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**Compounds in Tolkappiyam and Balavyakaranam –
A Comparison**

A. Parimalagantham, M.A., Ph.D.

Introduction

It is generally recognized that grammar is a closed system whereas lexicon is an open system. Grammar is rigid but lexicon is flexible. In a language, the words may occur as individual forms like vaa ‘come’ poo ‘go’, vanDi ‘cart’, pasu ‘cow’ in Tamil. Raa ‘come’ poo ‘go’, banDi ‘cart’, aawu ‘cow’ in Telugu. Combined forms like poRkuTam ‘golden pot’, tanga mayil ‘golden peacock’ maNjal taNNi ‘yellow water’ in Tamil, paalapoDi ‘milkpowder’, ceTTu komma ‘branch of a tree’, paata pustakam ‘old book’ in Telugu. When a lexical item occurs individually or in combination, it gets the labels such as noun, verb, adjective, etc., depending upon the function it performs when it is used in a sentence.

Aim of the study

The aim of the present paper is to compare and contrast the compounds, their formation, and types according to two Tamil and Telugu grammars, namely, Tolkappiyam and Balavyakaranam.

Definition of Compound

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In general, when two or more things or words are in combination the resultant is called compound. *Common salt* is the compound of sodium and chloride. In grammar, noun or verb or adjective, when combined together, are considered as compounds. ex. karuppu manitan 'Black man', cuDu cooru 'Warm rice or cooked rice', in Tamil, tella chokka 'White shirt', nalla mabbu 'Black cloud' in Telugu.

Rangan (2002) describes, 'Compound Construction is the one where two or more words joined together without any interruption.' Sanghamitra (1996) describes compound 'as a paired construction of two independent meaningful lexical elements. When combined, though they may retain their original meaning to some extent, they may indicate new references. Mahadeva Sastri (1972) the commentator of Balavyakaranam defines 'compound is the one which has two or more words and is considered as a single form.'

Types of compound in Tolkappiyam and Balavyakaranam

Tolkappiyam describes mainly six types of compounds, namely, Compound of Case, Compound of Simile, Compound of Verb, Compound of Adjective, Copulative Compound, and *Anmozhi* Compound.

Compound of case

In this compound, the meaning of the compound is same irrespective of the case marker that is present or absent Ex. nilam kaTantaan > nilattaik kaTantaan 'one who crossed the land'. All the case markers from second onwards will occur in this compound.

Compound of Simile

Two things are compared with each other but the comparative marker *poola* may not be explicit. But the meaning is same if the comparative marker is present or absent Ex. pon meeni > pon poonRa meeni 'the body which is like gold'.

Compound of verb

This compound shows three tenses indirectly. Ex. aaTa rangam > aadiya rangam aaDukira rangam, aaDum rangam,

Compound of Adjective

This compound describes the quality of the nouns in the compound. It may be color, measure, figure etc. Ex. karungutirai > karumaiyaana kutirai 'The horse which has black color'.

Copulative Compound

When two words are in combination, or more than two words are in combination, the connector –um- may be there in hiding. In these types of compounds whether the connective marker -um- is present or absent, the meaning of the compounds are same. Ex aaDal paaDal, muppatinmar, etc.

Anmozhittokai

Tolkappiyar describes that the anmozhi compound is formed on the basis of the quality compound, causal compound, and the copulative compound. The meaning of previous word, post word, the words of pre and post are implied in this compound and also the words may indicate the meaning beyond the compound. Ex. veLLai aaDai ‘white dress’. This indicates the person who wore also. Because of this quality, it is called Anmozhi compound.

The Scheme in Balavyakaranam

Balavyakaranam divides compounds basically into two types, namely, compound based on sound and compound based on meaning. Compound based on sound is again divided into three types, namely, Sanskrit based, Telugu based, and Mixed compound. The compound based on meaning is also divided into three types, namely, Tatpurasā, Dvandva, and Bahuvrīhi

Compound based on sound

Compound based on Sanskrit sound

Only the Sanskrit words form this compound. This is divided into two types: one is siddhamu and the other one is saadhyamu

The siddha compound

The siddha compound is defined in the following way: The compound is formed on the basis of Sanskrit tradition with Sanskrit words. Ex. raajaa + anjja> raajaanja ‘The order of the king’

The Saadhya Compound

The Sanskrit words came into Telugu as tatsamas and formed as a compound on the basis of Telugu grammatical tradition. Ex. raajanaanja means raaju yokka aanja “The order of the king”

Aaccika Compound/Telugu compound

The compounds which are formed on the basis of Telugu grammatical tradition with only Telugu words are called Telugu aaccika compound. Ex. ceeruvu niiru “The lake water”.

Mixed compound

Among the two words in the compound, any one of the word is Sanskrit and the other word is Telugu. Ex. siri vallbuNDu “Sri Vallaban” In this compound, vallaban is Sanskrit word and siri is Telugu word.

Compound based on Meaning

On the basis of meaning, there are three types of compounds, namely, tatpursa, dhvandva, bahuvrihi.

Tatpuras compound

The meaning of the compound is decided on the basis of the post word of the compound. In this compound there are two types. One is vyadhikaranamu and the other is samaanaadhikaranamu.

Vyadhikarana compound

The words, which have the case markers from second onwards, occur with the post word and is called vyadhikarana compound. Ex. tongavalana bhayamu>tonga bhayamu “fear of thief”; raamuniyokka bhanamu>raama bhanamu “Ram’s bow” The case marker does not occur explicitly.

Samanadhikarana compound

The post word noun occurs with the adjective preword and is called Samandhikarana compound. Ex. tella + gurram >tella gurram, “white horse” manic + raaju >manciraaju “good king”. In this tatpursa compound, the importance is for the post word. The pre word has a relation only with the post word. It does not have agreement with verb.

Bahuvrihi compound

In this compound, both the words, pre and post words, refer to something or some one not indicated by any of the constituents. That is why it is called Bahuvrihi compound. Ex. muuDdu + kanDlu > mukkanTi “three-eyed person.” This word refers to Lord Shiva.

Dhvandva compound

In this compound, both the words have agreement with the verb. Ex. tallitanRulu, “mother and father”, annatammuLLu. “Elder and Younger brother.”

Commonness between Tolkappiyam and Balavyakaranam

1. Though Balavyakaranam divides the compound in a different way, we could equate some of the compounds with Tolkappiyar’ divisions. Ex. VeeRRutmait tokkai with tatpursa samasam, compound of simile with karmadhayagam, ummait tokkai with dhvandvam, Anmozhi tokai with bahuvruhi compound in Telugu.
2. Both Tolkappiyam and Balavyakaranam consider the compound as one word, though it is the combination of two words. ex. arasa kaTTaLai . raajanaajja “ the order of the king”
3. Both in Tamil and Telugu the casal compound and the tatpursa compound have the same meaning whether it has case marker or not.

Ex. from Tamil and Telugu

maram veTTinan and marattai veTTinan has same meaning
tonga valana bhayam and tonga bhayam has the same meaning

4. Both anmozhit tokai and bahuvrihi compounds of Tamil and Telugu refer to the third person, and not the meaning of the constituent words.

Ex. From Tamil and Telugu

veLLai+aaDai>veLLaaDai It refers to the person who wear this dress
muuDdu+kanDlu>mukkanTi This refer to Lord shiva

5. The conjugated/copulative compound in Tamil and the dvandva compound in Telugu have shown same structure, i.e. both the words in the compound have agreement with verb.

Ex. From Tamil and Telugu

aNNan tambigal	annatammuLLu	“brothers”
taayantaiyar	tallitandrulu	“Parents”

Variations between Tolkappiyam and Balavyakaranam

1. Tolkaappiyar treats the compound in eccaviyal, one of the sub divisions, in the chapter on word. But Balavyakaranam treats compound as a separate chapter.
2. Tolkappiyar did not define what is a compound in Tolkappiyam. He directly enters in to the divisions of compound. But the commentator of Balavyakaranam defines what is compound

3. Tolkappiyar divides compound into six types. But Balavyakaranam divides compound mainly into two types as sound based compound and meaning based compound. Then he divides these compounds also into various subtypes.

4. Balavyakaranam is talking about one type of compound as vairi samasam. This compound is formed against the rule of Telugu grammatical tradition. Ex. khagaraaju, mrugaraaju. This type is not found in Tamil

5. Since Telugu has lots of Sanskrit words, the formation of compound is also framed on the basis of Sanskrit tradition. It also has the compound framed on the basis of Telugu tradition and also the compound of mixed one also. This type of variation is not available in Tamil.

6. There are two types of compounds described by Balavyakaranam aluka samasam and lugaluk samasam. The first type of compound named aluka samasam have a phoneme in seventh case in some places ex. kuvaliyam+nan+vaaru >kuvalayambuvanavaaru. The other type, lugaluk samasam. In this type when the compound has the sound –i, the case marker is present in some places and in some places there is no case markers. raamuNNi yokka vale and raamuNNi vale are also possible This is called lugaluk samasam.

In this Ex. raamuni vale is luk samasam but if vale occurs with the base form raamuDu +vale then there is no dropping of –Du. Then it is called aluk samasam. This type is not available in Tamil.

7. Though tatpurtsa compound in Telugu and casal compound in Tamil are same, there is a minor difference. In tatpurusa compound there are two types: one is vyadhikaranam and samanaadhikaram. This type of division is not available in Tamil.

Conclusion

Though Tamil and Telugu are genetically related languages, compounds reveal several differences between them. Grammarians have adopted different methods to describe the formation of compounds and the divisions of compounds are different, based on existing conditions. Telugu has more influence of Sanskrit, so the formation of compound is based on Sanskrit also. Whereas in Tamil this type of Sanskrit influence is not available

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**Automatic Nominal Morphological Recognizer and
Analyzer for Sanskrit: Method and Implementation**

Subhash Chandra, M.Phil., Ph.D. Candidate

Automatic Nominal Morphological Recognizer and Analyzer for Sanskrit: Method and Implementation

Subhash Chandra, M.Phil., Ph.D. Candidate

Abstract

The paper “Automatic Nominal Morphology Recognizer and Analyzer for Sanskrit: Method and Implementation” describes a system “Sanskrit Subanta Recognizer and Analyzer” developed for the degree of Master of Philosophy submitted to Special Centre for Sanskrit Studies (SCSS), Jawaharlal Nehru University (JNU) New Delhi .The system presents a model for Sanskrit nominal morphology (subanta) recognition and analysis (i.e. prakṛti-pratyaya vibhāga) for ordinary (laukika) Sanskrit texts. The authors while describing the components of this model also reported the research and development (R&D) done by author.

Some of the highlights of the developed system are as follows -

Keywords

Sanskrit Morphology, Sanskrit Noun Phrase Analyzer, Subanta Analyzer, Sanskrit Morphological System, Morphological Analysis Methods, Morphological Recognizer and Analyzer for Sanskrit, Sanskrit Noun Phrase, etc.

1. Introduction

Some of the highlights of the developed system are as follows –

- It a Nominal Morphological for Sanskrit.
- It is an online system available on <http://sanskrit.jnu.ac.in/subanta/rsubanta.jsp>. Therefore zero cost subanta analysis of Sanskrit text could be done by anyone anytime.
- Accept input in Unicode (UTF-8) Devnagari and Display in same format.
- It uses databases for Sanskrit subanta avyaya and verbs.
- It produced the vibhakti information as well as the subanta formulations of Pāṇini and later grammarians to parse a text for subanta.
- It is delivered in a web format using the OOP techniques in Java and SQL server.

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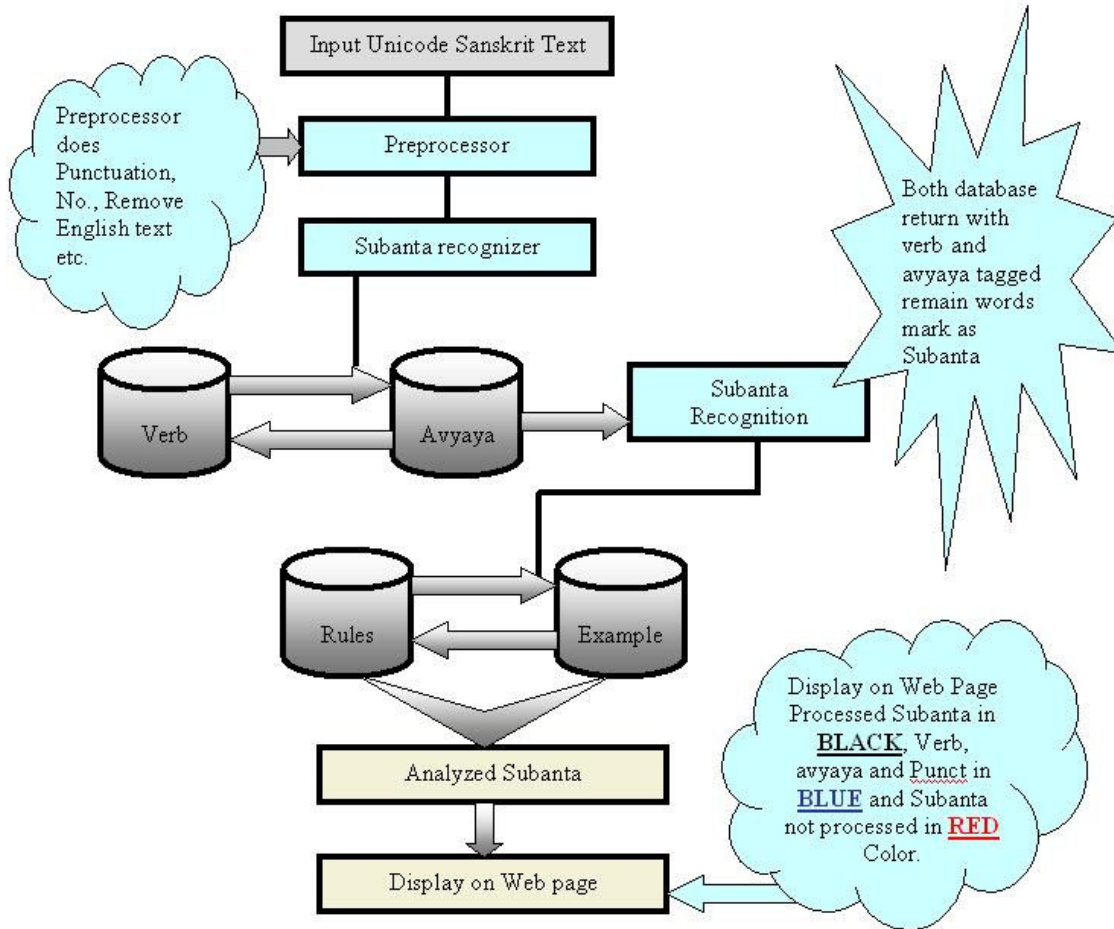
Subhash Chandra, M.Phil., Ph.D. Candidate

Automatic Nominal Morphological Recognizer and Analyzer for Sanskrit:

Method and Implementation

- It can be used for M (A) T from Sanskrit to other languages.
- It can be used for self-reading and understanding of Sanskrit words.
- It is major part of Sanskrit Analysis tool.

The overall model of the developed system “Sanskrit Subanta Recognizer and Analyzer” is as follows-



2. Structure of Sanskrit nominal morphology

In a Sanskrit sentence, all non-verb categories are *subanta-padas*, which makes it essential to analyze these *padas* before any other computer processing can begin. Sanskrit *subanta* forms can be potentially very complex. They can include primary (*kṛdanta*) and secondary (*taddhitānta*), Language in India www.languageinindia.com

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feminine forms (*strīpratyayānta*) and compound nouns (*samāsa*). They can also include *upasargas* and *avyayas* etc. According to Pāṇini, there are 21 morphological suffixes (seven *vibhaktis* and three numbers $7 \times 3 = 21$), which can attach to the nominal bases (*prātipadika*) according to the syntactic category of the base, gender and end character of the base. Pāṇini has listed the *sup* suffixes *su*, *au*, *jas*, *am*, *au śas*, *ā*, *bhyām*, *bhis*, *ñe*, *bhyām*, *bhyas*, *ñas*, *bhyām*, *bhyas*, *ñasi*, *os*, *ām*, *ñI*, *os*, *sup*.

These suffixes are in the sets of these - (*su*, *au*, *jas*) (*am*, *au*, *śas*) (*ā*, *bhyām*, *bhis*) (*ñe*, *bhyām*, *bhyas*) (*ñas*, *bhyām*, *bhyas*) (*ñasi*, *os*, *ām*) (*ñI*, *os*, *sup*) for singular, dual and plural respectively. These suffixes are added to the *prātipadikas* (any meaningful form of a word, which is neither a root nor a suffix) to obtain inflected forms (*subanta padas*). *Prātipadikas* are of two types: primitive and derived.

The primitive bases are stored in *gaṇapāṭha* (collection of bases with similar forms) while the latter are formed by adding the derivational suffixes. They denote unity, duality and plurality respectively. Some words are only in the singular always, like *ekaḥ* (one), some are always dual like *dvi* (two), *akshi* (eyes) etc. and some are always plural like *apaḥ* (water), *dārāḥ* (wife) etc.

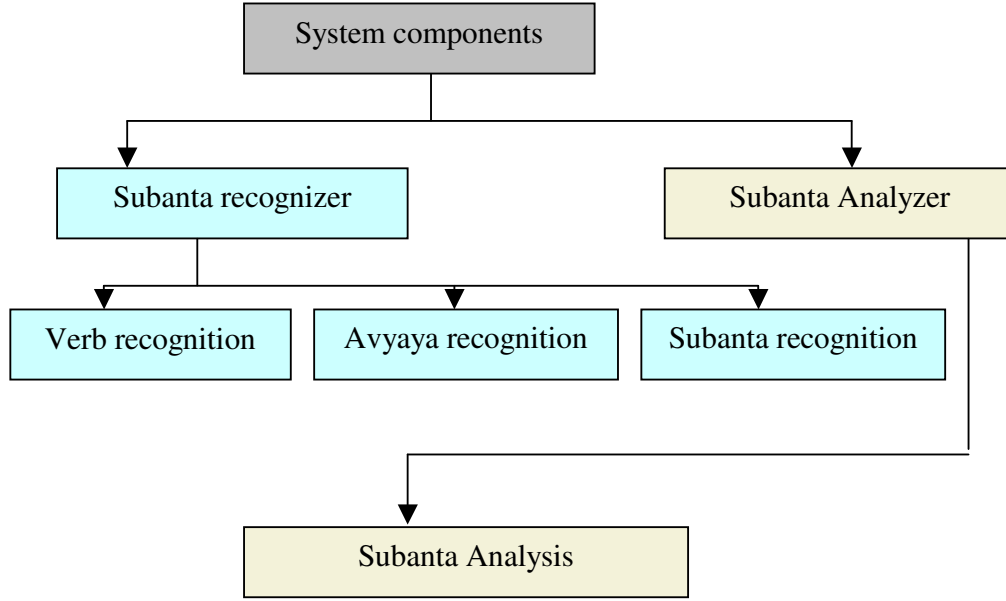
3. Previous work

Some work has been done by the Indian Heritage Group of the Centre for Development of Advanced Computing (C-DAC). The system called DESIKA¹ which claims to process all the words of Sanskrit, includes generation and analysis (parsing), has an exhaustive database based on *Amarakoṣa*, a rule-base using the grammar rules of Pāṇini's *Aṣṭādhyāyī* and heuristics based on *Nyāya & Mimāṃsa śāstras* for semantic and contextual processing.

Huet developed a Grammatical Analyzer System which tags *subanata-padas* by analyzing *sandhi*, *samāsa* and *sup* affixation this system is available online at: <http://pauillac.inria.fr/~huet/SKT/sanskrit.html>. The Huet's system takes phrases and not full sentences or texts. The Special Centre for Sanskrit Studies, Jawaharlal Nehru University is currently engaged in the following research - *kāraka*, *verb* analysis, POS tagging of Sanskrit, online *Amarakoṣa*. Jha (2004) displayed a *subanta* generator built in Prolog. The RCILTS project under Prof. G.V. Singh at the School of Computer and Systems Sciences has prepared useful linguistic resources for Sanskrit.

4. System components

The work proposes the following modules as shown the tree diagram below –



4.1. Subanta recognizer

This module performs the following tasks in sequence – verb recognition, *avyaya* recognition and the *subanta* recognition.

4.1.1. Verb recognition

Sanskrit verb forms are very complex they carry tense, aspect, and number information all in the inflection forms. Sanskrit has about 2000 verb roots classified in 10 morphological and semantic classes. Further, these can have *ātmanepadī* and *parasmaipadī* forms in 10 *lakāra* and 3 x 3 persons and numbers combinations and can also be potentially. Mishra & Jha (2004) have done a rough calculation of all potential verb forms in Sanskrit to be around 10, 29, 60,000 plus. Storing all these verb forms would have been arduous. Therefore, we have using about 500 commonly used verbs and their forms. A sample listing follows -

dhātu_id	gaṇa	lat_pra_eka	lat_pra_dvi	lat_pra_bahu
1	bhū	bhavati	bhavatah	bhavanti
2	edh	edhate	edhete	edhante
3	spardh	spardhate	spardhete	spardhante
4	gādhṛ	gādhate	gādhete	gādhante

Table-1

Basic verb root listing as in Pāṇini's *dhātupāṭha* [(organization of verb roots of first roots like bhvādi (*bhuu*, *edh*, *aprdh* etc.))] has been done in the following format-

dhātu_id	dhātu	gaṇa	Meaning
1	bhū	bhvādi	sattāyām
2	edh	bhvādi	vṛddhou
3	spardh	bhvādi	saṅgharṣṇe
4	gādhṛ	bhvādi	pratiṣṣ ālipsayorgranthe cha
5	bādhṛ	bhvādi	vilodane

Table-2

4.1.2 avyaya recognition

Sanskrit sentence must have a *tiṅanta-pada* and can have one or more *subanta-padas* (including *avyayas*). We have stored around 524 *avyayas* with Hindi meanings (for future use in M(A)T) in the following format-

Id.	avyaya	Meaning
1	a	ākṣepa/sambodhana
2	akasmāt	achānaka
3	akānde	achānaka
4	aghoḥ	nikṛṣ /pāpī
5	aṅga	are/sambodhana

Table-3

4.1.3. Subanta recognition

After the verbs and avyayas have been identified, the remaining *padas* in the sentence are marked for *subanta* processing. Before the rule based reverse processing starts, the *padas* are checked in the exception list as given in the following format –

śabdarūpa	liṅga	prātipadika	pratyaya	Vibhakti/vachana	rule_num
trayaḥ	PL	tri	jas	1.3	1.3.7, 7.3.109, 6.1.75, 8.2.66, 1.3.2, 1.4.109
trīn	PL	tri	śas	2.3	1.3.8, 7.3.109, 6.1.75, 8.2.66, 6.1.99
tribhiḥ	PL	tri	bhis	3.3	8.2.66, 1.3.2, 1.4.109
tirbhyaḥ	PL	tri	bhyas	4.3	8.2.66, 1.3.2, 1.4.109

Table-4

The rule based reverse processing will require the *gaṇa* information as stored in the following format -

Id	śabda
1	sarva
2	viśva
3	ubha
4	ubhaya
5	ḍa ara
6	ḍa ama

Table-5

4.2. *subanta* analyzer

Analysis of *subanta* is done according to the end-character of the forms. The present method stores all possible allomorphs of the 21 (7 x 3) *sup* suffixes in Sanskrit. The following table captures *subanta* dynamics of the *sup* suffixes. The examples given in table are for ‘a’ ending masculine nouns-

vibakti	Suffix	E	G	Value
1	su	a	M	aḥ
1	au	a	M	au
1	jas	a	M	āḥ

Table-6 (1 = *prathamā*, E = Ending, G = Gender.)

Let us look at the following illustrations:

Sentence = *rāmaḥ gr̥ham gachchhan hasati*
(रामः गृहं गच्छन् हसति।)

Ruled out padas = *hasatii* (recognized as verb)
(हसति)

Pada marked for *subanta* processing = *rāmaḥ, gr̥ham, gachchhan*
(रामः गृहं गच्छन्)

Analysis:

rāmaḥ (रामः)
Base = *rāma* (राम)
ḥ → *su* (सु)
vibhakti = *su* (1-1) (सु)
Value of suffix = *aḥ* [(*su* → *s* → *ru* → *r* → *ḥ*) [P-4]

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ः [(सु → स् → रु → र् → ः)]

$rāma + su (1-1) (राम + सु)$

1-1 $gachchhan (गच्छन्)$

Base = $gachchhat (गच्छत्)$

$0 \rightarrow su (सु)$

vibhakti = $su (1-1) (सु)$

Value of suffix = $ah [(su \rightarrow s \rightarrow 0)]$ [P-6]

ः [(सु → स् → 0)]

Change in base = $gachchhat \rightarrow gachchhan$

($गच्छत् \rightarrow गच्छन्$)

$gachchhat + su (1-1) (गच्छत् + सु)$

2-1 $grham (ग्रहम्)$

Base = $grha (ग्रह)$

$am \rightarrow m (अम् \rightarrow म्)$

vibhakti = $am (2-1) (अम्)$

Value of suffix = $a (am \rightarrow m)$ [P-7] अ (अम् → म्)

$grha + am (2-1) (ग्रह + अम्)$

5. The Tools and Technique Used

5.1 Front End

Java Server Pages (JSP), HTML, Java Script

5.2 Java Object

- A. Rsubanta (Accept form data and return processed data)
- B. Preprocessor (preprocessed data, Subanta Recognition)
- C. Sup_analyzer (Analyze subanta with the help of example and rule Database)

5.3 Back End

Database (SQL Server 2005) and text files in UTF-8

5.4 Web Server

Apache Tomcat

6. Limitations

The system has the following limitations -

- We are stored the commonly found verbs only. Though it is very unlikely that ordinary Sanskrit literature will overshoot this list, yet the system is likely to start processing a verb as *subanta* if not found in the database
- This work assumes initial *sandhi* processing, without which some results may turn out to be incorrect.

7. Problems and solutions

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Automatic Nominal Morphological Recognizer and Analyzer for Sanskrit:

Method and Implementation

The R&D for this work so far has seen the following problems –

- Ambiguous *vibhaktis*
 - Same forms are available in the dual of nominative and accusative cases like- *rāmau*, dual of instrumental, dative and ablative cases like- *rāmābhyām*, plural of dative and ablative cases like- *rāmebhyḥ*, dual of relative and locative cases like - *rāmayayoḥ*. In neuter gender as well, the nominative and accusative singular forms may be identical as in *pustakam* (1-1 and 2-1). In such cases, [10] the system will give all possible results as in

<i>rāmau</i> (रामौ)	=	<i>au</i> (औ)	(1.2 & 2.2)
<i>rāmābhyām</i> (रामाभ्याम्)	=	<i>bhyām</i> (भ्याम्)	(3.2, 4.2 & 5.2)
<i>rāmebhyḥ</i> (रामेभ्यः)	=	<i>bhyas</i> (भ्यस्)	(4.2 & 5.2)
<i>rāmayayoḥ</i> (रामयोः)	=	<i>os</i> (ओस्)	(6.2 & 7.2)
<i>pustakam</i> (पुस्तकम्)	=	<i>su</i> (सु)	(1.1 & 2.1)
<i>hareḥ</i> (हरेः)	=	<i>ñas</i> (इस्)	(5.1 & 6.1)

- Some *kṛdanta* forms (generally *lyap*, *tumun*, and *ktvā* suffix ending) look like *subanta* (for example - *vihasya vihāya*, *ādāya*, *gtvā*, *pathitvā* etc.). In such cases, the system may give wrong results like

<i>Vihasya</i> (विहस्य)	=	<i>viha</i> (विह) + <i>ñas</i> (इस्)	[(6.1) (masculine 'a' ending)]
<i>Gantum</i> (गन्तुम्)	=	<i>gantu</i> (गन्तु) + <i>am</i> (अम्)	[(2.1) (masculine 'u' ending)]
<i>vihāya</i> (विहाय)	=	<i>viha</i> (विह) + <i>ñe</i> (ँ)	[(4.1) (masculine 'a' ending)]
<i>gtvā</i> (गत्वा)	=	<i>gtvā</i> (गत्वा) + <i>su</i> (सु)	[(1.1) (feminine 'ā' ending)]

To solve these problems, we are trying to store these *kṛdanta* forms of the 500 commonly found verb roots.

8. Results

System prints result in three color, Black, Red and blue. Black for processed subanta with analysis, Blue for Verb and Avyaya and Red for which word marked as subanta but system is not able to process. Here pasting a sample:

Input

वने एकः शशकः आसीत् । एकदा सः वृक्षस्य छायायां शयितः आसीत् ।
वृक्षात् एकं फलं तस्य मस्तके अपतत् । शशकस्य निद्रा
भग्नाभवत् ।

Output

{ वने [वन् + षे चतुर्थी एकवचन] एकः [एक + सु प्रथमा एकवचन] शशकः
[शशक (पुल्लिङ्ग) + सु , प्रथमा , एकवचन] [आसीत् VERB] [। _PUNCT]
[एकदा _AV] सः [तद् +सु , प्रथमा एकवचन] वृक्षस्य [वृक्ष + षस् ,
षष्ठी , एकवचन] छायायां [छाया + णि , सप्तमी , एकवचन] शयितः
[शयित् +जस् /शस् /ःसि /ःस् , प्रथमा /द्वितीया , बहुवचन ,
पञ्चमी /षष्ठ ी, एकवचन] [आसीत् VERB] [। _PUNCT] वृक्षात् [वृक्ष
(पुल्लिङ्ग) + षि , पञ्चमी , एकवचन] एकं [एक (पुल्लिङ्ग) + अम् ,
द्वितीया , एकवचन] फलं [फल (पुल्लिङ्ग) + अम् , द्वितीया , एकवचन]
तस्य [तद् +ःस षष्ठी एकवचन] मस्तके [मस्तक + णि , सप्तमी , एकवचन]
[अपतत् VERB] [। _PUNCT] शशकस्य [शशक + षस् , षष्ठी , एकवचन] निद्रा
[निद्र +टा , तृतीया , एकवचन] भग्नाभवत् _SUBANTA शशकस् य [शशक + षस् ,
षष्ठी , एकवचन] निद्रा [निद्र +टा , तृतीया , एकवचन]
भग्नाभवत् _SUBANTA [। _PUNCT] }

Conclusion

In this paper, the authors have described a subanta analysis system and the intermediate results so far. The system has been delivered online in the Java servlet and relational database technology and is going to be very useful for processing of Sanskrit for any purpose. The system can be included as a very important component in any larger Sanskrit NL system by first identifying the *subanta- padas* in sentences and then splitting it into *prakṛti-pratyaya* according to *Pāṇinian* formulations. The system can be accessed online on <http://sanskrit.jnu.ac.in/subanta/rsubanta.jsp>

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**A Critical Study of *The Wasteland* -
Poetry as Metaphor**

K. R. Vijaya, M.A.

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Chapter One

Metaphor: Kinds and Uses

Archibald Macleish in "Ars Poetica" defines the nature of a poem in the immortal lines, "A poem should not mean but be" (Archibald Macleish, *Ars Poetica*). The things that are most interesting and are most worth having are impossible to define and this is the best definition we can have of poetry. Other definitions such as 'Poetry being musical thought' or 'the best words in the best order' or 'the spontaneous overflow of powerful feeling and emotion recollected in tranquility' seem to be partial or incomplete in their import, incapable of accounting for all these strata of meaning structured into the poem.

Aristotle defined poetry as an art of imitation, representing, counterfeiting or figuring forth, to speak metaphorically, a speaking picture with this end to teach and delight. It is absolutely true. A poet is an imitator of the world around him, recording his emotions and feelings to be transferred to the readers. But that is not an easy task.

The poet strives and struggles for the right word. Even T.S. Eliot himself speaks about the intolerable struggle in writing poetry; 'the Intolerable wrestle with words and meanings' (T. S. Eliot, *The Use of Poetry and the Use of criticism*, London : Faber & Faber limited, 1946: 118-119).

The existing language is not enough for the poet. The form of poetry is more obvious than the form of prose as the former is the most primitive. The earliest poetry was social in purpose; the incantation, the rite, the ballad associated with ritual dance and feasting. It has more physical form than any kind of literature. In it is revealed the closest possible union of music and meaning of thought and image, imagination and intuition. So the man who tries his hand at poetry is in need of words, not connotative but also evocative and emotive. In addition to their meaning, the words call up or evoke before the mind's eye, a host of associations, connected with them and are

also rich in emotional significance. For example, the word 'lily' merely connotes a 'flower', but it evokes images of beauty, innocence and purity. It also carries with it, the emotional overtone of pity, resulting from suffering.

Semiotics goes deep and distinguishes between paradigmatic and syntagmatic relations in the language. De Saussure defines, "The paradigmatic relations are those into which a linguistic unit enters through being contrasted or substitutable in a particular environment with other similar units. The syntagmatic relations are those that a unit contracts by virtue of its co-occurrence with similar units. In a red door and a green door, red and green doors are in paradigmatic relation to each other, while each is in a syntagmatic relation with the door" (F. R. Palmer, *Semantics*. (London: Cambridge University Press, 1976: 78).

In such a complex web of language, the poet is expected to deliver his emotive content to the readers. As Wheelwright says, the poet is an interiority craving for entry into another interiority. So, the poet is forced to seek the help of symbols, images, similes and metaphors in order to express much more than the ordinary words. When viewed more closely, the inner meaning of poetry is conveyed only through imagery. If we can understand the imagery of the poem, we can say that we have experienced a poem in its entirety.

T.S. Eliot himself says, "The poem is a series of images of migration ... and obscurity of the poem, on first reading is due to the suppression of 'links in the chain' of explanatory and connecting matter and not due to incoherence or to the love of cryptogram ... The reader has to allow the images to fall into his memory successively without questioning the reasonableness of each at the moment; so that, at the end, a total effect is produced" (T.S. Eliot, 'Preface', *Perse, Anabasis*, London : Faber & Faber limited, 1931, Third ed. 1959, 9-10).

While considering metaphor in imagery, we can say that most people view metaphors as an esoteric literary device beyond their use or understanding. While a few people qualify as 'Masters' of metaphor, most people use metaphor without realising they do.

Whether poetic or colloquial, simple or complex, a metaphor compares two unlike objects or ideas and illuminates the similarities between them. It accomplishes in a word or phrase that could otherwise be expressed only in many words.

If we say 'Don't let her rough manner scare you, She's a pussy cat', we condense into a single word, the characteristics associated with an affectionate, gentle, non-intimidating personality. Since the word or phrase used to set up the comparison evokes a mental picture, we might say that metaphor embodies the phrase, 'a picture is worth a thousand words'.

Metaphors play a vital role in enriching the quality of poetry. They decorate the language and make it rich and expressive. They express exactly the mood and attitude, not a shade more or less.

Macbeth's attitude of despair and cynicism finds superb expression in the following metaphors.

"Out brief candle! Life's but a walking shadow, a poor player That struts and frets his hour upon the stage. And then is heard no more; It is a tale Told by an Idiot, full of sound and fury, Signifying nothing" (Charles Jasper Sission (ed.), *William Shakespeare: The complete works*. London: Odhams Press Limited, 1953 : 978).

Metaphors help to express feelings which are subtle and unusual and which would otherwise remain unexpressed. They have the privilege of taking the readers beyond the world and no one can deny the fact that their use increases evocative pleasure of poetry.

Metaphors can be considered as a linguistic process, used to make comparisons between the attributes of a thing or person.

The dictionary of literary terms defines, "Metaphor is a figure of speech, an implied analogy in which one thing is imaginatively identified with another dissimilar thing" (J.A. Cuddon (ed.), *The Dictionary Of Literary Terms*. London : Andre Deutsch limited, 1977: 117).

The current literary term defines, "metaphor - transference; Meta - over, pherein - to carry. The application of a name or a descriptive term to an object to which it is not literary applicable; an implied comparison. It is based on the idea of similarity in dissimilarity" (A.F. Scott (ed.), *Current Literary Terms*. London : The McMillan Press limited, 1965: 70).

The word 'metaphor' comes from the Greek word, 'metaphor' which means transport. The metaphor transports a concept from where it is normally located to somewhere else where it is not usually found. (e.g.) " Our doubts are traitors" (Charles Jasper Sisson (ed.), *William Shakespeare: The complete works* (London : Odhams press limited, 1953) 78.

The relation of metaphor to symbol is a recurring issue. Both have the common origin; perception of association. But the two seem to work in opposed directions. A symbol generates associations while metaphor grasps towards analogy. There is an element of passivity about the perception of symbol whereas metaphor is an attempt to grapple with reality. Metaphors are striking; symbols are satisfying and inevitable. Metaphors are irritable, apparent and they seek a state of definition. Symbols imply content; an acceptance of a provisional codification of reality.

There is another issue that similes and metaphors are different. A simile explicitly says something is like something else. It is clearly establishing a comparison. A metaphor, on the other hand draws attention to one or two features shared by two dissimilar things. A simile is a truncated metaphor. The pleasure comes from the similarity discovered in the midst of differences, while in similes the pleasure comes from the extensive similarities.

Similes contain ' like' or 'as' whereas metaphors do not have them. For example, when we say 'Your hands are as cold as ice', it is a simile. When we say 'Your hands are blocks of ice', it is a metaphor. Metaphors are often harder to identify than similes as they can be used in more varied, intricate and subtle ways. Metaphors and similes have many similarities. But they are not interchangeable figure of speech. Some writers effectively pair similes and metaphors. Shakespeare in his sonnet begins with a metaphor, "This is his cheek, the map of days outworn".

In the next line, he explains it with his simile, "When beauty lived and died as flowers do now" (Ibid, P 1307).

I. A. Richards in 'Practical criticism' says that a metaphor is a shift, a carrying over of a word from its normal use to its new one. He shows that the difference of tenor and vehicle are as important as the similarity. By tenor, Richards refers to the primary subject; idea. By vehicle, the secondary object: image. Together, they constitute a figure. In the sentence, 'I wouldn't like to crawl', the word 'crawl' is used metaphorically; the subject tenor is I, the vehicle is 'worm' that crawls. The meaning is 'I am forced to crawl though I am a human being and that I am reduced to the state of worm' (Ibid, P 1307).

Metaphor may be a single isolated comparison or it may be an extended metaphor that is sustained throughout the work and functions as a controlling structure. For example, in Emily Dickinson's "Because I could not stop for death", the journey in a carriage is an extended metaphor for a journey through life; childhood, maturity and death.

Metaphors are conventional or traditional as when the face of a maiden is compared to the moon and her eyes to fish in ancient poetry. They can be experimental and scientific as T.S. Eliot compares a lingering sunset to an etherised patient in "The love song of Prufrock".

"Let us go then you and I

When the evening is spread out against the sky

Like a patient etherised upon a table"

(C. Smith Grover, *T.S. Eliot's poetry and plays*, Chicago: Chicago University Press, 1956 : 57).

Metaphors can give us a great deal of freshness, if used in the apt context, as Crashaw's comparison of the eyes of Mary Magdalena to the heaven of falling stars and Wordsworth's comparison of leech gatherer to a huge stone.

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A Critical Study of *The Wasteland – Poetry as Metaphor*

Metaphor is distinct logically and physiologically the prior symbol. It is considered the basic poetic figure. Aristotle claims "The greatest thing by far is to be a master of metaphor. It is one thing that cannot be learnt from others. It is also a sign of genius, as a good metaphor implies an eye for resemblance" (Aristotle, *De Poetica*, 322 B.C.). Quintilian calls it the commonest and the most beautiful. Shelley also says that language is metaphorical.

