels at home in Georgia. She advises her to find peace at Tupelo Drive, her home. Laurel wishes to redo all things that happened in life. She wants to be affectionate towards her father, Claudia, her step mother and her husband and rides away her loneliness. She tries to accept Tupelo Drive as her home but the emptiness terrifies her, "And she sat up in bed at night in the silent house and wondered why it wasn't enough. The weight pressed down on her noticeably then, growing heavier each evening as she paced her room, hoping to relieve it so she could breathe. If she lay down with it, she knew she would suffocate and she feared dying in her sleep". (LH 239) This dispute still increases her terror and perplexes her. At last she ends her life by diving into an empty pool, ending her chaos too. Laurel aspires to participate in Olympic swimming competition, but she chooses a career after throwing away her aspiration. She is deceived by her marriage finding her life a futile one. She wants to correct her mistakes but doesn't know where to start. Laurel Dumont, owing to the mechanical way of living, loses her identity.

Luther Nedeed

Nedeed, owing to a desire to separate himself from the other residents of Linden Hills, Tupelo Drive and Wayne Avenue, has made an artificial lake of twenty yards around his house

and ground. Moreover, marsh weeds, catfish and ducks have filled the lake. A bridge at the back of the house connects his house to the lake. Thus he shows that he is better than the other residents of Linden Hills. When Nedeed's house is on fire, nobody comes to rescue him. The community has become so selfish and does not have the humanistic attitude.

Dr. Braithwaite

The observer and the passive reactor of Tupelo Drive is Dr. Braithwaite, the historian. Luther Nedeed's grandfather helped Braithwaite in acquiring the education and he became a historian. He asked him to record all about Linden Hills and allowed him access the family records, Survey reports, Tupelo Realty corporation's official papers, and original bills. So far, he wrote eleven volumes on the history of Linden Hills. It had all the records of the people of Linden Hills. His sixth volume was considered for Nobel prize. He is now working on the twelfth volumes and identifies the drastic change among people and he observes, "People are going to come and live in Linden Hills regardless of what I or anyone else does". (LH 262) He also tells to Willie that he has mingled among the people, yet is detached from them. He even knows the reason for the death of Laurel, but he doesn't react to it. He says that Laurel fights valiantly in the battle of survival, but she loses. His words rightly echo the tragedy that is being faced by the community, "...that personal tragedy today was just a minute part of a greater tragedy that has afflicted this community for decades". (LH 257) Naylor has rightly concluded the tragic end of community through Braithwaite.

Conclusion

The first Luther Nedeed dreamed of getting black power in Linden hills. That dream is continued by his sons and the aspiring black folks including Xavier, Maxwell and the Tupelo Drive residents. But in their aspiration, they lose their self and in search of the material prospects, they lose their individual significance. In trying to be an American, they forget their Africanness, and they lose their humanity too. They have no true love and that's why they don't care about the neighbours. They miss saving the life of their leader, as they are selfish. In short, Naylor hopes to proclaim that material prospects are essential to attain black power, but it shouldn't denigrate the black power and culture. She rightly criticizes the growing Afro-

American community falling as a prey into another form of slavery, claiming that they have come out of slavery. In search of material prospects, they have created class distinctions too. If black power should be attained, they must be united and they must have humanistic concern. This novel rightly knocks at the growing African American dream, which may push them into a hellish life. Naylor provides a warning to her community through this novel and advises them to stick with their African American identity and to give reverence to their past.

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**Memory and Trauma:
Reconstruction of History in the Novels of
J.M. Coetzee and M.G. Vassanji**

Dr. Varsha Singh, Ph.D.

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Abstract

Colonialism for Africans is not an event encapsulated in the past, but is a history whose far reaching impact and traumatic consequences are still actively affecting today's political, historical, cultural and artistic phenomena. Exploring history which brought existential deviation and rupture on Africans through the twin matrix of memory and trauma has become the major area of concern of African writers like Chinua Achebe, Ngugi Wa Thiong'O, Steve Biko, Wole Soyinka, Amos Tutuols, J. M. Coetzee, M. G Vassanji, Mandla Langa, etc. The choice for these writers is not whether or not to have a past, but rather ----what kind of past shall one have, and what shall be recollected and what shall be forgotten. This paper examines J. M. Coetzee's *Dusklands* (1974), and M. G. Vassanji's *The Gunny Sack* (1989) in the light of new historicism and psychoanalysis to expose the traumatic history of apartheid, the post- apartheid aftermath, metafictional experiments in African fiction, gender and identity and imprisonment narratives.

Keywords: Coetzee, Vassanji, Colonialism, Rupture, Trauma, Amnesia, Spiritual liberation, Politics of identity, National consciousness, Counter memory, Diaspora, Psychoanalysis, Postmodernism, Deconstruction.

Memory of Colonialism

Colonialism is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic it turns to the past of the oppressed people, and distorts, disfigures and destroys it (Fanon 169).

Frantz Fanon's critical discourses aroused a significant insight to reinvent and reconstruct the African history in the light of colonialism which brought an existential deviation and rupture on

Africa. Colonialism for Africans is not an event encapsulated in the past, but is a history whose far reaching impact and traumatic consequences are still actively affecting today's political, historical, cultural and artistic phenomena. The 'subjugated histories', as Michel Foucault has termed, has to be documented first before providing visions of a new future. In a similar context, the *South African Freedom Charter* declares that **our struggle is also a struggle of memory against forgetting**. Exploring history through the twin matrix of memory and trauma has become the major area of concern of African writers like Chinua Achebe, Ngugi Wa Thiong'O, Steve Biko, Wole Soyinka, Amos Tutuols, J. M. Coetzee, M. G Vassanji, Mandla Langa, etc. The choice for these writers is not whether or not to have a past, but rather ----what kind of past shall one have, and what shall be recollected and what shall be forgotten.

Demystifying Effect of Memory

Memory has a demystifying effect if used in a proper order. Memory and past, when interlinked together, provide a politics of identity which plays significantly in the construction of national identity. Its representation in African literary discourses clearly marks the need for a spiritual liberation of African nations from the traumatic effect of colonialism. In this regard, Psychoanalysis, partly a hermeneutics of memory, provides a healing to this traumatic rupturing. The provenance of trauma theory and Post Traumatic Stress Disorder (PTSD) have been practiced by leading psychiatrics like Freud, Breuer, Janet, Jung, etc. for a long time. Freud talked about the "talking cure", and "traumatised individual's story must be heard", (Freud 155) because it's the only way to "unblock" his past neurosis. His "Trauma indicates a shattering break.....in experience which has belated effects. Writing trauma would be one of those telling after-effects" (LaCapra 186). Breaking the "white mythology" (Young 1) African writers, today, are applying memory and trauma to demonstrate the aftermath of colonialism at one side and to provide a strong foundation for future at another. Postcolonial writings, therefore, have changed not only our ideas about history but also challenged the prevailing assumptions of postmodernism itself.

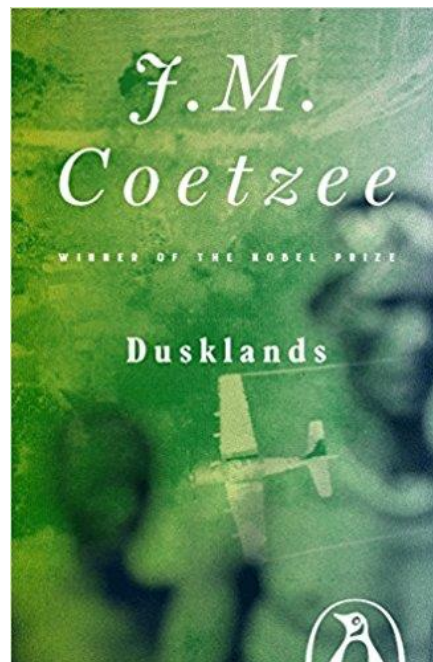
J.M. Coetzee

J.M. Coetzee's writing is indicative of exactly this challenge of raising consciousness about the effective roles of history and colonisation. He articulates more poignantly the widespread feeling among writers, cultural theorists and artists in general that, "History remains a deeply contentious subject in South Africa. The struggle for the right to make up the story of the country is

by no means over“(Coetzee 352). The testimony of the oppressed through narratives of memory and trauma is the most vital condition for the emergence of a new national consciousness, argues Njabulo Ndebele:

Time has given the recall of memory the power of reflection associated with narrative. Isn't it that there is something inherently reflective about memory as there is about narrative? If so, narratives of memory, in which real events are recalled, stand to guarantee us occasions for some serious moments of reflection (Ndebele 1998:20).

Coetzee, like Haden White, believes in a 'narrativised past', a past that cannot be corrected. It is the writers' unequivocal role to act as spokesperson for a community's way of making sense of its social life. Keeping this in view, since the very beginning of his career, Coetzee is engaged in a complex and agonising recasting of the relation between public and private spheres through his literary discourse. His debut work, *The Dusklands* (1974) is a *tour de force*. It is an allegorical representation of history which has challenged the prevailing assumptions of postmodernism itself. Like all other literary works of Coetzee, *The Dusklands* is a site of extraordinary vitality, energy and dynamism, grappling with issues concerning the ethics of presentation, meditation, and dissemination of 'History', all within a confrontation and engagement with multiple languages and cultures.



The Dusklands

Consisting of two different stories entitled, "The Vietnam Project" and "The Narrative of Jacobus Coetzee", *The Dusklands* carries "a gut- punching message. Its message about war, about

mythology, about genocide, about ethnicity, about colonialism, about love.....and the message is certainly no less relevant today than it was in 1974” (Levi Fisher 1). The first narrative, “The Vietnam Project”, portrays a brilliant desk worker Eugene Dawn who works for U. S. government agency responsible for Vietnam War. He is preparing a special report on propaganda in reference to the war in Vietnam yet under the suspicion of rejection from his supervisor named Coetzee; he is in a state of psychological dilemma. His scepticism is clearly marked in his saying:

He is going to reject me. He fears vision, has no sympathy for passion or despair. Power speaks only to power. Sentences are queuing behind his neat red lips. I will be dismissed, and dismissed according to form.

(Coetzee 3)

When presented, Coetzee praises Dawn’s writing skill and yet suggested some changes to be made in the report. Not only this, he explains to Eugene that the report is for the military, which is made up of people who are “slow thinking, suspicious, and conservative” (Coetzee 3). Under the supervision of Coetzee, depressed and disheartened Eugene rewrites his report in the basement of the library where he researches topics related to the culture of Vietnam, “Mythography” and propaganda techniques used by US forces which succeeded in some places and failed at some places in North Vietnam. Dawn’s search for books on Vietnam’s culture is symbolic of a ‘chora’, or ‘the symbolic flux’, as Kristeva argues, which gives him “an intellectual happiness” (Coetzee 64) about which he told to Harry, the library clerk. Eugene Dawn recollects his home and tells Harry about his wife and marital life. He blames his wife and calls his son as only her child. Sometimes he doubts his wife and spy on her when she does not pick his call because for him:

She is a conformist who hoped to marry in me her twin. But I have never in my heart been a conformist..... this is because she has a false conception of America. She cannot believe that America is big enough to contain its deviants. But America is bigger than all of us:America will swallow me, digest me, dissolve me in the tides of its blood (Coetzee 9) .

Yet he feels himself addicted to marriage which is a “surer bond than love” (Coetzee11). Even if she would be an unfaithful, she is so much dearer to him. The thought that if strangers praise her she must be valuable makes him assured of this addiction.

Dawn carries some photographs taken in Vietnam, which exhibit the horror and trauma faced by people of Vietnam during war. The torture of Vietnamese in the hand of US military forces was extreme. However, his effort of rewriting the report tolls heavy upon the psyche of Eugene Down though he is a psychologist and a specialist in relation himself. Though his wife had a hope earlier that his “psychic brutalization will end with the end of war and the Vietnam Project,” (Coetzee 10) he not only became insane but also killed his own son in an attempt to search “Father’s voice” (Coetzee 21). His search of ideological state apparatus has brought him in asylum at the end of the story.

The Narrative of Jacobus Coetzee

The second part of the book entitled “The Narrative of Jacobus Coetzee,” in a continuation of the first one, is a tale of horror set in the early 18th century. Here, the Dutch farmer named Jacobus Coetzee enters into then “unexplored” interior of South Africa for a hunting expedition with some loyal slaves. However, he suddenly falls ill and was attended by the native tribes named Namaqua with whom he got into a fight after recovery. Even some of his own men turned against him. Enraged Coetzee returns back alone only to start a punitive expedition against Namaqua tribes and even against his own men in a form of murder rampage which reminds us of atrocities committed by US soldiers in the villages of Vietnam.

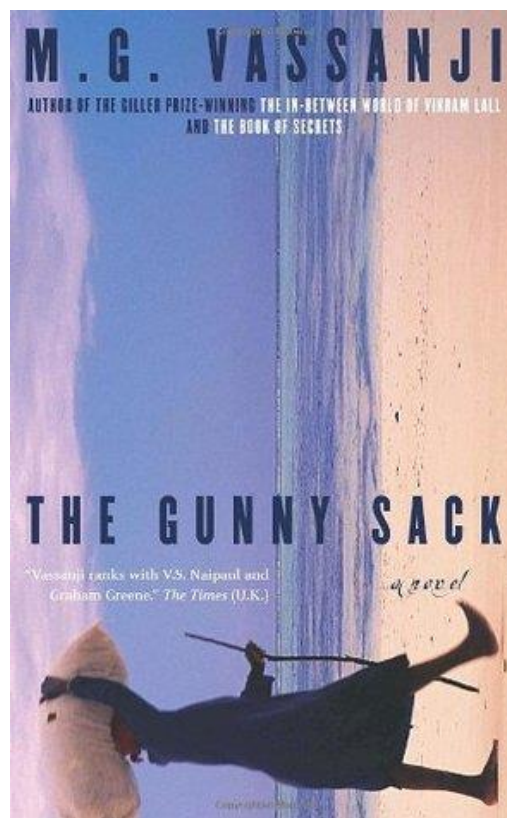
Throughout both texts familiar J. M. Coetzee themes abound. The concept of fatherhood is deconstructed, sexual anxiety runs amok. Coetzee’s main concern in *The Dusklands* is to overt the power of social and ideological structures. Lust of power, real or perceived supremacy, inherent or artificial authority, dominates both the novellas with thought provoking question: “What did the deaths of all these people achieve?” (Coetzee 106)

In an interview, Coetzee said that he was inclined to see the South African situation (today) as only one manifestation of a wider historical situation to do with colonialism, late colonialism, neo-colonialism (Watson 23-24). Invoking the past and memory is one strategy for dealing with the

amnesia-inducing colonialist politics, and the traumatic repetition of cultural rupture and historical loss. Any argument that post modernism signals a forgetting of colonial trauma can be made only because the postmodern is not adequately historicised. Coetzee forces one to be aware of the discontinuities, differences, dispersals and otherness in African literary pasts in the face of any totalising closure of historiographic forces (Wood 254).

M. G. Vassanji

Within the context of Africa, postmodernism is not the ‘cultural logic of late capitalism’ that it may be in the West. Rather, postmodern literary discourses provide an opportunity to challenge the dominant assumptions of western (post)colonial historiography through the portrayal of memory and history. It can easily be traced in M. G. Vassanji’s novels, especially *The Gunny Sack* (1989), *The Book of Secrets* (1994) and his recent *The In-Between World of Vikram Lall* (2003). Narrating “the crazy dance of history” (Vassanji10), these novels explore the foundations, developments and repercussions of historical dispossession and Diaspora of a community.



The Gunny Sack, a memory text, is a fabricated saga of a family/community which has played a vital role in the foundation of East Africa. Recounting the themes of migration, border-crossing,

hybrid culture and identities Vassanji has brought to the fore, in cogent fashion, not just the social and cultural life of generations of African/Asian, but their art form. As a repository of collective memory and history, the novel has become the spokesperson of entire community of African Asians.

Salim Juma Huseni (nicknamed Kala), a Tanzanian Asian and the great grandson of an African slave, inherits a gunny sack upon the death of his great grand aunt. The sack named Shehrbanoo and nicknamed 'Shehru', documents a list of characters linked to Indian and African settlement in East Africa; and becomes a symbolic of the significance of memory. Kala remembers that Ji Bai would say that this old sack is real memory which nobody has any use of:

Stroking the sagging brown shape with affection she would drag it closure, to sit at her feet like a favourite child. She would plunge her hand through the gaping hole of a mouth, and she would rummage inside. Now you feel this thing here, you fondle that one, you bring out this naughty little nut and everything else in it rearranges itself (Vassanji 63).

Kala is asked by his schoolteacher, in the beginning, "where do you come from?" and later he is suggested to "Begin at the beginning"(6). Kala's great difficulty is to begin from the very beginning. The novel offers a backward journey of Kala through a stream of consciousness technique. In many respects an African *Midnight's Children*, the narrative in *The Gunny Sack* is partly an attempt by the narrator to organise all those fleeting memories into a pattern that has meaning through oral technique of storytelling. In such an attempt Kala takes a painful psychological journey back tracing the generations of his ancestors. Yet, eventually it gets to the point of resisting the pull of history for a more forward, optimistic outlook.

The running must stop now, Amina. The cycle of escape and rebirth, uprooting and regeneration, must cease in me. Let this be the last runaway, returned, with one last, quixotic dream. Yes, perhaps here lies redemption, a faith in the future; even if it means for now to embrace the banal present, to pick up the pieces of our wounded selves, our wounded dreams, and pretend they're still intact, without splints, because from our wounded selves flowers still grow (Vassanji183).

Presentation of Past

History is intimately tied up with reconstruction in most of Vassanji's works yet his presentation of past is never crystal clear, "the past in (*The Gunny Sack*) is deliberately murky to

some degree. I did not see, nor wanted to give the impression of, a simple, linear, historical truth emerging. Not all of the mysteries of the past are resolved in the book. That is deliberate. It's the only way" (Kanaganayakam 22). As Kala notes memory is always a manifold complex, "I stopped to examine the collective memory- this spongy disconnected, often incoherent accretion of stories over generations"(Vassanji66).

In this novel, personal histories explained through memories are juxtaposed with the contemporary, reminding us that, after all, remembering is something done *now*, not *then*. What Kala discovers is that the "forces of history are not controlled by destiny or regulative mechanism but respond to haphazard conflict"(Foucault 25). Kala realises that he is the bearer of multiple subjectivities which must be articulated and at the same time documented as a form of history. *The Gunny Sack* is, thus, dominated by the issue of subjectivity in terms of Asian African community and their collective effort to uplift Tanzania. While talking about national development and cultural identity Vassanji demonstrates that global truths are of little use in describing non-European strategies for self-determination. Universalist determination is pointless. Yet what is of value is understanding local, temporary 'truths'.

J.M. Coetzee and M.G. Vassanji

J.M. Coetzee and M.G. Vassanji, both, are, currently, redrawing a site of extraordinary vitality, energy and dynamism in their literary discourses to raise the issues concerning ethics of presentation, the inheritance, dissemination of history and cultures. It is the responsibility of thinkers, writers and theorists, regards Homi Bhabha, to contest history's authoritarian tendencies. "Deconstruction involves the decentralization and decolonization of European thought"(Young 18). The notion of "counter-memory" (Foucault 160), deconstruction and demystification of history have totally changed the postcolonial literary discourses in Africa. Novels like, *Dusklands* and *The Gunny Sack* address the past not as a set of collected facts but as something problematic. Both writers are discarding western historical records to foreground their own national history and identity, in response to what Wole Soyinka has said in a lecture delivered at Howard University, "A people who do not preserve their memory, are a people who have forfeited their history,"(Soyinka10) through their literary discourses.

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Expressing Grief through Institutional Tributes: An Appraisal Theory Approach

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Abstract

Death is seen as a universal phenomenon in which man's failure to come to terms with has been pervasive in different times and societies. When death stares at the face of someone, language users try to soften the effect of what they really want to communicate (Fernandez, 2006). The main aim of the present study is to analyse tributes of some private and public institutions in Ghana, paid to the late Professor John Evans Atta-Mills, a former president of the Republic of Ghana, in terms of the linguistic features employed in construing grief. Using the Appraisal strand of the Systemic Functional Linguistics (henceforth, SFL), the study examined thirty (30) tributes, fifteen (15) each from both private and public institutions that were published in two Ghanaian Newspapers – *Daily Graphic* and *Ghanaian Times*. The study revealed that the opening information of these tributes of almost all the public institutions chose to acknowledge *sorrow*, *sadness* and *grief* as the overarching topic around which the text unfolds. These sentiments are predominantly revealed in the choice of *negative affect* employed in the opening comments given by these institutions. Again, from the analyzed tributes, the expression of sadness and grief in the comments given are directed to the wife, son, the political party the late president belonged to, the vice president as well as the people of Ghana. The present study has implications for Systemic Functional Linguistics in general.

Keywords: Death, tributes, appraisal, Ghana, Systemic Functional Linguistics

Introduction

Most scholars share the view that fear, superstition, and religious taboos coexist with different limitations of social nature to limit speakers to bring out issues of tact and respect towards the deceased and the surviving family members (Fernandez, 2006). Thus, the bond

between the living and the dead, the desire to offer respect and honour to the deceased, and the trepidation that surround the unknown shape how the bereaved make frantic efforts to choose their words appropriately. Thus, in their bid to fill the vacuum created by the death of the loved one, and maintain a strong relationship with the deceased, mourners of the dead find it difficult to choose the appropriate language to express their sorrow and pain.

Moreover, the Akans (the largest ethnic group in Ghana) believe that when death occurs, mourning is seen as an inevitable and universal human reaction to explain how grievous they are to the loss of someone who is loved and very much appreciated. In such circumstances of shock and dismay, grieving forms an attempt to recover the meaning that is suddenly and unexpectedly shattered by the loss. Therefore, the distress and pain for the loss of a loved one leaves the mourners in a situation of dilemma as to what to do or the kind of language to use.