As we know, metaphors are of many kinds. A simple or tight metaphor is one in which there is one point of resemblance between tenor and vehicle. E.g.: Earth's rage. The compound or loose metaphor catches the mind with several points of similarity. E.g.: She is a peach. A complex metaphor mounts one identification on the other. E.g.: That throws some light on the question. Here, 'throwing' light is a metaphor and there is actual light. When a metaphor draws its comparison from two illogical and opposite sources, it becomes a mixed metaphor.

The apt example can be from Shakespeare. Hamlet ponders whether "It is nobler to suffer the stings and arrows of outrageous fortune or to take arms against the sea of troubles" (Charles Jasper Sisson (ed.), *William Shakespeare : The Complete Works*. London: Odhams Press Limited, 1953 : 1027).

Linguists point out that most words were originally metaphors so that what we now call metaphor is actually a figure imposed on another figure. It has been absorbed into everyday language usage and become naturalized so that we are not aware of it as metaphor. When we can trace the original pattern, we call it 'a dead metaphor', in which the sense of transferred image is present. E.g.: 'money' so called because it was first minted at the temple of Juno Moneta.

A submerged metaphor is one in which the vehicle is implied. E.g.: Time's winged chariots, hurrying near" (David Herbert (ed.), *Everyman's Book of Evergreen Verse*. London : Everyman, 1993: 72).

An absolute or paralogical metaphor sometimes called antimetaphor is one in which there is no discernible point of resemblance between idea and image. E.g.: 'the sounds of silence'.

Metaphors can take the form of a variety of related figurative devices. Metaphors of personification are particularly common. These imbue abstract ideas or inanimate things with human qualities. 'Death, an unseen stranger' and 'age is gray', 'a toothless hag', 'stumbling in the dark' are metaphors of personification. Metaphors of allusion are also used fairly often. They link the comparison to a well-known character or situation from literature, history or popular culture or to a proverb or topical saying, 'He has met his waterloo'. Metonymy which substitutes the name or attribute of one thing for the name of another is occasionally used as metaphor. "And I am come down to deliver them.... Unto a land flowing with milk and honey", (Old Testament) illustrates a food metaphor in this form.

Some metaphors draw out a simple comparison. into almost untenable shape. Such violent exaggerations are known as conceits. The conceit was frequently used in Elizabethan poetry and became a feature of the famous poet John Donne and other metaphysical poets of seventeenth century.

In "valediction forbidding mourning ", he writes,

"If they be two, they are two so

As stiffe twin compasses are two,

They soule the fixt foot, makes no show

To move, but doth, if the other doe".

(John Carey (ed.), *John Donne*. New York: Oxford University Press, 1990: 121.)

He compares the lovers to a pair of compasses. She is the one fixed in the center and his soul, the farther it travels from hers, the more it leans towards hers. As it comes around, hers revives its power of movement. In other words, her soul is the center of his being and keeps it, maintains its position, even as it circles around.

T.S. Eliot who did much to bring about the metaphysical revival uses the same kind of startling for fetched imagery. He calls them intellectual metaphors. He takes pride indeed to call himself a Neo-metaphysical. Eliot's use of metaphors is classical. He retains the suggestiveness; yet the suggestiveness is confined to his needs. Eliot's metaphors are from the background of literary tradition and he uses them widely to convey his sensations and his apprehension of transcendental mystery. Innumerable are sources from which Eliot's metaphors are drawn.

The following are most important.

- a) flowers and gardens especially rose garden.
- b) water and sea.
- c) months and seasons of the year.
- d) city streets, smoke and fog.
- e) parts of the human body.
- f) stairs.
- g) fire.
- h) past literature and myths.

Metaphors from all these sources are scattered up and down his poetry, more specially in *'The Waste Land'*. Eliot's metaphors are always functional and not merely decorative. As Mattheissen says, they stand for something larger than themselves.

Chapter Two

Archetype Myth and Metaphor

In "Tradition And the Individual Talent", Eliot defines literary creation. "The Poet's mind is like the catalyst of finely filiated platinum ... introduced into a chamber containing oxygen and sulphur-di-oxide" (T. S. Eliot, 'Tradition and the Individual Talent', *The Egoist*, Vol.6, September and December 1919, PP 54-55, 72-73).

The unity of any work of art has not been produced by the unconditional will of the artist is only its efficient cause. More important is the fact that every poet has his private mythology, his own spectroscopic bands or peculiar formation of symbols of which he is quite unconscious. In that case, "THE WASTE LAND" exposes underlying or archetypal patterns of human culture and that it is from such archetypes that the poem derives its power and meaning. Archetypes are the original patterns from which the copies are made. Carl Jung says in his "Analytical Psychology" that these archetypes are inherited in the mind of a human being from the typical experiences of our ancestors' birth, death, life and struggle.

These experiences give unity to a diversity of effects and are expressed in myths, dreams and literature. He discovered recurring symbolic themes, which he recognized as existent in all cultures and unaffected by the boundaries of time and space. These shared symbols are entitled as Archetypes. They are irrepressible, unconscious pre-existing forms that seem to be the part of the inherited structure of the psyche and can manifest themselves spontaneously anywhere at any time. This global sharing of the specific symbols is the result of a collective conscious and further we delve into the origins of the collective image.

Jung says, "Archetypal expressed boundlessly across cultures are the result of synchronistic influence which is the linking meaningful existence of coincidental outer and inner events that are not themselves casually connected" (Jung Carl, 'Man and His symbols'. P-415).

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A Critical Study of *The Wasteland* – Poetry as Metaphor

The search for archetypes is a kind of literary anthropology concerned with the way that literature is informed by pre-literary categories such as ritual myth and folk tale. The literary anthropologist who chases from the source of Hamlet legend from the pre-Shakespearean play to saxo grammatics and from saxo to nature myths is not running away from Shakespeare. But he is drawing closer to the archetypal from which Shakespeare created.

An image is not merely a verbal replica of an external object, but any unit of a verbal structure seen as a part of total pattern. This pattern is deeply rooted on the natural cycle and everything in nature a synchronisation between an organism and the pattern of its environment. With animals, some expressions of synchronisation like the mating dances of birds can be called as rituals. But, in human life, a ritual seems to be something of a voluntary effort to recapture a lost rapport with a natural cycle. A farmer must harvest his crop at a certain time of year and it is involuntary. We cannot call harvest as a ritual at all. But the harvest songs, sacrifices, folk customs are the deliberate expressions of a will to synchronize human and natural energies.

All the important recurrences in nature, the day, the phases of the moon, the seasons, the crisis of existence from birth to death get rituals attached to them. Most of the higher religions are equipped with a total body of rituals, suggestive of the significant actions in human life. The myth is the central informing power that gives archetypal significance to these rituals. Hence, myth is the archetype. In the solar cycle of the day, the seasonal cycle of the year, in the organic cycle of human life, there is a single pattern, out of which myth constructs a figure which is partly the sun, partly vegetative fertility and partly a God or archetypal human being.

Myths are localized and regional, being influenced by landscape, geography. Myths from Sahara are different from the attic myths derived from the forest and hills. However, mythology is transcendental and many cultures who have had not contact with one another have same symbols and myths.

Mircea Eliade, a religious history professor noted that there are around 5200 different creation myths globally. When myth began 4.5 billion years ago, the Earth was created in Big Bang and

human evolved 20,000 years ago, Neanderthals who were sitting around the fire, watching shadows and listening to the sounds of night were trying to make sense of life. But, more importantly, death. In order to honour the dead people, Neanderthals buried their dead with flowers. They also took care of the sick and elderly. In trying to understand death through ritual and ceremony, Neanderthals have given us our greatest gift, mythology.

Emile Durkheim, a noted sociologist and mythologist, explained that myth exists as a social institution that orders rituals, economy and history. He describes it as the conscious of a society. Joseph Campbell said that we are living a myth and that we must figure out what it is so that it does not live us. He also warns that a society that takes myth literally is suffocating itself. Studying mythic symbols is one form of bringing back, the divine, if not mystical experience of realizing that all life is connected at the very least, on an unconscious level. Campbell sites four purposes of myth.

1. To awaken wonder by bringing us back in touch with the child within.
2. To fill the corners or niches of an image with the mystery.
3. To validate social order. 4. To teach us how to conduct ourselves during the stages of our lives.

Campbell further expounds upon Otto's theory of numinosum by stating that God as creator lies deepest within the well of our identity and that contemplating his existence is what makes us one with the transcendent ultimate reality. He also explains that the level of collective or individual energy determines the character of the Gods we create.

Every writer who has his own private mythology is acutely conscious of the bewildering variety, complexity and intricacy of modern life. His bewilderment is further increased by his historic sense and by his consciousness that the whole of the literature of the world from Homer down to the present day forms a single whole and this literary tradition is dynamic, modifying and influencing literary activity in the present. The problem of the modern writer is how to render in

his art, this variety and complexity. He must impose some sort of order control and pattern in this variety. Otherwise the result would be chaotic. T.S. Eliot, being a modern writer tries to bring about the order and control by the use of myth and metaphors. Eliot's remarks on myth in his review of Ulysses had an eye on his own use of myth in 'THE WASTELAND'.

"In using the myth in manipulating a continuous parallel between contemporaneity and antiquity, Mr. Joyce, pursuing a method which others must pursue after him..... It is simply a way of controlling, of ordering, of giving a shape and a significance to the intense panorama of futility and anarchy that is contemporary history. It is I seriously believe a style towards making the modern world possible for art" ('Ulysses, Order and Myths', The Dial (1923), PP 480-483. Weston's Book, "From Ritual To Romance").

Eliot uses some myths in an ideal situation, contrasts with the reality, leaving the readers to draw his conclusions between the ideal and the real. In manipulating the contrasts which shows up the difference, Eliot calls upon all the perspectives of the mind and controls them by means of the background myth. This use of myth enables him to take a common place contemporary situation and make it reverberate with religious, historical, linguistic, artistic and scientific tensions.

The myths of "THE WASTE LAND" have been taken from Fraser's book, "The Golden Bough" and Jesse. There is a basic resemblance between the vegetation myths of the rebirth of the potency of man, the Christian story of resurrection and the Grail legend of purification. The common source of all these myths lies in the fundamental rhythm of nature-the death and the rebirth of the year. There is a close union in all these myths of the physical and spiritual regeneration that their symbolism is basically sexual and that sexual perversion leads to spiritual sterility and decay.

All these myths and legends point to the fact that the surface differences between the customs, beliefs and ways of life of mankind tend to mark profound resemblances. Similarities lie beneath contrasting appearances that there is fundamental unity among them. On finding a common

principle underlying all manifestation of life he had used this principle as a pattern to impose order and unity on the chaotic variety and complexity of his rendering of modern life.

For the modern wasteland, Eliot finds a close parallel in the wasteland of the past. Eliot, once said that a great poet in writing of himself writes of his age and the remark is fully applicable to his own poetry.

He had his age in his heart and soul. There can be no denying of the fact that he was a spokesman of his age. One of his achievements consists in his having given expression to the dominant anxieties and feelings of his age. Through the medium of his poems he has rendered the torturing impact of a great metropolis on the human soul, the anguish, the ennui, the boredom, the neurosis which such a life generates. He is not content merely to expose stupidity, hypocrisy and vanity of the people but he lifts the veil and makes us aware of the horror of all mankind and the horror of the lonely human soul, unless it is redeemed by courage and faith. What is happening now is not particular to the present age. It also happened in the past. Whenever there was perversion of sex, the result was the spiritual decay and death. Eliot finds a similarity between modern wasteland and the other three wastelands.

1. The medieval wasteland of the Fisherking, a myth which is closely related with the Grail legend.
2. The wasteland of Oedipus, the king of Thebes in an ancient Greece.
3. The Biblical Wasteland.

The Holy Grail legend is a medieval legend associated with the adventures of King Arthur and his Knights of the roundtable. The Grail was the cup of or plate used by Christ for his last supper in which the blood of the Saviour was collected, when he was crucified. The holy vessel was discovered to have acquired medicinal and miraculous properties and it became an object of devotion and worship. Chapels for the Holy Grail was built in several countries and its worship was organized. The lance used to pierce the sides of Christ was also kept with it.

But a time came when the original Grail disappeared mysteriously from the chapel and many bold Knights staked their lives in the arduous task of searching it. It is believed that the lost Grail sometimes appeared in the sky as a floating saucer of great beauty and splendour. But it could be seen only by a knight of original purity.

In "Ritual To Romance", Weston concluded that the Grail was connected with the fertility myth as it is witnessed by its sexual symbols, the cup and the lance symbolizing the male and female organs respectively.

In the course of their hazardous quest, Parsifal, the knight and his fellow adventures happened to arrive in a country ruled by a prince named, the Fisher king. It was one of the regions where Grail worship had been anciently in vogue and a temple known as Chapel Perilous stood there broken and dilapidated as a mournful memorial of what once was but later had ceased to be. It was said that the lost Grail was hidden in this Chapel. At that time, the king himself had become a physical wreck, maimed and impotent. As a result it was whispered of a sin committed by his soldiery in outraging the chastity of a group of nuns attached to the Grail Chapel. The impotency of the Fisher king was reflected sympathetically in the land of which he was the head and the ruler. It had become dry and barren, the haunt and home of want and famine.

The king however was waiting with the hope despite his illness that one day the Knight of the poor soul would like to visit his star-crossed kingdom, march to the Chapel Perilous, answer questions and solve riddles. This would be followed by a ritual washing of his king Fisher's sinful body which would purge it and renew its health and energy. It was also hoped that this rebirth of the king would be followed by the life giving rains to the parched land and thirsty kingdom which would once more enjoy its earlier fertility. The rest of the myth was Parsifal's arrival to the wasteland and its spiritual regeneration.

To universalize the fact that sin is involved in the violation of the sanctity of sex in all ages, Eliot brings in the myth of the Oedipus rex and his land in "THE WASTELAND". Oedipus unwittingly kills his father and marries his own mother and thus calls down upon his head, the

curse of the Gods in the form of a virulent plague, the epidemic and destructive which neither the king nor commoner fails to regard as a punishment for some dark or hidden crime. Tiresias, the blind prophet is summoned and he having been compelled tells the shocking truth that he, the king himself is the plague spot. Such is the conspiracy of circumstances that the king is slowly driven to the realization of the horrible truth. Nothing remains for the king but the duty of expiation, self-mutilation, self-exile, self-abasement and a prolonged penance which eventually results in spiritual calmness and inner illumination.

There is a third wasteland also, the Biblical wasteland or the evil land of Emmaus in Ecclesiastes and Ezekiel parts of the Old Testament. The prophet Ezekiel warns his followers to remember God and give up idolatry. Their sins have laid the country waste and regeneration will come only when they return to God. These three wastelands form the mythical background to the contemporary wasteland, the panorama which is contemporary Europe.

The mythical wasteland of the Fisher king is a metaphor of contemporary decay and spiritual sterility. The sick humanity and this sickness results as in the case of the Fisher king from its sexual sins. Sex, which is the source of life, has been denied its proper function; it has been degraded to mere copulation and this sexual perversion has led to spiritual death. Spiritual health can only be regained only through penance, suffering, sacrifice and self-discipline.

Besides these myths, we also find many allusions to ancient myths. One is an allusion to the myth of Philomela and her sister Procne, daughter of the king of Athens and of Procne's husband, King Tereus of Thrace. The story reported by Ovid in *Metamorphosis* is one of the transformation through cruelty and death.

Like other marriages in "THE WASTELAND", that of Procne and Tereus was loveless, wrong from the beginning because they were not blessed by the bridal goddess.

After five unhappy years with Tereus, Procne convinces him to fetch Philomela from Athens for a visit. As he returns with Philomela, he takes her into the woods and rapes her. When she threatens to tell Procne, he cuts her tongue and rapes her again before abandoning her and then

tells Procne that she has been slain. Philomela manages to weave a tapestry telling the story and sends to queen Procne, who brings her back to the palace. Procne avenges her sister's rape and mutilation by murdering her own son and serving him a stew to his father, Tereus. When Tereus discovers what he has eaten, he is horror-struck and pursues Procne and Philomela.

The cycle of revenge is interrupted for before he can kill them, the three are changed into birds. Tereus becomes a hawk, Procne, a swallow and Philomela, a nightingale. The rape and mutilation of Philomela and the subsequent murder of the child involve multiple distortions of sacred moments. But both King Tereus and Philomela achieve transformation and salvation when the Gods turn them into birds.

Thus Eliot uses various kinds of myths as objective correlatives, which he defined as a set of objects, a situation and a chain of events. The ancient myths act as objective correlatives for the poet's emotion in ancient customs and rituals and changes into metaphors. The central motive of all these myths is the sanctity of sex. The purpose of the sexual function is procreation and it is sanctified only in marriage.

In modern society, there is perversion of sex and hence its degeneracy. Sex has been separated from love, marriage and procreation and the sex act has become beastly or mere animal copulation and hence there is decay and spiritual degeneration. Salvation lies in rising above the merely physical and the sensuous, in the sublimation of sexual union into higher union of the human soul with God. The modern wasteland differs from the other wastelands in the truth that there are no signs of salvation or redemption. Redemption is brought about by purification through suffering but the waste Landers lead a negative existence and are unwilling to take the pains, necessary for the redemption. They have lost all faith in moral and religious values. Their life is an aimless wandering about any fixed goal. Purification ceremonies, religious ceremonies and sex have lost their original value and there is perversion of values all around.

Thus the poet's mental frame which has a set of myths and archetypal symbols gets expressed in his poems and its literary devices like simile, metaphor and the like. Emile Durkheim said that myth is a metaphor that is transparent to transcendental that even myth is a spiritual metaphor.

The myth of Adam and Eve is a myth describing how humans became conscious. The story is that Eve convinced Adam to eat the apple and we were thrust out of paradise. A literal interpretation of myth has led to generations of people, believing women to be the evil undoing of man and that is why, they suffer in child birth and menses. However, through proper exegesis of the myth, we learn that because the serpent sheds its skin to grow, it metaphorically represents wisdom, the feminine goddess and rebirth. The tree is the tree of life also found in every culture that is a link between conscious and unconscious, the underworld and upper world. By eating the apple, Eve made humans God-like. This myth teaches us that the divine is within us.

We can conclude that Archetypes are inherited in the human mind from the typical experiences of our ancestors' birth, death, love, family life and struggle. These experiences in order to give unity to a diversity of effects are expressed in myths, dreams and literature. These variations of Archetypes and myths are equally true. These archetypes and myths guide, direct and lead a man to the indecipherable language of the soul and gets expressed in poems when he becomes a poet.

Chapter Three

The Use of Metaphors in *The Wasteland*

We tried to take a backward glance at the origin of metaphors in the earlier chapters. Such an inquiry will be helpful to see the way in which metaphors are used in 'THE WASTE LAND'. As we have already discussed, metaphors are used either to communicate their meaning or to decorate the language. It is by the use of metaphors, abstract ideas or emotional status can be conveyed accurately and clearly to the readers. In the case of Eliot, the use of metaphors are of great importance, since its quantity is one of the most striking and memorable features of his work.

"THE WASTE LAND" opens as a revaluation of English poetic traditions. Eliot's April - by contrast to Chaucer's, Shakespeare's, Browning's and Brook's - is not the least lovely and sweet. It is the cruellest month to the Waste Landers. Here, we get a series of questions. What is a Wasteland? Who are the Waste Landers? The answer comes in the form of metaphor (i.e.,) the twentieth century modern world. April is anthropomorphically cruel. By trying to awaken irresponsive roots, it is cruel. Since rebirth implies some effort on them and any spiritual effort is hateful to them, they prefer winter or spiritual death. In the following lines, we are introduced to a speaker by name Marie. She is a German princess. She remembers her love-experiences and sexual pleasures during winter season, which is now over.

In the winter season, the Earth was covered with snow and there was no stirring of life and so the need for action was forgotten. There was a minimum of activity and spiritually, they were as dry and dead as dried tubers. But, they migrated to the south, where it was warm and pleasant. When they were in the lake Stanbergersee in Germany, rain came early in summer that they took shelter under a row of trees. When it was sunshine again, they went to Hofgarten, a pleasure park in Munich, Germany. There, they drank coffee and talked for an hour. The German princess

revealed the fact to her companion and lover that she was not Russian at all and she was a real German. When they were children, they lived with their cousin, the Arch Duke. Once, he took her for a ride in a sledge. He drove fast and she was frightened. The Duke asked her to hold him tightly. She did so and down they went. She then told him that she would read for a long time during the nights and would go south in the winter season:-

"And when we were children, staying at the Arch-Duke's My cousin's, he took me out on a sled, And I was frightened. He said, Marie, Marie, hold on tight. And down we went. In the mountains, There you feel free. I read, much of the night and go south in the winter" (Valerie Eliot (ed.), *The Wasteland and other Poems* (London : Faber and Faber limited, 1940: 23).

Marie is a metaphorical figure for every twentieth century modern woman. She is a globe trotter, representative of the rootlessness of the modern man. She is a typical Waste Lander, a person affected during World War I. She remembers only her cousin with whom she had sex relations. She does not remember her parents. She has no roots either in the family or community or the nation. In winter, she goes in search of pleasure and physical comforts. The shower of rain surprises her and she seeks shelter from it as she is unaware of its purifying and fertilizing significance.

We, then come across a surveyor of the Modern Waste Land, Tiresias. He is a man who had also been a woman, who lived forever and could foretell the future. Here, we find the mythical character, transformed into a metaphorical character of the poet himself. Tiresias is none but T. S. Eliot. What Tiresias sees is the substance of the poem.

The modern twentieth century world is entirely desolate and the people are all spiritually dead and sterile. It is like a rocky-barren land in which no trees can grow. There is no fertile soil but only stones and rubbish. Modern man does not know what spiritual fertility means. They know only broken images or idols which are nothing but false spiritual values. It is scorched with the heat of the sun. The trees are dead and give no shelter and the singing of the cricket provides no relief and no life-giving water flows over the dry stones.

The passage from The Old Testament Bible Ecclesiastes 12 describes the same sort of wasteland.

(i) Remember now thy creator in the days of thy youth, while the evil days came not, nor the years draw nigh, when thou shalt say, I have no pleasure in them.

(ii) While the sun or the light or the moon or the stars, be not darkened nor the clouds return after the rain.

(iii) In the day , when the keepers of the house shall tremble and the strong men shall bow themselves and the grinders cease because they are few and those that look out of the windows be darkened.

(iv) And the doors shall be shut in the streets when the sound of the grinding is low and he shall rise up at the voice of the bird and all the daughters of music shall be brought low;

(v) Also when they shall be afraid of that which is high and fears shall be in the way and the almond tree shall flourish and the grass hopper shall be a burden and desire shall fail because man goeth to his long home and the mourners go about the streets;

(vi) Or ever the silver cord be loosened or the golden bowl be broken or the pitcher be broken at the fountain or the wheel broken at the cistern.

(vii) Then shall the dust return to the earth as it was: and the spirit shall return unto God who gave it.

(viii) Vanity of Vanities, saith the preacher; all is vanity.

After describing , the poet suggests here that the man can protect himself from the heat of the sun only by taking shelter in the shadow of the red rock of religion. The shadow of the rock is immortal and so different from the shadow of man which is his death. The clause 'roots that clutch' evokes a rather striking metaphor of the effort it takes to survive in a country laid waste, a

country in which the prophecy of Ezekiel has come true. Thus, the modern twentieth century world can be taken as a metaphorical picturisation of the Biblical wasteland.

Then follow two extracts from Wagner's Opera , one from " Tristan and Isolde".

"Frisch weht der wind Der Heimat Zu Mein Irish kind Wo Weilest du?" (Ibid., P.24).

Tristan is dying. He lies on the sea-shore waiting for the arrival of his beloved Isolde. But the sea is empty. There are no signs of her ship. Their love is guilty (i.e.,) love outside marriage. So, its end is tragic. Such guilty love can bring no satisfaction. The guilty love of the mythical characters is similar to that of the love of the contemporaries. Love has degenerated into lust and so is no longer vital for life giving.

The German opera encloses another episode of guilty love and so equally devoid of satisfaction. It presents the picture of a youthful romantic love. The hyacinth girl has now been forgotten by her lover but when they came back, a year before the love had intense passion and ecstasy. But, now he feels as if he is neither living nor dead. His senses fail him. He could see only desolation and emptiness. Thus, sex is sanctified only in marriage and love outside marriage has never brought any satisfaction in the past and it is never likely to result in happiness in the present modern world. Then comes the anti-religious attitudes of Madame Sosostris with the Tarot pack of 78 cards.

"Madame Sosostris, famous clairvoyante, Had a bad cold, nevertheless Is known to be the wisest woman in Europe, With a wicked pack of cards" (Ibid., P.24).

These Tarot pack of cards were originally used in Egypt to foretell the rise of Nile waters and the return of fertility. But now the function of the pack has degenerated and it is now used merely for fake fortune telling and illegal activity. Madame Sosostris is a metaphorical character representing all who exploit even religion for their monetary benefit. She is a fortune teller, who is sick and suffers from cold. But, she is considered to be the wisest woman in Europe. On one of the cards, there is a picture of a drowned Phoenician sailor who is the fertility God, whose image

was thrown into the sea every year to symbolize the end of the year. On another card, there is the picture of Belladonna, a lady of situations for she is an expert in manipulating sex intrigues. A man with three staves is seen in another card. The man may be the legendary king fisher with his three fold way of salvation to give, to sympathise and to control. Next, there is a card with a picture of a wheel on it, which represents the ups and downs of life. The one-eyed merchant is the Smyrna merchant in the picture. He was the one who brought religion and sexuality to Europe. Now, he has got only one eye, denoting the loss of religious function. The card of the hanged man is the dead fertility God or Christ crucified. He is hooded and the fortune teller cannot recognize the picture. Madame Sosostris with her Tarot pack of cards is a contemporary debasement of the Seers and oracles of myth, modern decadence and the decay of religion.

The crowds of people walking on the ring are the Modern Waste Landers of London city, going through their daily round of existence dull, boring and monotonous.

"Unreal city, Under the brown fog of a winter dawn, A crowd flowed over London Bridge so many, I had not thought death had undone so many, Sighs, short and infrequent were exhaled And each man fixed his eyes before his feet, Flowed up the hill and down King William street, To where Saint Mary Woolnoth kept the hours With a dead sound on the final stroke of nine" (Ibid., P. 25 5. Ibid., P. 25).

The city is unreal because life in it is lived entirely on the physical plane. It is devoid of spiritual reality. It has a dream-like unreality. This is a metaphorical picturisation of the city, Baudelaire, Dante's limbo and the medieval Wasteland. Stetson is a friend whom Tiresais recognizes in the crowd and stops him. They discuss about the recent wars which resemble the Punic wars between Rome and Carthage. Here, Eliot seems to consider that all wars to be the same and all experiences to be one experience. There is no essential difference between the modern age and the past. Stetson is the humanity at all times.

"You Hypocrite lecteur !-mon semblable-mon frere!"

The above line, 'You hypocritical reader, my fellowman, my brother' completes the universalisation of Stetson. He is everyman including the reader and Eliot himself. Thus, the metaphorical picturisations and characters in the first movement suitably reflect the complexity of modern life.

A Game of Chess throws shifting lights on the woman protagonists. A woman is described sitting before her dressing table. The current of air carried away the perfume in the form of vapour to the well-ornamental ceiling. The lines are reminiscent of Cleopatra in her barge and Imogen's bedroom in Cymbeline and of the festal hall of Dido in Virgil's Aeneid . But the lady has nothing in common with Dido and Cleopatra . She is a citizen of Modern Wasteland . Her hair , as she brushes spreads out in fiery points. The words which spurt out from her are exclamations and questions. They express nervous dissatisfaction and a sense of panic.

"My nerves are bad tonight. Yes, bad stay with me. Speak to me. Why do you never speak? Speak. What are you thinking of? What thinking? What? I never know what you are thinking. Think" (Ibid., P. 27).

Over the fire place, is carved the picture of Philomela, telling how she was raped, her tongue cut and finally she was transformed into the nightingale of the golden voice. Her song filled the wasteland in antiquity with melody and it echoes still. But to the dirty ears of modern man, it is a meaningless ' Jug, Jug'.

The Waste Landers fail to understand the real significance of Philomela's story - purification and transformation through suffering. Foot steps are now heard on the stairs. Her lover for whom she has been waiting has arrived. When pressed further by the lady to speak, the lover indifferently quotes the famous lines from "The Tempest" - Those are Pearls that were his eyes, without understanding the significance. They are to him mere meaningless rhymes without sense. She wants to break the narrow cage of routine to which she is tied. She is waiting for something to happen. The lady asks, 'Is there nothing in your head?'. He is one of the Hollow men, head piece filled with straw - a typical waste Lander who knows nothing, sees nothing, does not even live.

The scene moves to a tavern and to get a picture of stalemate at the other end of the society, resulting from a perversion of sexual values. We find a speaker, a friend of Lil, who is talking to some friends, seated in a restaurant, about her husband Albert, now coming back home from Army after four years. He would certainly ask her what she did with the money, he gave her to get a nice set of teeth for herself. He wants to have a good time and enjoyment in the company of Lil, there are others who will give him that enjoyment.

At this time, there is again, a call to them to hurry up, for it is the time to close the restaurant. But his call is not heeded. The wife of the soldier is every woman of Wasteland whose domestic life is disintegrated, when sex is sought to be separated from procreation and is degenerated into a mere means of pleasure.

The controlling metaphor in 'The Fire Sermon' is fire (i.e.,) lust. It begins with Tiresias' survey of the River Thames in the season of autumn. The leaves have fallen down and the wind moves without any rustle. The Thames is deserted. In summer, it had been the pleasure spot for innumerable ladies and rich men. But the present condition is pitiable. The river is strewn all over with empty bottles, cigarette cases, papers, hand kerchiefs and the like. It is a metaphorical picturisation of the biblical Wasteland. The water is a source of purification and regeneration but the modern man does not hesitate to defile the purity of the river which 'sweats oil and tar', a measure of the spiritual degeneration, a metaphorical picture of the Biblical Wasteland. The castle of the Fisher king was always located on the banks of a river or on the sea shore.

The title 'Fisher king' originates from the use of the fish as a fertility or life symbol. Here also, Tiresias is seen fishing in the dull canal, near the gas house. The wind blows and he hears the senseless laughter of London crowd, who move about rattling like dried bones. In his imagination, he sees naked dead bodies on the low damp ground, and of bones lying in a little low dry garret rattled by the rat's feet. He can hear behind him, from time to time, the sounds of horns and motors, carrying Sweeney, a lustful person to Mrs. Porter, a woman of loose character, hardly a type of chastity. The reference in the ballad to the feet 'washed in soda water' reminds us

of the foot-washing which precedes the restoration of the wounded Fisher king by Parsifal and the taking away of the curse from the wasteland.

The recapitulation of the use of metaphor is continued with the picturisation of 'Unreal city' and with the reference to the one-eyed merchant mentioned by Madame Sosostriis. The Syrian merchants were with slaves and soldiers, the principal carriers of the mysteries which lie at the core of the Grail legends. In the modern world, we find the representatives of the Tarot diving and the mystery cults in decay. What he carries on his back and what the fortune teller was forbidden to see is evidently, the knowledge of the mysteries. Mr. Eugenides' invitation to 'a weekend at the metro pole' is his invitation to a homosexual debauch. The homosexuality is 'secret' and now a 'cult', but a very different cult from that which Mr. Eugenides ought to represent. The end of the new cult is not life but ironically, sterility.

In this contemporary Waste Land, relations between the two sexes, female and male are also sterile. This is brought out by seduction scene an episode from lower middle class life. The typist works all day in her office and waits eagerly like a 'taxi- throbbing' for the evening when her day's work will be over and he will return home and have some rest. The evening is welcome to her as it brings the sailor home from the sea.

First, she removes the breakfast plates, from the table, next she lights her stove to prepare her evening meal and serves her food in empty tin boxes. She then takes out her clothes, spread out on the windows so that they may be dried up by sun and heaps them up on the divan which is also her bed for the night. Her stockings, slippers, camisoles are all placed on the divan. The guest soon arrives. He is a small house agents clerk. He tries to engage her in love making. The mating of the typist with the young man is merely mechanical indifferent, bringing before our eyes, the physical sex-relationship in THE WASTE LAND.

Sex has degenerated to mere animal like mechanical copulation. There is no love, no pleasure. The typist is indifferent to what happens and glad that the act is completed. She looks in the mirror to check if her hair has been disarranged or the powder from the face has been removed

and roams about the room mechanically. It concretely brings out the utter breakdown of traditional standards. The meeting with the carbuncular man ends not in peace, but in sterile burning. She puts on music, smoothing her hair automatically and unconsciously.

Tiresias, on listening to the music gets reminded of the music, he hears beside a church. It is the music of the fish men; the fish again here is a life symbol. The fish men chatter, dine and rest in a public bar. There, a well-known Church of Magnus Martyr with its walls splendidly decorated with silver and gold. Life on Lower Thames Street, if not on the strand, still has meaning as it cannot have meaning for either the typist or the rich woman of 'A Game of Chess'.

At present, the River Thames has been made dirty by oil and tar which is carried by ships, sailing on it. But, there was a time, when well-decorated barges sailed on it. They were driven by the tides of water or by the wind which filled their beautiful red sails. They sailed in the direction in which the wind blew. But, now the ships carry along with them, logs of wood, drifting on the river, towards the Greenwich Lake or pool of water. It was in the same river that Queen Elizabeth and her favourite Earl of Leicester used to sail on the river in their beautiful barge. It sailed briskly as the south west wind filled with the sails and there was swift current in the water. Now, all these are changed. The London streets close to the banks of the river have dusty trees and trams run there with their smoke and ugly noises. The sexual perversion and sin is brought out by the songs of the three Thames' daughters. They moan the pollution of the river water by the oil and tar. The Modern trade is dirty as dirty and impure as modern life. They bemoan their loss of purity and virginity by men. The first daughter does not like High bury with its trams and dusty trees. Richmond and Kew are picnic spots and it was here that she was violated and lost her virginity. The second daughter of Thames feels extreme humiliation. Her lover wept after the seduction and promised to give her a new life, which was of no use. She does not resent but expresses her extreme dejection.

The third daughter of Thames was undone on 'Margrate sands', a sea-side pleasure spot in London. She is utterly frustrated and her life is equal to nothing. She has just completed, floating down the river in the canoe, what Eliot has described in "Murder in the Cathedral" as,

"..... the effortless journey, to the empty land where the soul is no longer deceived, for there are no objects, no tones where those who were men can no longer turn the mind, to distraction, delusion, escape into dream, pretence no colours, no forms to distract to divert the soul From seeing itself, foully united forever Nothing with Nothing Nor what we call death, but what beyond Death is not death" (T.S. Eliot, *The Murder in the Cathedral* (London : Faber and Faber limited, 1935: 78).

These three daughters of Thames are the victims of lustful men's sexual perversion. The sexual degeneration prevails in all sections of society, the rich, the middle class and the poor. The entire modern Wasteland is burning in the fire of lust. Modern man, freed from all restraints burns only for material gain, not for spiritual gain. Only God can pluck them out of this fire of lust and save their souls. Regeneration can come about only if the modern humanity heeds the teachings of the great moral and religious teachers both of East and West.

The metaphor that controls 'Death by water' is water (i.e.,) Relief through surrender. Miss. Weston tells that each year at Alexandria, an effigy of the head of the God was thrown into the water as a symbol of the death of the powers of nature and that his head was carried by the current to Byblos , where it was taken out of the water and exhibited as a symbol of the reborn God. Here, we find a Phoenician sailor who had been dead for a fortnight now no longer remembers the cry of gulls which he used to hear during his voyages. Now, he had also forgotten about the rise and fall of the waves of the deep sea. His materialistic activity had also come to an end. His bones were caught by a current of water under the sea and were carried away with a slow whispering sound. As his body rose and fell with the current, he passed the various stages of man's life from youth to old age. At last, his body was caught in a whirlpool and was seen no more. Phlebas is every citizen of the Wasteland. Like him, we should not seek to control our destiny and drive ourselves, the boat of our life. If we madly run after wealth like Phlebas, we will face a horrible death like him.

'Death by water' gives an instance of the conquest of death and time - the perpetual recurrence of determined seasons, the world of spring and autumn, birth and dying through death itself.

In a poem in which the privileged metaphor is that of a desert or wasteland, what the thunder says is automatically privileged for in such a context, thunder announcing the possibility or likelihood of rain and consequently of arrival. The thunder is a metaphor of spiritual revival.

Even in Indian Upanishads, certain land was threatened with famine and drought. The Divine or Prajapathi spoke in thunder to his devotees and pointed out to their way of salvation. The thunder is always a way of spiritual rebirth. In the opening, we witness the scene of Christ's arrest at the hands of his enemies. Christ was surrounded by dirty, sweating crowds with burning torches in their hands. Death-like silence was there everywhere after his arrest. Christ passed a period of agony in the Palace of the Roman Governor, Pilate, where he was interrogated and then in the prison. Then, it was rumoured that Christ was to be released. This led to noisy demonstrations in front of the prison and the Palace of Governor. Christ was crucified afterwards. These lines suggest that in the twentieth century, we have killed him in reality by our indifference. Everyday, Christ is dying a slow death by our spiritual indifference.

Next comes the reference to the journey of Sir Parsifal, the Quester to the kingdom of the Fisher king in search of the Holy Grail. The Knight and his followers reach the mountain top, which is the Chapel Perilous in which is kept the lost Grail. There have been no rains for a long time. It is totally a scene of desolation and barrenness which meets their eyes. There is no water at all and the rocks are cracked. There is not even silence, for there is the unpleasant noise of the wind, passing through dried grass, the desert insects singing with a jarring sound and the sound of thunder without rain. As the searchers climb the hill, near the chapel, they have hallucinations. Frightening figures seem to look out at them from mud cracked houses and mock and jeer at them. These questors are those who search truth and spiritual salvation. The path of spiritualism is coarse and difficult. The intense and repeated cry of 'water, water' brings out the pain and suffering that they have to undergo.

The similar experience and hallucinations experienced by the two Disciples of Christ is brought before our eyes. During their journey to Biblical Waste Land, Emmaus, the evil land of the Bible, one of the disciples happened to see a third person walking by his side. When he counted, there were only two, he and his companion. But, when he looked ahead towards the White Road, he again saw a hooded figure, wrapped in brown cloak. He was not able to identify whether it was a man or woman. The 'Hooded horde's perpetrators of destruction offer a contrast to the 'hooded figure of Christ' gliding wrapt in a brown mantle whose presence now, as then is not easily recognized.

Spiritual decline is connected with the decay of Mediterranean civilization; modern Wasteland. The people of twentieth century world are wandering aimlessly. The land is mourning over the pitiable plight. Society is breaking up and as far as people see, there is nothing but barren plains and cracked Earth. The city on the mountain seems to crack and reform itself and the towers are falling. Horrible sights are to be seen. There are towers of churches far from them still comes out, the sound of bells, reminding the people that it is time for them to go to the church and say the prayers. But, nobody heeds them. It is just an indication of the passing of time. The whole scene is a metaphorical picture which conveys that there is only spiritual sterility all around and Modern Wasteland is spiritually dead without any hope of salvation. The lines,

"Here is no water but only rock Rock and no water and the Sandy Road" (Valerie Eliot (ed.), *The Wasteland and Other Poems*. London : Faber and Faber limited, 1940: 78) project the scene of the mythical journey of Parsifal and his Knights to the Chapel Perilous. They encounter the difficulties of travel in a dry land, as if this were a purgatory to purify their souls. Hope raises when the poet visualizes the Hermit - thrush singing in the Pine trees - the mythical journey to the Chapel Perilous is alluded to with 'In this decayed hole among the mountains' leading to the 'empty chapel'. The Knight and his companions have reached the Chapel, only to find that the house of God is in a state of decay and that it is "only the Wind's Home". The doors and windows have been removed and the graves in the yard are in disarray. However, the clarion call of the cock is the cock is suddenly heard in a flash of lightning, heralding the morn, welcoming the damp gust bringing rain. The cock is associated with the betrayal of Christ by Peter , but

what is perhaps more significant in this context is that, possibilities are opened up for the coming of rain, the rejuvenation of the maimed Fisher king and indirectly, of the rebirth of spiritual values. But this is only a possibility, a hope which may be belied by an uncertain future.