When a *Black Tuesday* befell the people of Ghana on 24th July, 2012, following the death of Professor J. E. A. Mills (the president of the country), people as well as institutions turned to the media to express their emotions, grief and sorrow. The death of a loved one, in the case of Ghanaians, the death of a sitting president, is one scenario in which people shared their feelings in an effort to mourn him. Individuals and various organizations in the country were not left out as they conveyed their deepest shock through goodwill messages, condolence and tributes paid to a man touted as ‘Asomdwoehene’ (translated as ‘King of Peace’). Amid the kind of cordial rapport that existed between the late president and the various institutions, his (president) demise really brought a disconnection in the agenda set to building the country. In effect, language used in the tributes of these institutions for conveying their emotions and sentiments forms part of the discourse that becomes shared in the society as a community of practice (Edu-Buandoh, 2010). Every social organization has its peculiar use of language in discourse patterns and discursive practices that fully represent the ideas, intentions, feelings and experiences of every individual in the organization.

Several studies have been conducted in other funeral text types like death announcement in newspapers (Afful, 2012) and condolences (Dilevko & Gottlib, 2004; Yahya, 2010,). However, little attention has been paid to examining tribute as a funeral text type that is published in the newspapers, using Systematic Functional Linguistics (SFL). The study, thus, aims to explore the appraisal devices employed in published tributes of institutions in some selected Ghanaian newspapers to bring out the sentiments of the people

of Ghana, following the demise of the President of the Republic of Ghana, Professor John Evan Atta Mills.

Theoretical Background

Systemic Functional Linguistics as a linguistic theory refers to language as a social practice (Halliday & Matthiessen, 2004). In this regard, the interpretive and descriptive frameworks of language allow for an in depth and systematic study of linguistic patterns in texts, not forgetting how these models influence the context in which the text is produced (Bock, 2007). Kress (1995), moreover, opines that language involves choice making in which language is viewed as a "socially shaped resource" organized as a system of meaning-making choices from which speakers make selections in response to their social contexts (p. 36). SFL, therefore, offers the opportunity to employ language as a resource for making meaning since meaning is inherent in the systemic patterns of choice which are available to the language user.

The Appraisal Model (Martin and White, 2005) of the SFL explore the view that as a form of evaluative language, the expressions being created in a particular text brings out "the subjective presence of writers/ speakers in the text as they adopt stances towards the material they present and those with whom they communicate"(p. 1). This means that the selection of words and expressions in a specific text may reflect the phenomenon being discussed by its speakers or writers. The *Attitude* strand of the Appraisal Model, which forms the foundation for the study, refers to the expression of different kinds of feelings that elicited in an interaction. This sub-system of appraisal may be seen as the core precept since attitude employs the needed linguistic resources in evaluative language to make meaning in the interaction as regards the emotions of the users of the language.

Methodology

The data which was purposively sampled comprised fifty (50) funeral tributes from two Ghanaian Newspapers, with twenty-five (25) each from both public and private institutions in Ghana. It should be noted that these funeral tributes were selected based on their text lengths. The table below shows the breakdown of the institutions and their tributes that were used for the analysis. (*Refer to the appendix for the full names of the abbreviations in the distribution*).

Table 1: Distribution of Institutions and the Text Length of Their Tributes.

PUBLIC INSTITUTIONS	TEXT LENGTH	PRIVATE INSTITUTIONS	TEXT LENGT H
AGI	193	ABUNTU	143
CITG	250	ACTIONAID	238
COCOBOD	168	ACPG	209
FWSC	429	AGLOW	148
GHANA POST	166	AIRTEL	239
GES	124	EAA	130
GFA	315	AYC	192
GFD	125	BNG	264
GJA	154	ACPG	332
GIBA	296	CACI	446
GCM	385	CAF	163
GCC	158	CDD	203
GCIA	188	CeSIS	293
GMA	141	FGMF	221
IPR	112	GBL	105

MLNR	215	GIMPA	121
MMT	134	GSL	126
NAGRAT	106	ICU	176
NPA	129	LUKOIL	125
NFS	178	BG	101
PPA	195	PAPAYE	264
SWAG	146	SDA	115
TUC	260	STG	128
UG	171	RLG	249
UTAG	164	WANF	228
TOTAL	4902	TOTAL	5089

Table 1 represents the 50 selected institutions that published their tributes in the *Ghanaian Times* and *Daily Graphic* respectively. It identifies FWSC as having 429 words and NAGRAT with 106 words accounting for the public institutions with the highest and least text lengths respectively. On the one hand, CACI has the highest text length of 446 words while BG records 101 words as the institutions with the least text length for the private institutions. It should be stated that the choice of these institutions for the present was due to the fact that they seek educational, social, health as well as spiritual welfare of the people of Ghana, and as a result have some form of relationship with the people in the country.

Qualitative content analysis was used to explore the data. Kaid (1989) suggests that in content analysis certain steps are involved in examining a text: formulating research questions to be answered; selecting the sample to be analyzed; defining the categories to be applied; outlining the coding process; implementing the coding process; determining trustworthiness or credibility; and analyzing the results of the coding process. In this way,

analysis was conducted on the tributes through the use of the Attitude sub-system in categorizing sentences and clauses that contain issues related to the sentiments of the selected institutions. These clauses and sentences were parsed into the various syntactic-semantic units, by using the three main devices used in examining the emotions of individuals – *Affect*, *Judgement* and *Appreciation*. The identified patterns in the funeral tributes were validated by two other persons who are well versed in the Systemic Functional Linguistic model in order to achieve a degree of inter-coder reliability since qualitative content analysis is “a very personal process because two researchers analysing a transcript will probably come up with different results” (Dawson, 2002: p. 128).

Data Analysis and Discussion

This section presents situations of *Attitude* as an appraisal sub-system, with particular attention to the three strands developed by Martin and White (2005) – *Affect*, *Judgement* and *Appreciation*. It must be mentioned that the present study aims at explaining an institution’s choice of particular linguistic features to instantiate grief or shock.

Affect as Realized in the Tributes of Both Institutions

Affect is a sub-system of attitude which deals with the resources of interpreting emotional reactions to situations and events. The data of the funeral tributes for both public and private institutions, indeed, opened up with a lot of *affect* dealing with the emotional responses to the news of the demise of President John Atta Mills. Analysis showed that the *opening* information of these funeral tributes paid by the institutions give comments and reactions to this shocking and unprecedented occurrence – the demise of the sitting president of Ghana. It is noteworthy that these comments signal the stance of these institutions; how shocked and sad they were on the death of the president.

The staff of the Ministry of Lands and Natural Resources and its affiliated agencies **has expressed grief** (affect, -tive) with **profound sorrow** (affect, -tive) and **regretted** (affect, -tive) the passing away of the late President John Evans Atta Mills. ... “We are deeply **saddened** (affect, -tive) by the **tragic loss** (affect, -tive) of this great statesman’s, a dedicated and visionary President. This example confirms Martin and Rose’s (2003) assertion that such statements are hyper themes, in which in the opening information of these tributes of almost all the public institutions have chosen to acknowledge sorrow, sadness and grief as the overarching topic

around which the text unfolds. Again, the use of such negative attitudinal epithets as *saddened*, *sorrow* and *aggrieved* goes a long way to establish Yahya's (2010) claim that such semantically inscribed words are "mainly used by educated people and in formal places" (p. 57). Furthermore, from the analyzed tributes, the expression of sadness and grief in the comments given are directed to the wife, son, the political party the late president belonged to, the vice president as well as the people of Ghana. In the terms of Martin and White (2005), the conscious participant experiencing the emotion is known as the *emoter*, the phenomenon responsible for that emotion is the *trigger*. Thus,

... *NAGRAT* (*emoter*) extended its purest condolences to the **wife and family of the late President** (*emoter*). "*We also extend our sympathy and condolences to the government and people of Ghana* (*emoter*) *on the occasion of this unprecedented misfortune* (*trigger*), "

The above example confirms Fenton-Smith's (2007) findings that the depth of the feelings expressed by the emoter with reference to only lexical items cannot be the sole parameter for instantiating attitudinal affect, but also who the sympathy is directed to.

Apart from the opening information section of the tributes that exhibited the use of attitudinal affect as a reaction to the news of the death of President Mills, the *ending* information also employed this technique. The analysis of the data revealed that these institutions expressed hope in the fact that the kind of lifestyle the late president lived and exhibited while alive, should give him the opportunity to have a good resting place after his death. From this perspective, the institutions employed the use of the modal verb *may* and the anticipatory expression *it is ...* in appealing to the Spiritual Being – God to accept and keep the soul of their president. These are highlighted in the example:

*It is our fervent prayer that the Good Lord receives him unto His external bosom and grants him a peaceful rest. **May the Lord**, in his mercies, grant the departed soul of the late President eternal rest.*

These comments and reactions, as evident in the examples above, underpin Fernandez's (2006) claim that the taboos of death are accounted for by some conceptual metaphors. For him, death is seen as a "desirable event under the influence of Christian beliefs" (p. 11). The institutions therefore conceptualized death as a journey with a spiritual destination with the backdrop of the perceived faith practiced by the late president

Judgement as Realized in the Tributes of Both Institutions

The data analyzed revealed that after the institutions have made their comments with respect to the sudden demise of the president, there is a sharp shift to describing character. That the construal of the symbolic nature of Professor Mills is not predominantly evident in his death, but in the figure of Mills himself; thus, meaning is not attached to his *death*, rather to his *life*. The majority of the institutions (93%) reiterate the fact that the late president was an embodiment of the peace, hard work, and determination which characterize the Ghanaian people. As Fenton-Smith (2007) intimates, “This view directs attention to the symbolic value of his life” (p. 708). Thus,

The Chief Executive Officer ...has described Professor John Atta Mills, as a man who became a father of all (judgement; normality) and yet a servant (judgement; normality) of all as well as a champion (judgement; capacity) of the people. In a statement to console Ghanaians and the family of the late President, Mr. Mensah described Professor Mills as “a man of letters ((judgement; capacity) as well as wisdom (judgement; tenacity); a learned (judgement; capacity) professor before he entered politics, yet meek (judgement; normality)”. “As President he was astute (judgement; normality) in his judgment and decisions, yet temperate (judgement; normality) and mild-mannered (judgement; normality) in his dealings with subordinates and all others ...

Indeed, the institutions’ choice of words as judgement depicts that the lexical items considered are obviously and clearly emotional. This contention patently confirms Fernandez’s (2007) claim that lexical items have “the tendency to resort to positively loaded words” (p. 13), which illustrate the institutions’ intention of complimenting the deceased (president Mills) by showing his social status or personal virtues. It is realized in the data that there is the preponderant use of *normality* and *capacity*, which construe *social esteem* as opposed to *propriety* and *tenacity*, which represent *social sanction*. This is not to say the late president was faultless, but this kind of genre – funeral text does not allow the aggrieved to make use of negative comments. The reader is, somehow in the context of mourning, positioned to accept this information as a means of assuaging praise on the late president.