The Message of the thunder gives concrete form to this hope, to the transformation of the wasteland into a fertile land. Eliot uses the pure Sanskrit word Ganga evoking the mythical and rich heritage of Indian culture. The story of Ganga is one of the major myths of India's cultural past, associated with the lives of King Sagar and King Bhagirath. Mythology tells that the holy river flowed in Paradise in the mountain range of Himavant.

Sagar, the king of Ayodhya, wished to perform ashwamedh-yagna - the horse sacrifice, but was dismayed to find his children dead. There was no water for the ritual washing of the dead and he therefore, wished to bring Ganga from Himavant to the Earth.

His descendant, King Bhagirath succeeded in this attempt. The Ganga flowed on the earth through Siva's hair in mighty torrents. They could see the black clouds over the distant Himalayas. But there was no rain. Even the animals suffered from intense thirst and were helpless. All men (i.e.,) even the beasts sat crowded together in complete silence. They prayed to God and the God replied to them in a loud thundering voice ' Da Da Da ', which are three fold way of deliverance and spiritual salvation. The induction of four Sanskrit words derived from the Brihadaranyaka Upanishad and the way Eliot has adopted them to the needs of the poetic structure and philosophical meaning of the poem deserves detailed consideration. THE WASTELAND projects Tiresias as the protagonist for he represents the principal point of view and the two sexes meet in him.

Similarly, in Indian mythology, the two sexes synthesize in Prajapathi, a great seer and prophet. 'DA' is the noise of thunder and embodies in a parable, its message for man kind. The off spring of Prajapathi, according to the Upanishad, uttered the syllable 'DA' to the three kinds of his disciples and children : the devas (gods), Manishyas (men) and asuras (evil spirits) . Prajapathi gave them the same message. He later asked the devas what DA meant to them and they

answered : 'Damyata' (control yourself). Then Prajapathi asked the men and they answered, 'Datta' (Give). The asuras answered Dayadhvam (Be compassionate). The most significant aspect of Prajapathi episode is that the word 'Da' communicates different meanings to different individuals. It may mean either self - control or charity or compassion. Eliot therefore seems to emphasize that the individual must seek his own salvation.

With the lines, "I sat upon the shore Fishing with the arid plain behind me", the protagonist merges himself with the image of the mythical Fisher king and both of them seem to speak through the Poet. The journey eastward across the desert is finished; though the King's lands are waste, he has arrived at the sea.

"Shall I at last set my lands in order."

In the Bible, Isaiah bade King Hezekiah to set his lands in order and allow peace to rule because he was destined not to live and resolved to cultivate his own garden as a way of living. Likewise, we can rectify ourselves. And we are destined to die, but such order as lies in our power is nevertheless desirable.

"London Bridge is falling down falling down falling down
Pois' ascose nel foco che gli affina
Quando fiam uti chelidon-O swallow swallow
Le Prince d' Aquitaine a' la tour abolie
These fragments I have stored against My ruins" (Ibid., P. 40).

In the modern wasteland, London bridge is falling down and it keeps falling down constantly. The city refers to all the modern cities. Spiritual values are decaying and disintegrating particularly in large cities like London, Paris or any other.

It is only through suffering that regeneration takes place. The universal remedy is the three-fold salvation. If the modern Waste Landers give themselves over to some noble cause, if they learn to sympathize , if they also acquire self-control and if they remember that suffering alone leads to spiritual salvation, they would acquire spiritual calmness and dignity. Then, there would be nothing, but 'Shantih, Shantih, Shantih' in their lives.

Thus, "THE WASTE LAND " becomes a kind of twilight. From within that twilight, the poet catches the sight of brightness far off. Perhaps but still, a brightness which is full of colour. The natural world which is not looked at directly has a beauty. Instead of looking out upon the world and seeing sharply defined and various manifestations of the same desolation and emptiness, the poet turns away from the outer world of men to ponder over certain intimate personal experiences. He narrows the range of his vision, withdraws into his own mind and thus devoted, concentrated in purpose, his verse moves into another intensity. The withdrawal into the world of inner experience brings with it, a new kind of imagery; an imagery not merely from observation and retaining it in his writings but an imagery, deriving also from dreams which give out the pure precision as well as realism.

Chapter Four

Summing Up

The study of some ways in which Eliot makes use of the possibilities of metaphor will help us to know how the whole poem emerges as a metaphor. Metaphors used in the poem beautifully control the structure of the poem and we can easily detect the extent to which a certain metaphoric idea informs and organizes the poem. Eliot believes that the concern of the poet is never with thought so much as with the emotional equivalent of thought. To him, the essential function of poetry is not intellectual but emotional. The poet's principal desire is not for intellectual density but for richness and subtlety of emotional impression. To achieve this purpose of Eliot, metaphors help him in great deal.

Eliot also points out that the poet can achieve impersonality and objectivity by finding some objective correlative for his emotions. The barren waste of the twentieth century modern world forms the objective correlative of *The Waste Land*. The events of *The Waste Land* are witnessed by Tiresias who is no one but Eliot himself. What is peculiar to the *Waste Land* is the collocation of myths and metaphors in a manner calculated to evoke feelings and accordant ideas without overt statement of meanings. There is no contextual narrative or thought to give more explicit significance. Coherence depends on irradiative interlinking and unification.

Scenes from life, presented sufficiently in metaphorical terms to communicate the deeper meaning are interwoven with passages successfully. The objective - correlative, the spiritual aridity reminds us of George Eliot's apprehension that with the decay of the Christian faith, no religion would succeed it and humanity would become spiritually dead:

-A city under the broad sunshine, that seemed to me as if it were the summer sunshine if a long-past century arrested in its course - unrefreshed for ages by the dews of night, or the slushing rain

- cloud; scorching dusty, weary, time - eaten grandeur of people doomed to live on in the sate repetition of memories, like deposed and super annulated kings in their regal gold - in waver tatters. The city looked so thirsty that the front river seemed to me a sheet of metal; and the blackened statues, as I passed under the blank graze, along the unending bridge, with their ancient garments and their saintly crowns, seemed to me the real inhabitants and owners of this place, while the busy, trivial man and woman, hurrying to and fro, were a swam of ephemeral visitants infesting it for a day. It is such grim, stony beings as these, I thought who are the fathers, of ancient faded children, in those tanned time fretted dwellings that crowed the steep before me, who pay their court in the worn and crumbling pomp of the palace which stretches its monotonous length on the height; Who worship wearily in the sifting aired of the churches urged by no fear or hope, but compelled by their doom to be forever old and undying, to live on in the rigidity of habit as they live on in perpetual mid-day without one repose of night or the new birth of morning.

What Eliot had matured and created is nothing but the same social milieu that George Eliot had tried to portray. The century that Eliot lived is a century of rapid social change which is to be noticed in every sphere of life. There is a complete break-down of the agrarian way of life and economy. Industrialization and urbanization brought in their wake, their own problems. There have risen problems like the problems of overcrowding, housing shortage, a significant increase in vice and crime, fall in the standards of sexual morality and a rapid increasing ugliness.

The atmosphere has increasing ugliness. The atmosphere has increasingly grown more and more smoky and noisy and city slums raised their ugly heads on all sides. There has been a loosening in sex taboos and an increase in sexual promiscuity for public opinion does not operate as a check in crowded city.

The rise of the scientific spirit and rationalism has led to a questioning of accepted social beliefs, conventions and traditions In matters of religion, it gives rise to scepticisms and agnosticism. The wholesale criticism of the existing order from different angles and points of

view often opposite and contradictory, has increased the perplexity of the common man baffled and at bay, he doesn't know what to accept and what to reject.

The atmosphere of perplexity, confusing anxiety forward that the study of psychology has taken which has emphasized the power of the unconscious to affect the conduct. It also has stressed that intellectual needs. Human beings are not so rational as they are supposed to be and their conduct is not guided and controlled by the conscious, rather it is at the mercy of the forces lying buried deep within the unconscious.

The abnormality is no longer regarded as a sign of degeneracy. It is recognized that even the normal are abnormal and neurotic to some extent. This idea has profound influence on twentieth century moral attitudes specially in matters of sex. Intellect no longer regarded as the means of true and real understanding and emphasis is placed on feeling and intuition. Rationalism and along with it humanism is at a discount. As a result, man is no longer considered as self-responsible or rational in his behaviour.

Sexual renunciation has ceased to be a theme of literature. Interest in sex-perversion has grown and there is a free and frank discussion of sex. Victorian taboos on sex are no longer operative. There is a breakup of the old authoritarian pattern in family relationships, the assessment of the relative roles of the sex has changed, woman has come to her own, and the notion of male superiority has suffered a serious blow. "The war of the generations" of the old and the young has resulted in a re-orientation of parent - child relationship. The greater mobility resulting from the automobile and the railway train has also weakened the authority of the old over the young and increased the rootlessness of man.

The First World War further strained the authoritarian -pattern of family relationships and increased tensions and frustrations. The reaction of the post war world has been to suspect all manifestations of authority. It may be called an era of revolt against authority. Political and religious scepticism, general disillusionment, cynicism, irony etc., become the order of the day. The temper of the age is anti-heroic and action and success in a worldly sense have become

questionable values. Interest has shifted from the extrovert to the introvert. Neurosis and spiritual gloom are widespread. Economic depression, unemployment; over population, acute shortage etc, have increased the hardship of life, and coursed stress and strains and nervous break downs. The hero in the inter-war novel is person, to whom things happen. He is anti - hero, a neurotic, a "Cripple" emotionally, if not physically. There is an atmosphere of moral unease and uncertainty, a collapse of faith in the accepted patterns of social relationships and a search for a new pattern.

Though there has been an occasional revival of Christianity even in the orthodox forms, the twentieth century under the impact of science and rationalism has witnessed a gradual weakening of religious faith. Religious controversies no longer exercise any significant influence on public issues, moral and ethical values are no longer regarded as absolute.

Philosophy and metaphysics instead of concerning themselves with the nature of God, show a keen interest in the study of the nature of man. The passions and despairs of age is seen in the picture of man 'as but the outcome of chance collocation of atoms'.

Gone are the days of the Victorian optimism when man was regarded as essentially rational acting in his best interests, which, his reason was supported to teach him, were identical with social good. The same perplexity and uncertainty is to be seen in the field of political theory. Socialism and internationalism have replaced the old Victorian notion of the supremacy of a particular race. The entire gamut of imperial relations has undergone a revolutionary change. Nationalism is no longer regarded as enough and imperialism has come in for a great deal of criticism. The empire, instead of remaining a matter of pride is looked down upon with a sense of guilt.

The century has also witnessed a visible decline in quality of literature. The old culture of the people expressed in folk song, dance, rustic craft has been destroyed. The cinema, the radio, the popular literature, full of crime or love stories have exploited like people for commercial purposes, there has been an increase in vulgarity, brutality and coarseness. Human relationships have been coarsened and cheapened. Man has become incapable of finer and subtle emotional

responses. Further the cheap novel and cinema have fostered a kind of day - dreaming and a proportionally weakened grasp of reality. Many people live fantasy existences derived from the shadow lines of screen. The exploitation of the youth for commercial purposes has tended to assign to them, a spurious importance and hence the antagonism of the old and the young has been accentuated.

This tragedy of everyday life has induced in the crazy poet's life, a mood of disillusionment. In the crazy - Jane poems of W.B. Yeats, he writes that human sorrow becomes an elemental passion, profound, eternal, and burning like a flame. As a matter of fact, we can say, the modern poet sees life as a whole wants to face it squarely, and has no wish to escape from it, into the world of dreams. He works at life without the spectacle of romance, and paints it as he finds it in all its ugliness and in all its misery and headaches.

Eliot, being a representative of the modern age, also wants to portray his age with all its stark realism in theme and treatment.

Seen in the metaphoric continuum, THE WASTELAND is undoubtedly, a portrayal of twentieth century modern civilization, where prophesy has fallen to fortune telling, where love has hardened into the expertise of lust, where April is the cruellest month and where dead are no longer buried but planted in gardens.

The Poem runs from 'April ... to Shantih' without a break and has the most apt title THE WASTELAND. The barren waste of the Poem's title is a metaphor itself. It is a metaphor for the chaotic life within the poem and that the enormous longing to escape into a world of propriety of stability, order and beauty that existed in the transcendent realm of the past.

The poem reflects the contemporary spirit in totality. Its anxiety, its desire, its neurosis, its boredom and mental vacuity have all been brought out. It encompasses several levels of experiences, arising out of various wastelands, the wasteland of religion in which there are rocks but no water; the wasteland of the spirit from which all moral and spiritual springs have evaporated and the wasteland of the instinct for fertility where sex has become merely

mechanical animal satisfaction rather than a potent life giving source of regeneration. The study of fertility myths show that sex act is the source of life and vitality when it is exercised for the sake of procreation and when it is an expression of love. But when it is exercised for the sake of momentary pleasure, it becomes a source of degeneration and corruption.

Eliot's view that every generation should make a poem in its own image is not only satisfying for the composition of THE WASTELAND but is also a way of recognizing and validating different interpretations of this great poem by succeeding generations who observe in its varying images, their own predicament. The poem expresses powerfully, the disillusionment of a generation, post war generation in Europe. We can even say, it mourns the death of Europe.

In the contemporary wasteland, there is corruption and degeneration at all levels. Sex has become a matter of intrigue, a matter of moves and countermoves, a source of momentary pleasure, a sordid game of seduction and exploitation of the innocent cousin. She along with many other characters is associated with sexual desire, fertility. There is the fashionable society woman who despite all her pomp and show, despite all her luxury with which she is surrounded is bored and fed up with the meaningless routine of her life and is neurotic as a consequence. The people are fond only of cheap thrills. Marie, a character remembers the sled ride with her cousin. She, along with many other characters is associated with sexual desire and infertility.

There are also women as subjects to desires. MARIE, MADAME SOSOSTRIS, THE NERVOUS LADY, PUB LADY, THE THAMES DAUGHTERS all bring their yearnings and they insist on the continuation of the desire. But also shows how often desire leads to frustration, ennui and violence. Desire is tragic for women as there are references to the love suicides of Cleopatra, Dido and Ophelia and the rape of Philomela to the loneliness of the nervous woman and the sad domestic life of Lil. For them, life is like a dead alley leading nowhere and it is full of dead things, dead spiritually and emotionally. Thus, THE WASTELAND successfully gives a vivid portrayal of the reactions of a sensitive man to the decay of the whole system of society into which he has been born.

THE WASTELAND, beyond diagnosing the spiritual distemper of age, it also makes a promise and prophecy. The picture of the contemporary wasteland which it presents might be bleak and gloomy but it does not end on a note of despair. It suggests that regeneration is possible as it always have been possible through suffering and penance. Man has sinned and he must atone to God for his sins through sufferings.

We read in Allen / Kierkegaard, "Man's condition is hopeless and only a miraculous divine intervention can free him from his bondage" (T.S. Eliot, "On poetry in war time" common sense (New York, 1942), P-351). Eliot tries to suggest that the possibility of damnation is a great relief from the ennui of modern life, because it gives significance to living. The recognition of sin is a new life for a notion of sin implies a sense of the good. But what happens in the modern wasteland is that people are callous to suffering. They do not want to suffer, to purify themselves. The relationship between man and woman is different from the animals because of this knowledge. So, because we are human, we must do either good or evil and by doing either good or evil, we show ourselves to be human.

In the beginning of the poem, there is only the barren desert and rock but towards the end, there is desire for water, there are clouds and so the expectation of rain. Water is always the source of sustenance. One can recall the biblical passage, describing how Moses touched the rock and caused the water to gush forth.

By the end, we move still further with the poet, fishing and determined to set at least his own land in order. In the final section, the message of the thunder gives concrete form to this hope, to the transformation of the wasteland into a fertile land. Eliot uses Ganga as the great holy river. He describes it as 'sunken' because it suggests the debased state of civilization, the shriveled quality of man's existence. The black clouds over Himavanth hold out a promise of rain and the possibility of salvation. The adoption of the thunder message from one of The Upanishads and the pairing of Buddha with Saint Augustine has been done in the sense that the radical problems of living the good life are basically the same, wherever we are and the wisdom of experience is vital for us, whatever its source.

The DA-DA-DA of the thunder is interpreted "DAMYATA, DATTA and DAYADHVAM" : control ourselves; give; be compassionate. Eliot changes the order and begins with 'give' in the sense of self-surrender or the scriptural 'He that loses his life shall find it'. In a society governed by money and self-interest, self-surrender or the living for the sake of others becomes rarer in life; Yet only by giving ourselves do we live. In translating 'Dayadhvam' as sympathise , he sounds philosophical and tries to say that 'we must sympathize with each other' to lead a good life. The key to right living is self-control and he emphasizes the joy that self-control brings. True happiness or serenity depends on submission to God's will. It is only in this way, one can achieve spiritual regeneration.

In the last section of the poem, the thunder is already heard and the clouds are there. Thus, a promise is held out of the coming of the rain of divine grace only if man will repent and do penance as the King Fisher and King Oedipus did. The 'SHANTIH, SHANTIH, SHANTIH' ending from the Upanishads serves as a blessing. Thus Eliot beautifully brings together, the wisdom of the east and the west and shows that spiritual regeneration can come if only we heed the voice of thunder give, sympathize and control which will help the contemporaries, the citizens of the wasteland to set the land in order.

One who looks for unity can notice that Eliot has used the technique of the cinematograph using metaphors which have its origin is Archetypes and myths. Just as in a cinema film, so in the poem, there are shots transcending time and place meaningless if considered separately. But taken together, forming a coherent whole. In this way, time and space have been conquered and contemporary problem has been given a universal and permanent significance.

On reading the Poem, we find it to be a unified whole and also that it does not work through a simple, single irony or metaphor. There is a gradual reinforcing of metaphors that leads the poem finally to become a poem of belief. All the metaphorical figures form a mosaic of pattern to give integrity to the poem. The metaphorical characters and the pictures like Madame Sosostiris, the clairvoyante, Marie, Hyacinth girl, the one-eyed merchant, the Phoenician sailor, Mr. Eugenides, the typist, the sordid clerk, the crowd crossing the London bridge on a winter morning, the exotic

boudoir of the first lady which we are to visualize closely and the bar in the pub and finally in the last section, the vaguer mistier pictures of crowd in anger and revolution and remote hordes , interspersed with sudden briefer pictures of individuals, the mysterious person who can only be seen as we walk along while we are gazing ahead and never when we look round to see who it is and the surrealistic woman, playing music on her stretched out hair as if it were a violin, all form a chain of metaphors to make the whole poetry as metaphor.

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Communicative Language Teaching
An Overview

Ravi Bhushan, Ph.D.

Emergence of Communicative Teaching

Communicative Language Teaching (CLT) appeared at a time when language teaching in many parts of the world was ready for a paradigm shift. Situational language teaching (SLT) and audiolingualism were no longer felt to be appropriate methodologies. By the end of 1960s the love for SLT had almost died down. It was felt that predicting language on the basis of situational events was not logical. The need was felt to return to the traditional concept that utterances carried meaning in themselves and expressed the meanings and intentions of the speakers and writers who created them (Howatt 1984).

Coalescence of Ideas from Various Schools

Such an anti-SLT response was partly due to its criticism by the famous American linguist Noam Chomsky. In his famous book *Syntactic Structures* (1957), Noam Chomsky had demonstrated that the current structural theories of language were incapable of accounting for the fundamental characteristics of language - the creativity and uniqueness of individual sentences.

Besides Chomsky, British applied linguists focused on functional and communicative potential of language. The need to focus in language teaching on communicative proficiency rather than on mere mastery of structures was realized.

British linguist, D.A. Wilkins (1972) proposed a functional or communicative definition of language teaching that served as a basis for developing communicative syllabuses for language teaching. He described two types of meanings: notional categories (time, sequence, quantity, location etc) and communicative function (requests, denials, offers, complaints). Later on Wilkins brought out a book titled *Notional Syllabuses* (1976) which greatly influenced the development of CLT.

Aims of CLT

Although CLT began as a largely British innovation, focusing on alternative conception of a syllabus, since mid 1970s the scope of CLT has expanded. Majority of linguists now see it as an approach and not a method. The aim of CLT is two-fold:

- (i) Make communicative competence the goal of language teaching.
- (ii) Develop procedures for the teaching of the four skills of English language that acknowledge the interdependence of language and communication.

CLT – Several Versions

For some, CLT means little more than an integration of grammatical and functional teaching. Littlewood says, “One of the most characteristic features of CLT is that it pays systematic attention to functional as well as structural aspects of language”. For others CLT means using procedures where learners work in pairs or groups employing available language resources in problem solving tasks.

Howatt distinguishes between a ‘strong’ and a ‘weak’ version of CLT. The weak version stresses the importance of providing learners with opportunities to use their English for communicative purposes and attempts to integrate such activities into a wider programme of language teaching. The strong version of communicative teaching advances the claim that language is acquired through communication, so that it is not merely a question of activating an existing but inert knowledge of language, but of simulating the development of the language system itself. If former could be described as learning to use English, the latter is described as using English to learn it.

General Characteristics of CLT

CLT is usually characterized as a broad approach to teaching, rather than as a teaching method, with clearly defined set of classroom practices. According to David Nunan’s (1991) five such principles of CLT are:

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- Learners learn a language through using it to communicate.
- Authentic and meaningful communication should be the goal of classroom activities.
- Fluency is an important dimension of communication.
- Communication involves the integration of different language skills.
- Learning is a process of creative construction and involves trial and error.

This shows that the needs of the learners are very important and the connection between the language as it is taught in the classroom and as it is used outside the classroom is also paramount. In a classroom, CLT engages learners in pair and group activities, requiring negotiation and cooperation between learners, fluency based activities that encourage learners to develop their confidence, role plays in which students practice and develop language function, along with judicious use of grammar and pronunciation activities. A few classroom activities used in CLT are such as role-plays, interviews, information gap, games, language exchange, surveys, pair work, and learning by teaching.

Phases

Since its inception CLT has passed through three phases.

In its first phase, the need to develop a syllabus compatible with the notion of communicative competence. This led to view syllabus in terms of notional and functional rather than grammatical structure. (Wilkins 1976).

In the second phase CLT focused on procedures for identifying learners' needs and this resulted in proposals to make needs analysis an essential component of communicative methodology (Munby 1978).

In the third phase CLT focused on the kinds of classroom activities such as group work, task work and information gap activities (Prabhu 1987).

Theories of CLT

Dell Hymes

The communicative approach in language teaching starts from a theory of language as communication. According to Hymes (1972) the goal of language teaching is to develop communicative competence. In fact, Hymes wanted to disagree with Chomsky's theory of competence. Chomsky said that linguistic theory is concerned primarily with an ideal speaker-listener in a completely homogeneous speech community, who knows its language perfectly and is unaffected by such grammatically irrelevant conditions as memory limitation, distractions, shifts of attention and interest, and errors (random or characteristic) in applying his knowledge of the language in actual performance.

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For Chomsky the focus of linguistic theory was to characterize the abstract abilities speakers possess that enable them to produce grammatically correct sentences in a language. Hymes held that such a view of linguistic theory was untenable. He said that linguistic theory needs to be seen as incorporating communication and culture. According to Hymes, who acquires communicative competence acquires both knowledge and ability for language use.

M.A.K. Halliday

Another theory on CLT is Halliday's functional account of language use. He described seven basic functions that language performs for children learning their First language.

- The instrumental function-using language to get things.
- The regulatory function-using language to control the behavior of others.
- The interactional function-using language to create interaction with others.
- The personal function-using language to express personal feelings and meanings.
- The heuristic function-using language to learn and to discover.
- The imaginative function-using language to create a world of the imagination.
- The representational function-using language to communicate information.

Henry Widdowson

Another theorist frequently cited for his views on the communicative nature of language is Henry Widdowson. In his book *Teaching Language as Communication* (1978) he explored a relationship between linguistic systems and their communicative values in text and discourse.

Canale and Swain

A more pedagogically influential analysis of communicative competence is found in Canale and Swain (1980), who identified four dimensions of communicative competence.

- i. Grammatical competence
- ii. Sociolinguistic competence.
- iii. Discourse competence
- iv. Strategic competence.

Grammatical competence refers to linguistic competence (Chomsky). Sociolinguistic competence refers to an understanding of the social context in which communication takes place, including the role relationship, the shared information of the participants and

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the communicative purpose for their interaction. Discourse competence refers to the interaction of individual message elements in terms of their interconnectness and how meaning is represented in the relationship to the entire discourse/text. Strategic competence refers to the coping strategies that communicators employ to initiate, terminate, maintain, repair and redirect communication.

Exploiting the Communicative Characteristics of Language

At the level of language theory, CLT has rich, eclectic base, leading to a few communicative characteristics of language.

- Language is a system for the expression of meaning.
- The primary function of language is to allow interaction and communication.
- The structure of language reflects its functional and communicative uses.
- The primary units of language are not merely its grammatical and structural features, but categories of functional and communicative meaning as exemplified in discourse.

CLT Activities:

The range of exercise types and activities compatible with a CLT approach is unlimited, provided that such exercises enable learners to attain the communicative objectives of the curriculum, engage learners in communication.

Littlewood (1981) distinguishes between ‘functional communication activities’ and ‘social interaction activities’ as two major types. Functional communication activities include tasks such as learners comparing set of pictures and noting similarities and differences; working out a likely sequence of events in a set of pictures; discovering missing features in a map or picture; one learner communicating behind a screen to another learner and giving instructions on how to draw a picture or shape, how to complete a map; following directions; solving problems from shared clues. Social interaction activities include conversation and discussion sessions, dialogues and role plays, simulations, skits, improvisations and debates.

Learner Role

The role of a language learner in CLT is of a negotiator, learning in an interdependent way. Learner takes a joint responsibility for a failed communication, similarly successful communication is an accomplishment jointly achieved and acknowledged.

Teacher Role

In CLT the teacher has two main roles:

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- (i) To facilitate the communication process between all participants in the classroom;
- (ii) The second role is to act as an independent participant within the learning teaching group.

Besides this, the teacher is an organizer of resources and as a resource himself and secondly as a guide within the classroom procedures and activities. A teacher also acts as researcher and learner, needs analyst, counselor and group process manager.

Instructional Material

Materials have the primary role of promoting communicative language use and influences the quantity of classroom interaction and language use. Therefore, three kinds of materials used in CLT are as following:

- a. Text-based: The contents of the text books designed to support CLT suggest kind of grading and sequencing of language practice. In fact they are written around largely structural syllabus with slight reformatting. A typical lesson consists of a theme, a task analysis for thematic development (asking questions to obtain clarification, taking notes etc), a practice situation description, comprehension questions and paraphrase exercises.
- b. Task-based materials: A variety of games, role plays, simulations and task based activities have been prepared to support CLT. These are in terms of exercise hand books, cue cards, activity cards, pair communication materials.
- c. Realia: Many proponents of CLT prefer the use of authentic material in the classroom. These can be language based real like signs, magazines, advertisements, newspapers, maps pictures, symbols, charts, graphs etc.

Procedure

Because communicative principles can be applied to the teaching of any language skill at any level and because of the wide variety of classroom activities and exercise types, description of typical classroom procedures used in a lesson based on CLT principles is not feasible. Many of the procedures used in CLT are similar to structural-situational and audio-lingual principles. In fact traditional procedures are not rejected but are reinterpreted and extended. The procedure adopted in CLT is at two stages:

- i. Pre-communicative activities: structural and Quasi-communicative activities.
- ii. Communicative activities: functional communicative activities and social interaction activities.

Implementation

Implementing CLT principles at the level of classroom procedures remain a debatable and unanswered question. How can the range of communicative activities and procedures be defined and how can the teacher determine a mixed timing of activities and best meets the needs of a particular learner or group of learners? Answering such fundamental questions require systematic investigation of the use of different kinds of activities and procedure in L2 Classrooms.

Johnson and Johnson (1998) identify five characteristics underlying CLT methodology:

- i. Appropriateness: language must be appropriate to the situation, roles of the participants and purpose of communication. The learners need to be able to use formal as well as casual styles of speaking.
- ii. Message focus: learners need to be able to create and understand messages that are real meanings. The focus is on information sharing and information transfer.
- iii. Psycholinguistic processing: activities engaging learners in the use of cognitive and other processes important in second language acquisition.
- iv. Risk taking: learners are encouraged to make guesses and learn from errors.
- v. Free practice: CLT encourages the use of holistic practice involving the simultaneous use of a variety of sub skills rather than practicing individual skills one piece at a time.

Conclusion

Today, CLT continues in its classic form as is seen in the huge range of course books, and other teaching resources. Moreover, it has influenced many other language teaching approaches and methods that subscribe to a similar philosophy of language teaching.

Perhaps the greatest contribution of CLT is asking teachers to look closely at what is involved in communication. If teachers intend students to use the target language then they must truly understand all that being communicatively competent entails.

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Cinema and the New Media

K. Parameswaran, Ph.D.

Introduction

New Media or *media convergence* is a new term that denotes the modern media environment. New media basically connotes the coming together of media forms, the Internet and the newer techniques of communication technology. In simple terms, the convergence of these factors has led to a new discourse of art. Indian film and art criticism is yet to come into terms with the new media. Here text is still equated with literature and value judgment.

This article argues that both these view points are out dated and that a new valuation of art is required in the context of the new media.

The term *media*, in general, refers to the form in which a communication act takes place. Thus, there can be spoken, written or visual media. Here, media is spoken of as in opposition to the matter or the content of the communication. In other words, in general usage, media refers to the form of the communication where as the term message refers to the content of the communication.

Media, in this sense, is largely divisible into the aural or audio media and the visual media. In the aural media, the message takes the spoken form. Inter personal communication, radio and various traditional art forms like the *harikatha kalakshepam* of Tamilnadu, the *paddhakam* of Kerala etc are examples of aural media.

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In the visual media, the message takes the form of written symbols. It may be letters, hieroglyphics, pictures, paintings, cartoons, graphs, photos, video clippings, full length feature films, documentaries, animations, graphics etc.

As far as visual media are concerned, the receiver of the message has to first decode the visual symbols and then only will they be able to understand the content. This, more often than not, may also involve translating these symbols to aural symbols like speech sounds. In the aural media, the step of translating symbols into another form does not usually occur. So it can be said that the aural media is more basic as far as human beings are concerned.

It is to be remembered that this position in Media Studies jells well with the position adopted by the structuralism school in Linguistics. It is their main contention that the spoken form of communication is more basic. It is because of this reason that linguistics relies more on spoken data. Even it's more modern types of study like Corpus Linguistics relies primarily on large samples of spoken language. Discourse and Conversation Analysis are newer branches of Linguistics that concentrate on specific types of spoken languages.

New Media

The *New Media* can be seen as a convergence of two technologies: the technology of media and the technology of computing. Computers which were primarily used for performing calculations and modern media technologies (like film, gramophone records etc) started to become inter-connected during the 20th century. By the end of the century, it can well be seen that these technologies were well on a path of convergence, mainly through the translation of existing media into binary information which could be stored digitally on computers.

Thus, new media can now be defined as graphics, moving images, sounds, shapes, spaces, and texts that have become computable; that is, all these have become recordable as computer data. In other words, all forms of old media involved an analog process where data was transferred into physical media like gramophone records. At the same time, new media records data as numerical representation in binary code.

The term *new media* gained popular currency in the mid 1990s as part of a marketing pitch for the proliferation of interactive educational and entertainment CD-ROMs. One of the main implications of these new forms of media was that corporations, not individual creators, would control copyright. The term became far more widely used as the internet began gaining popularity from 1995 onwards. To be more specific, though the term 'new media' can be traced back to the 70s, it is only within the last 25 years or so that the term has taken on a more advanced meaning.

In practical terms, it has been observed that all forms of new media rely on digital technologies. The main result of this development is that it allowed media forms that used to exist separately to coalesce into one another. In other words, media convergence is a characteristic phenomenon of new media. Thus, it can be seen that the idea of new media captures the development of new kinds of digital media as well as the reshaping and transformation of more traditional media forms in such a way that they could adopt and adapt to the new media technologies.

However, the term *New Media* has been disputed on the grounds that the technologies involved are now up to 25 years old, and therefore not new in the sense of recent innovations.

Lev Manovich, in his classic work *The Language of New Media* (2001) has contended that terms like *digitality*, *hyper textuality* and *interactivity* commonly used to describe the new media are vague and unclear and has proposed a set of five '**principles of new media**'. He explains that these laws are not immutable statements in the manner in which the term *laws* are commonly understood. Rather, the principles indicate, in general, the ways in which the new media functions. The principles are *numerical representation*, *modularity*, *automation*, *variability* and *transcoding*.

At the same time, it is widely recognized that interactivity is one of the major characteristics of new media. Interactivity has become a key term for number of new media use options evolving from the rapid dissemination of Internet, the digitalization of the media, and media convergence. The new media has also been defined as communication technologies that enable interactivity between users and between user and the information.

In other words, Internet can be seen to be replacing the "one-to-many" model of traditional mass communication with the possibility of a "many-to-many" web of communication. Thus, in short, interactivity can be considered as a central concept in understanding new media, but different media forms possess different degree of interactivity even some forms of digitized and converged media are not in fact interactive at all.

Cinema and New media

It is against this back ground of the development of the new media (media convergence is yet another new term that underlines the concept of technology, arts and media combining to provide entertainment in the garb of information or information disguised as entertainment!) that the position of cinema as a form of mass entertainment has to be seen.

One of the hall marks of new media forms is that all of them – be it the cell phone, the SMS and MMS systems, webcams, Skopje and other internet protocol based voice

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transference systems, any thing- are basically intrusions into man's personal space. This is a 'given' in today's media and entertainment world that people or the consumers do not come to the media but rather that the media is going to the consumer. Thus it has also become axiomatic that media forms have to be so dressed up as to attract the attention of the consumer. This has developed into a new semiotics and aesthetics for art forms in general that use new media as a vehicle for transmission and exhibition.

Valuation of Art Forms

Music, theatre and cinema have become part of this transition from a stage or auditorium based art form to one that survives on the new media contexts. One of the more important aspects of this transition is the evolution of a new discourse that lays stress on visualization.

A very basic instance of this new discourse is the increasing visualization of the ubiquitous short messaging service (SMS). The increasing use of symbols, importing of graphics, interspersing texts with clip art forms etc provides witness to the new trend of the visualization of text.

Some other instances are the convergence of art forms like music, film etc. films on music, artistic interpretations of films, video productions that deal with folk art forms like *theyyam*, *thira* etc. In all these instances the basic stress has always been the attempt to increase the attractiveness of the media. Again this process has resulted in developing a new aesthetics, a new discourse.

Basically a text can be defined as content placed in a specific context. This content can be studied as a text – as literature - and as discourse – i.e. as text that is a function of its context.

A majority of the film and art criticism that appears in our dailies and periodicals treat content simply as text. Thus film, music, art as well as literature are approached in terms of literary criticism. Thus the text is analyzed, its structure pulled apart and its language deconstructed threadbare. From this point of view comes a value judgment about the work of art. Here the value judgment comes often in the form of evaluating the art piece and giving it a place value.

A new valuation required

This genre of criticism is irrelevant against the increasing trend of visualization of the new media. This is because of two factors.

One is that against this trend the treatment of content as literature has become out dated. Symbols, visual inputs etc have become integral part of the text and hence the tools of analyzing text as literature will not be effective.

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The other factor is that the context of the new media is also changing. As far as new media is concerned, the text is developed at a faster pace than in the case of the older forms. Thus the ways and means in which the text is created and it is understood has also changed, is constantly changing.

Placed against these two factors, value judgments also have lost relevance as far as film and art criticism is concerned. Value judgment presupposes the existence of a right and a wrong. But, in the case of the emerging, visualized new media, the question of right and wrong is only an emerging function of the context.

Conclusion

So, in the new media environment, what is more important is the placing of the text in context. Thus new art and film criticism should also correspondingly lay increasing stress on how the text is visualized and presented. Rather than value judgments on whether anything is right or wrong, what assumes importance is the analysis of how the content evolves as a function of the context. Since context is constantly changing as far as the new media is concerned, new criticism is always a constant striving to place the text, which again is a shifting amalgam of text, visuals and graphics as a discourse.

It is high time that Indian art and film criticism also realize the fast changing context in which art forms are perceived and appreciated. Such a realization is the first step in evolving a new critical discourse that accepts art as part of various new media forms.

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பண்பாடும் இரண்டாம் மொழியைக் கற்றலும் கற்பித்தலும்

ஏன்? எவ்வாறு?

Culture and Second Language Learning and Teaching: An Exploration in Tamil

Sam Mohan Lal, Ph.D.

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ஒரு மொழியைக் கற்பதற்கும் கற்பிப்பதற்கும் முக்கியக் காரணம் பன்மொழிச்சூழலில் கருத்துப் பரிமாற்றம் தங்கு தடையின்றி ஏற்படவேண்டும் என்பதற்காக என்று கூறினால் அதை மறுப்பார் ஒருவரும் இருக்க மாட்டார்கள். ஏனென்றால் கருத்துப்பரிமாற்றம் அன்றாடம் சமுதாயத்தில் நடந்துகொண்டே இருக்கிறது. இதற்கு மொழி ஒரு முக்கியமான கருவியாக அமைகிறது. மேலும், மக்களுடைய முன்னேற்றத்திற்கும் ஏன் உலகின் வளர்ச்சிக்கும் கருத்துப் பரிமாற்றம் இன்றியமையாத ஒன்றாகும். சமுதாயத்தில் இத்தகைய முக்கியமான பங்கை வகிக்கும் மொழியை ஒரு குழந்தை முதல் மொழியாகக் கற்கும் போது அது அம்மொழியைச் சமுதாயத்தில் வழங்கப்படும் விதிகளுக்கு ஏற்றவாறு கற்றுக்கொள்கிறது. அதோடு அம்மொழி பேசப்படுகிற சமுதாயத்தில் வழக்கத்தில் இருக்கிற பண்பாட்டையும் உடனுக்குடன் சூழல் அடிப்படையில் கற்றுத்தெரிந்து கொள்கிறது. அதாவது சூழலுக்கு ஏற்றவாறு மொழியையும் அதற்கான பண்பாட்டுக் குறியீடுகளையும் எவ்வாறு, எங்கு, எப்போது பயன்படுத்தவேண்டும் என்பதைத் தெரிந்து கொள்கிறது. ஆனால், ஒரு மொழியை இரண்டாம் மொழியாகக் கற்றுக் கொள்ளும்

போது அம்மொழிக்கான இயற்கையான சமுதாயப் பயன்பாட்டையும் அம்மொழியின் இலக்கண அமைப்போடு கண்டிப்பாகக் கற்றுக்கொள்வது இன்றியமையாததாகும். இதைத் தெளிவாகக் கற்றுத்தரவில்லையென்றால் அம்மொழியைக் கற்றுக்கொண்ட மாணவர்கள் பல சிக்கல்களுக்கு ஆளாவார் என்பது நாம் எல்லோரும் கண்டறிந்து கொண்ட உண்மை. ஆகவே, இதற்கான வழிமுறைகளைப் பாடத்திட்டத்தில் சேர்த்துக் கொள்ளவேண்டியது இன்றியமையாததாகும்.

மொழி அமைப்பும் அதன் சமுதாயப் பயன்பாடும்

மொழியின் அமைப்பு பொதுவாக மொழியின் இலக்கணப்பிழையில்லாத வாக்கிய அமைப்பைக் குறிக்கும். இதன் அடிப்படையில் மொழி அமைப்பில் திறன் எனும்பொழுது ஒரு மொழியை எவ்வாறு இலக்கணப் பிழை இல்லாமல் எழுத, பேச வேண்டும் என்பதைத் தெரிந்து கொள்ளும் திறனாகும். ஆனால், ஒரு மொழியின் சமுதாயப் பயன்பாடு என்றால் அந்த மொழியை இலக்கணப்பிழையின்றியும் மேலும் அச்சமுதாயத்தினரால் வரையறை செய்யப்பட்டுள்ள சமுதாய விதி முறைகளுக்கு ஏற்றவாறும் எவ்வாறு பேசவேண்டும் என்பதைத் தெரிந்து கொள்ளும் திறனாகும். இவ்விரண்டு திறன்களுக்கும் பல வேறுபாடுகள் இருக்கின்றன. முந்தயது மொழியை உள் வாங்கிக்கொள்ளும் திறன் என்றால் (Linguistic Perception) பின்னால் உள்ளது பண்பாட்டை உள்வாங்கிக்கொள்ளும் திறன் எனப்படும். (Cultural Perception). ஒரு மொழியின் இலக்கண அடிப்படையிலான ஒவ்வொரு நுணுக்கங்களையும் தெரிந்துகொள்வது அம்மொழியின் அமைப்பைக் கற்றுக்கொள்ளும்போது முக்கியமாகக்கருதப்படுகிறது. இதைப்போல ஒரு மொழியின் பண்பாட்டின் அடிப்படையிலான நுணுக்கங்களைத் தெரிந்து கொள்வது பண்பாட்டின் அடிப்படையிலான மொழிப்பயன்பாட்டைக் கற்றுக்கொள்ளும்போது முக்கியமாகக்கருதப்படுகிறது. பண்பாட்டின் முக்கியத்துவத்தைப் பற்றி Seelye (1974) என்ற ஆய்வாளர் “ஒருவர் மொழியிலுள்ள ஒரு சொல்லை அதன் பண்பாட்டின் அடிப்படையில் பயன்படுத்தாமல் தனியாகப் பயன்படுத்தினால் அதற்குப் பொருள் ஒன்றும் இல்லாமல் போய்விடும் என்று கூறுகிறார்”. இப்பயன்பாட்டைச் சரிவர தெரிந்து கொள்வதற்குப் பாடத்திட்டமும், பாடநூலும், கற்பித்துக் கொடுக்கும்

வழிமுறைகளும் ஒருங்கிணைந்து செயல்படவேண்டும். ஒரு மொழியை இரண்டாம் மொழியாகக் கற்கும் பொழுது அம்மொழியின் அமைப்பு கண்டிப்பாகக் கற்றுத்தரப்படும். இல்லையேல் மொழியைப் பயன்படுத்தவே முடியாத சூழல் ஏற்பட்டுவிடும். ஆனால் எத்தனைப் பாடத்திட்டங்கள் பண்பாட்டின் அடிப்படையில் மொழியைக் கற்றுத்தருகின்றன என்பது உன்னிப்பாகக்கவனிக்கப்படவேண்டிய ஒரு கருத்தாகும். அல்லது எத்தனைப் பாடப்புத்தகங்களில் பண்பாடு என்ற தலைப்பின் கீழ் நம்பிக்கை, கலை, அன்றாட வாழ்வியல், வரலாறு முதலியவைமட்டும் குறிப்பிடப்பட்டிருக்கின்றன. இவற்றிற்கு அப்பாலும் பண்பாட்டைப் பற்றி வேறு ஏதாவது கூற முடியுமா என்பதையும் நாம் சிந்திக்கவேண்டும். பண்பாட்டின் அடிப்படையில் மொழியைக் கற்றுத்தரவேண்டும் எனும்பொழுது பொதுவாகவே எழக்கூடிய கேள்வி பண்பாடு என்றால் என்ன என்பதாகும்.

மொழியும் பண்பாடும்

ஹிங்கல் (1999) பண்பாட்டைப் பற்றிக் குறிப்பிடும்போது “ஒரு சமுதாயத்தில் வெவ்வேறு நோக்கங்களுடன் செயல்படும் குழுக்கள், பலதரப்பட்ட செய்கைகள், கொண்டாட்டங்கள், அன்றாடச் செயல்கள் என்று எத்தனையோ பழக்க வழக்கங்கள் இருக்கின்றன. இதைப்போன்று பண்பாட்டையும் பல கோணங்களில் இருந்து விளக்க முடியும்” என்று கூறுகிறார். மேலும் பல அறிஞர்கள் பண்பாட்டைப் பல கோணங்களிலிருந்து விளக்கியிருக்கிறார்கள். அவர்களுள் Brooks (1971), Omaggio (1993), Jeringan and Moore (1997), Seelye (1980) ஆகியோர் குறிப்பிடத்தக்கவர்களாவார்கள். இருப்பினும் முதல்முறையாகப் பண்பாட்டைத் தெளிவாக விளக்க வேண்டும் என்ற குறிக்கோளோடு தங்களுடைய ஆய்வை மேற்கொண்டவர்கள் Kroeber & Kluchohn Seelye என்ற இரு மானிடவியல் ஆய்வாளர்களாவர். Cited by H. Ned Seelye (1972). மேலே கூறப்பட்டுள்ள இரண்டு மானிடவியல் ஆய்வாளரும் பண்பாட்டைக்குறித்த ஏறக்குறைய 300 விளக்கங்களை ஆய்வு செய்து ஒவ்வொரு சமுதாய மொழிச்சூழலிலும் அடிப்படையில் இரண்டு விதமான பண்பாட்டுக் கூறுகள் இருக்கின்றன என்று குறிப்பிட்டுள்ளனர். அவற்றை விளக்க இரண்டு குறியீடுகளைப் பயன்படுத்தினர். அவை முறையே உயர் பண்பாட்டுக் கூறுகள் C (capital C), தாழ்ந்த பண்பாட்டுக் கூறுகள் c (small c) என்பனவாகும். ஒரு மொழியை இரண்டாம் மொழியாக நாம் கற்பிக்கும் போது மேலே

கூறப்பட்ட இந்த இரு வேறுபாடுகளையும் சற்று உன்னிப்பாகக் கவனிப்பது சிறந்தது என்பது என் கருத்து. உயர்ந்த பண்பாடு என்பது ஒரு சமுதாயத்திலுள்ள நுண்கலை, இலக்கியம், உயர் இலக்கிய நடை, வரலாறு முதலியவற்றைக் குறிக்கிறது. இவற்றைத்தவிர்த்து உயர் பண்பாடானது பெரும்பாலும் பொது வாழ்க்கை முறையைக் குறிப்பிடாது. ஆனால் தாழ்ந்த பண்பாடு என்பது எவ்வாறு மக்கள் எண்ணுகிறார்கள்? அவ்வெண்ணங்களுக்கேற்றவாறு எவ்வாறு செயல்படுகிறார்கள்? கருத்துப் பரிமாற்றத்தின் போது எவற்றை எல்லாம் கடைபிடிக்கிறார்கள் போன்றவற்றை எடுத்துக்கூறுவதாகும். சுருங்கக் கூறினால் உயர் பண்பாடு என்பது தொன்று தொட்டே இலக்கியம், நுண்கலை, வழிபாட்டுத்தலங்கள் போன்றவற்றில் பயன்படுத்தப்பட்ட நம்பிக்கைகள், இறை வழிபாடு முதலியவற்றைக் கூறலாம். இவற்றைப் பொதுவாகத் தகுதி வாய்ந்த (formal) பண்பாட்டுக் கூறுகளாகக்கருதவேண்டும். அதாவது, உயர் பண்பாடானது அன்றாடம் சமுதாயத்தில் வழக்கத்தில் இல்லாமல் இருக்கலாம். ஆனால், தாழ்ந்த பண்பாட்டுக் கூறுகளானது ஒரு இயல்பான (informal) அன்றாடம் சமுதாயத்திலுள்ள எல்லோராலும் கருத்துப் பரிமாற்றத்தின்போது கடைபிடிக்கப்படுகிற பண்பாட்டுக் கூறுகளாக அமைந்துவிடுகிறது. இந்த விளக்கத்துக்கு Brooks (1965) என்ற ஆய்வாளர் மொழியியல் அடிப்படையில் இதைக் கண்ணோக்கினால் பேச்சும் செயலும் ஒன்றோடொன்று இணைந்து செயல்படுகிறது என்பது தெளிவாகிறது; ஒன்றிலிருந்து மற்றொன்றைப் பிரிக்க முடியாது மேலும் ஒன்று எப்பொழுதும் மற்றொன்றிற்குத் துணையாகவே இயங்கிவருகிறது. ஆகவே, சமுதாயத்தின் பண்பாடு என்பது மக்களின் எண்ணம், பேச்சு மற்றும் செயல் ஆகியவற்றின் ஒட்டுமொத்தமான வெளிப்பாடாகும் என்று விளக்கம் கூறினார். எண்ணம் என்பது பட்டறிவின் அடிப்படையிலான மனிதனின் அந்தரங்க உணர்வலைகள் என்று எடுத்துக்கொண்டால் அதன் செயல்பாடானது பேச்சுச்சூழலின் அடிப்படையிலான மொழியின் வெளிப்பாடாகும். இதன் உள்ளே வேயப்பட்டுள்ளதுதான் பண்பாடு. அதாவது, இனம், சாதி, நம்பிக்கை, பழக்கவழக்கம், சூழல், கருத்துக்களைப் பரிமாறிக்கொள்வருக்கிடையே இருக்கிற தொடர்பு, நடைமுறையில் பயன்படுத்தப்படும் இயற்கையான அங்க அசைவுகள், குரல் ஏற்றத்தாழ்வு இவற்றையெல்லாம் உள்ளடக்கிய இயல்பான மொழிப்பயன்பாடாகும். ஆகவே,

மொழியானது பண்பாட்டை விளக்கத்தேவை இல்லை மாறாக மொழியின் வழியாகப் பண்பாடு வெளியிடப்படவேண்டும் என்பதுதான் உண்மை.

இரண்டாம் மொழி கற்பித்தலும் பண்பாடும் ஏன்?

ஒரு மொழியை நாம் இரண்டாம் மொழியாகவோ அல்லது வேற்று மொழியாகவோ கற்பிக்கும் போது நம்முடைய பாடத்திட்டத்திலும் கற்பித்தலின் போதும் மேலே கூறப்பட்ட தாழ்ந்த பயன்பாட்டின் அடிப்படையிலான பண்பாட்டுக் கூறுகளையும் உயர் பண்பாட்டுக் கூறுகளுடன் தெரிவு செய்து கற்பிக்க வேண்டும். மேலே குறிப்பிட்டதைப்போன்று முதல் மொழியாக ஒரு மொழியைக் கற்கும் போது ஒவ்வொரு பண்பாட்டுக் கூறும் மொழியைப் பயன்படுத்துவோரால் நுணுக்கமாகக் கடைபிடிக்கப் படும். ஆனால், ஒரு மொழியை இரண்டாம் மொழியாகக் கற்கும் போது அம்மொழியின் தாழ்நிலைப் பண்பாட்டுக்கூறுகள் ஒவ்வொன்றையும் பிரித்தறிந்து மொழிப்பாடத்தில் கொடுக்க வேண்டும். ஏனென்றால் ஒவ்வொரு மொழிக்கும் தனிப்பட்ட பண்பாட்டுக் கூறுகள் இருக்கின்றன. எடுத்துக்காட்டாகத் தமிழைத் தாய் மொழியாகக் கொண்டுள்ள ஒருவர் திராவிட மொழிகளுள் ஒன்றான மலையாள மொழியைக் கற்கும் போது இரண்டு மொழிகளின் அமைப்பிற்கும் பயன் பாட்டிற்கும் இடையே காணப்படுகிற வேறுபாட்டால் பல பயன்பாட்டுச் சிக்கல்களில் தள்ளப்படுகிறார். தமிழில் முன்னிலை பன்மை மற்றும் முன்னிலை ஒருமையைக் குறிக்கப் பயன்படுத்தப்படும் சொல் **நீங்கள்** 'you(sg)hon./(pl.) இதே சொல் ஒருவருக்கு மதிப்பு கொடுக்கும்போது கூட பயன்படுத்தப்படுகிறது. அதாவது தன்னைவிட வயதில் மூத்தவர் அல்லது சமுதாயத்தில் உயர்ந்த நிலையி உள்ளவர், ஆசிரியர் முதலியோரைக் குறிக்கும் போதும் இச்சொல்லைப் பயன்படுத்தலாம். தற்காலத் தமிழ் மொழிப்பயன்பாட்டைப் பொறுத்தவரையில் இதில் எந்த ஒரு சிக்கலும் ஏற்படுவதில்லை. தமிழைப் போன்று மலையாள மொழியிலும் மதிப்பைக் குறிக்கும் முன்னிலை சொல் **நிங்ஙள்** 'you(sg.)hon. ஆனால் ஒரு வேறுபாடு என்னவென்றால் இந்தச் சொல்லை ஒருவர் தன்னைவிடச் சமுதாய நிலையில் உயர்ந்தவரையோ அல்லது வயதில் பெரியவரையோ நேரடியாகக் குறிப்பிடப் பயன்படுத்தினால் அதைச் சமுதாயம் ஏற்றுக்கொள்ளாது. அதாவது, இச்சொல்லின் பயன்பாடு அம்மொழியின் அமைப்பின் அடிப்படையில் சரியாக இருந்தாலும் பண்பாட்டின் அடிப்படையில் சமுதாயத்தினரால் ஏற்றுக்கொள்ளப்படுவதில்லை. (Mohan Lal 2009). இத்தகைய மொழிப்பயன்பாடுகளைக்

கண்டறிந்து தெளிவாகப் பாடப்புத்தகத்தில் கொடுக்கவேண்டும். அதாவது, இரண்டாம் மொழியாக ஒரு மொழியைக் கற்றுத்தரும்போது ஆசிரியர் மனதில் கொள்ளவேண்டியது என்னவென்றால் கருத்துப்பரிமாற்றம் என்பது இரண்டு பண்பாடுகளுக்கிடையே நடக்கிறது என்பதை உணர்ந்து அதற்கு ஏற்றவாறு பயன்பாட்டு அடிப்படையிலான தாழ்ந்த பண்பாட்டுக் கூறுகளைக் கண்டறிந்து கற்றுத்தருவதாகும். தாழ்ந்த பண்பாட்டுக்கூறுகள் எல்லாவற்றையும் பாடப்புத்தகத்தில் எப்பொழுதும் கொடுக்க முடியாமல் இருக்கலாம். எடுத்துக்காட்டாக, பண்பாட்டு அடிப்படையிலான மொழிசாரா சைகைகள், குரல் ஏற்றத்தழ்வும் மொழியும், கருத்துப்பரிமாற்றம் நடக்கும்போது இருவருக்கிடையிலான இடைவெளி, உரைக்கோவையின் போது பயன்படுத்தப்படும் இடைச்சொற்களின் பயன்பாடு முதலானவற்றைக் கூறலாம். ஆனால், இவற்றையெல்லாம் மனதில் கொண்டு அதற்கேற்ற சூழல்களைப் பயன்படுத்திக் கற்றுத்தருவது இரண்டாம் மொழி ஆசிரியரின் தலையாய கடமை என்று கூறினால் அது நிச்சயம் தவறாகாது. முதலாவதாக மொழியின் இத்தகைய அடிப்படைப் பண்பாட்டுக் கூறுகளை ஒரு மொழி ஆசிரியர் தெளிவாக அறிந்திருக்க வேண்டும். அடுத்ததாக எந்தப்பண்பாட்டுக் கூறு எங்கு எப்போது பயன்படுத்தப்படுகிறது என்பதைப்பற்றிய அறிவையும் மொழி ஆசிரியர் பெற்றிருக்க வேண்டும். இவற்றின் அடிப்படையிலேயே பாடத்திட்டமும் அமைந்திருக்க வேண்டும். மொழியிலுள்ள பண்பாட்டுக் கூறுகளைப் பிரித்தறிந்து பண்பாட்டு அடிப்படையிலான பாடத்திட்டத்தை உருவாகும்போது முக்கியமாகப் பின்வரும் இரண்டு கருத்துகளைக் கவனிக்க வேண்டும் என்று Lalande என்பவர் (1988) கூறுகிறார்.

- உயர் மற்றும் தாழ்ந்த பண்பாடுகளை ஒரே சீராகப் பாடப்புத்தகங்களில் கொடுக்க வேண்டும்
- தரப்படுத்தப்பட்ட அதாவது எல்லாராலும் பயன்படுத்தப்படுகிற தாழ்ந்த பண்பாட்டுக் கூறுகளை மட்டும் பயன்படுத்தவேண்டும்.

இதன் முக்கிய குறிக்கோள்களாக நாம் இரண்டு கருத்துகளைத் தெரிந்து கொள்ளலாம்.

- உயர் பண்பாட்டைப் பற்றிய அறிவானது மாணவனின் இலக்கிய அறிவு மற்றும் படைப்பாற்றல் திறனை வளர்ச்சி அடையச்செய்கிறது.
- தாழ்ந்த பண்பாட்டுக் கூறுகளின் அறிவானது மாணவனின் அன்றாட

மொழிப் பயன்பாட்டை மேம்படுத்தத் துணை புரிகிறது.

இவ்விரு பண்பாட்டுக் கூறுகளும் ஒன்றோடொன்று இணைந்து நடைமுறைப்படுத்தப்படும்போது தான் அந்தக்கருத்துப்பரிமாற்றம் சிறப்பானதாக அமையும். இதன் முக்கியத்துவத்தை உணர்ந்த ஆய்வாளர்களான Gudykunst, 2004; Hall, 1959. போன்றோர் இரண்டு வெவ்வேறு மொழிகளும் பண்பாடுகளும் உள்ள இருவருக்கிடையே நடக்கிற கருத்துப் பரிமாற்றதின் வெற்றியானது யார் யாருடைய பண்பாட்டுக் கூறுகளைச் சரிவரப் புரிந்து கொண்டு சரியாக அவருடைய மொழிப் பயன்பாட்டை மதிப்பீடு செய்கிறாரோ அதைப்பொறுத்ததாகும் என்று கூறுகின்றனர். இவர்களுடைய கூற்றின் படி இரண்டாம் மொழிக்கல்வியில் பண்பாட்டின் பங்கு எவ்வளவு சிறந்தது என்பது நன்கு புரிந்துவிடும்.

ஓர் ஆசிரியர் மொழி கற்றுத்தரும்போது அம்மொழியின் தாழ்ந்த பண்பாட்டுக் கூறுகளைக் கற்றுத்தரும் நோக்கோடு வகுப்பை ஆரம்பிக்கவேண்டும். இதன் அடிப்படையில் முதல் ஐந்து நிமிடங்களாவது கீழ்வரும் ஒரு சில கருத்துகளைக் கவனிப்பது கற்பித்தலை மேம்படுத்துவதோடு மொழியைக் கற்றுக்கொண்ட மாணவர்களும் அம்மொழியைச் சிறப்பாகவும் தன்னம்பிக்கையோடும் பயன்படுத்த வாய்ப்பை ஏற்படுத்துகிறது.

- முதல் மொழி மற்றும் இரண்டாம் மொழியின் பண்பாட்டு வேறுபாடுகளைக் கோடிட்டுக் காண்பிக்கும் பாடத் தலைப்பிலான உரையாடல்.
- முதல் மொழி, இரண்டாம் மொழி ஆகிய இவ்விரண்டு மொழிகளுக்கிடையே இருக்கிற பண்பாட்டு ஒற்றுமைகளைக் காண்பிக்கும் பாடத்தலைப்பிலான உரையாடல்.

எடுத்துக்காட்டாக, தாழ்ந்த, ஆனால் முக்கியமான ஒரு பண்பாட்டுக்கூறான உரையாடலும் அதில் பங்குபெறுவோருக்கிடையிலான இடைவெளியும் (Discourse and Interpersonal Space) என்ற தலைப்பில் தற்போது எந்த ஒரு பாட நூலும் கருத்துகளைத் தருவதில்லை. மேலும், பாடத்திட்டத்திலும் இதைப்பற்றிய ஒரு குறிப்பும் கொடுக்கப்படுவதில்லை. ஆகவே, இதன் அடிப்படையிலான தலைப்பில் மொழி ஆசிரியரும் கூட பொதுவாக வகுப்பில் இதைக்குறித்த எந்த ஒரு கருத்தையும் கூற முற்படுவதில்லை. அதுமட்டுமல்ல, இத்தகைய செய்திகள் பாடத்திட்டத்திலும் பாட

நூலிலும் இல்லாமலிருக்கும்போது எத்தனை ஆசிரியர்களிடம் இதன் அடிப்படையிலான விழிப்புணர்வும் ஆர்வமும் இருக்கும் என்பது சிந்திக்க வேண்டிய ஒரு கருத்தாகும்.

ஆனால், இருவருக்கிடையிலான இடைவெளியானது பற்பல காரணங்களால் வேறுபடுகிறது; இவ்வேறுபாடுகள் ஒவ்வொரு மொழிக்கும் வெவ்வேறாகக் காணப்படுகிறது; இந்தப் பண்பாட்டு விதியை ஒருவர் மீறினால் அது அந்தச் சமுதாயத்தினரால் எற்றுக்கொள்ளப்படாது; மேலும், இவ்விதி மீறல்கள் பல சிக்கலுக்கும் வழிவகுக்கும். இவை எல்லாம் மொழிப்பயன்பாட்டில் ஒருமொழியைத் தாய் மொழியாகக்கொண்டுள்ளவர்களால் அன்றாடம் கடைபிடிக்கப்பட்டு வருகிற விதி முறைகளாகும். உரையாடலின்போது இருவருக்கிடையே கடைபிடிக்கப்படுகிற இடைவெளியானது அவர்களிடையிலுள்ள நட்பு, நெருக்கம், மேலும், உறவு இவற்றின் அடிப்படையில் கூடவோ அல்லது குறையவோ செய்கிறது. இந்த வேறுபாடானது மொழிவாரியாகவும் வேறுபடுகிறது. அதாவது தமிழ் மொழி பேசுகிறவர்களுக்கிடையே காணப்படுகிற இடைவெளிக்கும் இந்தி மொழி பேசுகிறவர்களுக்கிடையே காணப்படும் இடைவெளிக்கும் வேறுபாடுகள் இருக்கின்றன. இன்னும் கூறப்போனால் ஆசியாவில் உள்ள மக்கள் உரையாடும் போது இருவருக்கிடையே இருக்கிற இடைவெளியை விட மேற்கத்திய நாடுகளிலுள்ள மக்களிடையே காணப்படும் இடைவெளி மிகவும் அதிகமாகவே இருக்கிறது. இவை பண்பாட்டின் அடிப்படையிலான மொழிக்கூறுகளாகும். இரண்டாம் மொழியைக் கற்றுத்தரும் ஆசிரியர் இத்தகைய மொழி சார்பு பண்பாட்டுக் கூறுகளையும் கல்விச் சூழலுக்கு ஏற்றவாறு வகுப்பில் கற்றுத்தரவேண்டும்.

தமிழைப் பயிலும் பிற மொழிபேசுவோர் முக்கியமாக ஆங்கிலத்தைத் தாய்மொழியாகக் கொண்டுள்ளவர்கள் செய்கிற பண்பாட்டு அடிப்படையிலான வேறொரு தவறை அவர்கள் ஒரு கருத்துப்பரிமாற்ற மொழிச்சூழலிலிருந்து விடை பெறும்பொழுது அடிக்கடி காண முடிகிறது. அதாவது, தமிழைப் பயன்படுத்துகிற கருத்துப் பரிமாற்றச் சூழலிலிருந்து தமிழர் ஒருவர் விடைபெற எண்ணினால் அவர் சென்று வருகிறேன்; வரட்டுமா; வருகிறேன் ஆகிய ஏதாவது ஒரு சொல்லையோ தொடரையோ பயன்படுத்தி விடைபெறுகின்றார். இந்தக் கூற்றுகளின் அமைப்பு அடிப்படையிலான நேரடி மொழிபெயர்ப்பு முறையே **Let me go and come, Shall I come,**

coming என்பனவாகும். ஆனால், விடைபெறுபவரின் செயல் எதிர்மறையாக அமையும். அதாவது, வருகிறேன் என்று சொல்லிவிட்டு போய்விடுவார்கள். இது இயற்கையான தமிழ்ப் பண்பாடு. ஆனால், ஆங்கில மொழிச்சூழலில் விடை பெறுபவர் **Let me take leave now; Shall I take leave?; Shall I go now?; I am going; I am moving** முதலிய தொடர்களைப் பயன்படுத்துகின்றனர். மொழி ஆசிரியர்களும், பாடத்திட்டம் தயாரிப்போரும், பாடநூல் எழுதுகிறவர்களும் இந்த இரண்டு மொழிகளிலுள்ள வினைச்சொல்லை உற்று நோக்கினால் மேலே கூறப்பட்டுள்ள தமிழ்ச் சொற்றொடர்களில் **வா** என்ற வினையும் ஆங்கிலச் சொற்றொடர்களில் **போ** என்ற வினையும் இருப்பதைப் பார்க்கலாம். ஆக, தமிழைப் பிறமொழியாகக் கற்போர் முக்கியமாக ஆங்கிலேயர் அவர்களுடைய பண்பாட்டின் அடிப்படையில் விடைபெறும்போது **போ** என்ற வினையைத் தமிழ் கருத்துப்பரிமாற்றச் சூழலில் பயன்படுத்துவதைப் பார்க்கலாம். இதைப்போன்று இறப்பு வீட்டிலிருந்து ஒருவர் விடைபெறும்போது மொழி ஒன்றும் பயன்படுத்தாமல் அமைதியாக வெளியேறிவிடுவதுதான் தமிழர் மரபு. இந்தப் பண்பாட்டுச் செயல்களுக்கெல்லாம் காரணங்களும் இருக்கின்றன. இத்தகைய மொழிப்பயன்பாட்டுக் கூறுகளைப்போன்று இன்னும் பற்பல தாழ்ந்த பண்பாட்டு மொழிக்கூறுகளையும் குறிப்பிட முடியும். இத்தகைய பண்பாட்டு இடையூறுகளையும், இடையீடுகளையும் தவிர்க்க மொழிப் பாடத்திட்டத்தில் சூழல் அடிப்படையிலான பண்பாட்டு மொழிக்கூறுகளுக்கும் முக்கியத்துவம் தரப்பட வேண்டும். மேலும் இக்கூறுகளைக் குறித்த தெளிவான விளக்கங்களையும் தரவேண்டும்.

பண்பாடும் மொழி கற்பித்தலும் எவ்வாறு?

வேற்று மொழியாக ஒரு மொழியைக் கற்றுத்தரும்போது எவ்வாறு பண்பாட்டுக் கூறுகளை உட்புகுத்த வேண்டும் என்பதைக்குறித்து பல ஆய்வாளர்கள் ஆய்வு செய்து பல கோட்பாடுகளை (theories) வகுத்துள்ளார்கள். அவற்றுள் முக்கியமான ஒரு சிலவற்றை மட்டும் இங்கே நான் கொடுக்க முற்படுகிறேன். Ting-Toomey, 1999 போன்ற ஆய்வாளர்கள் புதிய பண்பாட்டுக்கூறுகளுக்கு ஒருவரிடம் வளைந்து கொடுக்கும் தன்மை இருந்தால் வெகு விரைவில் அவர்களின் பண்பாட்டுக் கூறுகளை நம்மால் புரிந்து கொள்ளவும் கடை பிடிக்கவும் முடியும் என்ற கொள்கையைக் கூறுகிறார். (Theory of

Flexibility). வில்லியம்ஸ் என்பவருடைய கோட்பாடின்படி மொழியின் பண்பாட்டுக் கூறுகளைக் கண்டறிய ஒருவர் திறந்த எண்ணமும் மனமும் உடையவராக இருக்க வேண்டும் என்பதாகும். இப்பண்பானது மொழியைக் கற்றுத்தரத் திட்டம் தீட்டுபவரிடம் முதல் பாடத்திட்டம் எழுதுவோர், பாடநூல் தயாரிப்போர், கற்பிக்கும் ஆசிரியர் மற்றும் கற்கும் மாணவர்கள் ஆகியோரிடம் இடைவிடாமல் பிரதிபலிக்கவேண்டும் என்று அவர் வலியுறுத்துகிறார். Theory of openness. (Williams,2005). Edwards & Rehorick (1990) தன்னுடைய கோட்பாட்டில் ஒரு மொழியின் பண்பாட்டுக் கூறுகளை வகுப்பறையில் மட்டும் கற்றுத்தந்தால் போதாது அதோடு வகுப்புக்கு வெளியிலும் பற்பல சூழல்களின் வாயிலாகக் கற்றுத்தர வேண்டும். இதன் வாயிலாக மாணவனைப் பண்பாட்டுச் சூழலில் இயற்கையாகவே ஈடுபடச்செய்ய முடியும் என்று கூறுகிறார். (Theory of immersion). Swain (1991) என்ற ஆய்வாளர் Edwards & Rehorick என்பவர்களுடைய கோட்பாடுகளை வகுப்பில் பயன்படுத்தி அதன் சிறப்புகளைத் தெளிவாக விளக்கும் போது இந்தக் கோட்பாட்டின்படி மொழியைக் கற்றுக்கொள்ளும் மாணவரால் ஏறக்குறைய தாய்மொழி பேசுகிறவரைப்போன்ற புலமை ஏற்படுகிறது என்று கூறி உள்ளார். ஒவ்வொருவருடைய கோட்பாடுகளிலும் வேறுபாடுகள் இருந்தாலும் ஆய்வாளர்களில் ஒருவராவது மொழிப்பாடத்தில் பண்பாட்டுக் கூறுகளின் தேவையை மறுக்கவில்லை. மாறாக, எல்லாரும் பண்பாட்டுக் கூறுகளைக் கற்றுத்தரவேண்டும் என்று தான் வலியுறுத்தியுள்ளார்கள். ஆக, மொழி ஆசிரியர் மொழிப்பாடத்தில் எவ்வாறு இக்கூறுகளைக் கற்றுத்தரவேண்டும் என்பதை முழு மனதோடு ஆராய வேண்டும். மேலும் இதற்கான வரையறைகளையும் வகுத்துக்கொள்ள வேண்டும். கீழ்வரும் ஒருசில கருத்துகளை மனதில்கொண்டு மொழி ஆசிரியர் அதற்கேற்றவாறு தன்னுடைய பாடத்தையும் கற்பித்தல் முறையையும் அமைத்துக்கொள்ளலாம்.

- தெரிவு செய்யப்பட்ட ஒருசில பண்பாட்டுக் கூறுகளை மட்டும் தனியாகப் பிரித்து அவற்றை விளக்கக் குறுகிய விரிவுரையை அளித்தல்.
- விரிவுரை முடிந்ததும் அந்தக் குறிப்பிட்ட பண்பாட்டுக் கூறை எவ்வாறு ஒரு பண்பாட்டுச் சூழலில் பயன்படுத்தவேண்டும் என்பதை நடைமுறையில் செய்து காண்பித்தல்

- வாய்ப்பு கிடைக்கும்போதெல்லாம் ஆசிரியர் தான் கற்றுக்கொடுக்கும் மொழியியைத் தாய் மொழியாகக் கொண்ட வேறு ஒரு சிலரை வகுப்புக்கு அழைத்து வந்து அவர்களுடன் மாணவர்களை உரையாடச் சொல்லவேண்டும். அவ்வாறு உரையாடும்பொழுது மாணவர்கள் அவர்களுடைய சைகைகளையும் உச்சரிக்கும் முறையையும் கவனிக்கச் செய்யவேண்டும். மேலும் மாணவர்களையும் அதைப்போன்று செய்யச் சொல்லவேண்டும்.
- பண்பாட்டுக் கூறுகளடங்கிய ஒலி, ஒளி நாடாக்களை வகுப்பில் பயன்படுத்தி மாணவர்களைப் பார்க்கச் செய்ய வேண்டும். மாணவர்கள் பார்த்த, கேட்ட காட்சிகளிலும் செய்திகளிலும் இருக்கிற பண்பாட்டுக் கூறுகளைப் பிரித்தறிந்து அவை எந்தச் சூழல்களில் எவ்வாறு, ஏன் பயன்படுத்தப்பட்டன போன்ற கேள்விகளைக் கேட்டு அதற்கான விடையையும் விளக்கத்தையும் கொடுக்கவேண்டும்.
- இரண்டு வெவ்வேறு பண்பாட்டினர் உரையாடும்போது ஏற்படுகிற பண்பாட்டின் அடிப்படையிலான தடுமாற்றங்களுள்ள ஒளி நாடாவைத் தயாரித்து அதை மாணவர்களிடம் காண்பித்து அவற்றை ஒப்பிட்டுப் பார்க்கச் சொல்ல வேண்டும். மேலும், எது தவறு எது சரி என்பவை பற்றிய உரையாடலை வகுப்பில் ஊக்குவிக்க வேண்டும்.
- பற்பல பண்பாட்டுக் கூறுகளைச் சித்தரிக்கும் படங்கள், பதாகைகள், வரைபடங்கள், சைகைகள், பொருள்கள் முதலியவற்றை வகுப்பில் காண்பித்து மாணவர்களிடம் அவற்றை விளக்கச் சொல்ல வேண்டும். ஆசிரியரும் விடுபட்டுப்போன விளக்கங்களை எடுத்துக் கூறவேண்டும்.
- கொண்டாட்டங்கள், திருவிழாக்கள், தெருக்கூத்து, குடும்பக் கொண்டாட்டங்கள் முதலிய பண்பாட்டின் அடிப்படையிலான நிகழ்வுகளுக்கு மாணவர்களை அழைத்துச் சென்று தேவையான விளக்கத்தைத் தருவதோடு அத்தகைய நிகழ்வுகளில் பயன்படுத்தப்படும் மொழி நடை , மொழிசாரா அங்க அசைவுகள் முதலியவற்றைக் கவனிப்பதற்கு மாணவர்களை ஊக்குவிக்க வேண்டும்.

முடிவுரை

ஒரு மொழியை இரண்டாம் மொழியாக அல்லது வேற்று மொழியாகக் கற்றுத்தருவதற்காக ஆய்வாளர்கள் வரையறை செய்த கோட்பாடுகளிலிருந்தும் அவர்களுடைய பட்டறிவிலிருந்தும் நாம் தெளிவாகப் புரிந்து கொள்வது என்னவென்றால் ஒரு மொழியில் ஒருவர் முழுமையாகத் தேர்ச்சி பெற்றுக்கொண்டார் என்றால் அம்மொழியின் அமைப்பைப் பற்றிய அறிவை அவர் கண்டிப்பாகப் பெற்றிருக்க வேண்டும். அதோடு அம்மொழியின் பண்பாட்டுக் கூறுகளையும் தெரிந்து வைத்திருக்க வேண்டும். அது மட்டுமல்லாமல் அம் மொழியின் அமைப்பைக் கருத்துப்பரிமாற்றத்தின் போது எவ்வாறு பயன்படுத்தக் கற்றுக்கொண்டாரோ அதைப்போன்று அம்மொழியின் பண்பாட்டுக்கூறுகளையும் சூழலுக்கு ஏற்றவாறு பயன்படுத்துவதிலும் புலமை பெற வேண்டும். இதன் அடிப்படையிலேயே பாடத்திட்டமும், பாடநூலும், கற்பித்தல் முறைகளும் அமைய வேண்டும். அப்பொழுது தான் மாணவரால் ஒரு மொழியைப் பிழையின்றிப் பயன்படுத்தத் தேவையான

- மொழியின் அமைப்பில் புலமைத்துவம்
- சமுதாய அடிப்படையில் மொழியைப் பயன்படுத்துவதில் புலமைத்துவம்
- சூழலுக்கு ஏற்ற வகையில் தகுந்த இடைச் சொற்களைப் பயன்படுத்தி உரையாடுவதில் புலமைத்துவம்
- பண்பாட்டு மொழிக்கூறுகளைப் பயன்படுத்துவதில் புலமைத்துவம்
- மொழிக்கான தனிப்பட்ட சைகைகளையும் பிற அங்க அசைவுகளையும் சூழலுக்கேற்ப புரிந்து கொண்டு அவற்றைப் பயன்படுத்துவதில் புலமைத்துவம் ஆகியவற்றை நம்பிக்கையுடன் தெரிந்துகொள்ள முடியும்.

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R. K. Narayan's Humour in
Swami and Friends

S. Gunasekaran, Ph.D. Candidate

Narayan and Humour

Humour and laughter are the greatest virtues that God has bestowed on man. A sense of humour makes one see one's proper place in this world, and teaches him to see things in proportion. Both humour and laughter are universal, though there are national differences on certain aspects. They have their place in all arts and their enjoyment leads to aesthetic experience of a unique kind.

The humour of situation and character represent the higher forms of humour. R.K.Narayan has written stories in which humour arises out of situation or character or stories in which situation and character combine to produce the humorous effect. Narayan has excelled in producing humour of situation as well as of character. He has taken his raw material from the people and events around him.

On Defining and Describing Humour

Humour in a situation depends neither on verbal means nor on characters, but purely on the situation that turns out to be funny due to a juxtaposition of incongruities.

Henry Bergson applies the techniques of repetition, inversion and reciprocal interference of series. By repetition he means a combination of circumstances, which recur several

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times, contrasting with the changing stream of life. Inversion means “topsy-turvy- dom”, where the situation is reversed and the roles inverted. A child trying to teach its parents, a character who lays a trap in which he is the first to be caught, the villain who is the victim of his own villainy—in every case the root is the inversion of roles and a situation which recoils.

With regard to reciprocal interference of series, Bergson observes that “a situation is invariably comic when it belongs simultaneously to two altogether independent series of events and is capable of being interpreted in two entirely different meanings at the same time” (123). An equivocal situation, which provides two different meanings, one plausible and the other real, is a good example. Misunderstanding and mistaken identity also cause the humour of situation. The present article focuses on how R.K.Narayan produces humour effectively through situation and character in the novel *Swami and Friends*.

Realism of Children’s World in *Swami and Friends*

Swami and Friends (1935), Narayan’s first novel, is remarkable for his understanding of child psychology and for his depiction of the buoyant world of school boys in a realistic and convincing manner. About this book Graham Greene wrote:

It was Mr.Narayan with his Swami and Friends who first brought India, in the sense of the Indian population and the Indian way of life, alive to me... Swami is the story of a child written with complete objectivity, with a humour strange to our fiction, closer to Chekhov than to any English writer, with the same underlying sense of beauty and sadness (28).

A Sixth Grader, His Classmates and Their World of Adventures and Mischiefs!

Swaminathan, the young school student of sixth form is the hero of this novel. His exploits in the school and at home form the basic plot of the novel. Somu, the class Monitor, Mani, the Mighty-Good for-Nothing; Shankar, the most brilliant boy in the class; Samuel, the ‘Pea’ and Rajam the son of the Police Superintendent are his friends. The entire novel deals with the mischief and fun made by these boys. Humour of situation abounds in this novel. The very first paragraph of the novel is rich in the humour of situation and character.

It was Monday morning. Swaminathan was reluctant to open his eyes. He considered Monday specially unpleasant in the calendar. After the delicious freedom of Saturday and Sunday, it was difficult to get into the Monday mood of work and discipline. He shuddered at the very thought of school: that dismal yellow building; the fire-

eyed Vedanayagam, his class-teacher; and the headmaster with his thin long cane... (1).