Appreciation as Realized in the Tributes of Both Institutions

Since these institutions epitomized the late president as a man of peace, they expected that his behavior is an exemplary one, which the successor should emulate. For instance,

Of all the leaders in the world, he was the one who preferred to address his people affectionately and sincerely as 'my brothers and sisters', a mark of a true man of the people who endeared himself to many by his humility *appreciation)* ... *A man of peace... who united not only Ghana but the West Africa sub-region, indeed Africa ... (appreciation).*

It is very much interesting to also note that the kinds of devices employed by the institutions to depict appreciation were mostly directed to the vice president, who was sworn in immediately after Mills' death, as well as the people of Ghana. Thus,

... Mr. John Dramani Mahama on his assumption of office as president, and expressed the hope that he would continue the good works of the late Professor John Atta Mills' government ...

According to these institutions, the late president left a very good and solid legacy, which when followed would place the country among the countries that uphold democracy in national development.

Conclusion

In conclusion, the analysis of the tributes paid to the late president of the Republic of Ghana showed that the opening sections of the tributes to President Mills signalled the position of these institutions to show how shocked, and depressed they were on hearing the news of his death. Moreover, these sentiments were predominantly revealed in linguistic patterns that showed negative affect. It was also revealed that the expression of sadness in the tributes was directed to the wife and the son of the late president, the vice president as well as the people of Ghana.

The study bears a number of implications. In the first place, it lends credence to Martin & White's (2005) Appraisal Theory and most importantly the language of mourning in institutional tributes to a diplomat. Another implication of the study is the contribution it makes to the scholarship on funeral genres since many scholars and researchers have explored other funeral text types like obituaries, condolences, and epithets. Future studies could also focus on the other strands of the appraisal system like *Graduation* and *Engagement* to ascertain the objectivity of the findings in this study.

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Topic Shift in Urdu Conversation: A Gender-Based Analysis

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Abstract

This paper tries to explore the ways of topic shift in Urdu conversation. It investigates the use of minimal responses in topic shifting in Urdu conversation. Employing the methodology of conversation analysis, the researcher demonstrates that the topic shift in Urdu conversation is sudden as well as progressive and it depends on gender relation and status of the participants.

Key Words: *Topic Shift, Urdu, Gender*

1. Introduction

A topic sentence shows one's topic of conversation and the word shift refers towards the transition from one topic of discussion to another one. Topic is changed and transformed during a conversation one may start talking about one topic and finds himself latter talking about something quite different. The transitions and shifts are done abruptly or in a progressive manner depending on the context and participants or gender. The gender difference influences the topic shift in conversation. "The topics initiated by men are much more often developed than those initiated by women whereas the topics initiated by the women failed due to the failure of the men to respond and to do the international work necessary for the development of the topics" (Fishman, 1983: 97) . "In the conversation between same sex the boys do not pursue any topic for more than a few short turns and jump quickly from one topic to another, girls spend a much longer time developing each topic through mutual support work and unlike boys they make progressive rather than sudden topic shifts" (Tannen,1990:247). "Women use minimal responses, simultaneous speech, questions including tag questions, and laughter supportively to develop topics" (Coates, 1998: 237).

The shift in topic involves minimal responses that depend on the relation of participants and their gender. Men use less minimal responses and have sudden topic shift where as women use frequent minimal responses and have progressive topic shift.

The status of the participants also influences the topic shift. A senior or boss conversing with his subordinate uses less minimal responses and has sudden topic shift while listening to the boss the subordinate uses frequent minimal responses like “sir” and rarely initiates a topic. This research deals the topic shift in Urdu conversation using different minimal responses like “*achā*” (okay), “*thīk*”(right), “*haim*” (yes) and “*bilkul*” (certainly).In some contexts these minimal responses are used and in some topic shift is sudden or free.

Recording is used as a data collection tool and the participants are Minister-PS, principal-teacher, male friends and female friends.

2. Topic Shift in Urdu Conversation

In Urdu conversation topics are raised, dropped, changed and directed using minimal responses and without minimal responses depending on the context or the relation of the participants.

The minimal responses have different functions in Urdu conversation. These minimal responses also used for topic shift in Urdu conversation. Ayesha Sohail, (2010: p.78) states “The common minimal responses present in Urdu are “*Hmmm*”, “*Sahī*”, “*Thīk*” (right/ true), “*haim*” (yes) “*bilkul*”(certainly) and “*achā*” (okay)”.

“Different names are given to these minimal responses, acknowledgement token (Jefferson, 1983), back channels (Yugve, 1970), continuers (Schegloff, 1982; Katherine Lambertz, 2011), alignment token” (Ayesha Sohail, 2010: p.79)

In Urdu conversation, the participants are talking on one topic and one of them proposes to turn to some other topic of conversation. The participants display some attention to the

previous topic before introducing their own. It involves the use of acknowledgement tokens “*achā*”, “*Thik hai*”, “*Bilkul*”, “*haim*”.

The participants use these pre-shift tokens exhibiting attention to a previous talk and introducing their own topics. These acknowledgement tokens are well fitted to the work of topic closure because it allows a recipient to show attention to the preceding talk while at the same time delivering a summary or upshot of it. The transition in the topic depends on the context and the status of the participants and the gender of the participants.

“The women differ from men to a great extent in the way they develop and change topics. The male conversations are characterized by sudden changes of topics which are the results of interruptions and the absence of any response and minimal feedback from the listeners. Unlike the abrupt topic shifts made by men the women initiate new topics by linking them with the previous ones (Pilkington, 1998: 259)”.

The relationship of the participants also effects the development of the topics in conversation. In the formal conversation of boss and his subordinate the topic is developed mostly by the senior and the recipients acknowledges speaker’s talk with minimal acknowledgement tokens. In some situations the subordinate listener also changes the topic while asking about some matter. Mostly in this context the topics are initiated by the boss and the listener acts as a passive recipient.

Fragment 1 shows the topic shift pattern in the conversation between a Minister and his PS, in which speaker A is a minister and speaker B is his PS. Prior to this conversation speaker A has been busy in his office in listening the problems of different people gathered in his office. Speaker A calls speaker B by his name and asks about different official matters. This fragment is the continuation of that conversation.

(1) CON1

1 A: Rafique

- 2 B: *Jī sar*
Yes sir
- 3 A: → *Saktarī ko fōn kīyā?*
Did you make a call to secretary?
- 4 B: *Jī sar*
Yes Sir
- 5 A: → *Inqalabī se fail lūt?*
Have the file taken back from Inqalabi?
- 6 B: *Jī Sar (.) magr unūm° ne Sāin nahīm° kīyā*
Yes sir but he did not sign it.
- 7 A: *keyā kahtā hai?*
What does he say?
- 8 B: *PRO ko patā ho gā*
PRO knows
- 9 A: → ↓ *Achā cīf Engīnīar ko bhī bolāim° āj*
Okay call the chief engineer today
- 10 B: *Thīk sar*
Right sir
- 11 A: → *māim° mīyām wahīd se mil āūm°*
I will become back after meeting Waheed.
- 12 B: → *Thīk sar (.) Sar dariktar kāljaz kā keyā Kārnam° hai*
Right Sir (.) Sir what's about director colleges?
- 13 A: ↓ *Achā kuch socte haim°*
Okay we will think
- 14 B: *Thīk Sir*
Right Sir

This fragment begins with speaker A's calling speaker B and the speaker B instantly aligns to speaker A's talk and goes to speaker B. There is question-answer sequence from line 3-8.

Speaker A asks speakers B about making a call to secretary (line 3) and speaker B replies with minimal acknowledgement token “*jī sar*” (line 4). Speaker A is a minister and is the boss of the speaker B. the topic is introduced by speaker A while asking a question to speaker B about making a call to secretary and speaker B being the subordinate replies using minimal response “*Jī Sar*”. This minimal response exhibits alignment as well as the answer of speaker A’s question and it prompts speaker A to ask further questions about the secretary but speaker A changes the topic while asking another question about a file that was in the office of another minister, Inqalabi (line 5) and speaker B answers while using minimal response “*Jī sar*” after a pause he also explains to speaker A that file is not signed by the minister (line 6). Here speaker B’s pause is for explaining to speaker A that the file is without a sign. Speaker A asks the reason of not signing the file (line 7) and speaker B replies that PRO knows better about this (line 8). Speaker A acknowledges speaker B’s talk with minimal acknowledgement token “*achā*” with the falling intonation that shows his weak agreement with speaker B’s answer and he also uses this acknowledgement token to shift the topic (line 9) and asks speaker B to call chief engineer to his office. Here speaker A uses minimal acknowledgement token “*achā*” to acknowledge the previous talk and to change the topic and speaker B acknowledges speaker A’s talk while using minimal response “*Thīk sar*”(line 10) that prompts speaker A to continue his talk but speaker B abruptly changes the topic while saying that he is going to meet Miyan Waheed, minister of education schools (line 11) and speaker B acknowledging the talk with the minimal acknowledgement token “*Thīk sar*” changes the topic after a short pause while asking a question about director colleges’ matter (line 12). Here speaker B changes the topic while using minimal response “*Thīk sar*”. Speaker A replies that he will think about this and also uses minimal response “*achā*” with the falling intonation that shows his weak agreement with the previous talk (line 13) and speaker B acknowledges speaker A’s talk with minimal acknowledgement token “*Thīk sar*” (line 14). It is interesting to note that in this conversation mostly the topic is changed by speaker A while asking about different affairs and this change or shift in topic is abrupt and not progressive. Speaker A is a minister and uses less acknowledgement tokens to change the topic speaker A shifts the topic in lines 3,4,9,11,13 but he changes the topic abruptly while inquiring about different matters. In lines 9,13 he uses minimal acknowledgement tokens “*achā*”

to shift the topic while speaker A's subordinate speaker B uses minimal response "*Thīk sar*" (line 15) and after a pause and with a minimal response "sir" asks about the director colleges and in this way changes the topic.

So it is also notable that status of speaker also matters in changing the topic. Most of the time topic is changed by the senior and this change is also abrupt and subordinate if wants to change the topic he uses minimal acknowledgement token accompanied with a question in a polite manner.

In fragment 2, speaker A1 and B1 are two friends. Both are male and have met after a long time. Prior to this conversation they greet each other and express their pleasure on meeting each other. This conversation is a continuation of that talk.