For Swaminathan life consists mainly of having adventures with his friends, avoiding the misery of homework, and coping as best as he can with the teachers and other adults he encounters. His greatest passion is the M.C.C— Malgudi Cricket Club— which he finds together with his friends; his greatest day is when the examinations are over and school breaks up—a time for revelry and cheerful riotousness. But the innocent and impulsive Swami lands in trouble when he is carried away by the most serious unrest of India in 1930. Somehow he gets himself expelled from two schools in succession, and when things have gone quite out of hand he is forced to run away from home.

Beyond Childish Pranks: A World Full of Curiosity and Wisdom

This is far more than simple narrative of Swami's adventures—charming and entertaining as they are. By the delicate use of detail sympathetically observed, the author establishes for the reader the child's world as the child himself sees it and beyond the adult community he will one day belong to—in Swami's case, the town of Malgudi, which provides the setting of almost all Narayan's later novels.

Swaminathan reaches the class in time and we are introduced to the “fire-eyed Vedanayagam”, the class teacher and also the arithmetic teacher. Swami does not like him. When the teacher was scrutinizing the home exercises, Swaminathan began to think about the teacher's face:

While the teacher was scrutinizing the sums, Swaminathan was gazing on his face, which seemed so tame at close quarters. His criticism of the teacher's face was that his eyes were too near each other, that there was more hair on his chin than one saw from the bench, and that he was very bad-looking. His reverie was disturbed. He felt a terrible pain in the soft flesh above his left elbow. The teacher was pinching him with one hand, and with the other crossing out all the sums. He wrote ‘Very Bad’ at the bottom of the page, flung the notebook in Swaminathan's face, and drove him back to his seat (2-3).

Ebenezar the scripture master was a fanatic who always attacked and lampooned the Hindu gods, as a prelude to glorifying Jesus. He asks: “Did our Jesus go gadding about with dancing girls like your Krishna? Did our Jesus go about stealing butter like that arch-scoundrel Krishna? Did our Jesus practice dark tricks on those around him?” (4). Swaminathan got up and asked, “If he did not, why was he crucified?” (4). Swami puts one more question and his ear is severely pulled and pinched.

Rollicking Fun in the midst of Dreary Home Work

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The school scenes are full of rollicking fun, entirely natural and convincing. Swami considers Rajam as his hero and follows him so much so that he is nicknamed “the tail”, Rajam’s tail. There is rivalry between Mani and Rajam for domination in the class. Pieces of slips are passed in the class such as, “Are you a man?” or “You are the son of a dog if you don’t answer this” (14).

Punishment and Penance in Classroom

The teacher asks Swaminathan to stand up and asks one or two questions: “What do you know about the Indian climate?” Swami answers, “It is hot in summer and cold in winter” (15). He was given the punishment of standing on the bench. He was glad that he was given this supposedly degrading punishment instead of the cane. His mind began to wander: “Standing on the bench, he stood well over the whole class. He could see so many heads, and he classified them according to the caps: there were four red caps, twenty-five Gandhi caps, ten fur caps, and so on” (15).

Language of Business and Children’s World

The most humorous part of the novel is the one given to the cricket match. They begin by making an album of filched pictures of cricket players. The excitement and wrangling over the naming of the club is very interesting. There was no end of suggestions. Finally they decided on Malgudi Cricket Club (M.C.C). A catalogue of sports goods of a reputed firm in Madras, Messrs Binns was arranged for and an order was placed with it by captain Rajam. The reply came with a large catalogue and they were happy that they got recognition as founder members of the M.C.C.

However it was not clear whether they would send the goods or not. The firm has asked for an advance amount of twenty five percent, but the three friends failed to understand the meaning of words like ‘obliged’, ‘remit’ and ‘25 percent’. They then decided that the letter had been sent to Rajam by mistake and hence it was returned with the following covering letter: “We are very sorry that you sent me somebody’s letter. We are returning this somebody’s letter. Please send our things immediately” (120).

The whole episode is highly amusing and another tribute to R.K.Narayan’s knowledge and understanding of children’s world. The boys waited eagerly for days together. But there was no response, no bats, balls and stumps. Rajam made three bats out of the bottom of a deal wood case and also obtained three old tennis balls from his father’s club. A patch of ground adjacent to Rajam’s house was to be used as the field. Pea promised to bring the stumps but could not even after a long search. A part of the wall of Rajam’s house was marked as the stumps and so they began to play.

Cricket in Life

The rest of the novel deals with cricket practice and the match which was played and lost. Swami had to be absent in the drill class for which he gave various excuses. When the Headmaster exposes him and punishes him, Swami runs away to Madras, but collapses on the outskirts of Malgudi. This is followed by prayers and offerings to gods if they descend from their heights and rescues him. Finally Swami returns home.

Excellent Narrative with Lively Descriptions and Conversations

Comedy also results from the novelist's insight into the gap between the perceptions of a boy and the perceptions of the adults. Narayan's awareness of such discrepancies and incongruities is seen in the passages in which Swami's father tries to teach him.

Swami, come here.

Where are you going?

Nowhere.

Where were you yesterday at this time?

Here.

You are lying. You were not here yesterday. And you are not going out now.

How many days is it since you have touched your books? Father asked as he blew off the fine layer of dust on Swaminathan's books, and cleared the web that an industrious spider was weaving between a corner of the table and the pile of books.

Swaminathan viewed this question as a gross breach of promise.

Should I read even when I have no school?

Do you think you have passed the B.A.? father asked.

I mean, father, when the school is closed?, when there is no examination, even then should I read?

What a question. You must read.

But father you said before the examinations that I needn't read after they were over. Even Rajam does not read. (83-84).

Irritants of Compulsory Learning after Class Hours

As he uttered the last sentence, he clearly remembered Rajam's complaint of a home-tutor who came and pestered him for two hours a day in thrice a week. Father was apparently deaf to Swaminathan's remarks. He stood over Swaminathan and set him to dust his books and clean his table. Swaminathan vigorously started blowing off the dust from the book covers. He caught the spider carefully, and took it to the window to throw it out. He held it outside the window and watched it for a while. It was swinging from a strand that gleamed in a hundred delicate tints.

Look sharp. Do you want the whole day to throw out the spider? father asked. Swaminathan suddenly realized that he might have the spider as his pet and that it would be a criminal waste to throw it out. He secretly slipped it into his pocket and, after shaking an empty hand outside the window, returned to his duty at the desk. Look at the way you have kept your English text! Are you not ashamed of yourself? (84).

Stream of Thought or Stream of Consciousness? Complex Child Psychology

Swaminathan picks up the oily red-bound Fourth Reader, opens it, and bangs together the covers in order to shake off the dust, and then rubs violently the oily covers with his palm. His father asked him to get a piece of cloth. Swami wonders, “If one has got to read even during the holidays, I don’t see why holidays are given at all” (85). He was worried that Rajam and Mani are waiting for him. If father cannot find any work to do, why shouldn’t he go and sleep. Finally he pulled out a piece of cloth under the baby and was off. Mother came with the baby and complained to father, “Look at that boy, he has taken the baby’s cloth. Is there no body to control him in the house. I wonder how long his school is going to be kept closed” (86).

Half an hour later Swaminathan sat in his father’s room in a chair, with a slate in his hand and pencil ready. Father dictated a problem:

Rama has ten mangoes with which he wants to earn fifteen annas. Krishna wants only four mangoes. How much will Krishna have to pay?

Swaminathan gazed and gazed at this sum, and every time he read it, it seemed to acquire a new meaning. He had the feeling of having stepped into a fearful maze.

His mouth began to water at the thought of mangoes. He wondered what made Rama fix fifteen annas for the ten mangoes. What kind of man was Rama? Probably he was like Shankar. Somehow one couldn’t help feeling that he must have been like Shankar, with his ten mangoes and his iron determination to get fifteen annas. If Rama was like Shankar, Krishna must have been like the Pea. Here Swaminathan felt an unaccountable sympathy for Krishna (86).

Swami wanted to know from his father whether the mangoes were ripe or not. He felt strongly that the answer to this question contained the key to the whole problem. He told his father that he could not do the sum because they are not taught this kind of thing in the class. But the father persisted:

Father seemed to delight in torturing him. How could he know? How could he know what that fool Krishna would pay?

Look here, boy. I have half a mind to thrash you. What have you in your head? Ten mangoes cost fifteen annas. What is the price of one? Come on. If you don't say it—I am not going to leave you till you tell me how much a single mango costs at fifteen annas for ten.

Give me the slate, Father. I will find it out. The price of one mango is three over two annas.

Very good, simplify it further.

It was plain sailing after that. Swaminathan announced at the end of half an hour's agony: Krishna must pay six annas, and burst into tears (89).

A Novel of Episodes Strung Togher!

The various episodes in the novel show that like other young characters of Narayan, Swami is also witty and intelligent in everything except in his studies. Children enjoy acting like adults and Swaminathan is no exception. Rajam poses as a big officer and scolds the cook in order to impress upon his friends. Swaminathan shows himself off by entertaining his friends in his father's room and claims it as his own.

Mani, Rajam and Swaminathan act like police inspectors and hold a cart driver on the charge of trespassing. They ordered the boy to get down, and said that they were the police, and that the culvert was weak, they will not permit him to move on, unless he showed them his pass. The boy had no pass, he was frightened, and begged and prayed to them to let him move on. They asked him a number of questions:

What is your name? asked Rajam

Karuppan answered the boy.

Age?

I don't know, sir.

You don't know? Swami, write hundred, said Rajam.

No sir, no sir, I am not a hundred.

Mind your business and hold your tongue. You are a hundred. I will kill you if you say no. What is your bullock's name?

I don't know, sir.

Swami, write "Karuppan" again.

Sir, that is my name, not the bullock's.

They ignored this and Swaminathan wrote Karuppan against the name of the bullock.

Where are you going?

Sethur.

Swaminathan wrote it down.

How long will you stay there?

It is my place, sir.
If that is so, what brought you here?
Our headman sent ten bags of coconut to the railway shed (82).

Swami noted down his name, address, etc., in the notebook which he always carried with him. The three friends signed the page, tore it and gave it to the driver. He was then allowed to move on.

Narayan, Humour, Child Psychology and Socialization

According to S.C.Harrex, Narayan “finds the child a natural medium for humour both because the child has an innate sense of fun and capacity for joy, and because the child is often unconsciously funny, particularly when it is being most serious or when it adopts grossly exaggerated attitudes”(52).

Narayan tries to understand the world of children—their likes and dislikes, whims and fancies and portrays them from a child’s perspective. He makes use of exaggeration as a device to raise the humorous effects. For example look at the following passage with a heightened tone:

Then there was Mani, the Mighty-Good-For-Nothing. He towered above all the other boys of the class. He seldom brought any books to the class, and never bothered about home-work. He came to the class, monopolized the last bench, and slept bravely. No teacher ever tried to prod him. It was said that a new teacher who once tried it very nearly lost his life.

Sometimes Narayan portrays the world of children in a mock-heroic fashion. The description of the fight with ink bottles between Swaminathan and others is a good example.

Mani did some brisk work at the school gate, snatching from all sorts of people ink-bottles and pens, and destroying them. Around him was a crowd seething with excitement and joy. Ecstatic shrieks went up as each article of stationery was destroyed. One or two little boys feebly protested. But Mani wrenched the ink-bottles from their hands, tore their caps, and poured ink over their clothes. He had a small band of assistants, among whom Swaminathan was prominent. Overcome by the mood of the hour, he had spontaneously emptied his ink-bottle over his own head and had drawn frightful dark circles under his eyes with the dripping ink (65).

Even in the quarrel between Mani and Rajam, Narayan adopts a serio-comic attitude. They withdraw all diplomatic relations and talk, as at the international level, through a

third party. In this context O.P.Saxena observes “Narayan’s characters with their quaint behaviour, exaggerated traits of their temperament and clumsy habits come quite close to those of Chaucer and Dickens. But whereas the oddities seem to have been appended to the adult characters of Chaucer and Dickens from outside, they go so well with Narayan’s children” (63).

In the description of Ebenezer’s scripture class, “Tears rolled down Ebenezer’s cheeks when he pictured Jesus before him. Next moment his face became purple with rage” (4). As Cynthia Vanden Driesen observes: “Often it is through the presentation of the exaggerated working of Swami’s over-active imagination that the comic effect is created” (169). A good example is his imaginative involvement with Rama and Krishna, which prevents his working out a problem in arithmetic.

Narayan has shown remarkable insight into the psychology of a child, and his analysis of a child’s thought processes is really creditable. Children are instinctive by nature. They have strong imaginations and vivid sensations. They see life as black or white, bigger than reality and their enemies seem demons, their friends angels, their joys and sorrows are absolute and eternal. The children have a tendency to exaggerate, and it requires great psychological insight and understanding to paint the world from a child’s point of view.

In this respect, Narayan has shown great penetration and skill in depicting the rainbow-world of childhood and early boyhood. There is hardly anything about child-life which has not been depicted in this novel. The readers are told of their hatred of Mondays, their joys and sorrows, their boyish enjoyments, and their petty-quarrels.

Narayan has not only vivified the child’s world, but also rendered the world of the grown-ups as it appears to children. Swami’s friendship with Somu, Shankar, and the Pea is scholastic and impersonal. Swami, Mani and Rajam remain together as friends, and at the end of the novel, Rajam leaves Malgudi. The readers hope that their friendship matured further and they did stand together through thick and thin.

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Towards Meeting Global Challenge
Cyber Based Instruction in Foreign Language Teaching

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Introduction

The purpose of this paper is to highlight the need for English teachers to introduce effective cyber-based instruction in their classes to nurture the perception quotient of the young learners. The paper also suggests useful websites to enhance ELT and construct communicative competency (See Appendix). It stresses the need to switch over from teacher-centered to student-centered language classroom to mould them to the current global challenges in business, education and technology, etc.

The History of CALL

Computers have been used for language teaching ever since the 1960's. According to Warschauer & Healey (1998), this 40-year period can be divided into three main stages:

1. Behaviorist CALL.
2. Communicative CALL.
3. Integrative CALL.

Each stage corresponds to a certain level of technology and certain pedagogical theories.

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Behaviorist CALL

In the 1960's and 1970's the first form of computer-assisted Language Learning featured repetitive language drills, the so-called drill-and-practice method. It was based on the behaviorist learning model. The computer was viewed as little more than a mechanical tutor that never grew tired.

Behaviorist CALL was first designed and implemented in the era of the mainframe and the best-known tutorial system, PLATO, ran on its own special hardware. It was mainly used for extensive drills, explicit grammar instruction, and translation tests (Ahmad, et al., 1985).

Communicative CALL

Communicative CALL emerged in the 1970's and 1980's as a reaction to the behaviorist approach to language learning. Proponents of communicative CALL rejected behaviorist approaches at both the theoretical and pedagogical level. They stressed that CALL should focus more on using forms rather than on the forms themselves. Grammar should be taught implicitly and students should be encouraged to generate original utterances instead of manipulating prefabricated forms (Jones & Fortescue, 1987; Philips, 1987).

This form of computer-based instruction corresponded to cognitive theories which recognized that learning was a creative process of discovery, expression, and development. The mainframe was replaced by personal computers that allowed greater possibilities for individual work. Popular CALL software in this era included text reconstruction programmers and simulations.

Integrative CALL

The current stage of computer-assisted Language Learning is integrative CALL.

Communicative CALL was criticized for using the computer in an ad hoc and disconnected fashion and using the computer made 'a greater contribution to marginal rather than central elements' of language learning (Kenning & Kenning, 1990: 90).

Teachers have moved away from a cognitive view of communicative language teaching to a socio-cognitive view that emphasizes real language use in a meaningful, authentic context.

Integrative CALL seeks both to integrate the various skills of language learning (listening, speaking, writing, and reading) and to integrate technology more fully into language teaching (Warschauer & Healey, 1998).

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To this end the multimedia-networked computer provides a range of informational, communicative, and publishing tools that are potentially available to every student.

Why Use CALL?

Research and practice suggest that, appropriately implemented, network-based technology can contribute significantly to:

Experiential Learning

The World Wide Web makes it possible for students to tackle a huge amount of human experience. In such a way, they can learn by doing things themselves. They become the creators not just the receivers of knowledge. As the way information is presented is not linear, users develop thinking skills and choose what to explore.

Motivation

Computers are most popular among students either because they are associated with fun and games or because they are considered to be fashionable. Student motivation is therefore increased, especially whenever a variety of activities are offered, which make them feel more independent.

Enhanced Student Achievement

Network-based instruction can help pupils strengthen their linguistic skills by positively affecting their learning attitude and by helping them build self-instruction strategies and promote their self-confidence.

Authentic Materials for Study

All students can use various resources of authentic reading materials either at school or from their home. Those materials can be accessed 24 hours a day at a relatively low cost.

Greater Interaction

Random access to Web pages breaks the linear flow of instruction. By sending E-mail and joining newsgroups, EFL students can communicate with people they have never met. They can also interact with their own classmates. Furthermore, some Internet activities give students positive and negative feedback by automatically correcting their on-line exercises.

Individualization

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Shy or inhibited students can be greatly benefited by individualized, student-centered collaborative learning. High fliers can also realize their full potential without preventing their peers from working at their own pace.

Independence from a Single Source of Information

Although students can still use their books, they are given the chance to escape from canned knowledge and discover thousands of information sources. As a result, their education fulfils the need for interdisciplinary learning in a multicultural world.

Global Understanding

A foreign language is studied in a cultural context. In a world where the use of the Internet becomes more and more widespread, an English Language teacher's duty is to facilitate students' access to the web and make them feel citizens of a global classroom, practicing communication on a global level.

What Can We Do With CALL?

There is a wide range of on-line applications which are already available for use in the foreign language class. These include dictionaries and encyclopedias, links for teachers, chat-rooms, pronunciation tutors, grammar and vocabulary quizzes, games and puzzles, literary extracts. The World Wide Web (WWW) is a virtual library of information that can be accessed by any user around the clock. If someone wants to read or listen to the news, for example, there are a number of sources offering the latest news either printed or recorded.

Another example is communicating with electronic pen friends, something that most students would enjoy. Teachers should explain how it all works and help students find their *keypals*. Two EFL classes from different countries can arrange to send E-mail regularly to one another. This can be done quite easily thanks to the web sites providing lists of students looking for communication. It is also possible for two or more students to join a chat-room and talk on-line through E-mail.

Another network-based EFL activity could be project writing. By working for a project a pupil can construct knowledge rather than only receive it. Students can work on their own, in groups of two or in larger teams, in order to write an assignment, the size of which may vary according to the objectives set by the instructor. The final outcome of their research can be typed using a word processor. A word processor can be used in writing compositions, in preparing a class newsletter or in producing a school home page. In such a Web page students can publish their project work so that it can reach a wider audience. That makes them feel more responsible for the final product and consequently makes them work more laboriously.

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The Internet and the rise of computer-mediated communication in particular have reshaped the uses of computers for language learning. The recent shift to global information-based economies means that students will need to learn how to deal with large amounts of information and have to be able to communicate across languages and cultures. At the same time, the role of the teacher has changed as well. Teachers are not the only source of information any more, but act as facilitators so that students can actively interpret and organize the information they are given, fitting it into prior knowledge (Dole, et al., 1991).

Students have become active participants in learning and are encouraged to be explorers and creators of language rather than passive recipients of it (Brown, 1991). Integrative CALL stresses these issues and additionally lets learners of a language communicate inexpensively with other learners or native speakers. As such, it combines information processing, communication, use of authentic language, and learner autonomy, all of which are of major importance in current language learning theories.

Teachers' Barriers to the Use of Computer-assisted Language Learning

The barriers inhibiting the practice of Computer-assisted Language Learning can be classified in the following common categories (a) financial barriers, (b) availability of computer hardware and software, (c) technical and theoretical knowledge, and (d) acceptance of the technology.

Financial Barriers

Financial barriers are mentioned most frequently in the literature by language education practitioners. They include the cost of hardware, software, maintenance (particularly of the most advanced equipment), and extend to some staff development. Froke (1994b) said, "Concerning the money, the challenge was unique because of the nature of the technology."

Lewis et al. (1994) indicate three conditions under which Computer-assisted Learning and other technologies can be cost-effectiveness: Computer-assisted Learning costs the same as conventional instruction but ends up with producing higher achievement in the same amount of instructional time; it results in students achieving the same level but in less time.

Herschbach (1994) argues firmly that new technologies are add-on expenses and will not, in many cases, lower the cost of providing educational services. He stated that that the

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new technologies probably will not replace the teachers, but will supplement their efforts, as has been the pattern with other technologies. The technologies will not decrease educational costs or increase teacher productivity as currently used. Low usage causes the cost barrier. Computers, interactive instruction TV, and other devices are used very few hours of the day, week, or month. Either the number of learners or the amount of time learners apply the technology must be increased substantially to approach the concept of cost-effectiveness.

Availability of Computer Hardware and Software

The most significant aspects of computer are hardware and software. Availability of high quality software is the most pressing challenge in applying the new technologies in education (Herschbach, 1994; Miller, 1997; Office of Technology Assessment, 1995; Noreburg & Lundblad, 1997).

Underlying this problem is a lack of knowledge of what elements in software will promote different kinds of learning. There are few educators skilled in designing it because software development is costly and time-consuming (McClelland, 1996).

McClelland (1996) indicated having sufficient hardware in locations where learners have access to it problematic and is, of course, partly a financial problem. Computer hardware and software compatibility goes on to be a significant problem. Choosing hardware is difficult because of the many choices of systems to be used in delivering education, the delivery of equipment, and the rapid changes in technology.

Technical and Theoretical Knowledge

A lack of technical and theoretical knowledge is another barrier to the use of Computer-assisted Language Learning technology. Not only is there a shortage of knowledge about developing software to promote learning, as shown above, but many instructors do not understand how to use the new technologies. Furthermore, little is known about integrating these new means of learning into an overall plan.

Conclusion

We live in a time change. Gelatt (1995) stated that change itself has changed. Change has become so rapid, so turbulent, and so unpredictable that is now called "white water" change (p.10). Murphy & Terry (1998a) indicated the current of change move so quickly that they destroy what was considered the norm in the past, and by doing so, create new opportunities. But, there is a natural tendency for organizations to resist change. Wrong conceptions about the use of technology limit innovation and threaten teachers' job and security (Zuber-Skerritt, 1994). Instructors are tend not to use technologies that require

substantially more preparation time, and it is tough to provide instructors and learners access to technologies that are easy to use (Herschbach, 1994).

Engaging in Computer-assisted Language Learning is a continuing challenge that requires time and commitment. As we approach the 21st century, we realize that technology as such is not the answer to all our problems.

What really matters is how we use technology. Computers can/will never substitute teachers but they offer new opportunities for better language practice. They may actually make the process of language learning significantly richer and play a key role in the reform of a country's educational system. The next generation of students will feel a lot more confident with information technology than we do. As a result, they will also be able to use the Internet to communicate more effectively, practice language skills more thoroughly and solve language learning problems more easily.

Appendix

Websites Favouring English Language Teaching

ESL Cafe's International Job Board: www.eslcafe.com/joblist

- TEFL.com: www.tefl.com
- TESall.com's Worldwide Job Board: www.tesall.com
- ESL Job Feed: www.esljobfeed.com
- TEFL.net's ESL Job Offers: www.tefl.net
- TotalESL: www.totalesl.com
- ESL Job Find: www.esljobfind.com
- Linguistic Funland: www.tesol.net/jobs
- Mark's ESL World: www.marksesl.com
- AAC's ESL Job Circle: www.aacircle.com.au/esl-job-circle.htm
- TeachOverseas.ca: www.teachoverseas.ca
- English Teaching News and Commentary
- The TESall Ticker: www.tesall.com
- EL Gazette: www.elgazette.com
- ELT News: www.eltnews.com
- ET Professional: www.etprofessional.com
- Guardian TEFL: education.guardian.co.uk
- English Teacher Training Information and Orientation
- TESall.com's Course Catalog: www.tesall.com
- English Job Maze: www.englishjobmaze.com
- ESL Cafe Teacher Training Forum: www.eslcafe.com
- Free Graduate TESOL Guide: www.matesol.info

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- TESall.com's Newbie Primer: www.tesall.com
- Bogglesworld ESL Glossary: bogglesworldesl.com
- ITTO: www.teflcertificatecourses.com
- English Teaching Lesson Plans and Classroom Resources
- Boggle's World: bogglesworldesl.com
- Breaking News English Daily: www.breakingnewsenglish.com
- Developing Teachers.com: developingteachers.com
- English Raven: www.englishraven.com
- ESL Lounge.com: www.esl-lounge.com
- ESLgo.com: www.eslgo.com
- english-4u.com: www.english-4u.com
- MES English.com: www.mes-english.com
- TEACHall Resource Centre: www.tesall.com
- TESL/TEFL/TESOL/ESL/EFL/ESOL Links, iteslj.org, is a no-nonsense compilation of links for students and teachers.

Sites for Teaching Materials

<http://www.sitesforteachers.com/>

http://www.tesol.org/s_tesol/index.asp

Teaching Tips

<http://www.pearsonlongman.com/teaching-tips/>

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Novel Technologies, Engines and Mobiles in Language Learning

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Introduction

The purpose of Educational Technology is promotion of learning by improving communication and interactivity using Computer Assisted Language Learning (CALL). Language laboratory has now become a place where CALL is engaged more actively.

Of all the languages taught in India, English is more advanced in using CALL. In this paper we present aspects of CALL as these relate to teaching and learning English in India.

Language Laboratory

The Language Laboratory helps a lot in teaching and learning English. English lab is essentially an audio visual aid which has various devices such as CDs, audio cassettes and videos to impart instruction or information for learning English language to the user. Interactive computer network allows students to test the results of learning without the risk of being punished for any mistake that he may commit while learning. It permits the Language in India www.languageinindia.com

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student to have his or her own pace of learning and monitor and evaluate their own performance if they are doing individual practice.

Dramatic Change

Since the early 1960s, language teachers have witnessed dramatic changes in the ways that languages are taught. The focus of instruction has broadened from the teaching of discrete grammatical structures to mastery of communicative ability. Creative self-expression has come to be valued more over recitation of memorized dialogues. Negotiation of meaning takes precedence over structural drill practice. Comprehension has taken on new dominion to provide comprehensible input that has become a common pedagogical imperative.

Culture has received a renewed interest and emphasis, even if teachers remain unsure of how best to teach it. Language text books have begun to distinguish spoken and written language forms by incorporating authentic texts.

It is in the context of these dynamic and still evolving changes that Computer Assisted Language Learning has come to influence both learning and teaching of languages. The learners can communicate either on a one-to-one or a many-to-many basis in local area network conferences to multiply their opportunities for communicative practice. The computer enhanced class room environment encourages not only the bright students but also the slow learners as they can sit with computer whenever and as long as they like. The difficulty experienced by the slow learners in a conventional class room is easily eliminated by using computers, internet, web sites and so on.

As Rajeshwar says, “The introduction of the computer into the language class room as a resource adds to the excitement and ease of teaching and learning. The multi-media computer simultaneously appeals to the senses of seeing and hearing in a way traditional teaching aid cannot. It offers a high degree of flexibility in the learning (8). ... second language acquisition and instruction ... make the teaching and learning of English an infinitely enjoyable experience”

Three Phases

The uses of Technology based environments for learning in general, and for second language acquisition in particular, differ from the traditional design of text-based and stand-alone systems.

Computer-Aided Language learning can be broadly categorized into three phases namely Behaviourist, Communicate and Integrative.

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1. In **Behaviourist phase**, computer is used as a vehicle for delivering varied instructional material to provide a lot of information to take the role as a tutor.
2. In **Communicative phase**, computer is used for practising skills with simulated programs and software with a greater a degree of student choice, control and interaction.
3. In the present **Interactive phase**, multimedia and internet are used to enable listening, speaking, reading and writing skills to be combined in a single integrated activity with the learner exercising a high integrated degree of control over the path she/he follows through the material.

Two Important Features

The philosophy of CALL puts a strong emphasis on student-centered lessons that allow the learners learn on their own, using structured and unstructured interactive lessons. These lessons carry two important features: bidirectional (interactive) learning and individualized learning. CALL is not a method; it is a tool that helps teachers facilitates language learning process. It can also be used as remedial to help learners with limited language proficiency.

The Role of Teachers and Students

Instead of handing down the knowledge from the teachers to students and being the centre of students' attraction, teachers become guides as they construct the activities that students can do and help them as students complete the assigned tasks. However, the teachers' presence is still very important to students when doing CALL activities.

Teachers should be familiar enough with the resources to be used to anticipate technical problems and limitations rather than passively absorbing information. Learners must negotiate meaning and assimilate new information through interaction. Because of the use of technology, less-able students can become more active participants in the class. Moreover, more shy students can feel free in their own students-centered environment. This will raise their self-esteem and their knowledge will be improving.

Use of Call for the Four Skills

Using current CALL technology, the development of speaking abilities has gained much attention. Most CALL programs are geared toward four language skills (LSRW). Most reading and listening software is based on drills. CALL helps speaking skills closely.

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Gains in writing skills have improved over the time, as better and more efficient grammar, spell check and punctuation software is developed.

Many colleges and universities in the United States have obtained such software and make them available to their students in their English classes. Our institutions have not begun to look at the use of such software for their English classes, as these do cost a lot of money. What we can do, however, is to identify the many free websites that offer help by providing learning materials.

A list of these websites must be prepared by the concerned English departments, and the teachers asked to evaluate the usefulness of such websites from the point of our syllabi, and then offer links with formal and explicit instructions to our student to do the exercises. These websites also provide the key at the end after doing the exercises. So, students can self-evaluate their own performance and move from one set of exercises to another.

In the successful application of speech processing technology or Automatic Speech Recognition (ASR), the computer “understands” the spoken words of the learner. The first is pronunciation training. Learners read sentences on the screen and the computer gives feedback to check the accuracy of the utterance, usually in the form of visual sound waves. The next is software where the learner speaks and commands the computer to do. One of the main promises of CALL is the ability to individualize learning.

Multimedia - A Powerful Media to Learning

A potentially powerful option that computers offer is the provision for rich multi model input in the form of full motion video, text, sound and colour graphics. Multimedia is a media that uses a combination of different context forms.

In education, multimedia is used to produce Computer-based Training courses and reference books like encyclopedia and almanacs. ‘Edutainment’ is an informal term used to describe the combination of education and entertainment, especially multimedia entertainment. The possibilities for learning and instruction are endless, particularly in higher education. Software engineers use multimedia in computer simulations for anything from entertainment to training such as the military or industrial training. The sophistication of software with an increase in the speed, storage capacity and memory size of computers together with developments now enable computers to facilitate video, sound, text and graphics for language learning. The use of these combinations in communication is Multimedia which makes CALL more effective.

Internet

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“The World Wide Web (WWW), the jewel of the internet comes as a great resource for language learning and teaching and can be used effectively in the language classroom. The English teachers have to adapt to the new technology to maximize their teaching potential,” stresses M. Rajeshwar (10).

The Internet and the World Wide Web are ideal communication tools as they provide the medium for conveying thoughts and for negotiating with others. This makes them particularly useful for second language acquisition. In Dorothy M. Chun and John P. Plass’ opinion, “The ultimate goal of learning a new language is to be able to successfully express one’s own ideas and to comprehend the thoughts of others, in other words, to understand and to be understood” (153).

There are hundreds of websites offering programs in English, ELT and related areas. S. Thiruvengataswami says in his “Online Sources for ELT”, “Some of the available CALL Software items are GAPMASTER, TEXT MASTER, PINPOINT, STORY BOARD, MATCHMAKER, GRAMMAR and VOCAB” (57).

Non-Call Software

Computers assist in teaching and learning of English skills as well as other skills (retrieval) also. Such learning helps the students when they conduct research. P. Sudipta in “Information Technology and English Language Teaching” says: “Every institution reported using non-CALL software. Word-processing and spell correcting software is used in ELT writing classes. Other programs included grammar correcting software and software in training computer skills such as keyboard and mouse utility skills. There is also non-CALL software in the form of CD ROMS which included reference material such as encyclopedia, dictionaries, thesaurus and on-line magazines like US Today, CNN and Time Capsule” (43).

However, this software is used only as reference material and not very popular among the users.

Virtual Learning

Virtual Learning Environment (VLE) is a software system designed to support teaching and learning in an educational setting. A VLE will normally work over the internet and provide a collection of tools such as those for assessment of communication, questionnaires, peer assessment etc... Originally VLE was created for distance education; but now it is used to supplement traditional face to face classroom activities, commonly known as Blended Learning. Here, learning is not confined to a particular building or

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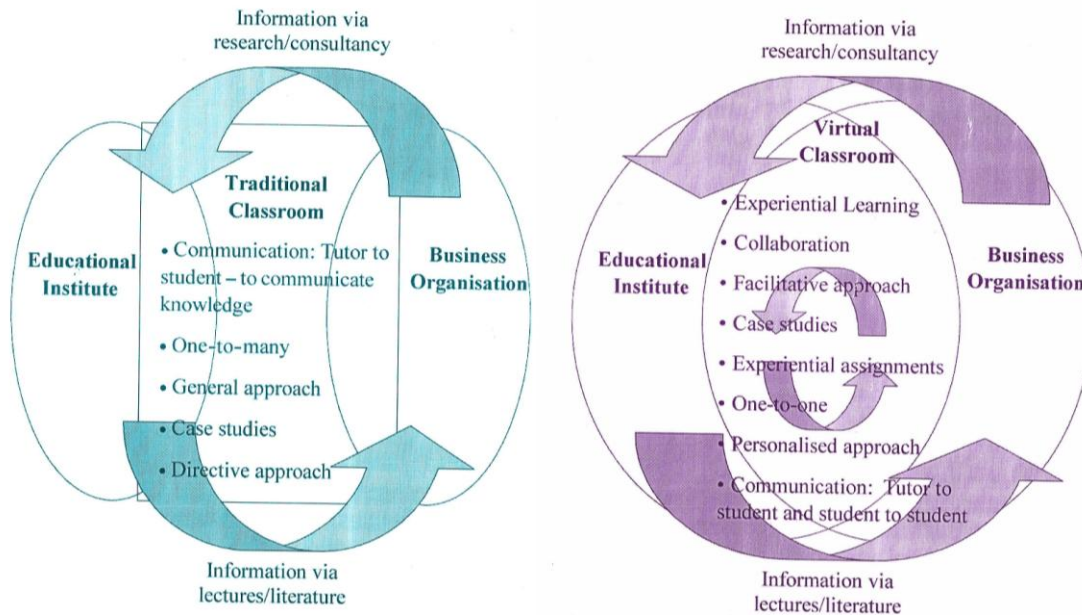
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restricted to any single location or moment. Universities and other institutions of higher education are increasingly turning to VLEs in order to provide a service for students who increasingly look to the internet as the natural medium for finding information and resources.

Visual and auditory activities in CALL Learning facilitate multi-model. The key element for language learning is the synchronized activation for the auditory, phonological and visual systems in the brain, especially important for listening and reading development.



New features in those systems include Wikis, Blogs, RSS, 3D virtual learning spaces.

E-Learning

The electronics revolution in the 1980s also marked the era of personal computing. The term 'electronic learning' is also analogous to online education. Paulsen and Keegan define this form of education as: "The provision of two-way communication via a Computer network so that students may benefit from communication with each other, teachers and staff" (en.wikipedia.org). Time and place are no longer restrictions as the learning experience can be tapped anywhere if one has a computer and access to the Internet. E-learning is self-paced and the learning sessions are available 24x7. Learners are not bound to a specific day/time to physically attend classes. They can also pause learning sessions at their convenience.

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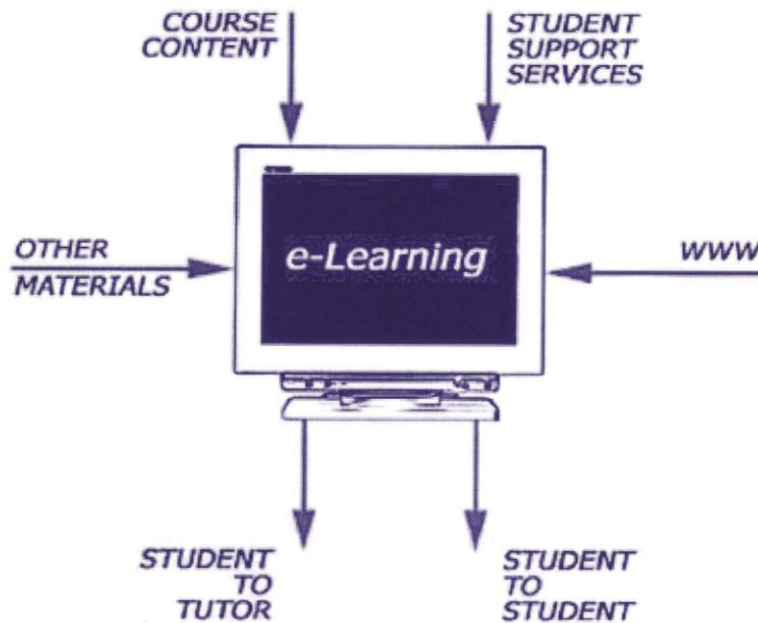
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The following model shows how e-learning works.



Wired virtual learning environment of today, Keegan 2002

The screen is the computer screen where the students receive course content, student support services and have access to the web and other materials. The student can communicate with the teacher or peers from here via e-mail or chat session. E-learning, which includes online learning, web-based training virtual learning, and digital learning, depends on the availability of a wired network connection to the Internet.

Web Search Engine

It is a tool designed to search for information on the World Wide Web. Web search engines work by storing information from many web pages which they retrieve from the html itself. Some search engines, such as Google store all or part of the source page as well as information about the web pages, whereas others such as Alta Vista store every word of every page, they find. When a user enters a query into a search engine, the engine examines its index and provides a listing of best matching web pages according to its criteria, usually with a short summary containing the documents title and sometimes

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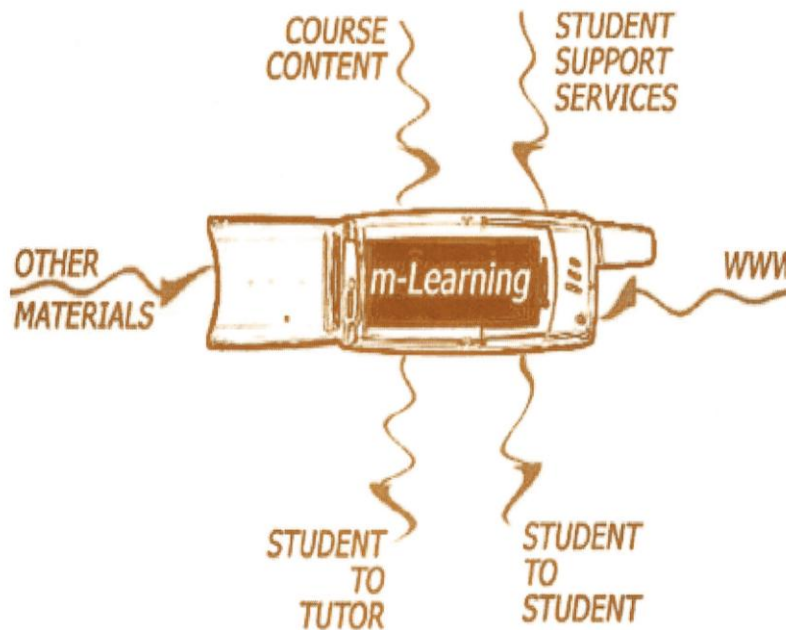
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parts of the text. The engine looks for the words or phrases exactly as entered. A site like this would be ask.com.

M-Learning



Wireless learning environment of to-morrow, Keegan 2002

With the use of a hand-held wireless device and software/hardware solution, the students are exposed to a new educational experience to access educational content through mobile learning. Keegan in “The future of learning: From e-learning to m-learning” quotes Harris’ definition “The point at which mobile computing and e-learning intersect to produce an anytime, anywhere learning experience.” (en.wikipedia.org).

M-learning is learning that can take place anytime, anywhere with the help of a mobile computer device. The device must be capable of presenting learning content and providing wireless two-way communication between teacher(s) and student(s).

Quinn says, “It’s e-learning through mobile computational devices; even your digital cell phone” (en.wikipedia.org). By means of a wireless Internet, the students can receive course content located on a remote server. The main difference in this model compared to Language in India www.languageinindia.com

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e-learning is that all communication is wireless. M-learning not only breaks the barriers but also presents new challenges in the educational area.

Summation

Technology based language learning does not represent a particular technique, method or approach. Richard Kern and Mark Warschauer says, “It is a constellation of ways by which students communicate via computer networks; and interpret and construct on-line texts and multimedia documents, all as a part of a process of steadily increasing learning process among learners” (17).

To sum up, the advantages in using these technological manifestations result in an exposure to new ideas and experiences; development of logical thinking and reasoning abilities; support for training in skills or for remedial activity and the simulation of real life situations.

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Role of Language in Effective Managerial Communication

Madhulika Jha, Ph.D.

Introduction

Why are some managers more successful than others? Why do some managers seem to make all the right decisions while others flounder?

You might at first assume the successful ones are lucky, or can attribute their success to intelligence, personality, or even the environment in which they grew up.

What might not be readily apparent is that successful practitioners have acquired specific knowledge that contributes to their high performance.

The New Spirit of Business: Importance of Managerial Communication

The new spirit of business must be marked by efficient managerial communication. To build, to develop and to run business means, first of all, to communicate, to transmit information, opinions and decisions and, at the same time, to receive answers to such. In practice, the manager is required to have certain qualities that are indispensable for the managerial activity, and the ability to communicate efficiently is one of them.

Because of the changes occurring in the business environments, and the ever-growing complexity of business and of the managers' responsibilities, the topic of managerial communication has become a matter of great interest and significance.

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Role of Language in Effective Managerial Communication

A series of valuable theoretical studies have been published lately. They focus on the role of managerial communication and its implications for efficient company performance. Also special courses of business communication and negotiation have been introduced in universities.

This article emphasizes the role of communication competence in the fulfillment of the manager's complex tasks. The study discusses several approaches and types of managerial communication and analyses their implications for the efficiency of the managerial act. The study insists on the necessity of developing the managerial communication abilities by means of grasping the modern communication techniques and psychological techniques that allow harmonizing the interpersonal communication relations in business.

Content and Significance

Interest has been shown in the art of communication since the classical age. The Ancient Greeks developed specific communication methods and techniques that developed into the science of communication. In the contemporary age, the theory of communication has seen an impressive growth, being a major preoccupation for many specialists in extremely different domains (psychology, philosophy, marketing and public relations, management, etc.).

In Dance F.'s opinion (1970, p. 36), communication is the process of sending a message, via a communication channel, towards a receptor, whereas Abraham Moles (1974, p.64) understands communication "as establishing univocal correspondence between a space and time A- transmitter universe and a space and time B – receiver universe which includes the notion of understanding, transfer and which takes place from the field of phenomena to the field of symbols connected in a structure".

To define communication as an exchange of messages between a transmitter and a receptor is the simplest reflection of the essence of this process. The general elements found in most of the communication theories are, in essence: communication is a psychosocial process, a social relation of informational, interpersonal transfers between individuals and the group, and also between groups. The analysis of the message exchange shows that it is equally useful for one to know that the message transmitter tends to influence and modify the receptor's behaviour in all the aspects of his/her actions, in the sense of the receptor getting adapted to the context generated and promoted by the transmitter.

The Purpose of Communication: Feedback and Other Processes

As a matter of fact, from a broader perspective, the purpose of communication is to perform changes, to influence an action. Communicative competence is assessed based on the way in which, by means of using the adequate means of communication, one influences the behaviour of his/her interlocutor. The existence of a feedback system, which indicates how correctly the

information goes from the transmitter to the receptor, is necessary, because the information may often be distorted or modified.

What Is Managerial Communication?

Managerial communication has a special status, which derives from the organizational framework in which it is performed, from its goals, purpose and role. It represents the decisive means by which the manager fulfils his/her tasks and duties and employs the competences and skills pertaining to his/her role in the company and in the relations with the business partners.

The manager sends information to the members of the organization and the business partners, and their response influences his/her decisions and behaviour. The quality of the communication channels, formal or informal, depends on the functionality of the communication system.

This system needs to be conceived as a dynamic organism, capable of adapting to the information needs of the company at any moment, at all the levels and in all senses, laying the stress on the problems that influence and condition its normal functioning.

Within the company, the individual and the group performance of the employees while fulfilling tasks largely depends on the quality of the managerial communication process. The manager communicates for the purpose of sending and receiving information, of triggering the adequate answers and, implicitly, of influencing the receptors' decisions and their response to the transmitted messages.

The efficient management of the communication process when acting as a contact person who ensures interpersonal communication with the employees in the company, but also with the business partners, outside the company, is a tough responsibility for a manager, and the way he/she fulfils it is decisive for the good business and the success of the company.

On one hand, the manager needs to inform all the employees with respect to the company mission and goals, the costs of such, the quality and economy issues, the tasks that need to be fulfilled to attain the set goals. The manager is also interested to get information on the way in which such tasks are fulfilled, suggestions and opinions on the well-being of the company, as seen by the employees.

At the same time, the members of the managerial team must exchange information with regard to the main technical, economic and social problems of the company, to the management techniques and methods that need to be used to increase the efficiency of the activity. Thus, a system of reciprocal cooperation is created, which facilitates for the fundamental objectives of the company to be attained.

Managerial communication acts as an integrating factor of the relations from inside the company, as well as those from outside the company, with the business partners, pursuing to harmonize interests and creating the premises needed to attain the set goals. Competitive companies have understood this, and have promoted communicative competence as a philosophy assumed by the management and the entire team. In many such companies, communication is considered to be and is used as one of the most valuable instruments of managerial strategy. At the opposite pole, the defective transmission of information, communication breakdowns and the lack of transparency and honesty most often account for business failure.

Models of Managerial Communication

The managerial communication process becomes more and more complicated as the complexity of the company activities and that of the manager's responsibilities increases. The manager's communication behaviour is the one that may generate adequate behaviour on the part of all the members of the organization, mobilizing them around the values tied to performance and the competitive spirit. In time, several models of approach of the communication² process have been built.

According to specialists³, four of these models are the most significant and most widely used in the managerial practice: the one-way communication model, the circuit communication model, the interactive communication model and the behavioural model.

The One-Way Communication

The one-way communication model of approach is a classical model of the communication process. It was developed by the Engineer Claude Shannon in 1949. The managers who choose the classical model of approach (from transmitter to receptor), which Phillip Clampit called "the arrow approach" (1991, p. 1), start from the presupposition the receptor's feedback is not needed as long as the information and decisions transmitted were clearly formulated, in a language that is adequate and clear to those whom they are addressed to.

This idea relies on the belief that if the message is clear for the transmitter, it must be equally clear for the receptor and the latter will act in complete accordance with the content of the message received. By taking up this type of communication, the manager considers that, by using a clear and precise language, the decision that he/she transmits will be correctly understood and complied with by the receiver, without a feedback being needed. The person receiving the message is regarded as a passive receptor, without taking into account the fact that he/she decodes the message and interprets it based on his/her own system of values and on the context in which he/she acts.

This type of communication is a model that, in many cases, proves defective, as it generates problems at the organizational level.

The employees often complain about the lack of information or about the fact that the information reaches them distorted. In the absence of a response, this sort of information can no longer be corrected. The inadequate distribution of the information from the upper level of management to the lower levels was explained by Peter Drucker (1993, p. 172) by the fact that, when taking up the one-way communication model, the managers ignore the receptor.

Communication is incomplete if the information is not understood, many theorists considering that we may speak of communication only when the receiver gives feedback. As long as there is no response from the part of the receiver, there is no certainty that the message (the arrow) has attained its target, i.e. being received, decoded and correctly understood. This type of communication is preferred by those managers who prefer the formal, rigid, plain and authoritarian style and who do not develop interpersonal communication relations within the organization.

Mention must be made that, apart from the afore-mentioned advantages, the classical model of approach of the managerial communication has the advantage that it shortens the path from decision to action. The managers concentrate over the short and specific messages, transmitted firmly, avoiding any collateral discussion over the topic of the message.

On the other hand, the employees execute or comply with the decision as soon as they receive it. Taking into account these positive aspects and starting from the idea that the expression of a clearly stated message is a compulsory and sufficient condition for efficient communication, many managers appreciate this model of communication. Obviously that is true provided the receiver uses the same system to decode the message he/she receives as the one the transmitter used when encoding or sending the message. We must specify that we do not entirely impart this point of view.

We believe that, under the conditions of the ever- increasing complexity of the company activities, the efficiency of the managerial communication process is not fully sustained by adopting the one-way communication model. Communication is a process of transmission and receipt of the information – facts, intentions, attitudes etc. – having the purpose of getting a reaction from the interlocutor. Consequently, the existence and quality of the feedbacks is of extreme importance, communication being incomplete unless the receiver confirms having received and correctly understood the message.

Organizational practice has shown that efficient managerial communication relies on a plurality of factors. Among them, the employees' feedback to the messages received from the company management certifies the correct understanding of the act of communication and makes possible the adaptation of the employees' behaviour to the manager's requirements and expectations.

Overlooking the employees' responses may have negative effects upon the effectiveness of the communication process, especially over the results of the company in general.

Circuit Model of Managerial Communication

Another model of approach of the managerial communication is the circuit communication, which supposes the existence, in all the cases, of the receptor's response (reaction) to the received message.

Unlike the "arrow" approach, this type of communication starts from the presupposition that the manager must know all the problems that the employees are facing in fulfilling the tasks assigned, all their opinions and views in connection with the activity they carry within the company.

This approach is specific of the managers having an open style of management, a free and understanding one, those managers who are interested in providing a harmonious organizational environment and in cultivating agreeable relations with their subalterns.

For this type of manager interpersonal communication with all the employees, the understanding of the employees, the adaptation of the messages based on each employee's personality and the certainty that the message sent was correctly understood are of utmost importance. The manager relies on the positive response of the employees to this sort of behaviour and, by way of consequence, on the increased quality of the work generated by this state of affairs.

The success of this type of managerial approach depends on the manager's skills of fine psychologist, of his/her ability to stimulate the employees' devotion towards the company. The disadvantage of approaching this sort of communication comes from the large amount of time spent in discussions and debates, which may negatively reflect in the effectiveness and efficacy of the activity. Interactive communication is another way of approaching the managerial communication.

Interactive Managerial Communication Model

Apart from the above two models presented, interactive communication supposes an exchange of ideas between those who communicate, each having, in turn, the role of receptor and transmitter. This model of communication is particularly characteristic of the organizations in which the employees' creative skills are appreciated and their participation into solving the problems that the company faces is stimulated. The manager trusts the subalterns' professional competence and has them informed and consulted about the occurring problems and the solution of such.

Interactive communication relies on group creativity, the valorisation of the proposals, suggestions and ideas expressed by the members of the organization and on the possibility to identify the best solutions generated by the exchange of ideas.

The effectiveness of this type of communication is conditioned by the compatibility of those who communicate, from the perspective of the level of knowledge, experience, share values and type of behaviour.

In 1985 David Campbell and Dale Level proposed a more complex model of managerial communication – the behavioural model. The two researchers analyse the managerial communication process from the perspective of the way in which the transmitter expects the receptor to react after receiving the message. The anticipation of the possible response of the employee upon receipt of the message helps the manager structure and adapts the message in such a way as to get a positive response from the receiver.

The determination of the receiver's behaviour subsequent to the communication must be, in the two researchers' view, the transmitter's first goal, while taking into account the interferences that might occur during the process of communication and the influences that other communication processes, occurring in parallel, might have upon the receptor's final behaviour.

Even though companies have gone through massive changes with respect to the way they approach managerial communication, none of the models presented above is close to perfection. Each has, as shown, both advantages and disadvantages. In essence, managerial communication must be approached in a manner that best suits the set purpose, the stress being laid on the manager's competence of good communicator. The manager must ensure the smooth going of the communication process on all the channels, both formal and informal, both inside and outside the company.

Development of the Managerial Communication Competence

While performing, the manager takes different roles in which his/her communicational competence is decisive. Upon analysing the activity of some managers with good business results, many specialists have placed communicational competence to the centre of the the roles that the manager must play into three categories: interpersonal roles, informational roles, decisional roles (Mintzberg, H., 1984, *Le manager au quotidien: les dix rôles du cadre*, Les Editions d' Organisations, 1984, Paris).

Reflecting on the qualities that underlie the managerial success, John C. Maxwell (2002, p. 101) ranks the manager's ability to communicate efficiently first in importance, with a rate of 38% (it is noticeable that the importance that Maxwell gives to the other components is lower: creation – 31%, management knowledge – 19%, relations – 12%).

In turn, Peter Drucker (1977, p. 262) urged the managers to improve their communicative competence, so as to make themselves remarked for “the ability to communicate with the

people and to introduce to them their own thoughts and ideas in such a way as to get them to understand and be persuaded”, as “this ability to express oneself may be the most important aptitude one can have”.

Essential Skills: Communicating Both Positive and Negative Messages

The consolidation of the constructive actions oriented towards the values of the dialogue partners, the exploitation of the informal network of communication in a way that is positive for the company and the maintenance of a climate of open-mindedness and trust, lacking in conflicts and tension, all depend on the manager’s ability to constantly improve his/her abilities of good communicator.

Apart from the innate qualities that are important in the communication process, the manager may also develop his/her communicative competence by stimulating those abilities that allow the understanding of the subtle mechanisms of the communication act.

Communicating or transmitting unpleasant news or information with diplomacy and courtesy, diverting the conflicting discussions tactfully or solving the problems with firmness and authority when required are aspects that reflect the ability to communicate efficiently, and this is a vital quality for a capable manager. Business partners may have divergent interests, views or positions.

The open and positive attitude, the honesty, the appeal to rational or emotional arguments based on the interlocutor’s personality are manifestations that can be found in the communicational behavior of a responsible manager who is interested to keep the channels of communication open, regardless of how complicated or controversial the problem in discussion is.

This desideratum is possible through a correct appropriation of the communication techniques and the perfecting of their use. By using argumentation as a communication technique, the manager may influence the interlocutor’s actions and options through well-grounded evidence that can support his/her assertions and objectives. Through solid arguments that rely on real facts, figures, judgments and incontestable reasoning one can get the adhesion of the dialogue partner to the ideas sustained.

Obviously, the arguments need to be relevant, credible, verifiable, correctly understood by the interlocutor and they must come in support of the goals set. The more the problem tackled is complicated and harder to solve, the stronger the arguments used must be.

The argumentation strategy needs to be built taking into account the interlocutors’ personality, attitude (favourable, less favourable, indifferent) to the ideas presented. In order to achieve the convergence of interests and agreement one must use, apart from the logical arguments, arguments that appeal to feelings, cultural values and beliefs.

Emotional Elements

We need to mention that there are situations when the resort to emotional, affective arguments constitutes a strong support in persuading the business partners. The same may be true in the communication within the company.

Often, the manager's force of persuasion grows when appeal is made to arguments of emotional nature, aimed at the employees' sentimental side (loyalty towards the company, beliefs, moral consciousness, honesty, enthusiasm etc.) For a long time, the affective side of the communicational behaviour was entirely ignored.

In recent years, numerous studies have brought to light the relationship between the quality of the communication process and the degree of emotional intelligence of the people involved in the process.

In order to indicate the influence of the degree of emotional intelligence over the success attained in most of the human actions, the American specialists speak of the emotional intelligence quotient (EQ), whose importance in the success or failure of the human actions is decisive.

Implications of the Emotional Intelligence

The implications of the emotional intelligence over the effectiveness of the communication process within the company are a relatively new concept in business, which some managers find hard to accept. However, one cannot build an efficient communication system in which the EQ is minimized.

The research conducted has shown that businesspeople with a high EQ have better communicative abilities and grasp better the meaning of the messages transmitted by the interlocutor, whereas emotional intelligence deficiencies tend to jam the communication channels.

Three Applications

Correlatively, at least three applications of the emotional intelligence (EI) may be identified in business management: the possibility to motivate, to dissipate conflicts and to build an efficient communication network.

These are three trumps for a businessperson, out of which derive several qualities that are important for a good communicator such as intuition, self-control, involvement, the listening ability, the persuasion ability, perseverance and flexibility in communication.

A high EQ favours empathy, the ability to perceive the interlocutor's feelings and emotions, to anticipate his/her intentions, reactions and behaviour, by transposing into his/her psychology and role.

In this sense, businesspeople and all the people involved in social relations should take into account the piece of advice given by Tadeuz Kotarbinski (1976) who recommended: "whatever you do, be able to imagine yourself in the stead of your partner, of your interlocutor... be able to examine the matter from his/her point of view, before making any gesture and, most importantly, before uttering a word."

In a very deceptive world, as the one of business and trade, empathy is a communicative skill that proves its efficiency chiefly in the process of negotiation. The development of the capacity to communicate empathically allows a deeper understanding of the attitude and conduct of the interlocutor, of the system of values on which he/she founds his/her actions and behaviour, thus increasing the efficiency of the communication act.

Change in Communicative Register for Success in Negotiations

A business meeting or a negotiation apparently destined for failure may often be saved by virtue of the mastery, tact and utmost diplomacy with which the partners may change the communicative register. In fact, the adoption of a flexible style of communication, adapted to the situation and the interlocutor's personality, along with tact and diplomacy are indispensable abilities in business practice. Influencing the business partner's behaviour, getting some favourable reactions from his/her part by resorting to certain communication techniques might be perceived as a form of manipulation.

Manipulation by means of communication is considered, to a certain extent, natural, particularly in the process of negotiation, when each party pursues to influence the other party's behaviour and decision in the direction most favourable for his/her own interest.

Psychological Techniques for Modern Management

Modern management resorts to effective psychological techniques of communication in business. These techniques allow a certain sort of manipulation of the interlocutor or partner's behaviour. We are speaking about the Transactional Analysis (commonly known as TA) and the Neuro-linguistic Programming (NLP).

These techniques allow interlocutors to establish an efficient communication rapport and they currently have very good applications in business negotiations and in the harmonizing of interpersonal communication in business relations. Through specific instruments of analysis and action they allow a better understanding of the interlocutor and, as mentioned already, even a certain form of manipulation of his/her Transactional analysis (TA) was founded by the American psychiatrist Eric Berne during the late 1950s as a new theory of the human personality.

At present, the applications of the TA have started being used in business management, particularly in communication and business negotiation. An excellent means of analysis and action in business communication, the transactional analysis makes available for entrepreneurs and managers certain techniques and instruments which allow them to understand their dialogue partner and help lose fear and negative emotions.

The study of Neuro-linguistic Programming (NLP) was initiated by Richard Bandler and John Grinder at the University of Santa Cruz, California in 1972. They started from the structure of what they called “excellence in interpersonal relations”. NPL was defined as a corpus of means of study of interpersonal communication and of the structure of positive experience of such. NPL constitutes a mean of effective interpersonal communication in business relations, as it allows to influence the interlocutor’s behavior and to assess the impact of the message transmitted over the interlocutor. (in detail in *Comunicare si negociere în afaceri*, Stefan Prutianu, Editura Polirom, 1998 ; *Managementul afacerilor*, Dan Popescu, Editura Economica, 2001).

In English the term has been used in the Neuro-linguistic Programming meaning specifically what has been achieved between the interlocutors in the course of communication behaviour in the sense of the adaptation to the context wanted. Obviously, the use of these techniques need not be abusive and must not be done in breach of the principles of ethics in business communication. The difficult challenges that the business manager faces and the complex activities that the manager has to carry out in a tougher and tougher concurrent environment have consecrated the use of the competitive communication techniques as a subtle means of knowing the business and action partners for the purpose of harmonizing the interpersonal communication relations in this domain. That way, certain communication abilities are developed that make it easier to overcome negative emotions and tensions that may arise in the relationship with the business partners. At the same time, in a good partnership relation, they favour the attaining of the set goals.

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Role of Language in Effective Managerial Communication

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Pragmatic Analysis of Politeness Theory

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Introduction

Current research on politeness theory has critically re-examined previous accounts of politeness phenomena and offers an alternative for investigating politeness in interaction (Watts et al., 2005). During the course of social interaction, interlocutors engage in a negotiation of face relationships (Scollon and Scollon, 2001) and employ strategies to express a series of communicative acts in conversation such as requesting, complaining, or refusing.

Politeness is a form of social interaction that is conditioned by the sociocultural norms of a particular society; it can be expressed through communicative and communicative acts (cited in Brasdefer, 2006:2169).

This Study

The present study presents a brief account of politeness theories.

Theoretical account of politeness provides an obvious picture of linguistic politeness in the communication strategies and distinguishes cases where politeness is communicated from those where it is not. It explains the aspects of politeness phenomenon. It presents an account of politeness phenomena.

The modern conception of politeness as well as the historical origins is discussed. It introduces research on the cognitive interpretation required to grasp politeness meaning.

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It explains how politeness phenomenon is created and comprehended. It provides the theoretical base for politeness strategies, face and face, threatening acts. It provides a characterized explanation of polite behavior in such situation.

Importance of the Study of Politeness

Jary (1998: 18) states, “most importantly, it provides an alternative to the view that polite verbal behavior is motivated by the desire to communicate politeness, while still being able to explain situations – such as repair – where there is a strong case for characterizing polite behavior in terms of communication.”

The reason why politeness has become a viable issue in the study of language use is that it offers one explanation for speakers linguistic behavior; that is, politeness is a factor that determines what a speaker says and how he/she says it, which explains why all theories of politeness have focused on the speaker (Chen, 2001).

The reason for investigating politeness is its importance in teaching and learning. Second language learners experience great differences in acquiring formulaic routines so that they can present themselves in situationally appropriate ways. Most learners seek to be polite in the L2 or to be impolite, when necessary, in appropriate ways (Locastro, 2006).

What is appropriate in communication differs from culture to culture and subculture to subculture. Language use without regard to this difference of appropriateness can and does cause friction and conflict not intended by the speaker. This is where the research on linguistic politeness actors neighboring countries can provide an important service (Sifianou, 2001).

Theoretical Framework of the Study

People use language to transmit information, but to do it effectively, language must be used in a manner that will not cause friction between the participants. Either face to face or electronic media, people are increasingly concerned with the question of how we can communicate without friction. Thus the study of linguistic politeness, which evolved out of theoretical interests in the academic world, has been applied to the real world issue of how to achieve smooth communication. It is for this reason that interest in linguistic politeness came into focus more or less as byproduct of the growing interest in pragmatics.

Politeness is not only connected with constantly recurring linguistic formulae but in particular with recurrent behavior patterns, which regulate social interaction and gain their fraction and significance from specific constellations for which they are obligatory (Held, 2005: 148).

Politeness touches on issues that are crucial not only for the sociolinguist and social anthropologist but also in the life of human beings communications. In the present study linguistic politeness is crucially conceptualized as a social phenomenon. We argue that understanding politeness properly might constitute an important key to the understanding

of a number of sociolinguistic problems. It highlights some of the main point and notions presented by Brown and Levinson (1978-1987) and some other theorists.

The current study is devoted to discuss some of the major theoretical issues in linguistic politeness and ways in which it is socially and historically constituted. It is devoted to some issues in politeness research and to the inter-cultural problems in defining and investigating politeness phenomena.

The paradigmatic framework of politeness research emerges the fact that politeness now represents a social norm that can be observed empirically in language and reliably analyzed by means of language has long made it an important object of study in linguistics taking into account the recent developments and movements towards pragmatics. Halliday (1973) points out that politeness became a central theme. From this point on, because of its connection with the acting and speaking subject, politeness has been of interest as an interactional goal oriented, situation specific selection of linguistic strategies between ego and alter.

The rapid growth of attention given to linguistic politeness seems to be more the result of the real world necessity than purely linguistic interest. As the world becomes smaller and smaller owing to rapid progress in transportation and communication system, people who previously engaged in face to face interaction among acquaintances are now confronted by the need to communicate with people from different backgrounds and with unfamiliar communicative styles.

The topic of linguistic politeness did not stay in the ivory tower, but became an instrument to investigate ways to negotiate around the pitfalls of intra-cultural and inter-cultural communication. The interest in linguistic politeness became the focus of attention for perspectives on various aspects of our everyday life because of the world situation today, with rapid growth of person to person contact.

Researchers' Approaches

The researchers approach to the issue of politeness is functional in the sense that politeness is studied through the way it manifests itself in interaction. The general framework adopted for the present study is mainly based on Brown and Levinson (1987). Investigation of politeness in the present research will be based on Brown and Levinson's theory. Brown and Levinson's monograph (Gu, 1990) can be seen in two ways. One is that it is fairly thorough cross-cultural treatise on face threatening acts (FTAs). The other is that it is a cross-cultural account of politeness phenomena by way of examining how politeness is employed to redress the performance of FTAs.

On the basis of the theoretical framework of linguistic politeness, this study discusses many approaches of linguistic politeness such as Brown and Levinson's approach, Leech's approach and Lakoff's approach. Leech (1983) maintains that his model is descriptive and may researchers found it useful in accounting for linguistic politeness in their data. He also argues that Brown and Levinson's model is a production model, which has attracted a large amount of attention, mainly because it purports to explain the occurrence of specific forms of linguistic politeness in preference to others and to do so

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on the basis of claims for universality. Researchers claim that only Leech and Brown and Levinson's models contain sufficient details to allow them to be tested through application to real-language data. In addition, only these two models have given examples of the kind of linguistic structures that are put to use to realize politeness strategies.

The present study is an investigation of certain aspects of linguistic politeness in the human communication. It is an attempt to investigate the overall systems of politeness in different theories and to identify the common elements that constitute each theory. It is an account of politeness phenomena by way of examining how politeness is employed to redress the performance of the face threatening acts (FTAs) in the light of Brown and Levinson's concept of politeness.

In reviewing the relevant literature of politeness, there was a lack of consistency among researchers on what politeness is and how it might be accounted for. Remarkably, many of the writers don't even explicitly define what they take politeness to be, and their understanding of the concept must be inferred from statements referencing the term (Fraser, 1990). Lakoff and previous authors have seen politeness as a social device to avoid conflict in human interaction (cited in Kurzon, 2001: 62).

There is little agreement among researchers in the field about what exactly, constitutes politeness and the domain of related research. At times researchers seem more interested in defining the term (politeness) than with understanding an interactive concept that appears to be relevant in all cultures. The distinction between linguistic and non-linguistic politeness is not drawn, if it indeed exists. The notion of politeness as universal is often proposed but seldom validated, even in B & L World (Fraser, 1990: 234).

Aims of the Study

Speech acts have been claimed to operate by universal pragmatic principles (Austin, 1962, Searle, 1969) and claimed to vary in conceptualization and verbalization across cultures and languages (Green, 1975, Wierzbicka, 1985). Their models of performance carry heavy social implications (Ervin-Tripp, 1976) and seem to be ruled by universal principles of cooperation (Grice, 1975) and politeness (Brown and Levinson, 1978, Leech, 1983). With the growing interest in pragmatics in general and politeness in particular, research to date has shown that Brown and Levinson's (1978, 1987) politeness theory is the most comprehensive and applicable to cross-cultural research.

To sum up, this study aims at

1. Presenting an updated account of politeness as a factor in Linguistic communication.
2. Identifying and discussing some politeness theories presented by researchers.
3. Explaining the importance of politeness to redress face threatening acts (FTAs).
4. Showing how Brown and Levinson conceptualize face and face-threatening acts (FTAs).
5. Presenting pedagogical implications of the study of linguistic politeness and suggest ways and means of teaching the politeness expressions to language learners.

A systematic description of the features of politeness as it operates in the performance of language users and an account of the distinctions and contrasts make the problem clear, perhaps easy to be solved. This study attempts to investigate this pragmatic area which may help the learners of language to make rules under which this phenomenon operates in their performance.

Importance of Politeness Research

Learning a foreign language involves not only knowing how to speak and write, but also how to behave linguistically; therefore, the speakers and users of the language must be equipped with politeness formulas in speaking and must be aware of how to use politeness in different communicative acts in their daily life.

Politeness is differently expressed and interpreted across cultures, especially in culture like Arabic where religion plays an important role in the interaction, and most of the time provides interactants with the expressions they need to appear polite in different contexts.

Consequently, we think that providing the speakers with such knowledge, how to behave and respond in different situations, will give them ease in speech and accuracy in speaking ability, which they badly need.

In our daily talk, there are ways to get things we want. When we are with friends, we can be informal with them as to say shut up, open the door, close the window, hand me your book. However, when we are talking to adults and strange people we do not know well, we must be more formal and more polite as to say: could you open the window, please? Or I am sorry, I don't mean to interrupt you but it is too hot.

Politeness is not something human beings are born with but something which is acquired through a process of socialization. Politeness in this sense is not a natural phenomenon which existed before mankind but one which has been socially and historically constructed (Reiter, 2000).

Consequently, the area of politeness is realized now and accepted as a tool that helps us in discussing certain clues whose absence would hinder a better understanding between participants. It provides insights into person to person interactions.

Leech (1984) has argued that politeness is often a function of both: Standing features such as social distance between participants interact with dynamic features such as the kind of illocutionary demand the speaker is making on the hearer (request, advice, command, threat, etc.).

Politeness is one of the central subfields of pragmatics, which has attracted the attention of linguists and researchers for the last three decades. According to Thomas, (1995), in the past twenty years within pragmatics there has been a great deal of interest in politeness to such an extent that politeness theory could almost be seen as a subdiscipline of pragmatics. Though much literature exists on this linguistic phenomenon, it is still definitionally fuzzy and empirically difficult', (HeId, 1992). The concept of politeness has been depicted in the literature in a great variety of views, as Language in India www.languageinindia.com

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formality, as deference, as indirectness appropriateness, as etiquette, as tact' (Fraser, 1990, Kasper, 1994, Meir, 1999, Thomas, (1999). It was not until the late 1970s that politeness became a major concern in pragmatics.

It is hoped that this pragmatic study of politeness will help to explain and investigate the use of speech act complexity and interpret some pragmatic concepts. It will help to remedy the ambiguity and confusion of this area that happens to the learners of language.

The significance of this study can be discussed from the major perspectives: (1) on the one hand, it results in further explication of the linguistic theory in general and the pragmatic theory in particular; (2) on the other hand, it can serve a good number of applied and theoretical purposes.

This study will also contribute to different domains of applied linguistics. Aspects of language use in general, and socio pragmatic aspects of language in specific, could be and should be employed in language teaching programs.

Having mastered the specific function of a given utterance, a translator will find it exceptionally easy to find the most appropriate equivalents in the target language. A knowledge of politeness in contrastive invitation and request formulas will help translators, especially those involved in the translation of texts with heavy cultural and social orientations.

Furthermore, because many research projects have focused on the written aspects of language, it is vital to carry out research with the aim of explicating the nature of spoken language. Studies of this kind will undoubtedly enable us to find out the different forms and functions of spoken language. The present study has been carried out with the aim of examining the different situations of invitations and requests seek to satisfy.

The significance of this study lies in its highlighting of the concept of politeness as employed by the speakers using the language in social interaction and in its exploring of the distinctions of politeness in different cultures. This study will be useful and beneficial in language discourse practices. The knowledge of politeness is important in translation as well as classroom teaching of a foreign language.

Politeness phenomena, thus, enjoy a place of vital importance in all kinds of communications. A speaker, for instance, may use a polite word as a protective mechanism against threats to his face wants or desires while meeting a stranger one has to break the ice barrier by apologizing (e.g. sorry, excuse me, could you please etc).

This study will be an essential tool to investigate politeness which is an important aspect of character and situation in social interaction. Politeness is a key to prove that language is a useful mirror of social attitudes. If relations are smooth or tense the attitudes of speaker and hearer will be revealed through their use of language. Through tactful use of politeness, one can soften the language behavior with an addressee in any speech event.

Scope and limitation of the Study

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I will argue that politeness can have an instrumental or functional role in the social interaction. Central to this perspective is Brown and Levinson's (1987) theory that treated politeness as a universal face- threatening strategy.

In the present research, the researcher shall be concerned with the verbal expression of politeness, that is to say the use of words and sentences or any other linguistic markers. The non-verbal communication such as signs or gestures will not be discussed in this study. As is clear from the title of the study, it is meant to study the aspects of politeness used by the speakers.

This study deals with politeness as a phenomenon in different disciplines. It illustrates the theoretical parameters of politeness. Different approaches of linguistic politeness will be investigated and various factors that affect politeness will be discussed.

It is concerned with exploring and describing why and how the users of the language can successfully converse with one another in a conversation in such a way to convey their meaning and how the linguistic politeness or impoliteness affects the context.

Review of Linguistic Politeness

The origin of the English lexeme 'polite' lies in the Latin past participle form 'politus', meaning 'Polished'. The same is true for French term 'poli', which is the past participle of the verb polir to polish.

France (1992) illustrates that the ideology of politeness lay at the heart of court society, hence politics' in seventeenth and eighteenth century. France, enforced codes of behavior on courtiers, which led them to subordinate themselves to an increasingly centralized political system (France, 1992:63). "Politeness was thus instrumental in creating a strictly hierarchical and elitist social structure, and it was used as a means of enforcing social differences, in this sense, it did indeed become a highly efficient way of 'policing' society (Watts, 2003:33).

On the other hand McIntosh's form of politeness which focused on the development of written style in English prose writing of the eighteenth century, considers that "Politeness... meant something more than just etiquette, however important manners and ceremony may have been; it was a matter of civilization. It measured in part the distance a person or community had come from 'savagery' (1998:160).

"The etymological roots of the terms 'polite' and 'politeness' in English are thus to be found in notions of cleanliness, a smooth surface and polished brightness which can reflect the image of the beholder (Watts, 2003: 33).

It can be concluded from what has been mentioned above that politeness functions as a social control and social discrimination. The term politeness referred to strategies for constructing, regulating and reproducing forms of cooperative, social interaction in the sixteenth and seventeenth centuries in Western Europe, it also became closely associated with forms of respect; deference, even obedience etc.

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It is probably unknown when the term 'polite' first entered the English language, but sporadic uses of the term can be found in late medieval and early modern English texts. As we saw above, it is derived from the Latin word *politus* 'polished'. Watts (2003) mentioned that this term has been used in the sixteenth century due to the equivalent term *poli* in Renaissance French, but it did not gain popularity until towards the end of the seventeenth century.

The English term 'polished' is also used sometimes instead of 'polite' in reference to forms of social behavior, and politeness takes on many of the connotations of that term. "In contrast to *polir/poli*, however, the modern English lexeme *polite* can be used in reference to a person's behavior (Watts, 2003: 36).

During the sixteenth century sections of people preferred to use terms instead of 'polite / politeness' (such as 'good manner', 'civil', 'courtesy', 'virtues', 'good nature', 'good conduct'), and the other part preferred the terms 'gentleman', 'nobility', etc.

Patrizi (1992) mentions that the origins of politeness are found in Western Europe as part of the courtesy and conduct literature of the late Italian Renaissance at the beginning of the sixteenth century.

Politeness in its ideological conceptualization which represented it as a natural quality can give the opposite meaning of the word affixation.

Both of them appeared in an individual's behavior, actions and in his/her words.

Bellegarde (1985) has argued throughout his definition and analyses that politeness as a natural term has its principle in soul, as being the product of an accomplished mind, centering on itself, and master of its thoughts and words. Obviously, Bellegarde's contradiction that politeness is a natural act of polishing our minds as a social process, a process of education or acculturation. In Bellegarde's work, we can identify the following self-contradictory and confusing aspects of ideological conceptualization of politeness:

1. Politeness is the ideal union between the characters of an individual's uses.
2. Politeness is the ability to please others through one's external actions (e.g through one's language usage).
3. Politeness is the natural attribute of a "good character".
4. Politeness is a socially acquired state of mind that is adjudged to have reached a state of being 'polished' and of thereby being in conformity with a set of socially accepted forms of behavior.

Watts et al. (1992:11) remark: politeness is a dynamic concept, always open to adaptation and change in any group, in any age and indeed at any time. It is not a social anthropological concept which can simply be applied to the analysis of social interaction, but actually arises out of that interaction(cited in Mills,2003:66).

However, whilst this may be true, what must be recognized is that within British culture at present, many white , middle –class females regard politeness and etiquette as their Language in India www.languageinindia.com

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occupation and many of them feel it is of great importance; however, this view of the importance of their linguistic work is not shared by everyone and many in other social groups see politeness as superfluous and trivial, perhaps because of its association with groups of women.

Watts (2003) has pointed out that the contradictions evident here make it possible to argue that an individual is born polite, i.e. that there is a natural connection between his soul / mind and bodily actions (including language usage). However, it is possible to argue that a person may acquire the ability to please and influence others, whatever the circumstances of that person's birth. It is also easy to argue that politeness can only be acquired if one is socialized into the 'correct' set of socially accepted norms and if he/she is born into the appropriate social class, and therefore that those who are born outside that class can never acquire politeness.

The social interaction of politeness was taken up by the writers of language, the sociologists, and the philosophers in the eighteenth century in Britain. They claimed that politeness is a natural attribute of certain individuals and not of others and is used to exclude the latter from the ranks of the former. Furthermore, language behavior was interpreted as one of the most significant markers if not behavior was interpreted as one of the most significant markers of politeness.

In a recent BBC radio program about politeness, they thought that politeness was very important, particularly in interactions between strangers. There were conflicting views about what constituted polite behavior (BBC, radio Wales, 2001) (cited in Mills, 2003:6).

Gregory (2001) claims that there is a link between politeness and courtesy and he characterizes courtesy in three words 'to listen', to smile, and to take 'time in our dealing with each other.

To most scholars, politeness is used to avoid conflict. Lakoff (1975:45) defines it as forms of behavior that have been "developed in societies in order to reduce friction in personal interaction". Fraser and Nolan(1981) define it as a set of constraints of verbal behavior while Leech(1983) sees it as forms of behavior aimed at creating and maintaining harmonious interaction. According to Brown and Levinson (1978), politeness is a form of behavior that allows communication to take place between potentially aggressive partners.

McIntosh (1998) has pointed out that during the eighteenth century in Britain, the term 'polite', particularly when it was connected with language use, was manipulated in a socially selective way.

The concept of politeness was appropriately adopted as the basis of a hegemonic discourse, in which the ability to control a specific language variety was interpreted as providing access to high social status from which power could be exercised. Determining who was a member of 'polite society', however, was in the hands of those who have already gained access. (Watts, 2003: 40).

The above general survey of the ideology and the philosophical dimensions of politeness indicate that it is influenced by many factors such as the time, the setting, the society, the culture and some other social circumstances.

Norton understands and conceptualizes politeness in a typical way in the final decades of the nineteenth century. He views politeness as an equivalent to 'good manner' which doesn't reflect a person's character since it is only a superficial form of behavior; yet it could be a crucial element in deciding on the success of a young person's career. Baumgartner conceptualizes politeness as courtesy. He says "courtesy is more than politeness; it comes from the heart; it is kindly and thoughtful consideration for others. It doesn't always accompany politeness (cited in Baumgartner, 1980: 100).

Norton sees politeness as something purely superficial, denying any connection between a person's character and the degree of politeness he / she displays towards others. (The claim that successful social interaction among human beings depends upon the will of the participants to cooperate in localized forms of social endeavor does not prevent certain forms of human social interaction from being confrontational and competition with the result that success and failure will then be measured by who wins and who loses (Watts,2003:42).