(2) CON

- 1 A1: *University jāta haīm° keyā?*
 Do you go to university?
- 2 B1: *hām° jātā hūm°*
 Yes I go
- 3 A1:→↓ *Achā gahar wale kase haim°?*
 Okay how are your family members?
- 4 B1: *Sab Thīk haim°*
 All are fine
- 5 A1:→ *Thīk sādī kā keyā hūwā?*
 Right what's about your marriage?
- 6 B1: *abhī kuch bhī nahīm°*
 Nothing till now
- 7 A1: *Achā Kuch nahim°*
 Okay nothing
- 8 B1:→ *Achā muje kuch ketābām° cāye thī*
 Okay I need some books
- 9 A1: *Kāsī ketābām°?*

- What type of books?
- 10 B1: *Intarvīyū ke līye*
For interview
- 11 A1: *Kāsā intarvīyū?*
What kind of interview?
- 12 B1: *lakcārar kā*
Of a lecturer
- 13 A1: *Achā*
- 14 B1:→ *āp keyā karte hāim°?*
What are you doing?
- 15 A1: *Parhātā hūm°*
Teaching
- 16 B1: *Kahām°?*
Where?
- 17 A1: *Kālaj māim°*
In a college

In the above fragment speaker A1 and B1's talk starts when A1 asks B1 whether B1 goes to university (line 1) and speaker B1 replies with the minimal acknowledgement token "*hām°*" (line 2) and also repeats a part of previous talk '*jātā hūm°*'. This shows alignment to the previous talk and B1's will to continue the conversation. Speaker A1 with the minimal response "*achā*" responds to speaker B1's talk and introduces his own topic and assigns that topic while asking about speaker B1's family members (line 3). Here "*achā*" is used as a pre-shift token to develop another topic for conversation and at the same time giving attention towards previous talk. Speaker B1 responds that his family members are fine (line 4). In line 5 speaker A1 uses the pre-shift token "*Thīk*" and suddenly imposes a new topic on speaker B1 to talk about that topic that is related to speaker B1's marriage and this minimal response "*Thīk*" is used to summarize the previous talk and to introduce a new topic. Speaker B1 says that nothing has been done for his marriage (line 6). At this speaker A1 uses minimal acknowledgement token "*achā*" with the repetition of prior speaker's utterance "*kuch nahim°*" (line 7) to show alignment to speaker B1's talk and to continue the conversation. Speaker B1 using minimal response "*achā*" (line 8)

changes the topic and bounds speaker A1 to talk on the topic assigned. Here “*achā*” is again used to preface the new topic. Speaker B1 asks speaker A1 to lend him some books and speaker A1 asks B1 about the kinds of books (line 9). Speaker B1 tells that he wants books for interview (line 10). A1 asks about the types of interview (line 11) B1 tells that he needs books for lecturership interview (line 12). Speaker A1 uses minimal acknowledgement token “*achā*” (line 13) to show his alignment to the previous talk. Here “*achā*” is not used as a pre-shift token but is used as an alignment token to continue the conversation and to bound B1 to talk on the topic being discussed .

But in line 14 speaker B1 abruptly shifts the topic and bounds speaker A1 to talk on that very topic while asking speaker A1 about his job. Speaker A1 tells speaker B1 that his job is teaching (line 15). Speaker B1 asks speaker A1 where he is teaching (line 16). Speaker A1 tells speaker B1 that he teaches in a college. There is a question-answer sequence from line (1-5) and again from (9-17) that also involves topics shift. In the above fragment from line (1-17) the male participants use less acknowledgement tokens to show alignment to the talk and to shift the topic of conversation. The acknowledgement tokens “*achā*”, “*Thīk*”, “*achā*”, “*achā*”, “*achā*” in lines (3,5,7,8,13) are used respectively to give an upshot of the previous talk and to change the topic of the conversation. But in line 14 the change in topic is sudden and without any acknowledgement token. It can be said that males’ topic shift is sudden and abrupt. It can be done while using acknowledgement tokens “*achā*”, “*Thīk*” or without using these minimal acknowledgement tokens involving question-answer sequence in the conversation.

In fragment 3 speaker A2 is the main speaker who talks about the rising prices of the things and speaker B2 acknowledges speaker A2’s talk using minimal responses both the speakers are female and shift the topic progressively.

(3) CON

- 1 A2: *āj kal bohat māhangāī hō geī hai*
 It is dearth these days.
- 2 B2: *hmm*

- 3 A2: *kal mām° markīt geī*
Yesterday I went to market
- 4 B2: *hmm*
- 5 A2: *Kuch kapre lene the*
Had to purchase some clothes
- 6 B2: *hmm*
- 7 A2: *Līye tō sehī mgar*
Bought but
- 8 B2: *[mgar keyā]?*
[But what]?
- 9 A2: *bōhat mahange līye]*
Bought but expensive]
- 10 B2:→ *Achā kase sūt liye?*
What type of suits did you buy ?
- 11 A2: *farāk waghārā*
Frock etc.
- 12 B2:→ *hā::m° frāk se yād āyā*
Yes frock reminds me
- 13 A2: *[keyā?*
What?
- 14 B2: *tamhārī frand kī śādī kab hai*
When will be your friend's marriage?
- 15 A2: *Jolāī maim°*
In july
- 16 B2:→ *Achā śāping kar lī us ne?*
Okay has she done shopping?
- 17 A2: *hām° kar rehī hai*
Yes doing shopping
- 18 B2:→ *hā::m° yār tamhārā prājakt kahām° poncā*
Yes what's about your project?

- 19 A2: *ha [haha*
 20 B2: *batāo batāo*
 Tell tell
 21 A2: *ha [haha phir kāhbī*
 Ha [haha I will tell you later on

In the above fragment the conversation starts with speaker A2's talk about the rising prices of the things in the market and speaker B2 acknowledges speaker A2's talk with the minimal acknowledgement token "*hmm*" (line 2). The acknowledgement token of speaker B2 prompts speaker A2 to continue her talk. Speaker A2 says that she went to market the previous day (line 3) and speaker B2 acknowledges her talk with minimal response "*hmm*" (line 4). Speaker A2 tells speaker B2 that she had to buy some clothes (line 5) and speaker B2 acknowledges her talk with minimal acknowledgement token "*hmm*" (line 6) to exhibit alignment and to continue the topic. Speaker A2's talk remains incomplete when she says, "*Līye tō sehī magar*" (line 7). Here her utterance is overlapped by speaker B2 while saying "*magar keyā*" (line 8). This prompts speaker A2 to add comments on this. Speaker A2 comments that the things are very expensive (line 9). Speaker B2 acknowledges previous speaker's talk with minimal acknowledgement token "*achā*" (line 10). Here she also uses this *achā* to change the topic in a progressive way while asking about the types of suits and here she bounds speaker A2 to talk on that very topic and speaker A2 tells that she has purchased frock (line 11). Speaker B2 with pre-shift token "*hā::m*" (line 12) shifts the topic and tells speaker A2 that the frock reminds her something. Here speaker B2's talk is overlapped by speaker A2 when she asks "*keyā*" (line 13). Speaker B2 asks speaker A2 about the marriage of her friend (line 14) and speaker A2 tells her that her friend's marriage will be in July (line 15). In line 16 speaker B2 with the pre-shift token "*achā*" shifts the topic to shopping while asking A2 about the shopping for her friend's marriage and speaker A2 tells that her friend is doing shopping these days (line 17). In line 18 speaker B2 gives an upshot of previous talk with the acknowledgement token "*hā::m*" and shifts the talk to the personal matter of speaker A2 that shows their shared knowledge of that matter. Speaker B2's talk is supported by laughter by speaker A2 (line 19). Speaker B2 insists to tell her about that very matter while saying "*batāo batāo*" and her talk is

followed by laughter by speaker A2 and she tells speaker B2 that she will tell her about this matter later on.

In this conversation of girls the shift in topic is progressive and females use minimal acknowledgement tokens “*hmm*” “*achā*” “*hām*°” to show alignment to the talk. This also involves laughter.

In lines 10,12,16,18 the topic is shifted with minimal responses “*achā*”, “*hām*°”, “*achā*”, “*hā::m*°” respectively. This is the evidence that female speakers’ topic shift is progressive that involves pre-shift tokens to introduce and develop topics jointly and gradually rather than abruptly.

In fragment 4 the conversation is between male principal of the college and female teacher. Speaker A3 is the principal and speaker B3 is a teacher. The teacher is sitting in principal office.

(4) CON

1 A3: Mahnaz

2 B3: *sar*
Sir

3 A3:→ *tast cak hūwe*
Did you check the tests?

4 B3: *nahīm*° *sar*
No sir

5 A3: *cak karām*° *nā pārant ko rapot denī hai*
Check them we have to report the parents.

6 B3: *Ok sar*
Ok sir

7 (.)

8 A3:→ *Thīk hai āp logūm*° *kī selārī kā bhī kuch kartā hūm*°

Right I will do something for you people's salary.

9 B3: Thank you sir

Thank you sir

10 A3:→ *Usmān ko zṛā bolāīm*°

Call usman for a moment.

11 B3: ok sar

Ok sir

In the above fragment the conversation starts with speaker A3's calling speaker B3 by her name and speaker B3 responds with minimal response "sar" (line2) speaker A3 introduces a topic while asking speaker B2 about checking the students' tests (line 3). Speaker A3 develops the topic without using any pre-shift token. Speaker B3 replies politely that she has not yet checked the tests. At this speaker A3 asks speaker B3 to check the tests of the students (line 5). Speaker B3 says "ok sar" (line 6) to acknowledge the talk, after that there is a pause and in line 8 speaker A3 uses minimal response "Thīk hai" to give the upshot of previous talk and introduces a new topic while telling her that he is going to do something for teachers' salary and speaker B3 thanks speaker A3 in a polite manner. (Line 9)

In line 10 speaker A3 does not use any pre-shift token to develop a new topic and suddenly changes the topic while asking speaker B3 to call another teacher, Usman in the office and speaker B3 acknowledges speaker A3's talk saying "ok sar" (line 11). The topics are changed by speaker A3 who is the male principal. The topic change is abrupt and sudden. In line 8 he uses minimal response "Thīk hai" to give upshot of the previous talk and to change the topic there is no progressive topic shift. So it can be said that gender and status of the speakers matter in shifting the topic during a conversation.

Conclusion

In Urdu conversation topic shift is sudden as well as progressive. The way of shifting, introducing, developing and controlling topic depends on the gender, relation and status of the participants. The topics in Urdu conversation are shifted and introduced with acknowledgement

tokens “*achā*”, “*Thīk*”, “*bilkul*”, “*hām*”. These acknowledgement tokens are well fitted to the work of topic closure as these allow a speaker to show attention to the preceding talk while at the same time delivering a summary or upshot of it. Women’s topic shift is gradual and progressive that involves each other’s contribution in the conversation. Men shift topic abruptly and suddenly. The relation of participants also matters in shifting the topics in Urdu conversation. Male friends use less acknowledgement tokens and have free or open topic shift. The conversation of boss and the subordinate involves less minimal acknowledgement tokens on the part of boss to shift the topic and the topic shift is sudden and open and the subordinate acknowledges the boss’ talk using minimal responses to prompt the boss to continue the talk. If the subordinate wants to shift the topic he uses per-shift token “*bilkul*”, “*Thīk*” to exhibit attention to a previous topic while introducing his own.

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Appendix

- [Beginning of overlapping speech
-] End of overlapping speech
- (.) Micro pause
- :: Stretching of the sound

- 1,2,3 Line numbering
↓ Falling intonation
→ Arrow points to a phenomenon of interest

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The Glimpses of Identity Crisis in *Goli Soda*

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Abstract

The concept of 'identity' is central to contemporary sociology, reflecting a crisis that manifests itself in two ways. Firstly, there is a view that identity is both vital and problematic in this period of high modernity. Secondly, while this awareness is reflected in sociology, its accounts of identity are inconsistent, under-theorized and incapable of bearing the analytical load required. This paper suggests that one's identity is a part of the universe and that individual identity is its entity. Identity achievement is the resolution of many identity crises. This article also emphasises that it is natural that everyone thinks of their own identity to grow themselves with self respect

Key Words: *Goli Soda* movie, Identity Crisis, Self-Identity, Self-Respect, High Modernity

Introduction

Rapid developments in the fields of trade, market, commerce and telecommunication technologies, together with cultural confrontations at the global level, are creating a paradigmatic shift in people's understanding of selfhood and identity. The concept of 'identity' is central to contemporary sociology, reflecting a crisis that manifests itself in two ways. Firstly, there is a view that identity is both vital and problematic in this period of high modernity. Secondly, while this awareness is reflected in sociology, its accounts of identity are inconsistent, under-theorized and incapable of bearing the analytical load required. Sometimes individuals face obstacles that may prevent the development of a strong identity. This sort of unresolved crisis leaves individuals struggling to "find themselves". They often seem to have no idea who or what they are, where they belong or where they want to go.



Courtesy: <http://www.sify.com/movies/goli-soda-review-tamil-pcmbiSeeaifjb.html>

The identity crisis is the major suffering of the many people in the present day world. It is quite natural that everyone thinks of their own identity to grow themselves with self respect. Baumister has derived the term 'Self Identity Crisis' advocated by Erik Erickson in the theory of 'Psychosocial Development' (1950/1980). Based on the theory, this problem has basically been developed in the stage of adolescence. (453)

The Theme of Identity Crisis in the Movie *Goli Soda*

The Tamil movie *Goli Soda*, has emphasised on how identity is important and worth fighting for it. It reflects how the characters in this movie strive for their identity and reveals how the characters suffer from the identity crisis. The movie also finds solutions to resolve the problem of the crisis. It discusses one's identity is a part of the universe and that individual identity is its entity.

Aachi's Advice and Follow up Action

The movie is set against the backdrop of the most happening in the Koyambedu market, Chennai, Tamil Nadu. The film revolves around the lives of four young boys: Puli (Kishore), Saetu (Sree Raam), Sitthappa (Pandi) and Kuttimani (Kuttimani). They work as coolies, and earn their bread by working as lifters. They lift and transport vegetable stocks to various shops. One such shop is owned by Aachi (Sujatha Sivakumar), who treats the boys like her sons. The boys are carefree and do not worry about their future, and have fun by teasing and looking at schoolgirls who pass by.

One day Aachi tells the boys that, they do not have an identity and how long will they live like this? She advises them to do something that will give them an identity and let them earn some respect. They decide to start a mess in the market, where so many people will have access. Aachi helps them to get an old godown from Naidu (Madhusudhan Rao), a rich Dada, who controls the market. Naidu lets them have the place for free for now, and says will collect the rent later. The boys start the mess and it becomes an instant hit, earning them money and respect. The boys feel that they have now got an identity as the owners of Aachi mess.

Vioent Turn because They Want to Maintain Morals

Things take a turn, when Mayil, the cousin of Naidu, starts using the mess for his own recreational purpose during the night. The boys allow him first due to their respect for Naidu, but later on Mayil uses the mess for wrong purposes. One night Mayil rapes a woman in the mess, and Sitthappa, one of the boys, is upset with this, and he orders Mayil to get out of the mess

immediately. Infuriated, Mayil beats him, and sends him back. The other boys come to know about this, and the next day, they come to the mess and find it still locked. Mayil is still in the mess with hangover and has made a complete mess of the place. The boys get angry and ask him to go out. But as Mayil refuses and attacks them, the boys retaliate and Mayil is pushed down. Mayil starts to attack the boys, and the boys overpower Mayil, and beat him. Angry and humiliated, Mayil leaves the place. Naidu comes to know about this and is extremely angry.

Aachi goes to meet Naidu to apologise for the boys, but Naidu doesn't accept and keeps her hostage, till the boys get punished back. So he plans and attacks the boys once again, makes them unconscious and separates them by sending them to different parts of the country.

Attempt to Take Revenge

The boys reunite after some struggle with the help of Vanmathi, and decide to exact revenge on Naidu, for making them lose their identity. The boys decide to avenge their feelings by making Naidu lose the fear people have on him, and oppose him in the market elections. Naidu fears losing the election and he decides to kill the boys and sends all his men to search for them. The boys hide and since Naidu has sent all his men away, they come to know that Naidu must be alone and they take on him. They see Naidu sleeping and they cut off his hair and paste a coin on his head, symbolising that he is dead.

The next morning, Naidu sees this and is angered to the core. He directly goes himself to the mess and locks it from inside to kill the boys. The boys overpower him and tie him to a post and strip him naked. They threaten to open the door, thus making his respect turn into shame. Naidu begs them not to do so, and pleads them to kill him instead of showing him naked to the outside world. The boys then tell Naidu that how the identity of a man is more important.

Conclusion

Identity achievement is the resolution of many identity crises. Identity achievement occurs when the adolescent has explored and committed to important aspects of their identity.

Thus, one's identity is a part of the universe and our identity has its entity in the universe and the universe is the reflection of our identity.

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Morphological View of English Language Learning for Engineering Undergraduates - An Analysis

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Abstract

English Language Learning must be enhanced according to real life situations and the communicator must be highly flavoured to deliver the language simple and short according to the progress in the work area. Language learning must be strengthened and the morphological view of learning a language is highly essential. It must be renovated to stick on to its own feet and in-depth learning makes an individual to be an excellent achiever in his communication. Language is a subject dealing with skills and is on a process of continuous change. From the childhood, one can utter a sentence that has never said before. It is completely possible for a person to understand, generate, and use the function of each word because, apart from the words that a person knows and are stored in his/her mental lexicon, there might be words that have never been heard before by the same person.

This study focuses on the morphological perception of obtaining language learning skills through literature taking some illustrations from well-known works. This detailed view explicates how a learner can be strengthened in vocabulary, words, phrases, internal structure of words and the relationship among words. It masters the language including spelling, vocabulary, fluency, word recognition, pronunciation, structure of complex words and text comprehension. Further it speaks on parallelism, the inter connection of words which gives rise to rich words to comprehend and communicate at the right time at the right situation. It empowers the students to self-generate the words in which s/he expresses her/ himself clearly. Reading literary text with analysis of morphological knowledge is an added characteristic in getting words frequently using in work area to enhance language proficiency and the application can be viewed in spontaneity.

This analysis not only integrates all language learning skills but also directs on practice of structured language.

Key Words: Morphological view, Parallelism, Integrate, structured language

Introduction

The core objective of Language Learning is to acquire the communicative competence and to be able to express the thoughts through specific words needed at the work environment. A Learner might be confident using English in everyday situations, but the kind of English needed for study or meeting the communicative situation is rather different. That English is called “Communicative English”. The ‘Academic English’ is the type of English which enhances on listening and reading the text, makes a proper understanding of it, and empowers the reading and writing skills. Much of academic English is about expressing the relationship between ideas. If ideas are about to reach others, Language is the primary component to express. When language is the medium, the search for words accompanies the next important part. The selection of words plays the role about knowing the identification of an individual. Hence, a structured way of learning a language is essential for the language learners to walk on the professional platform. The learners will get a command over the subject if they undergo a structured language of study. English for Specific purposes makes the language learners’ aim to be as clear, precise and simple as possible. Keeping Engineering undergraduates in view, this study focuses on the structured usage of words and also the correct formation of sentence. Through this structured way of learning a language, the learner improves his spelling, gets a clear formation of building vocabulary, the right usage of affixes and the grammatical knowledge. Learning morphemes helps students create new words and frame the sentences in an appropriate manner. When they come through more unfamiliar words and complex sentences across their textbooks and in narrative literature the study of morphology develops their knowledge and they are able to separate out the morphemes into meaningful units and fabricate the words to be used for specific purposes. Getting acquired with the structural view, learners can get command over the language and the usage of words for appropriate occasions can widely be strengthened. Taking illustrations from literature creates enthusiasm to the learners understand the structured view of

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language study. There is a need for the systematic studies of methods to help the undergraduate Engineering students improve their awareness of morphological structure, their knowledge of affixes, and their understanding of complex words while reading the text.

Morphology in English Language

Morphology is a branch of linguistics and is the study of internal structure of words and its relationship to other words in a language. Linguistics, the scientific study of language and the term “Morphology” originates from the Greek and the root word of ‘morph’ represents “Shape, or form”. Here Morphology represents the shape and formation of the words especially in their structure. (<https://archive.org/stream/ACourseHandoutOfMorphologyAndSyntax#page/n16/mode/1up>)

The German Linguist “August Schleicher” coined the term for the study of the form of words in the year 1859. The practical goal is to enhance the knowledge of writing skills, make them grammatically corrected, and involve them to be perfect in morphological expressions, familiarize them with the mechanisms used in forming composite words, and inform them the techniques applied to account for their interpretation. It further provides the student with a comprehensive description of the two essential areas of vocabulary building: derivation and compounding.

Learning Morphology in English Language makes easier to learn the words which form the meaning and the text to communicate. It helps the learners to separate the root word and its affixes. When the learner understands the root word after separating its affix, the derivation makes them easy to know more words and they feel English Language becomes friskiest thing. It helps the students to become more proficient in English Language Learning without even the help of lexicon abruptly. It makes the learners to see the language in new perspective. It focuses on the form- meaning relationships between lexical units and their arrangement in forming words. It means when a person thinks anything in mind, he definitely needs a language to communicate. The way of representing his/her idea through a language (linguistics), searching

for words (lexicon), and the meaning and usage of words as a whole is exactly called Morphology. Zeki Hamawand in his Book, “Morphology in English” says,

“Morphology is an essential subfield of linguistics. Generally, it aims to describe the structures of words and patterns of word formation in a language. Specifically, it aims to (i) pin down the principles for relating the form and meaning of morphological expressions (ii) explain how the morphological units are integrated and the resulting formations interpreted, and (iii) show how morphological units are organized in the lexicon in terms of affinity and contrast.”

History of Morphology

After a thorough study on the History of Morphology in learning English Language, it has been specified as follows: (<http://4-learningenglish.blogspot.in/2013/05/history-of-morphology-and-morphological.html>)

The history of morphological analysis emerged from the ancient Indian linguist Panini, who formulated the 3,959 rules of Sanskrit morphology. The Greco-Roman grammatical tradition also engaged in morphological analysis.

In 1786, Sir William Jones claimed that Sanskrit, Latin, Persian and Germanic languages had descended from a common ancestor. In 1816, Franz Bopp supported Sir Jones’ finding. His evidence was based on comparison of the grammatical endings of words in these languages.