On the other hand, Reiter (2000:3) states, Politeness, then, is not a characteristic inherent to the action itself but is constituted by an interactional relationship a relationship, based upon a standard shared, developed and reproduced by individuals within a social group. At the individual level politeness is represented by the wide range of alternative ways in which an actor can perform an act within the shared standard. This standard is thus a collective one, one which is common to people belonging either to other groups or categories within those groups. Politeness is thus a form of social interaction, a form that mediates between the individual and the social. The polite or impolite act is performed by an individual whose choices for the instrumentality of such an act are based upon collective norms and whose motivation in performing the act is that of structuring social interaction.

If we turn our attention to the connection between the ideology of politeness in eighteenth-century in Britain, it can be an acceptable principle in modern sociolinguistic research that the creators and diffusers of linguistic change are likely to be those members of society who are least firmly embedded within a close knit, sustaining social group, i.e. those who are socially mobile.

On the other hand, from Watt's arguments and discussions about the ideology of Politeness, in terms of language this implies that polite language became the equivalent of standard language that is the standard in speech and writing which the middle classes should work hard to attain.

Watts et al.(1992) reopened the question of defining 'linguistic politeness' by arguing that one of the oldest things about politeness research is that the term has never been 'explicitly' defined but is often taken as the forms of language that allow people to achieve their goals. Watts (1989) argues that the terminology must be reviewed and a Language in India www.languageinindia.com

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more comprehensive notion introduced to arrive at a consensus of what politeness is. In introduction to their book, *politeness in language: studies in its history, theory, and practice*, Watts et al. (1992:2) explain the book's aim as being the following: "to deepen the research perspectives within this field by questioning more profoundly what polite linguistic behavior actually is and what grounds there might be for claims of universality----- [and] to broaden research perspectives by demonstrating the need for more interdisciplinary and cross-cultural approaches. Watts(1992:44) argues that the history of politeness leads to certain types of politeness , views of politeness itself being 'fossilized' or associated with certain positions within society associated with power. He argues that, in the eighteenth century, politeness was inextricably linked to social class and socio-political power, so much so that those who did not cultivate politeness in their individual styles of language usage were open to social stigmatization and political persecution'. He goes on to claim that ' politeness was a sign of good breeding and high social status, but it did not necessarily correlate with consideration of deference towards other individuals (cited in Mills, 2003:63).

Watts (2003) has also argued that politeness and impoliteness and of course their equivalents in other languages are terms referring to ways in which individuals use language socially, so the model of impoliteness, can never be stripped of its evaluative clothing.

It can be said that the definitions of politeness are largely absent from most theoretical work in the field, and the reader has to infer from the theoretical principles of each model how 'politeness' might be defined. "Some writers are careful enough to define what they mean by the term and, in general, modern definitions agree on the basic substance of the notion, i.e. that it consists of mutually shared forms of consideration for others (Watts, 2003:50).Let's take a brief look at some definitions given by some researchers.

a. Lakoff (1989:102) assumes that friction in personal interaction is unwishful, prescriptive stance and that societies in such way, develop strategies, i.e. politeness, to reduce that friction. Politeness thus ends up being a set of norms for cooperative behavior, it does not escape from the evaluative framework in which impoliteness is used (Watts, 2003). "Politeness can be defined as a means of minimizing confrontation in discourse-both the possibility that confrontation occurring at all, and the possibility that a confrontation will be perceived as threatening'.

Holmes(1995:5) argues, "being polite means expressing respect towards the persons you are talking to and avoiding offending them....politeness behavior which actively expresses positive concern for others, as well as non-imposing distancing behavior"(cited in Mills,2003:6).

Patill (1996) argues that polite and impolite behavior transcends its immediate context and generates various possibilities of the literary interpretations. Politeness strategies can be used as a parameter of analysis. The realization of this phenomenon differs from one culture to another culture and from one language to another. Politeness principles are used variably in different cultures or language communities, in different social situations

and politeness is interpreted differently in different languages indicating that pragmatic descriptions ultimately have to be relative to specific social conditions.

Lakoff (1989: 102) defines politeness “as means of minimizing the risk of confrontation in discourse.” Fraser and Nolen (1981: 96) state that “to be polite is to abide by the rules of the relationship. The speaker becomes impolite just in cases where he violates one or more of the contextual terms. According to Brown (1980: 114), “what politeness essentially consists in a special way as to take into account the other person’s feeling,” what is common to these varying definitions is the idea of appropriate language use associated with smooth communication. This smooth communication is achieved “on the one hand through the speaker’s use of intentional strategies to allow his utterances to be received favorably by the addressee and in the other by the speaker’s expression of the expected and prescribed norms of speech” (Ide 1988: 371).

Leech (1980:19) defines it as "strategic conflict avoidance which can be measured in terms of the degree of effort put into the avoidance of a conflict situation, and the establishment and maintenance of comity.

Leech's concept of politeness as Lakoff's has been criticized because the avoidance of conflict is represented as effort to be done on the part of the person being polite, since it is strategic.

Brown and Levinson (1987) view politeness as a complex system for softening face-threatening act. Brown and Levinson attempt to present a definition of politeness which avoids face-threatening of the hearer in such social interaction.

Kasper defines politeness by saying "Politeness is therefore a term to refer to the strategies available to interactants to defuse the danger and to minimise the antagonism.

She bases her definition on Brown and Levinson's approach which contains explicitly evaluative terms such as 'dangerous' and antagonistic. Politeness here is functioning to defuse danger and minimize the antagonism.

Arndt and Janney (1985: 282) see politeness as "interpersonal supportiveness". Watts (2003) notes that politeness is seen from a normative perspective, since normal behavior implies that we give one another mutual support in social interaction.

Hill et al. (1986: 349) define politeness as: "one of the constraints on human interaction, whose purpose is to consider feeling, establish levels of mutual comfort, and promote rapport".

Hill's definition of politeness sees it as a set of constraints i.e. normative and prescriptive rules on how to interact with others, and once again, the laudable goals are the establishment of mutual comfort and the promotion of rapport.

Ide (1989: 225) sees it as language usage associated with smooth communication "As Sifianou puts it, this is achieved through the speaker's use of intentional strategies and of expressions conforming to prescribed norms". (Watts, 2003: 52). Ide's definition uses

the evaluative term 'smooth', to define what is smooth communication Sifianou interprets Ide's as presenting politeness as 'strategic' and normative.

Sifianou (1992:82) tries to see politeness less as a means of 'restraining feelings and emotions in order to avoid conflict and more as a 'means of expressing them'.

F. Yule (1996: 60) defines politeness: "politeness, in an interaction, can then be defined as means employed to show awareness of another person's face".

It is important to realize that Yule and others are only concerned with linguistic politeness, the use of language per se to communicate the attention to face needs of coparticipants. This view of politeness contrasts with the notion that politeness is also concerned with nonverbal behavior, usually called etiquette, which involves learning how to use the right fork for formal dinner parties, among other behaviors (Locastro, 2006: 112).

G. Fraser and Nolan (1981:96) see politeness as a property associated with a voluntary action. He sees politeness as a consequence of what she calls the concept of 'Volition', i.e. individuals can decide to be polite or not as the case may be. "Gu (1990) considers that politeness which stems from the will to be polite as an instrumental way of understanding it is rather a description of normative behavior" (cited in Watts, 2003: 82).

Fraser and Nolan (1990: 233) present perhaps the most veiled definition and attempt to clarify how we will have to understand the expression.

Fraser (1990) defines politeness by saying: "politeness is a state that one expects to exist in every conversation".

They (1981:95) also point out that "no sentence is inherently polite or impolite. We often take certain expressions to be impolite, but it is not the expressions themselves but the conditions under which they are used that determines the judgment of politeness".

Gu (1990) describes politeness in terms of doing what is socially acceptable.

What is Voluntary action? If we perform an involuntary action, does this then mean that politeness is excluded? The number of voluntary actions that can be produced in a social interaction by all the participants leaves the interpretation of these actions open to a wide choice of various evaluations" (cited in Watts, 2003: 52).

Sifianou then summarizes these definitions in the following quotation:

People tend to be considerate because this repays them with a pleasant feeling of satisfaction; furthermore, they receive consideration in return and at the same time satisfy the needs of others. It is a multiple reward. This obviously does not mean that they behave in the way that they do because they have any ulterior motives, or that they expect any tangible reward" (1992:83).

This quotation shows the evaluative nature of the definitions of politeness, but at least recognizes the 'give' and 'take' of interaction. It does not focus only on speakers, but indicates that politeness is a joint risk.

Watts (2003) argues that whether the researcher starts off from a linguistic, a pragmatic, a social, a social-psychological or an anthropological point of view, politeness will always be equivalent to socially appropriate forms of behavior.

Pragmatic Theories of Linguistic Politeness

In all the major studies of politeness (Lakoff, 1972; Leech, 1983; Brown and Levinson, 1987; Ervin Trip 1978; Blum-Kulka, 1987; Ide, 1989; Fraser, 1990; Kspar, 1990), there appears to be general agreement that there are different degrees of politeness manifested in linguistic expressions. This certainly lends theoretical support to the intuitive views that polite expressions can be put on a graduated scale ranging from very polite to not very polite. While further evidence would illuminate the scalar nature of linguistic politeness in different languages, the question remains what determines the appropriate degree of politeness and motivates the choice of the corresponding linguistic expression. This is by no means a trivial question in terms of both theory and pedagogy. Understanding the mechanism of choice is the key to understanding the politeness phenomenon. It would also help the language learner to acquire mastery over the use of polite expressions. However, it is on this question that there are diverse opinions and theories (Young, 1997: 505-6).

According to Watts (2003), linguistic politeness may be realized by means of both formulaic and semi formulaic utterances. Formulaic utterances are linguistic expressions that are used in ritualized forms of verbal interaction and comprise forms address, expressions commonly used in specific speech acts such as thanking, apologizing or refusing, and ritualized expressions of leave – taking. On the other hand, semi- formulaic expressions are conventionalized forms that "carry out indirect speech acts appropriate to the politic behavior of social situations" (Watts,2003: 169), and may include linguistic forms that internally modify a speech act to soften the illocutionary force of statement (e.g. I don't think, maybe, probably), solidarity markers that support knowledge of the participants (e.g. you know), and sentential structures containing specific model verbs (e.g. May I ask you to open the window?). It should be noted that although no linguistic expressions are internally polite or impolite in a given context.

Politeness as a pragmatic and sociolinguistic concept is relatively new subdiscipline in Western Europe and North America, dating back to the late 1960s and early 1970s.

"The major reason for the late appearance of politeness in the west Europe is that those linguists who were interested in politeness phenomena in language had little or no theoretical basis to fall back on until speech act theory appeared in 1960s (Austin 1962; Searle 1970).

The attempt to invent a definite link between language and the "character" of a nation is grounded in the assumption that language is a social product. But at the same time language is also individual and creative system. Forms of linguistic politeness therefore

are considered in this approach to politeness to be joint norms, to all concerns and goals lying beyond the control of rational individual.

"The way of thinking about linguistic politeness phenomena was prefigured by Saussurean and immediate post- Saussurean Genevan School of linguists, e.g. Bally, Gabelentz. Brunotz, Dauzat and Kainz who argued in favor of external influences on linguistic structure; (Held 1992:138). Such external influences were almost to be social, although Kainz, in a psychological style, argued in favor of what he called 'secondary ethical functions'. Social and psychological influences were said to have an effect on various levels of linguistic description, particularly the lexicon and morphosyntax.

Watts (2003:9) claims that "a theory of politeness should concern itself with the discursive struggle over politeness, i.e. over the ways in which impolite behavior is evaluated and commented on by lay members and not with ways in which social scientists lift the term 'impoliteness' out of the realm of everyday discourse and elevate it to the status of a theoretical concept in what is frequently called politeness.

In theories of politeness, the term is used particularly to refer to the different ways of conceptualizing politeness. Watts (2003) has argued that the terms of polite and politeness and their meanings are reproduced and renegotiated whenever and wherever they are used in verbal interaction, which of course means that related terms such as rude, rudeness, discourteous, impolite, impoliteness, etc are also struggled over.

Politeness that is observable in social interactions is not automatically evaluated as positive behavior or impoliteness. According to the theory of politeness, the possible realization of politeness depends on how the members themselves have evaluated that behavior as polite or impolite.

It also depends on the type of interaction, the goals, the settings and the participants themselves. Watts (1989) defined polite or politic behavior as "socioculturally determined behavior directed towards the goal of establishing and / or maintaining in a state of equilibrium the personal relationships between the individuals of a social group. This definition suggests that the major goal of social interaction is to assume the maintenance of social equilibrium.

Watts (2003) also points out that it is impossible to evaluate behavior out of the context of real, ongoing verbal interaction. Scientific concept of impoliteness, which can be applied to instances of social interaction across cultures, subcultures and languages.

Fraser (1990) and Watts et al. (1992) argued that despite her insistence on pragmatic rules, however, Lakoff doesn't try to set up a production model of politeness. She claims that if one causes something to happen by linguistic means, one is using a linguistic device and that the pragmatic content of a speech act should be taken into account in determining its acceptability just as its syntactic material generally has been, and its semantic material recently has been.

In the regard of pragmatic competence, Lakoff suggests two rules, both composed of a set of subrules, namely:

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- 1- Be clear and 2- Be polite. Lakoff (1973) argues that the rules of clarity are a 'subbase of the rules of politeness'. She suggests that by following the rules of conversation, the speaker/ writer does everything in his/ her power not to impose on the address (s) by requiring too many implicatures to be made in order to fully interpret the utterance. This leads to the conclusion that "when clarity conflicts with politeness in most cases (but not...all) politeness supersedes" (Lakoff, 1973: 297). But this still does not change the fact that abiding by the rules of politeness means breaking the rules of conversation.

In accordance with the pragmatic well-formedness of utterance Lakoff (1979) suggest a cline of politeness types ranging from formal (or impersonal) politeness (Don't impose), through informal politeness (Give options) to intimate politeness (make A feel Good) if a speaker were to preface an utterance with 'I'm sorry' to disturb you, ... that part of utterance would constitute formal politeness. If he/she were to say "would you mind closing the window?" this would constitute an example of informal politeness. If a speaker were to preface a request for a loan with an utterance like "Hey that's a terrific suit you've got on there" this would constitute an example of intimate politeness (Watts, 2003:61).

Fraser (1990: 64) confirms that Lakoff does not succeed to define what she understands politeness to be. In the 1975 article she states that "Politeness is developed by societies in order to reduce friction in personal interaction".

For Blum-Kulka (1992:270) what is important about politeness is that it involves a form of behavior by which others judge us on globally; she asks 'why be linguistically polite? In other words, why do languages around the world provide their speakers with alternative modes of expressions for both propositional and relational attitudes, assigning social values to their choices? 'Although this is not a question which can be answered, since the origins or developments of politeness are not accessible to inquiry, the question is a valid one which forces to consider the exact range of functions of politeness.

Politeness cannot simply be seen as a form of behavior chosen by individuals for reasons of considerateness for others, for reasons of self interest, or because of social constraints, but must be seen as a type of behavior which may be chosen or which may feel as forced upon us, for a range of different motivations. This multifunctionality helps to explain the wide range of interpretation which may be given to utterances intended as polite by others.

According to Brown and Levinson's theory (1978, 1987) politeness is defined as the speaker's attempts to manage the potentially disruptive nature of speech acts with the intent to save the face of others.

Cross-cultural data on communicative acts and FTAs appeared widely. Many books and papers appeared, exploring how particular kinds of communicative acts are realized in different contexts and in different languages, and much of this research is expected to deepen Brown and Levinson's understanding of cross-cultural parallels in politeness strategies for particular kinds of face-threatening acts (FTAs).

This study attempts to elaborate and review those politeness theories including Brown and Levinson's that have laid claims on universality. It is an attempt to use Brown and Levinson's theory of politeness as a point of departure for a specific study of politeness phenomena in different cultures.

Brown and Levinson's Theory

In Brown and Levinson's theory politeness is defined as redressive action taken to counter balance the disruptive effect of face threatening acts (FTAs). Since the list of the speech acts which adversely affect the speaker's and/or the hearer's positive or negative comprises any kind of linguistic actions that involves the interlocutors relationship (Brown and Levinson, 1987; 65 ff), communication is seen as fundamentally dangerous and antagonistic endeavor. As Schmidt comments "the theory represents an overly pessimistic rather than pananoid view of human social interaction" (1980: 104) (cited in Kasper, 1990: 194). Brown and Levinson's model (1978, 1987) of politeness usage is posited as a valuable framework for understanding social interactions, especially the strategic use of language.

Within the Brown and Levinson's conceptualization, politeness becomes a model for all human public social interaction, and the correct and appropriate use of conventional politeness form is seen to be embedded in an understanding of social relations and human action (Snow et. al., 1990). This theory has played a leading role in the study of speech acts and politeness strategies (Ji, 2000).

Brown and Levinson, however, admit that much cultural elaboration is expected on the level of, for example, what kinds of speech acts threaten face, what kinds of politeness strategies are preferred and what kinds of social relationship will trigger face- protective strategies.

Most of the research into politeness since the 1987 republication of Brown and Levinson's theory (cf. Watts 2003:98-99). The theory has been the preferred framework, for example, in empirical work on particular types of speech acts in a wide range of languages and cultures and in cross- cultural work considering the ways in which two or more cultures differ in their realizations of politeness. Various aspects of this theory have also been widely criticized (Vilkki, 2007:325).

Politeness as a linguistic theory was first systematized by Brown and Levinson (1978).

Extending ideas from scholars like Grice the authors carried out a comparative study of the way in which speakers of three unrelated languages, English, Tamil and Tzeltal, departed from the observance of the conversational maxims for motives of politeness.

Brown and Levinson noticed many similarities in the linguistic strategies employed by speakers of these three very different languages and observed the employment of the same strategies in other languages, thus assuming the universality of politeness as a regulative factor in conversational exchanges (Reiter, 2000).

Brown and Levinson's (1987) theory of politeness rests on explicating the particulars of face wants that politeness strategies are meant to satisfy. Politeness is viewed as the intentional, strategic behavior of the individual meant to satisfy self and other face wants in case of threat, enacted via positive and negative styles of redress. This basic notion of politeness as redressive action aimed at reestablishing or preserving international harmony is also at heart of Leech's (1983) theory of politeness.

The key concept of Brown and Levinson's theory is the idea of 'face'. Brown & Levinson's interpretation of the term derives from Goffman (1967) and from English folk terms 'losing face' and 'saving face.'

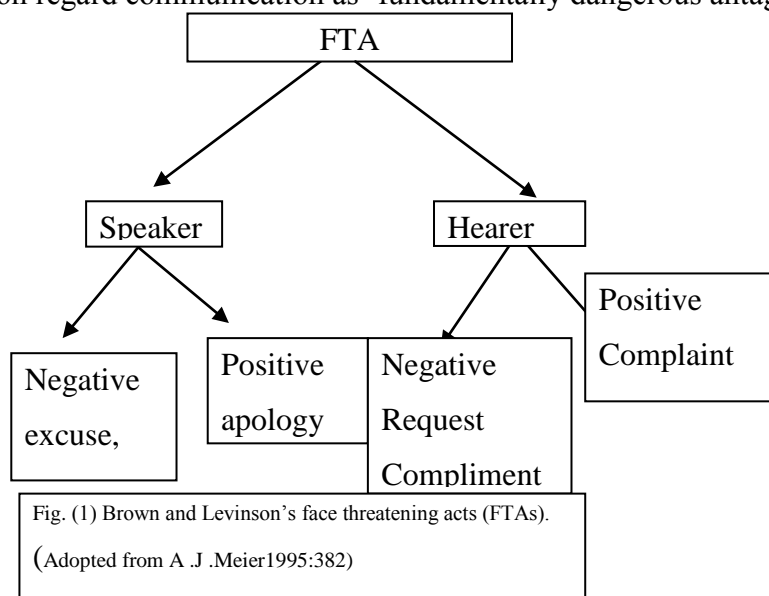
Brown and Levinson's theory rests on three basic notions: face, face threatening acts (FTAs), and politeness strategies.

An individual's face consists of two wants : the freedom to act without being impeded by others, termed " negative face" and the desire that others approve of , or value one's wants , termed " positive face".

Either or both of these face aspects can be threatened by certain inherently face threatening acts (FTAs), which are defined both in terms of whose face. Speaker(S,s) or Hearer's (H,s) , is at stake and which face want is threatened. This is illustrated in Fig. (1) along with examples for each type as identified by Brown and Levinson.

Brown and Levinson (1987: 65) regard face-threatening acts [FTAs] as those acts which run contrary to the addressee's and/or the speaker's positive and/or negative 'face.' Requests, orders, threats, suggestions and advice are examples of acts which represent a threat to negative face since the speaker will be putting some pressure on the addressee to do or refrain from doing a specific act. Expressing thanks and accepting offers could also be said to threaten the speaker's 'negative face,' since in the first case, they could be interpreted as a way of acknowledging a debt and thus the speaker will be humbling her/his own 'face'; in the second case, the speaker will be constrained to accept a debt and to encroach upon the hearer's 'negative face' (1987: 67). Apologies and accepting compliments are seen as FTA to the speaker's positive face since in the first case, the speaker will be indicating that s/he the targets doing a prior FTA and. thus she/he will be damaging his/her own face; in the second case the speaker might feel that s/he has to reciprocate the compliment in one way or another (1987: 68). In their view practically any human interaction comprises communicative acts whose content threaten the 'face' of the speaker and/or addressee, thus as Kasper (1990: 195) points out, Brown &

Levinson regard communication as ‘fundamentally dangerous antagonistic behavior.



Brown and Levinson claim that there are three factors expected to influence redress of FTA: the social distance between the H and the S (D). His power over S (p) and the rank of the imposition ®.

In addition to enumeration both positive and negative politeness strategies, Brown and Levinson also identify certain syntactic, lexical, and pragmatic features or "markers" of politeness which are depicted either as means of effecting a strategy or as having full strategy status. (Meier, 1994).

We are thus in challenge with politeness strategies and markers of different status: behavior strategies (e. g.,nominalize) (Ide, 1989) , some can transfer a negative into a positive strategy (e. g.,contraction and ellipsis) some occur within other markers (e. g. , address forms).

Brown and Levinson argue for a pragmatic analysis of politeness which involves a concentration on the amount of verbal ‘ work’ which individual speakers have to perform in their utterances to counteract the force of potential threats to the ‘face’ of the hearer . Face is a term used by Goffman to describe the self image which the speaker or hearer would like to see maintained in the interaction.

Brown and Levinson state that face is something that is emotionally invested, and that can be lost, maintained or enhanced, and must be constantly attended to an interaction. (Brown & Levinson, 1978: 66).

According to Brown and Levinson, politeness strategies are developed in order to save the hearer's "face". Face refers to the respect that an individual has for him or herself, and maintaining that "self-esteem" in public or private situations. Usually you try to avoid embarrassing the other person, or making them feel uncomfortable. Face threatening Acts (FTAs) are acts that infringe on the hearers need to maintain his/her self esteem, and need to be respected. Politeness strategies are developed for the purpose of dealing with these FTAs.

In general, the organizing principle for Brown and Levinson's theory is the idea that "some acts are intrinsically threatening to face and thus require softening..." (1987: 24).

To this end, each group of language users develops politeness principles from which they drive certain linguistic strategies. It is by the use of these so called politeness strategies that speakers succeed in communicating both their primary messages as well as their intention to be polite in doing so. And in doing so, they reduce the face loss that results from the interaction.

Whereas Leech proposes that certain types of acts are inherently polite or impolite, B & L propose that such acts are inherently face threatening to the speaker, to the hearer, or to both.

To sum up, the central goal of their theory is to specify the context for any politeness strategy by using the risk weightness of the FTA to determine which strategy a speaker would choose in making the speech act.

On record FTAs are speech acts for which the speaker's meaning or intention is unambiguous. An FTA is Off record when the speaker's intention can only be worked out by inference ; such acts are also called ' hints' and are seen as bearing a high deniability potential (Weizman, 1989) because of high risk involved in requesting. Politeness increases if Distance (D) between the speaker(S) and the hearer (H) or power (P) of H over S or risk @ of imposition goes up.

Holmes (1995:5) talks about 'Polite People' as those who 'avoid obvious face-threatening etc... They generally attempt to reduce the threat of unavoidable face-threatening acts such as requests or warnings by softening them or expressing them indirectly; and they use polite utterances such as greetings and compliments where possible.

Brown and Levinson (1978) define the negative face and the positive face as follows: "Negative face: the basic claim to territories, personal preservers, right to non-distraction i.e. to freedom of action and freedom from imposition.

Positive and negative face: the positive consistent self-image or 'personality' (crucially including the desire that this self-image be appreciated and approved of) claimed by Language in India www.languageinindia.com

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interactants. "Politeness theory distinguishes between positive (or solidarity) politeness and negative politeness. The former is aimed at positive face needs and is based on the community's mode of social life and the latter aimed at redressing the threat happening to the hearer" (Turner, 1996).

The interactants can use both strategies the negative face strategy or positive face strategy according to the situation and the social relations.

The positive comment (e.g. "It was nice talking to you.") is a conversation ending strategy and is almost a direct negation of the possible implication that the other is boring or annoying, that goes along with ending a conversation. It implies that the conversation was enjoyable, which removes the source of any such implication. It is thus a device for saving the positive face of the other.

The general wish ("Have a nice day.") is aimed at repairing the solidarity threat posed by ending a conversation. By showing that one wishes good things for the other, one shows solidarity.

Conclusion

The present study has attempted to bring a brief account of politeness and evaluate current politeness theories and outline directions for future politeness studies. It examined the notion of politeness among different theories.

A theoretical conclusion about politeness is that the conceptualizations of politeness such as Lakoff's (1973) and Leech's (1983) theory (see also Fraser, 1990) have emphasized the normative function of politeness in linguistic behavior. However, other researchers have argued that politeness can also play an instrumental role in language usage (e.g. Gu, 1990). That is, politeness can also be construed as a communication strategy that is intended to influence the target in ways which facilitate the attainment of the actor's goals (Srivastava and Pandit, 1988). This perspective advocates treating politeness as an interactional strategy independently of treating politeness in terms of its normative appropriateness in illocutionary acts. Brown and Levinson also conclude that the notion of face as central to understanding politeness behavior.

Unlike most normative explanations of politeness (e.g. Lakoff, 1973; Leech, 1983), Brown and Levinson regarded the situation in which the potential FTA is introduced as an important determinant of a person's use of politeness. They identified three situational factors as being important in the evaluation of the seriousness or "weightiness" of the FTA and the consequent need for politeness (Strohmetz, 1992).

Pedagogical Implications of the study

Kasper (1989:43) implies that the fact the knowledge of politeness principles and values, as well as the manner in which face-work is carried out in accordance with the target language, have to be learned, must mean that sociopragmatic and pragmalinguistic norms of operation are inherently culture specific. In addressing the implications of research on SA (speech act) realization in different languages for the second – and Language in India www.languageinindia.com

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foreign language classroom, Kasper (1989:42-43) has uncompromisingly asserted that knowledge of how politeness principles work in the target culture and what politeness values are carried by the alternative realization procedures are, indeed, key, in the acquisition of pragmatic (i.e., communicative competence in a second/foreign language. “

In Hymes' (1971) terms, [the learner] has to discover what is possible feasible appropriate and done in carrying out SAs in L2” (Kasper, 1989:42), and this new knowledge might have to include a “resetting of parameters” in the learner's interlanguage system with respect to, for example, when to rank for what-etc. Obviously learning the distributional constraints of SA performance requires an understanding of target social structure and values, because “face-work” is carried out in accordance with target sociopragmatic and pragmalinguistic norms’ (Kasper, 1989:43).

Kasper has also observed that the determination of which of the tasks that are to be accomplished through a SA will require new learning depends largely on the relative distance of the target culture and the culture with which the non-native speaker is familiar, while the speech acts themselves and their distributional constraints in related languages and cultures may not require any new learning, the means by which they are realized will obviously have to be learned.

The implications of this study can be discussed from two major perspectives: (1) On the one hand, the results of the study contribute to further explanation of the linguistic theory in general and the pragmatic theory in particular, (2) On the other hand, the study serves a good number of applied purposes. It attempts to answer the following questions:

1. How can pragmatics be helpful in research on linguistic politeness?
2. What can knowledge of pragmatics and politeness contribute to research on classroom interactions?
3. How can pragmatics inform studies of cross- cultural interactions and misunderstanding?
4. What can pragmatics contribute to increase understanding of the interlanguage of second or foreign language learners?

Modern linguistics has always been trying to establish a general exhaustive, comprehensive and unified theory of (the nature of) language. IN this respect, a great deal of research projects has been carried out to evaluate the nature of this phenomenon. Some of these studies have scanned the linguistic aspects of language. Yet, others have fathomed the depth of the relationship between language and society. The problem with all these studies, according to Bernard Spolsky (ef. 3.5) is that they are electric amalgams of old habits in new garnishes. Linguists, sociolinguists, and psychologists will, therefore, fall to come up with general linguistic theory unless they move towards the formation of a genuine inter-disciplinary team. As such, the present study has tried to move in such a way as to be additive to the field of pragmatics.

Recent empirical studies on politeness proved that the use of politeness strategies is effective in classroom instructions during the learning process. They revealed that the polite version yielded better learning outcomes. Politeness strategies are effective in the learners' performance. Cooper (2003) has shown that profound empathy in teaching Language in India www.languageinindia.com

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relationships is important because it stimulates positive conditions and interactions that favor learning.

Another aspect of the orientation studies here, which has major impact on the participants' orientation to politeness, is the classroom setting.

Pavlidou (2001) has discussed politeness orientation of teachers and students in Greek high school classrooms. She finds that the teachers used positive politeness strategies for developing a cooperative atmosphere of learning, while students attended to teaching negative rather than positive face. It was argued that, because of the roles assigned to the participants in class, teachers don't need to attend to students' negative face, while students do not need to attend to the teachers' positive face. Pavlidou (2001) concludes that classroom interaction in her study is characterized by minimal politeness investments as teachers have FTAs do not require redressive action (cited in Nakane, 2006; 1813).

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**The Varied Horizon of Multimedia & Web Tools for English
Language Acquisition in the Information Age**

N. Kavidha, M.A., M. Phil, Ph.D.

V. Sakthivel, M.A., M.Phil.

Technology for Language Learning

Today computers have become so widespread in schools and homes and their uses have expanded so dramatically that the majority of language teachers must now begin to think about the implications of computers for language learning. Computer assisted Language Learning or CALL is different things to different people.

To some it is the use of text editors in the process of writing a homework assignment. To others it is surfing the internet for strengthening a language through tasks and exercises. Whatever be the motivation and the mode of study, to any enthusiastic learner, it brings the welcome air of novelty to break the boredom of the language classroom. It is the promised land of language teaching and learning, with learners acquiring language knowledge and skills effortlessly from the machine, and the teacher walking benignly among workstations and laptops, offering help and guidance when needed.

This paper discusses some fruitful activities, which can be assigned for the learners to equip them with better speaking skills and a sharper vocabulary and to enable them to retain in memory the words that they have learnt.

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Why is Technology Preferred?

Opportunities for learning with multimedia are changing the focus of course delivery. Designing a course claims more importance. Language teachers are generally considered to be weak in technology. At the same time, technically sound people may not be good in language expressions. Hence, a prudent and balanced combination of Language & technology should be more effective and interesting.

The main objectives for introducing technology-assisted language learning system are the following:

- (i) To improve teaching and learning by using a computer as a tool or using any technical gadgets can enrich existing teaching practices and open up new ways of presenting linguistic information.
- (ii) To promote a self-determined learning instrument that can be used collectively for many learners.
- (iii) To increase motivation by supporting a decision making and problem-solving activity.
- (iv) To have an effect on the cognitive level by providing a combinatorial environment. In order to operate in this environment, learners should learn how to handle and evaluate different types of non-linear information.
- (v) To help the learners acquire a certain degree of computer literacy. This knowledge may be a valuable ingredient in their curriculum, and may help them to cope more effectively with the demands of their scholarly and professional life.
- (vi) To give access to information by introducing basic features of information technology. Access to information would eventually lead to a greater individual freedom and to the breakdown of rigid and standardized classroom practices.

Computer Applications versus Traditional Approaches

For some acquisition tasks, computers can provide distinct advantages over more traditional approaches. The use of a computer for listening exercises often provides not only sound, but also visual input providing students with more contextual clues. Similarly speaking skills can be enriched incredibly. Especially in the field of pronunciation, students can employ a computer to record themselves to compare their pronunciation to a target pronunciation. This can be repeated endlessly with self-pacing until a student is satisfied with his/her result. These pronunciation exercises are often combined with

visual aids (such as intonation graphs) to help the student recognize how his/her pronunciation appears when compared to the target pronunciation.

Multimedia as an Integral Part of Learning

Multimedia is usually recorded and played, displayed or accessed by information content processing devices, such as computerized and electronic devices, but can also be part of a live performance. Multimedia is an integral part of learning today. It has become part and parcel of our life, whether it be through CD ROM or with Internet or blogs or mails. Modern students spend more time with computers or laptops, which are even freely issued in colleges. A CD or a CDROM is quite limited in its contents, whereas the Internet is not limited. Its horizon is ever expanding and learners can never feel satiated. Due to the impact and influence of information technology on society and education, computer-assisted language learning is becoming the trend today in foreign language teaching.

The Multimedia Lab

The Multimedia Lab has an edge over the traditional audio-lingual language lab, though it lab shares some features with it. The teacher can broadcast the teaching materials by playing audio tapes, video-tapes, or CDs. The multimedia lab has some features that traditional language lab cannot compete.

First, a traditional language lab does not have the function of video on demand. Students can choose an English teaching program they are interested in and learn on their pace of learning. The English learning program will just serve the student's desired goal of learning. In one sense, students easily get the individual attention from the computer.

Second, the function of a multimedia lab is multiple. It can not only assume the role of a traditional language lab, but also offer teachers more powerful teaching tools with the aid of modern computer technology.

Computer assisted language learning can now provide endless opportunities for interaction with a rich set of media types, characters and cultural information. It can also promote greater autonomy among learners, and is one of few methods yet discovered and is different from the unavoidable rote learning aspect of language acquisition, experienced by second language learners. It also aims to provide a relevant, challenging and non-threatening environment which motivated students to communicate, to reinforce their learning, and to become familiar with situations and cultural notions that may be encountered in everyday life.

What Do We Need?

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To achieve these aims, carefully designed and selected media clips can also be integrated into a wide range of exercises and interaction styles, including:

- crosswords
- word puzzles
- written and aural comprehension exercises
- quizzes
- multi-choice questions

Scope for Innovative Activities

Music, video and audio taped interviews, everyday conversations, shots of famous locations, architecture, artifacts, typical local scenes and characters can all be used to present information, that will lead to communication exchanges. Collection of these materials is not very costly and it is not a time consuming process also. Once we involve complicated and steep learning procedures such as video capture, sound production, graphics work, live interview techniques, copyright clearance and complex programming, it may lead to expenditure risks. But, the end product is infinitely re-usable in flexible formats, needs no further copyright clearance for any purpose, and may prove to be commercially viable.

Huang in his “Communicative Language Teaching in a Multimedia Language Lab” (<http://cc.fy.edu.tw>) categorized computer simulations into two types: instruction-oriented and fun-oriented.

	Primary purpose	Computer-human interaction	User control
Instruction-oriented	Teaching & learning	Unbalanced	Limited
Fun-oriented	Motivational & entertaining	Balanced	Multiple

The instruction-oriented computer simulation aims at teaching or helping people learn. Consequently, the primary purpose of this type is giving instructions and placing the responsibility of learning on the users for most of the time and constantly monitoring them to see whether they have successfully achieved the goal. On the contrary, the primary purpose of fun-oriented simulations is to be both motivational and entertaining. Instruction in a particular subject is not the primary concern in fun-oriented simulations.

This type of computer simulation tends to motivate users to get interested in the simulation itself. Entertainment is the goal. As a result, both user and computer share equal opportunities to receive instructions from and respond to each other. Furthermore, the user has multiple choices for taking control. Fewer restrictions are imposed. The user's move could lead to another multiplicity of choices and the prompting of an unexpected response from the computer.

However, the two categories of computer simulations are not mutually exclusive of each other. Rather, they would be better regarded as the two ends of a continuum. All computer simulation activities fall somewhere in between. In other words, it is very possible that a computer simulation possesses both instruction-oriented and fun-oriented features.

Response from Students

Students respond to information differently. That will make learning interesting and teaching easier. Teachers can innovatively use some combination of lecture, text, hands-on laboratory and images, simulations, video, audio and other multimedia material and can concoct them into a single, coherent environment for conveying information. For a second language learner, English movies with subtitles, downloaded from websites or extracted from channels like HBO, Star Movies, etc., can be broadcast in a networked multimedia lab. Subtitles will help learners learn a foreign language easily.

Otherwise the teacher should give an introduction or the text can be given as a visible copy, so that the learner will follow the flow of the visual. Contemporary materials which are of interest to the student should be selectively given to enhance fast learning.

Course design can be facilitated with a mixture of videos, typing or answering and auto evaluation can be done. If the lab is web-assisted, students can be given access to websites that have puzzles or texts for language acquisition. eg. Power vocabulary in msn.com, quizzes in various sites etc. Computer-based multimedia also helps students to develop technical and research skills that they cannot get from reading a textbook.

The Utility of Web Tools

With the advent of the Internet and the multiple formats that can be communicated over the World Wide Web, we now have several new and exciting ways to present information. The Web allows the incorporation of animation, moving pictures, and sound into lessons, which extends our abilities to present materials that encourage student interaction with the subject matter. Pictures and animations help bring to life language principles, and multimedia allows students to take a more active role in learning. Multimedia presentations keep students alert and focused. They can watch the live

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characters in action, zoom up whatever they prefer, and use a mouse or keyboard to navigate images, simulations and interactive material.

One of the advantages of using multimedia is to convey information quickly and effectively to all students – and keep them interested in learning and can cultivate their listening, speaking, reading and writing abilities, which are the final teaching aim — developing the students' English intercommunicative ability.

Enhancing Oral Communicative Skills

Doing grammar and vocabulary exercises can be highly exciting when done in a computer assisted lab. Cloze exercises done by the students will impart confidence in students.

A variety of tasks including identifying the right word within a stipulated time and filling up the missing letters in a word, finding the odd man out.

Matching the words and their synonyms are some of the tasks that would promote the interest of the students in vocabulary acquisition.

Memorizing the words and their synonyms will not enrich one's vocabulary. The words have to be imbibed into the learner's mind through constant usage.

The teacher is a wizard who can concoct interesting formulae to teach vocabulary and to render students to use the newly learned words and phrases in daily spoken language.

What Can Teachers Do?

On the part of the teachers, when they have ample access to computers, acquisition, production, and retrieval of prepared materials become easy for them. As all files are available digitally, giving exercises for the students and conducting tests become very easy. Time taken for these activities also is very less compared to our traditional classrooms. Classroom management becomes simple and effective. When we incorporate computers into teaching, Internet comes before us as an inevitable tool of information. Hence, a lot of reading materials are available for the benefit of the learners. It appeases the appetite of the knowledge sensitive students. Gathering data and information becomes easier. In short, using web - assisted computers enhances good teaching and fast learning.