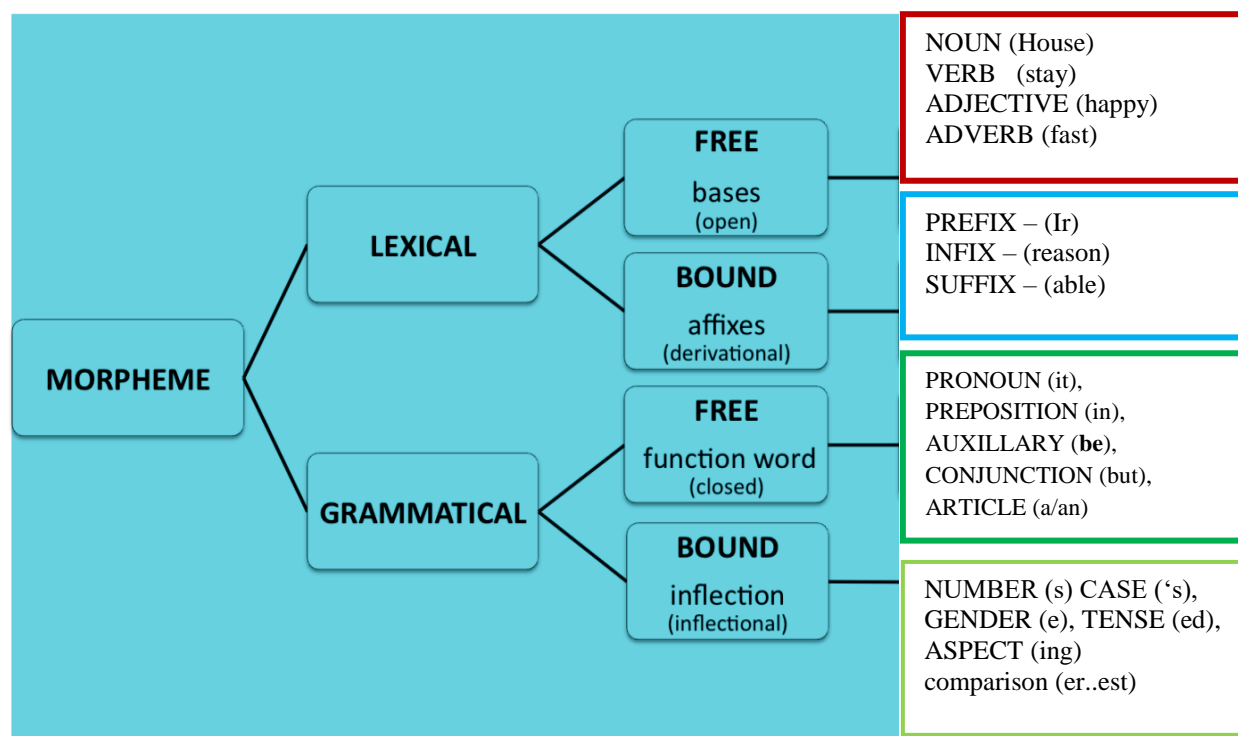
In 1899, under the influence of Darwinian Theory of evolution, Mark Muller delivered his lectures in Oxford that the study of the evolution of words illuminated the evolution of language just as in biology, morphology. His specific claim was that the study of the 400-500 basic roots of the Indo-European ancestors of many of the languages of Europe and Asia was the key to understanding the origin of human language.

In 20th Century, Ferdinand de Saussure contributed his work on linguistics and he was the part of the approach of structuralism. Structuralism involves in different linguistic levels such as the phonemes, morphemes, lexical categories, noun phrases, verb phrases, and sentence.

Word Formation in Morphology: Words are made up of sounds and meanings. Morphology is well understood if we clearly know the term “Morpheme”. Morpheme is the smallest meaningful grammatical unit of language which cannot be further broken into a meaning which leads to the study of Morphology. Morphemes are the smallest units which can be joined to form meaningful words and then sentences. They are called the building blocks of morphology. Again Morphemes are categorized as (i) Bound Morpheme (ii) Free Morpheme.

Sl.No	Free Morpheme	e.g., word	e.g., Sentence	Bound Morpheme	e.g., word	e.g., Sentence
1.	Can stand as an independent word.	Run	Dogs run	Bounds with other words and also with affixes.	Running Here “ing” (prefix) is a bound morpheme	Running is a good exercise.

Types of Morphemes



EIGHT INFLECTIONS OF MORPHEMES IN ENGLISH

(<http://all-about-linguistics.group.shef.ac.uk/branches-of-linguistics/morphology/what-is-morphology/>)

Parts of Speech	Grammatical Function	Morpheme	Examples
NOUNS	Plural	Represents if more than one.	Regular: dogs, cats, horses
			Irregular: Furniture, Scenery, children
	Possessive	Represents the ownership	Rama's, Kavya's, students'(plural possessive)
ADJECTIVES	Comparative	Represents Comparison (usually accompanied by than)	Cleverer, lighter
	Superlative	Represents Superlative (followed by -est)	Richest, brightest, thickest...
VERBS V1	Singular person agreement (s/es)	Represents singular Person and should agree with singular verb. He, she, it(runs, waits, opens)	He runs quickly. They run fast. It waits for the chance.
V2	Past Tense	Represents Past actions	Strong : swam, ran, put
			Weak : built, felt, ragged
V3	Past Participle	Represents past participle (follows be or have)	Strong: Taken, awoken, done
		She was Chosen or I have chosen	Weak: brought, put, hand
V4	Present Participle	Represents the action in progress. Ramu is walking.	Taking, hiding, seeing

Understanding Basic Sentence Structures:

- 1) The girl writes. [The subjects acts]
- 2) The girl is beautiful. [The subject is described]

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|--|--|
| 3) The lion was hunted. | [The subject is acted upon] |
| 4) The lion roared. | [The lion = simple subject] |
| 5) The beautiful girl wrote. | [The beautiful girl = complete
subject] |
| 6) The lion and the lioness roared. | [The lion and the lioness =
compound subject] |
| 7) The big strong lion and the beautiful lioness roared. | [The big strong lion and the beautiful
lioness = complete compound subject] |
| 8) The subject usually precedes the predicate but not always. The girl went off. | [subject precedes predicate] |
| 9) Behind the bookcase is the door to the secret room. | [Predicate is in inverted
order] |
| 10) Under the tree lay a pride of lions. | [Predicate precedes subject] |
| 11) The beautiful girl wrote beautifully. | [Wrote beautifully =
complete predicate] |
| 12) The lion roared and growled at the foxes. | [roared and growled at the
foxes = compound subject] |
| 13) The lion roared and growled at the small foxes loudly. | [roared and growled at the small
foxes loudly = complete compound subject] |

Syntax-Morphosyntax

The basic word order for writing the basic English sentence is Subject-Verb-Object-Manner-Place-Time.

(https://www.researchgate.net/publication/47112850_A_course_in_English_morpho-syntax_syllabi_for_the_lectures_examples_and_exercises)

Syntax is the study of the rules for the formation of grammatical sentences like words and phrases in a language. It is the set of rules that governs the structure of sentences, word order and punctuation. Morphology and syntax are interlinked that have both morphological and syntactical unit that means the internal structure of words and structure of a sentence and the

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connection between words. According to Crystal (1980: 234) 'morphosyntactic' is a term in linguistics used to refer to grammatical categories or properties for whose definition criteria of morphology and syntax both apply, as in describing the characteristics of words. Crystal (1980: 234) gives illustration that the distinctions under the heading of number in nouns constitute a morpho-syntactic category: on the one hand, number contrasts affect syntax (e.g., singular subject requiring a singular verb); on the other hand, they require morphological definition (e.g., add -s for plural)

My father walks every morning. ; He walks every morning;

The word *walks*, for example, is formed from the morpheme 'walk' and the morpheme -s. This discussion occurs in the science called Morphology. However, the word, 'walks' is influenced and forms a structure which is called syntactic structure. In English, 'walks' occurs in the syntactic structure called sentence whose subject is the third person singular and whose tense is simple present such as the following sentences: We **do** the work; He **does** the work. This study of morphology and the syntactic structure is called the Morphosyntactic Structure.

Examples:

1. A bouquet of flowers **were** given to the Chief Guest. (In correct)

A bouquet of flowers **was** given to the Chief Guest (correct)

Explanation: Collective noun "A bouquet of flowers" takes a singular verb.

2. **My Uncle and guardian** visit me every week and it feels good to see them.(correct)

My Uncle and my guardian visit me every week and it feels good to see them
(Incorrect)

Explanation: Here Plural verb is "visit" as the Pronoun "my" is common for both, 'uncle' and 'guardian'

3. Not only the students but also their instructor **have** been called to the principal's office. (incorrect)

Not only the students but also their instructor **has** been called to the Principal's office.
(correct)

Explanation: The nearest subject "instructor" takes the singular verb.

4. The army and the Prime Minister will squabble with **each other** till democracy firmly takes root. (correct)

The army and the Prime Minister will squabble with **each another** till democracy firmly takes root. (Incorrect)

Explanation: Two forces mentioned here are “army” and the “Prime Minister”. Hence **each other** must be used.

5. I have seen **him never** so angry. (correct)

I have **never seen** him so angry. (Incorrect)

Explanation: Here adverb is misplaced. For non be-form verb and it is long, the adverb of frequency must come near the first verb.

Parallelism in Literary Text

Parallelism is the usage of repeating words and forms to give pattern and rhythm to a passage in literature. It is a literary device that connects ideas through similar structures of grammar. Parallelism is often used in poetry using similar words which convey the meaning deep and interesting. Parallel means “same” as we know from the Mathematics class and in English connecting the mathematical idea to words, parallel words are like synonyms, words that are similar, but will never be the same. The use of language consists in obeying the rules, regularity or rule which is the property of language in general, both inside and outside poetry. It creates a rhythmic pattern and enthusiasm in readers. Creativity of the authors using parallelism as a literary device adds interest to the readers and rests in their mind, co-ordinates ideas that are arranged in phrases, sentences, and paragraphs that balance one element with another of equal importance and similar wording.

Parallelism from Poetry

One example of parallelism in poetry comes from **Edgar Allen Poe's poem "Annabel Lee."**

"I was a child and she was a child,

In this kingdom by the sea,

But we loved with a love that was more than love--

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I and my Annabel Lee--
With a love that the winged seraphs of Heaven
Coveted her and me."

The above line clearly forms the structure of the pronoun being in front of the phrase 'was a child' connects the two lovers, the narrator and his beloved, in their age. The line "but we loved with a love that was more than love" displays the intensity of their love. This line is made parallel two lines later in "with a love that the winged..." Through this use of parallelism, the author shows that though they are young, they love deeply and even divinely.

It is easily understood from the best known example, "'It was the best of times, and it was the worst of times. It was the age of wisdom; it was the age of foolishness . . ." (A Tale of Two Cities, Dickens). Here Dickens has connected the rhythm in the right manner it was, it was in both sentences and used the antonyms best, worst, wisdom and foolishness.

Antithesis is a kind of parallelism in which two opposite ideas are put together in parallel structures. Alexander Pope, in his, 'An Essay on Criticism', uses antithetic parallel structure: "To err is human; to forgive divine" Imperfection is a human trait, and God is most forgiving. Through these antithetical but parallel structures, the poet wants to say that God is forgiving because his creation is erring. (<https://literarydevices.net/parallelism>)

False Parallelism

Parallelism deals with the rhythmic structure of the sentence and at the same time, writers should keep in mind the usage of false parallelism. As shown in the example below,

I like reading, sleeping and to sing.

In the above sentence, the gerunds, **reading** and **sleeping** are mixed with the infinitive *to sing*. The mix breaks the rhythm of parallel structure. This is known as **false parallelism**. So, it should be written as gerund series as in

"I like reading, sleeping and singing"

Morphological Conversion

Conversion is another literary device of morphology in linguistics word formation involving the creation of a new word from an existing word to a different word class without any change in form. It is one of the new formation methods in the process of word formation.

This process of learning grammatical structure and the formation of words is necessary for the Engineering undergraduates to help them understand how the words are formed easily from an existing word to other word and forming a structure. Even though it is a long and unlimited process of learning the formation, it gives wider knowledge and interest to meet the communicative competence.

"Conversion is the derivational process whereby an item changes its word-class without the addition of an affix" (Quirk, Randolph and Greenbaum, 1987: 441)

Thus, when the noun 'sign' shifts to the verb sign 'ed' without any change in the word formation, then it is called **conversion**. The Conversion method existed from the impact of modern English and has become very important nowadays and in creating more words productively from the nouns, adjective and verbs. It is the basic form of nouns, adjectives and verbs. e.g., Sign- signed; call-called; bake-baked etc.,

e.g., Shall we go in an aeroplane? (Normal)

Shall we have a flight tonight? (Conversion)

Here, instead of saying to go in an aeroplane, the noun "flight" has taken conversion. Kennedy (1935), Cannon (1987), and Lee (1948) defined **conversion** that makes no change in the form of a word but only in its general functions. (Kennedy, 1935:318)

Conversion takes place in four forms:

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|--------------------------------------|--------------------------------------|
| 1. Conversion from verb to noun | 2. Conversion from noun to verb |
| 3. Conversion from verb to adjective | 4. Conversion from noun to adjective |

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1. Conversion from Noun to verb:

Noun	Verb	Sample sentence
Water	To water	<u>Water</u> the plants to grow.
Email	To send mail	<u>Email</u> me by this evening.
Empty	To empty	<u>Empty</u> the barrel.
Light	To light	<u>Light</u> the lamp.
Project	To project	He <u>projected</u> his abstract.

2. Conversion from verb to Noun:

Verb	Noun	Sample sentence
To judge	Judge	The <u>Judge</u> gave his statement clearly.
To alert	Alert	An <u>alert</u> came to him yesterday night over phone.
To laugh	Laughing	<u>Laughing</u> is a good exercise.
To cover	Cover	<u>Cover</u> it in a basket.
To swim	Swim	A <u>Swim</u> will relax me now.

3. Conversion from verb to adjective:

Verb	Adjective	Sample sentence
Dangle	dangling	The bird falls into the <u>dangling</u> net.
Amaze	amazing	Chirapunji is an <u>amazing</u> place.
Boil	boiling	Be careful! That's <u>boiling</u> water.
Bore	boring	The meeting was very <u>boring</u> .
Shocked	shockable	Her decision was <u>shockable</u> .

4. Conversion from Noun to adjective:

Noun	Adjective	Sample sentence
Right	right	He is the <u>right</u> man for this position.
Ideal	ideal	The <u>ideal</u> man is expected to be wise and generous.
American	American	The <u>American</u> tourist visited the museum.
Intelligent	intelligent	The <u>intelligent</u> are not arrogant.

Rich

rich

She has an eye for the rich.

The morphological view of learning a language enables the students in learning the correct usage of syntax and grammar to make them proficient in word formation. The mastery of specific word identification skills enhances and the content can easily be acquired in reading the technical text which they overcome in learning their core subjects. It develops to acquire the lexical knowledge in their Engineering textbooks they learn. This view of studying the internal structure and pattern of the words helps the students easily to get awareness of the text and word recognition skills.

In conclusion, Grammar for the undergraduate learners of Engineering must be taught in a step-up manner so that they prepare themselves easily for an effective understanding of the syntax of language. The Academic English is different from the Professional English and it involves the dignified manner of Speaking and Writing. The traditional method of following appropriate usage of grammar can be customized according to the recent trends in Modern English. This paper is a fragment of morphological structure to make the learners involve and understand that the usage of syntax in a simple process and the above examples are samples for practice. English Language Learners have their own freedom to devise new words to make innovative and the above article is a part of it.

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Religion and Violence – Use Indian Languages and English Textbooks to Cultivate Religious Amity

Dr. Ramanadham Ramesh Babu and Dr. P. Sreenivasulu Reddy

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Real Religion

Love, compassion, forgiveness, tolerance are a few synonymous words for the sacred sound 'Religion'. Violence, intolerance, abhorrence, etc., are exactly the opposites. The very utterance of certain words instantaneously invokes some lofty feelings and holy imagery. *Religion* is one such term that rings in us all righteous thoughts and right vibrations. In fact, the moment one becomes religious in the true sense, it should virtually be the end of greed and egotism, corruption and exploitation, pomp and pageantry, as described in religious scriptures of various religions.

Religion in Indian Languages and English

Indian languages have several terms to denote the concept of religion. Some of these are *marga*, *dharmic* or *dharma and matam*. **Maṭam** is used frequently in Telugu, Tamil, Malayalam and Kannada. *aastik* or *aastikam(u)* may also be used.

In English, the term *religion* is borrowed from Latin through Old French. www.dictionary.com suggests "1150-1200; Middle English religioun (< Old French religion) < Latin religiōn- (stem of religiō) conscientiousness, piety, equivalent to relig(āre) to tie, fasten (re- + ligāre to bind, tie; cf. ligament) + -iōn- -ion".

"c.1200, "state of life bound by monastic vows," also "conduct indicating abelief in a divine power," from AngloFrench *religiun* (11c.), Old French *religion* "piety, devotion; religious community," and directly from Latin *religionem* (nominative *religio*) "respect for what is sacred, reverence for the gods; conscientiousness, sense of right, moral obligation; fear of the gods; divine ser

vice, religious observance; a religion, a faith, a mode of worship, cult; sanctity, holiness," in Late Latin "monastic life" (5c.)" (Religion. (n.d.). *Online Etymology Dictionary*. Retrieved December 20, 2017 from Dictionary.com website <http://www.dictionary.com/browse/religion>)

Synonyms

Like in Indian languages, English also has many words to refer to religion and religious belief and life, etc. www.dictionary.com presents the following synonyms:

- Church
- Creed
- Cult
- Denomination
- Doctrine
- Morality
- Myths
- Mythology
- Prayers
- Rituals
- Sects
- Spirituality
- Superstition
- Theology
- Communion
- Devotion
- Observance
- Orthodoxy
- Pietisms
- Piety
- Preference
- Religiosity
- Rites
- Sacrifice

- Sanctification
- Standard
- Veneration
- Higher Power
- Spiritual-Mindedness

Made into a Breeding Ground for Hateful Emotions

But, strangely religion is becoming a breeding ground for all sorts of hateful emotions and has become the biggest contributor of violence on the planet. In the human history, millions of lives are lost and maximum amount of pain on the planet is inflicted in the name of religion. The number of deaths caused by the religious fights could be far more than all the wars of the world and the two World Wars combined. The unusual aspect is that the “religion” has become a major instrument to instigate all sorts of irrational clashes and for building indestructible walls between individuals and nations, instead of it being a unifying force.

Ownership Tendency

Each religion has its own description and explanation of how human beings lost their relationship with their Creator and how such loss leads to terrible consequences. Conviction of individuals, social groups and ethnic communities, etc. that their own religious belief alone reveals truth or Truth is one of the reasons for conflict between religions. In addition to beliefs and practices, socio-economic interests also could become part of the conflict, as we have noticed in sectarian conflicts between sects in India.

The most painful point is that people are pregnant with their own conceived notions, ideas and concepts about creator and religion. And these come into conflict with one another.

Assumed Superiority of One Religion over Another

The major problem is that most people tend to project themselves as exceptional beings and satisfy their vanity. That which one desires to become or yearns to achieve will be imaginarily identified with something or somebody and people unconsciously start seeking psychological refuge in some personality, community, cult, or group. The ultimate identification

is with religion which readily invokes a torrent of intense emotions which are invariably mistaken for ‘devotion’. Emotion could also generate a disease. Indeed, distilled and purified emotion is devotion - the juicier part of the elevated emotions; but that which we call ‘devotion’ is often a result of our own crazy and irrational emotions.

Need to Recognize the Possible Role of Language Textbooks

Since we have many religions and innumerable sects practiced in India, conflict could be easily generated. Thus it becomes important that we take steps to avoid such conflicts and generate mutual love and respect. We believe that our language textbooks (Indian languages and English) and language classrooms have an important role to play here.

Poetry in Language Textbooks

Our Indian languages textbooks often focus on imparting information relating to the culture, history and traditions of the state. Poetry selected and offered becomes an important tool for this purpose. There are certainly attempts made to include pieces from various religions practiced within the state which has several religious communities. This may be strengthened using poetic and prose pieces that focus also on the importance of maintaining peace among the religious groups. Suggestions as to how this could be done are easily available in modern poems written in recent decades. These may be looked into and proper pieces chosen for inclusion in the textbooks. In addition such choice should also consider the beauty and elegance of language used, symbols, narrative methods, and the story content, etc. If some of these chosen pieces are available in translation (or if some of the chosen pieces could be translated into English), such pieces should be included in our English language textbooks. Poetry works of Sarojini Naidu and Tagore are used more often. It is time for other post-Independence poetry focusing on religious coexistence in Indian languages find a prominent place in the English language textbooks.

Prose Pieces

Prose pieces of Indian Writing in English certainly find their presence in English language textbooks. But these do not seem to focus on religious diversity, mutual respect for one another, etc. Focus seems to be on writings of well-known authors such as Tagore, R. K.

Narayan and others. How about choosing more recent writings of authors who write and live in India, and not focus on diaspora?

For the Prosperity and Peace of Multi-religious Nation

Language learning, both first and second/foreign languages must be linked to the social needs of the present time even as we focus on cultivating efficient language skills in our students. Teachers should be trained through periodic workshops to write their own creative pieces for inclusion in class discussion and practice.

For a multi-religious nation, religious camaraderie, mutual respect and understanding between religions, becomes an important requirement for socio-economic prosperity and also for peace.

To Conclude

Let us bear in mind what Shadhguru, a leading practitioner and leader of religious understanding says about the possible failure on our part. Sadhguru Jaggi Vasudev identifies this as the root cause for such conflicts: “People believe in something that is not a reality for them. They believe in things that they have never seen and experienced. This has become the basis of all the conflict” (Sadhguru, *Pebbles of Wisdom*, 2009). We could use our language curriculum of both Indian languages and English to bring in better appreciation of one another.

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