Advantages

The following are some of the advantages enjoyed through multimedia assisted Language learning in improving the capacity of the learners in speaking:

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- It allows and encourages students to generate original utterances rather than just manipulating prefabricated language
- It is flexible to a variety of student responses and it avoids telling students they are wrong
- If the responses are incorrect, the program takes remedial action by showing examples or breaking down the task into smaller parts. At any time the student can control the situation by asking what to do, asking what to say, asking to hear again what was just said, requesting for a translation, or controlling the level of difficulty of the lesson.
- It uses the target language exclusively and creates an environment in which the learner feels natural using the target language, both on and off the screen; this helps in enhancing the speaking skills of the students
- It fosters interactivity - both learner-computer and learner-learner skills are easily integrated, since the variety of media makes it natural to combine reading, writing, speaking and listening in a single activity.
- students have great control over their learning, since they can not only go at their own pace but even on their own individual path, going forward and backwards to different parts of the program, honing in on particular aspects and skipping other aspects altogether.
- While the main lesson is in the foreground, students can have access to a variety of background links which will allow them rapid access to more links. We call this hypermedia, in which the systems are backed up with internet connectivity.

Situation based Utterances – Imparting Emotional Intelligence

One prominent advantage here is that the choice of situation can be from the teacher or from the student himself or from the computer software, which can be of use to the trainer, in case of need. There can be situations given which arouse the learner to speak out on his own and promote his communicative competence and emotional intelligence. The following set of dilemmas feature the learner to give out his responses in a few sentences.

- (i) Your car has a puncture, and you have just discovered that your spare tyre is flat. You are alone on a lonely road. Night is falling.
- (ii) You have put on a lot of weight, none of your clothes fit, and your doctor says you must diet. But you feel happy and you enjoy your food.

The student can make his own suggestions and speak out or he can write down. Both forms can be assessed by the teacher and corrections can be made. Regarding this, Penny Ur observes that “these learning processes are certainly more interesting to do than purely form-based ones and the interest of the learners can be further increased by the introduction of piquant or amusing subject matter or game-like techniques” (9).

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Application of Tailor-made Software

Software that provide the scope for face to face conversations, telephonic conversations and role plays can be utilized in the computer Laboratory. Restricted dialogues in which the response of one speaker is already given will cultivate the capacity to fill up the dialogue of the other speaker in the learner. This may be done orally or in the written form.

When spoken, the utterances can be recorded and played again along with the response of the computer, in the form of a dialogue. There is also the possibility of reverse 'ping-pong', where the student initiates the exchange, and the computer responds. It is an advantage that the teacher can monitor all the utterances of the students and the computer.

There are several drawbacks that can be attributed to software production that plays an important role in multimedia learning and teaching. Software vendors use the language as per their wish and cause an irreparable damage to student community. Errors occur in vocabulary, change of cases – upper and lower, punctuation marks, spacing between words etc. These things should be rectified and if necessary, the teachers can offer an error-free text or software for learning.

Learner-centred Training

The greatest advantage for the students is for the shy and hesitant learners who feel diffident in facing the challenges given out by a human teacher in front of them. George Yule uses the term 'affective filter' to refer to the barriers in language acquisition that result from negative feelings or experiences or from feeling self conscious (Quoted in Burton, 128). As proposed by Krashen and Terrell, an environment conducive to acquisition can be easily and comfortably created in a computer assisted learning center – "with low anxiety level, good rapport with the teacher and with learner-centered, friendly support from the technical gadgets" (192).

But as pointed out by Garrett (1991), "the use of the computer does not constitute a method". Rather, it is a "medium in which a variety of methods, approaches, and pedagogical philosophies may be implemented" (75). The effectiveness of multimedia assisted teaching process cannot reside in the medium itself but only in how it is put to use. Those who expect to get magnificent results simply from the purchase of expensive and elaborate systems are likely to be disappointed. But those who put computer technology to use in the service of good pedagogy will undoubtedly find ways to enrich their educational program and the learning opportunities of their students. Once learning becomes an exciting play task, acquiring mastery over the language is not an unachieved dream.

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Language Acquisition for Survival

In this age of globalization, there is an incredible need and demand for proficiency in English. English language is an insurgent weapon to penetrate into the world of knowledge and technology ought to be used to improve the communicative skills of the students. Teacher-oriented teaching makes the students only to “know” English. It is technology-oriented learning that makes the students “practise” the skills of learning English language. Technology infuses confidence into the student. Student initiative can be easily achieved, when technology is employed in teaching. Special coaching and teaching may be offered as a supplementary for the teachers who are handling English that is being taught technically.

Keeping up with technology is the most effective means of ensuring quality education. Using technology can even eliminate the difference between the rural and the urban students and the distance between the East and the West too. Students, especially those who undergo technical and professional education should be constantly exposed to such situations where they work with computer-aided or web-assisted ways of learning English. Only then, they can act interactively and intellectually and thereby empower themselves academically too.

No matter how powerful the modern education technology is, it is only a kind of technology, and it only provides a kind of possibility. It isn't the proved solution for all the problems and we can't depend on it excessively. We should scan the role of a teacher and a student in a class again. Teachers are mentors and can inspire the students with a strong desire to learn a language. A teacher's idea is far more important than a teaching method.

As Fullan and Stiegelbauer (1991) have justly pointed out, integration and implementation of any educational innovation into existing practices depends heavily on the teachers. The integration of the educational software in the classroom environment requires strategic and careful teaching. It should be carefully planned and it should be supported both by a technical infrastructure and by a continuing professional development of the teachers. We should make best use of its advantages and bypass its disadvantages.

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Challenges and Problems in the Teaching of Grammar

Prashant Mishra, M.A., M.Phil., Ph.D.

Abstract

Teaching of Grammar has always remained a controversial subject as the method and material adopted in teaching it. L1 learners learn their mother tongue intuitively but for L2 learners, teaching of grammar becomes inevitable in order to acquaint them with the norms of the target language.

In the 21st century, so many paradigms – Structuralism, Transformational Generative Grammar, Functional Grammar, and Pragmatics etc. came into existence and bewildered the language teachers with their jargon and hypotheses.

A grammar teacher remains in a state of confusion to decide whether he should follow the old prescriptive approach or the descriptive approach of the Structural Linguists; whether he should aim at the achievement of grammatical competence or communicative competence of the learners; whether he should concentrate on the parts of sentences by parsing them or on the utterances of the speakers; whether a teacher should concentrate in his pedagogy on the teaching of rules or the correct use of language.

The paper attempts to explore the challenges and problems faced by a language teacher in the teaching of grammar. It is written in the light of the necessity of grammar teaching to maintain intelligibility and comprehensibility of the speech of the learners of the second language.

Keywords: Grammar, contextualization, socio-cultural situations, structures and forms, communicative competence.

Introduction

Before initiating a teaching programme, a teacher must know whether he is going to teach the learners of L1 or L2. In an L1 situation, learners learn their mother tongue intuitively. It is culturally and environmentally inherited by them.

The culture or the environment around them becomes their covert teacher that provides them sufficient exposure through which grammatical forms and structures required to use a language correctly and proficiently are naturally transferred to their memory. But when it comes to the learning of a second language and if it is a foreign language, exposure is very limited, artificial and conscious.

Learners, therefore, do not feel at home and if not motivated properly feel it an extra burden on them. Even if the L2 learners receive some exposure, it is received not through the native speakers but through those who themselves have learnt the target language as L2. In such a situation, for an effective learning of L2, learning of grammar becomes very necessary.

According to C. Paul Verghese, “A knowledge of grammar is perhaps more important to a second-language learner than to a native speaker. This is because in the process of acquiring the language the native speaker has intuitively internalized the grammar of the language whereas the second language learner has to make a conscious effort to master those aspects of the language which account for grammaticality. It is, therefore, necessary for us, to whom English is a second language, to learn the grammar of the language” (Verghese1989:41).

Hence acquainting the learners of L2 with the correct norms of the target language and providing them practice through creating meaningful situations in the class room becomes necessary. The present paper aims to investigate the various problems and challenges faced by a pedagogue in teaching grammar effectively to the learners of a second language.

Standard of the Students

One of the problems generally faced by most of the teachers of English at the college level is the poor standard of the students. Students are even ignorant of the basic rules and structural patterns which they are supposed to have learnt at the school level. If a teacher directly starts his teaching at the graduate level without trying to know the level of the students, his efforts will not bear any fruits as he will not be able to raise a structure over a feeble foundation.

Therefore, a teacher before starting his teaching programme must assess the language background of the learners. Keeping in view the background of the learners, he should select his teaching items, grade them and present them in accordance with the local situations.

A teacher should begin from the simple grammatical items and proceed towards the complex ones. Each succeeding grammatical item has to be based on the previous ones taught earlier in the class. Thus, by carefully selecting the frequently recurring grammatical items and by grading them as per the background of the learners, a teacher should provide constant practice to the students in creating and using sentences based on the grammatical forms and structures in various day-to-day situations of their lives.

Problem of Selection of Material for Teaching Forms and Structures

One of the challenges and problems before the teachers of grammar is the selection of suitable examples to teach grammatical rules and forms. In the old traditional grammars examples used for illustrating rules are of alien context for the Indian students.

According to Professor Sinclair, “It is now generally accepted that it is extremely difficult to invent examples which sound realistic, and which have all the features of natural examples. I am convinced that it is essential for a learner of English to learn from actual examples, examples that can be trusted because they have been used in real communication” (Sinclair1990: vii).

Professor Sinclair regards “Train stopped” and “Frey agreed” as genuine examples than “Bird sing” as “real examples have a communicative value that the invented one lacks” (Sinclair1990:xi). Many of the examples are taken from old English classics. Many of the sentences used are of poetic and figurative type and do not match the existing communicative needs.

Many examples used in Wren and Martin’s “High School English Grammar and Composition” have the literary flavour and do not have any bearing to the native environment of the Indian children. How can our children acquire proficiency in the use of English through these examples which they are unable to understand due to their colonial associations and proverbial nature?

Let us look at some of the examples used by Wren and Martin on page numbers 1 and 2 of “High School English Grammar and Composition”:

1. Humpty Dumpty sat on a wall.
2. Down went the Royal George.
3. Sweet are the uses of adversity.
4. The cackling of geese saved Rome.

5. Tubal Cain was a man of might.
6. Borrowed garments never fit well.
7. The early bird catches the worm.
8. Ascham taught Latin to Queen Elizabeth;
9. All roads lead to Rome.
10. No man can serve two masters. (Wren and Martin 1986: 1 and 2).

One of the challenges before a teacher of grammar is to make the teaching meaningful and relevant to the needs of the learners by contextualizing it using examples derived from the socio-cultural situations of the learners. But the examples of the above type do not differentiate the teaching of grammar from the teaching of rhetoric.

An L2 learner who is ignorant of the archaic and diachronic data of English does not find such type of examples congenial to learning. Since a learner has to use a language in day-to-day situations of his life, examples drawn from the actual life situations are helpful to him as they relate to real communicative acts and needs.

These real examples are natural and easy to learn than the invented ones or the borrowed ones from the literary texts which are alien to the native surroundings of the learners and make the comprehension difficult for the learners.

A data based on the current form and socio-cultural situations will interest the learners rather than the archaic and obsolete data borrowed from the old writers. The diachronic data may contribute to grammatical competence but not to the communicative competence which is the ultimate aim of language pedagogy.

The traditional grammars mix up the modern English forms and their use with the past conventions and the outdated use of language.

The school grammarians push the study of modern English into Anglo-Saxon mould. One of the features of language is change and so we do not need past usage and information to study the present state of language.

For example, the inflected form 'whom' has almost disappeared from the modern English though it is still artificially kept alive by the traditional grammarians. The native speakers quite commonly use: "Who did you see?" or "Who is the message from?" than "Whom did you see?" or "Whom is the message from?"

Amount of Rules to be Taught

One of the challenges before a teacher of grammar is to decide the amount of rules to be taught to the learners. As C. Paul Verghese says, "While introducing learner to the linguistic rules, care should be exercised so that learning the rules does not become the main activity. Any unusual insistence on grammaticality and correct usage is likely to

make the learner over-cautious and sensitive about committing mistakes. And to this extent speech becomes inhibited” (Verghese1989:21).

A teacher should select those grammatical rules and patterns which have greater communicative potential. Overtaxing of learners with rules which do not exist and which are pedantic and do not facilitate the learning of a language have a retarding effect on the learners.

Teaching excess of rules and the irrelevant ones which do not exist in the current form of a language makes the learning irrelevant.

There are many grammatical categories which do not exist in English today and yet are taught to the children over years. For example, gender as a grammatical category does not exist in English as the same form of verb is used in English for all the sexes and the addition of the inflexion ‘ess’ is not a regular phenomenon.

Similarly only two forms of nouns ‘John’ and ‘John’s’ exist in the case system but the old grammars unnecessarily teach five cases:

- (i) Nominative
- (ii) Vocative
- (iii) Genitive
- (iv) Accusative and
- (v) Dative to the students (Nesfield1961:15).

It, therefore, depends on a language teacher to make a selection of only those grammatical items and patterns which have wide communicative range and could cover a number of speech situations.

Generally, in most of the school syllabuses a list of 200 to 250 structures is prescribed. To make the learning of a language smooth and convenient, this long list can be reduced and a priority list should be prepared by a teacher.

Structures, which are rarely used, should be removed and structures, which are commonly used in a large number of situations, should be introduced and provided practice to the learners in a phased manner.

Through the minimization of rules and structures and removal of pedantic and non-existent rules and grammatical categories from a teaching programme, teaching of grammar can be used as an accelerant rather than a retardant in the learning of English.

Word Grammar or Sentence Grammar

The traditional method of teaching grammar was based on the analysis of sentences into parts and then parsing these separate constituents of sentences. Propositions which are encoded into the form of sentences are analyzed and their parts like subject, verb, object or complement are separated and students are taught rules pertaining to their identification and description.

This method which separates the parts of sentences and describes their features with respect to grammatical categories like number, gender, case, voice etc. is known as parsing. It is akin to Immediate Constituent Analysis in Structural Linguistics in which a unit like a sentence is broken into its two immediate constituents which are labeled as NP and VP. NP and VP are further broken into their respective immediate constituents like (Det) +Noun and (Aux) +Main Verb.

However, these methods based on analysis do not contribute to language learning as they concentrate only on parts by destroying the whole rather than unifying the parts into a whole. Such types of methods confine themselves to rules pertaining to the identification of parts of sentences and apply only to the correction of errors.

These methods completely ignore the applicability of grammatical rules in creating units of communication like sentences. Teaching of isolated words and their forms distract attention of the learners from their communicative use and do not provide practice to the learners to create and use full length sentences.

A grammar teacher has to, therefore, decide whether he has to teach rules pertaining to the separate parts of sentences or rules regarding construction of sentences and their use in various communicative situations.

Teaching of Isolated structures and Forms

Most of the books on grammar deal with structures and rules in isolation without integrating them with the other rules and structures which are near and related to them. Many of these structures and forms can co-occur in various situations. One of the challenges before a teacher of grammar is to create situations in which structures which can be paired are used together.

Professor Leech refers to the problem of sequencing of thoughts for approximate communication and finds its solution in grammar which unites thoughts through various cohesive devices. He writes, "Grammar is flexible enough to offer a considerable choice in such matters.

This may be called the 'textual' or 'discourse' aspect of communication, because it concerns the composition of a whole text or discourse, not just the way we construct a single sentence" (Leech and Svartvik 1991:13).

For example, present simple and present continuous, present perfect and present continuous can be used together in various situations. However, they are taught in isolation. Teaching isolated forms and sentences will serve no purpose without providing practice to the learners in creating a connected text.

The task of teacher, therefore, is to create a context in which such types of different structural and grammatical items are used together. In this way learning of a language can be extended from word level and sentence level to compositional and textual level.

Identification of the Core Rules and Structures and their Practice

One of the challenges before a teacher of grammar is to identify the core rules and structures of English and to provide practice in their use. The selection of core rules and structures will limit and minimize the amount of rules to be taught to the learners.

The rules and structures which have greater frequency in use should be taught first and emphasized by a teacher and the rules of peripheral nature which represent the exceptions, irregularities and anomalies of grammar should be taught at a later stage when a learner acquires competency in the use of core rules and structures.

Bright and Mc Gregor disapprove of teaching and testing the rare grammatical items and recommend to teach first the common ones. According to them, “There is no objection to sentences containing common problems but we do not want pupils to spend time learning the three uses of the colon or the fifty-seven uses of the comma and we think they have more important things to worry about than whether Esq on an envelope should be followed by a comma, a full stop and a comma, or nothing at all” (Bright and Mc Gregor 1977:267).

Chomsky preferred the children to internalize the core rules of a language before the peripheral ones. He writes, “We should expect the order of appearance of structures in language acquisition to reflect the structures of markedness in some respects, but there are many complicating factors, e.g., processes of maturation may be such as to present certain unmarked structures to be manifested only relatively late in language acquisition, frequency effects may intervene, etc” (Chomsky 1981:9).

Chomsky’s main goal was the formulation of universal grammar which he thought could be accomplished by discovering the core grammatical categories and rules of various languages as it is their core features which are manifested in universal grammar.

By teaching and providing practice to the learners in core rules and structures, a teacher can trigger the same which are already present in the mind of the learner in the form of universal grammar.

This concentration on the teaching of the main rules and structures will keep away the learners from the irregular and the chaotic aspects of language present in the form of irregularities, anomalies and exceptions which are part and parcel of human languages but which also demoralize learners particularly the beginners who on encountering the deviant rules and forms are discouraged to learn and practice them.

Teaching of Rules or Learning of a Language

One of the dilemmas of a teacher is to decide whether the aim of teaching grammar is to teach rules, structures and systems of a language or to help the learners in learning a language.

A learner's grammar which is prescriptive in nature is solely written for the beginners who do not have proficiency in the target language. It aims to teach the learners how to speak and write a language correctly.

A linguist's grammar, on the other hand, is descriptive in its approach. It aims to describe a language by discovering rules and principles underlying the use of a language.

A learner's grammar is concerned with the rules and principles pertaining to a particular language whereas a Linguist's grammar aims to theorize human languages by providing tools to describe and explain them.

A linguist's grammar is theoretical in nature and hence is not useful for an L2 learner although it provides necessary insights to a language teacher. But a teacher's grammar includes insights of both the learner's grammar and a linguist's grammar. It is not confined only to the teaching of rules. It extends the teaching of rules to their application and use in a language.

Therefore a teacher's grammar is more suitable for the teaching of an L2. The aim of an L2 programme is to provide necessary exposure to the learners in the learning of a language. Teaching of only rules without providing sufficient practice in their use will not contribute to the learning of a second language. Rules should be taught simultaneously with their uses.

Students should be given written as well as oral practice to use their knowledge of rules to create sentences in various socio-cultural situations. Both grammatical rules and their situational uses should be taught side by side, and then only communicative competence which is the ultimate aim of a teaching programme can be achieved.

The challenge, therefore, before a grammar teacher is not only to acquaint the learners with the norms of a second language but also to provide them practice in using them in different types of communicative situations.

Exclusive Nature of Various Schools of Grammar: Need for an Interactive Approach

Various schools of grammar follow a single methodology to describe and teach English. Old traditional grammars were confined to the teaching of rules or making the learners familiar with the norms of English. But with the arrival of Structural Linguistics on the horizon in the first half of the twentieth century, the inadequacy of the old traditional approach was realized. Due to prescription of rules and so many of them abstract ones, these grammars became a dictatorial pulpit and consequently a cumbersome activity.

Traditional grammars even prescribed rules which were counter to the usage of the native speakers. The use of the nominative 'I' in place of both subject and object and the omission of Preposition at the sentence final position are the classic examples of prescriptive approach of the old traditional grammars.

Linguistics turned the tables in the opposite direction and advocated descriptive methodology which based the study on the description of the forms of language and ignored the meaning completely. Their too much occupation with forms and analysis to discover the underlying recurring patterns and systems divorced them from the actual use of language.

Chomsky realized the inadequacy of the structural paradigms and included semantics in his domain by suggesting analyzing language at the deep level too.

According to Richards and Rodgers, "For Chomsky, the focus of linguistic theory was to characterize the abstract abilities speakers possess that enable them to produce grammatically correct sentences in a language" (Richards and Rodgers 1995:70).

However, Chomsky too confines his study to the grammatical competence and ignored the use of language in various socio-cultural situations. It was socio-linguists and functionalists like Hymes, Searle, Halliday and Leech who extended language learning from grammatical competence to communicative competence. The functional grammarians believe that various grammatical categories which express various semantic concepts perform various communicative functions.

According to the functionalists, various formal categories like Interrogatives and Modals perform various communicative functions.

The traditional as well as the Structural and Transformational approaches confine their studies to the semantic and the formal analysis.

According to a semantic approach, "An interrogative sentence is that which asks a question" and modals express various semantic notions like request, threat, permission, compulsion, duty and desirability, possibility etc, whereas according to a formal approach

“An interrogative sentence involves ‘subject–verb inversion’ and modals are characterized by what Huddleston (1976) call the ‘NICE’ properties (negation, inversion, code and emphasis). However, the semantico-formal approach used to describe grammatical categories by Traditional Grammarians, Structuralists and T.G. Grammarians are vulnerable to exceptions and ambiguities as they ignore the socio-cultural situations in which various formal and semantic categories are used.

The functional grammarians believe that various semantic notions expressed through grammatical categories like Interrogatives, Modal Auxiliaries etc. are used to perform various communicative functions.

Halliday particularly refers to Modal Auxiliaries which express different semantic categories like permission, request, obligation, necessity, possibility etc. to perform various communicative functions like questioning somebody, requesting or commanding somebody or telling somebody something.

According to Halliday, such types of interpersonal functions are reflected in various sentence types like declarative, interrogative and imperative and also through the system of modals. The three choices in the mood system perform various communicative functions like declaring, asking a question, making a request or giving a command. With these sentence types, modal verbs like ‘can’, ‘may’, ‘will’, ‘must’ etc. help in expressing various social functions such as making a request, seeking permission, expressing rights, obligation and possibility. In this way Halliday relates modality a notional category expressed by means of moods and modal auxiliaries to the social functions of language.

The main challenge, therefore, before a teacher of grammar is to relate form with communicative function and communicative function with form. According to Professor Leech, “More generally, my conclusion will be that the correct approach to language is both formalist and functionalist” (Leech 1983:46). Hence a teacher should provide sufficient practice and exposure to the learner in the correct use of forms as well as their communicative functions.

A wide range of form focused and communication focused activities should be included in a teaching programme. Competency in the use of language not only requires correct use of form but also an appropriate use of form in various socio-cultural situations. To acquaint the learners with the correct form of a language, teaching of rules of grammar becomes essential. But the formal knowledge of a language should be complemented by providing knowledge and practice in the communication functions.

Communicative functions are actually a role played by a form in a particular communicative situation. For example, the form of an interrogative involves subject-verb inversion. But the interrogative form may be used to perform a number of communicative functions like asking for information, complaining, making suggestion, request, offer, invitation etc.

In a language a form can be used to express a number of functions and similarly, a function can be performed by using a number of forms. Hence one of the challenges before a teacher of grammar is to correlate form with function and function with form.

Therefore, a singular pedagogical theory that emphasizes only on the teaching of form or only on function will not serve the purpose of achieving communicative competence. A grammar teacher particularly in an L2 situation has to focus not only on semantico-formal activities but also on semantico-communicational activities.

Wallwork rightly says, “It is perhaps the most important task of the language teacher to try to modify both attitudes – to encourage realization of the true nature of functions of language as an integral part of human life and society, and also to relate students to acquire the linguistic resources necessary to equip them to cope adequately with the tasks with which they are likely to be confronted” (Wallwork1974:160).

Conclusion

As a result of rapid changes taking place in the world due to globalization and privatization, the need to acquire proficiency in English has been felt more than ever before. Communication – written as well as oral has become very necessary for the learners of English as a second language.

Today a teacher of English is baffled not because he does not have enough tools in his repertoire but because of the large number of approaches, methods, theories which came into existence as a result of developments and researches which took place in Linguistics and Language Teaching.

Sometimes teachers of language are attracted towards new approaches and without examining their merits and demerits, they are excited to use them due to their novelty and difference from the earlier ones. The challenge before a language teacher is to choose the right approach or to integrate the concepts of different approaches in his teaching programme.

As has been evident from the above discussion, no single paradigm – Traditional Grammar, Structural Linguistics, Transformational Generative Grammar and Functional Grammar seems to be self-sufficient to aid the learner in acquiring proficiency in the use of language.

Professor Shantanu Ghosh regards ‘restricted variety of linguistic contexts’ provided to the learners as the main handicap in the success of the teaching of English as a second language in India. According to him, “English learning is severely restricted, in a vast

majority of the cases, to a small set of social domains, and very few role-relationships with a similarly low number of speech-functions. Exposure to the variety of rich socio-linguistic-cultural material with a focus on ‘what to say and how and when’ which is necessary for effectively learning a language, is thus severely lacking in the Indian ELT scenario” (Ghosh2007:68).

Therefore, the main challenge before a teacher of grammar is to provide practice to the learner in the use of forms in a wide-range of diverse socio-cultural situations. Only when learning of rules of grammar is extended to their spontaneous and automatic use in different socio-cultural contexts, L2 learners will be said to achieve communicative competence which is the main aim of language teaching.

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Prashant Mishra, M.A., M.Phil., Ph.D.
Challenges and Problems in the Teaching of Grammar

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Some Features of Tirukkural Telugu Translations

A. Boologa Rambai, Ph.D.

Introduction

“Poetry is that which gets lost in Translation.”

Translation is a very difficult and challenging job. It involves far more than a working acquaintance with two languages. Levy (1963) defines, “A translation is not a monistic composition but an interpenetration and conglomerate of two structures. On the one hand, there are the semantic content and the formal contour of the original. On the other hand, the entire system of aesthetic features bound up with the language of the translation. It is an inter-textual activity involving the establishment of the equivalence at the syntactic, semantic and pragmatic levels.”

Tirukkural

TirukkuRaL was composed by TiruvaLLuvar. TirukkuRaL is the greatest intellectual treasure house, gifted by VaLLuvar who evolved a code of life two thousand years ago. Many scholars testify that kuRaL is the most important text in the entire secular literature of the Tamils.

KuRaL contents cover a variety of issues and multi-dimensional aspects of human existence. Hence it has a universal appeal and an eternal charm and significance. No

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wonder, Tamil scholars consider it as the crowning glory of their culture and their invaluable contribution to the progress and evolution of human civilization. It belongs to the entire world. This universality of the work attracted many scholars to attempt translating it into other languages, besides writing splendid commentaries.

Tirukkural Translations

It appears that there are more than eighty translations of TirukkuRaL available. One can find several translations of kuRaL in some languages. Take for example, we have a couple of translations in Hindi. Mr.Valmikinathan translated kuRaL into Hindi. Perhaps during the first half of the last century 50,000 copies were printed and distributed in most of the Hindi speaking states. Later Prof. Sundararajulu Naidu translated TirukkuRaL into Hindi with Tamil version side by side. This work was published by the University of Madras, a few decades ago.

In Telugu, a dozen translations are available as far as we know. The earliest translation perhaps was that of Vaidyanatha, K.V. (1887, Nellore) titled as “Tirivarga Pradipika” followed by Narasimhalu Naidu, S. (1892, Madras) Trivargam, Lakshminarayana Sastry, C. (1906, Chittoor) published TirukkuRaL in Telugu titled as kuRaL selections, Sri Puthalapattu Sreeramulu Reddy (1948, Chittoor) wrote Trivargam, Sri MudigaNTi Jagganna Sastry translated kuRaL and captioned his work as TiruvaLLuvar Sookthulu (1952, West Godavari), Chella Radhakrishna Sarma (1954, Madras) Tamil vedam, Jalayya brought forth (1955, Madras) Neethisudha, Arudra (1989, Hyderabad) Dakshina Veedam, Gunasekhra Naidu, G., Sadhanaveeraaswamy Naidu, Sri Jaggannadham (Gurucharan, Pen name), 2000, Kuppam) translated TirukkuRaL as TirukkuRaL of TiruvaLLuvar in Telugu with the Tamil version side by side.

Aim of the Paper

The main aim of this paper is to review the translated versions of TirukkuRaL in Telugu by Arudra and Gurucharan. The reason for reviewing these two Telugu TirukkuRaL translations is to find out the problems which we face in the translating the work. The problems may be identified in the phonological, morphological and the syntactical levels.

a) First of all regarding chapterisation, all the three major divisions of kuRaL namely aRam – virtue, poRuL – wealth, and kaamam conjugal bliss, Arudra translates them as Dharma vibhaagam (ధర్మ విభాగం), Artha Vibhaagam (అర్థ విభాగం) and kaama vibhagam (కామ విభాగం). Gurucharan translates these main divisions as Dharmam – (ధర్మం), Ardham (అర్థం) and Mooham(మోహం). For this kaamam, Arudra says that Kaama Vibhaagamm, Gurucharan translates it as Mooham.

The main three divisions are again sub divided in to aRam:

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paayiraviyal, illaRaviyal, tuRavaraviyal and uuzhihiyal; PoRuL: aracyial,

amaicciyal, araniyal, kuuzhihiyal, PaTaihiyal, naTpiyal and kuTiiyal;

Kaamam: kaLaviyal and kaRpiyal. Arudra translates paayiraviyal

.....illaraviyal – inTi banduvu (ఇంటి బంధువు), tuRavaraviyal –muniviruthi –
(ముని వృత్తి) uuzhihiyal -..... arachihiyal – raajyaangamulu – (రాజ్యాంగములు)
– swami – (స్వామి) which is not in TirukkuRaL. Amaicciyal – amaatyulu – (అమాత్యులు)
arNiyal - -----, kuuzhihiyal - -----, paTaihiyal - ----- naTpiyal - -----
---- and kuTiiyal – muudoova bhaagam –

sangiiranam – (సంగీర్తనం) kaLaviyal – rahasya pranayam – (రహస్య ప్రణయం) kaRpiyal –
dhaampatyam – (ధాంపత్యం). He did not translate the subdivisions fully and left out some
of these subdivisions, such as paayiraviyal, uuzhihiyal, araNiyal,

kuuzhiyal, paTaihiyal and naTpiyal. On the other hand he divides the poRuL

as two parts as raajyaangamulu – (రాజ్యాంగములు) and swami – (స్వామి) (39-63)

raajyaangamulu (రాజ్యాంగములు) which is again divided into three parts as amaatyulu –
(అమాత్యులు) (64-69) sannidhaanavarthulu (సన్నిధానవర్తులు) (70-95) and sangiirnam
(సంగీర్తనం) (96-108). But Gurucharan did not translate any of the sub divisions.

b) All the negative sub-divisions of TirukkuRaL are translated with
positive labels by Gurucharan. Ex. puRankuuRaamai – caaTumaaTalu –
(చాటు మాటలు), kaLLaamai – dongatanamu – (దొంగతనములు).

But Arudra translates: 1) some terms by word by word translation

Ex . kuuTaaozhukkzm – tagani nadavaDii (తగని నడవడి), avaa aRuttal – vaancha
nivrutthi (వాంచ నివృత్తి).

2) Some negative terms are replaced by positive items. Ex. vekhulaamai – bhutadamu – (భూతదము).

3) Some terms are translated using Sanskrit equivalents, by adding the negative particle –a- Ex. kollaamai – ahimsha – (అహింస) and nilaiyaamai – asaasvatam or anidhyam – (అశాస్వతము, అనిత్యం).

4) The nouns are translated as proper nouns by Gurucharan
Ex. cuutu – juudhari – (జూధరి), tuuthu – dhuuta – (ధూత), amaicchu – mathri – (మంత్రి).
But Arudra translates noun as noun itself in some places and in some other places, he translates the noun as plural noun. Ex .tutu –raayabhaaralu – (రాయభారాలు) Noun plural,
cuutu – Juudam – (జూదం) verb

5) Translating a compound word as a single word. Both the translators are used this type. Ex. poRaiuTaimai – oorpu – (ఓర్పు), tiivinai accham – apakruthi – (అపకృధి), oppuravu aRital – upakruthi – (ఉపకృధి) avai aRital – sabha _ (సభ), anpuTaimai – nenaru – (నెనరు), ceynanriaRital _ krutaknata – (కృతజ్ఞత), aTakkamuTaimai – anakuva – (అనకువ).

6) Using plural marker: While translating, both Arudra and Gurucharan used plural suffix for the singular concept. Ex. puRan kuuRaamai – caaTumaaTalu – (టాటు మాటలు), valiaRital – (బలాబలము), araciyal – raajyaangamulu – (రాజ్యాంగములు) amaicchiyyal – amaatyulu – (అమాత్యులు), terintu ceyal vakai – telisi ceese panulu – (తెలిసి చేసే పనులు). Whenever Gurucharan translates the word with plural marker in that place Arudra translates the same without plural suffix and vice versa. Ex. valiaRital – balaabalamulu – (బలాబలములు) – Gurucharan ; balanirmayam – (బలనిర్ణయము) - Arudra Tutu – tuuta – (తూత) - Gurucharan ; raayabaarulu – (రాయబారులు), amaicchu – mantri – (మంత్రి) - Gurucharan ; amaicchiyyal – amaatyulu – (అమాత్యులు) Arudra terintu ceyal vakai – karma kausalamu – (కర్మకౌసలము) Gurucharan, telisi ceese panulu – (తెలిసి చేసే పనులు) - Arudra.

7) Use of case markers: The translator Arudra uses case markers in his translation where TiruvaLLuvar did not use case marker in that particular place. Ex. cuRRam tazhaal – cuTaala sangathi – (చుటాల సంగతి), vinai tiTpam – ceetala dhiTTadanam – (చేతుల ఢిట్టదనం), vinaitthuyymai – ceetala suddhi – (చేతుల సుద్ధి), avai ancaamai – sabaloo nirbhayam – (సబలో నిర్భయము).

8) Use of concrete noun for abstract noun: The translator Arudra uses concrete noun for the abstract noun: “manakkavalai” which means the pain of the soul.

**తనక్కువమె ఇల్లాతాన్ తాన్ శేర్నతార్కకల్లాల
మనక్కవలె మార్తల్ అరితు (తిరు. 7)**

tanakkuvamai illaataan thaazh ceerntaarkkallaal
manakkavalai maaRRal aritu (TK. 7)

For this Arudra’s translation is

madini kalataleeka manujuNDundu
(మదినీ కలతలేక మనుజుండుండు)

manujuNDundu is a concrete noun. But in Gurucharan’s translation, the abstract noun is kept as it is in TirukkuRaL.

**పొరివాయిల్ జింతవిత్తాన్ పొయ్తీర్ ఒముక్కనెరి
నిన్రార్ నీడు వాఱ్ఱవార్ (తిరు. 6)**

poRivaayil aintavittaan poytiir ozhukkaneRi
ninRaar niiDu vaazhvaar (TK. 6)

neRininRaar niiDu vaazhvaar is used as abstract noun satyamaarga maraya nitya suhamu (సత్యమార్గమరయ నిత్య సుహము) – Gurucharan.

kaalamellaa entoo sukhamu – (కాలమెల్లా ఎంతో సుఖము) – Arudra.

9) In poetry, length of lines is an important variable. But this fact is overlooked by the translator Gurucharan. Ex. poRaiuTaimai – oorpu (ఓర్పు), avaa aRuttal – aasha – (ఆశ), kaNNooTTam – daya – (దయ). He sums up the chapter and makes economical use of words as a characteristic feature of his translation. This factor results in the translation being markedly different from the original, both in its visual representation in terms of length, shape and organization, and also in its tone, in terms of imagery, emotion and movement.

10) Use of Metaphor & Simile: The translators Arudra and Gurucharan use different metaphors for “celvatthai azhikkum paTai”

అల్లற்பட்டு ఆహాతు అమృత కண்ணీర్ అన్ఱే
సెల్వత్తై అழిక్కుమ్ పడై (తిరు. 555)

allaR paTTu aaRaathu azhuta kaNNiir aanRee
celvatthai teekum paTai (TK. 555)

Arudra uses raacha cirulu kaayu rampa magumu (రచ చిరులు కాయు రంప మగుము) for the above. Gurucharan uses karagatiiyu niruppuni kalimi belimi (కరగతీయు నిరుప్పుని కలిమి బెలిమి).

“Yaazh”, the stringed instrument, commonly found in the ancient civilizations of Greece and Rome, was very much in use in the ancient Tamil Sangam society. This is somewhat an unfamiliar instrument for the Telugu tradition, thus it was never found in Telugu literature and culture. This word and instrument have been substituted with a familiar stringed instrument “the Veena” as the nearest Telugu equivalent. Thus the readers get the meaning in essence without confusion. The following kuRaL is translated by Gurucharan using the term veena for yaazh.

குழல் இனிது யாழ் இனிது என்பர்தம் மக்கள்
மழலைச் சொல் கேளாதவர் (திரு. 66)

kuzhal initu yaazh initu enpartam makkaL
mazhalaic col keeLaatavar (TK. 66)

veenuvaina viinanainu tama biDDa
(வேனுவை வினனனு தாம பிட்டு)

Arudra also mentions ‘veena’ for ‘yaazh’ and ‘veenu’ for ‘kuzhal’

The Tamil literary traditions picture a woman’s tender hands and shoulders as “tender bamboo shoots”. On the other hand, the Telugu tradition is to compare them with the Lotus creepers.

The translator Gurucharan, by following the Telugu tradition, helps the Telugu readers to visualize the intent of the writer of Tirukkural.

Similarly the palm fruits and millets are compared with nails and mountains. That is, gooru and koNDa. Arudra used millet for tiNai and palm fruits as taaTi paNDu – (తాటి పండు) and jonnaginja (జొన్నగింజ).

A very interesting feature of Tirukkural is its strong, passionate and very emphatic treatment of the hardships of poverty and consequent hunger. The suffering of the poor and the needy are in no way overlooked when high morals are taught. While emphasizing morality, spirituality and social orderliness, Tirukkural also points out to the need for the elimination of poverty and consequent hunger. Very active words are employed by the author of Tirukkural to describe such features.

The translators express the concept pasi ‘hunger’ in the following way.

விண்ணின்று பொய்ப்பின் விரிநீர் வியனுலகத்து
உள்நின்று உடற்றும் பசி (திரு. 13)

vinninRu poyppin viriniir viyanulakatthu
uLninRu uTaRRum pasi (TK. 13)

For “uTaRRum pasi” Arudra uses the term ‘karuvu’(కరువు) which means “famine”.

Gurucharan also uses the same term ‘karuvu’ (కరువు) in it.

Like this in the kuRaL (17)

నెడుங்கడలూ తన్ నీర్మై కుன்றూ తడింతెழ్లిలిత్
తాన్ నల்கాతాకి విడిన్ (తిరు. 17)

neDunkaTalum tanniirmai kunRum taTintezhili
taan nalkaataaki viTin (TK. 17)

Arudra translates by using the metaphor “garbham” (గర్భం) where as Gurucharan uses a simile “candramaina” (చంద్రమైన).

Arudra translates the above one into kadali garbhamentoo kalata centu (కడలి గర్భమెంతో కలత చెంతు). Gurucharan translates it into meeti candramaiya looTu baDunu (మేటి చంద్రమైన లోటుబడును).

11) Concept variation: For the chapter i) “maTiyinmai” which means “Not being lazy”. Arudra gives curukutanam – (చురుకుతనం) which means “activeness.” Gurucharan gives alasatvamu (అలసత్వం) which means “tiredness”. This is not equal to the maTiyinmai

12) maDal eeruvadhu: The technical term “madal eeruvadhu” has been explained by Gurucharan, as an ultimate recourse of protest by one of the determined lovers, in accordance with a contemporary manner of protest (in vogue during the Sangam period among the Tamils) by shedding all natural inhibitions, thus forcing the elders for their consent to the matrimony without any delay. For this “madal eeRuvadhu” Arudra uses the term taaTigurram – (తాటిగుఱం).

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Some Features of Tirukkural Telugu Translations

For the chapter “tiitu” Gurucharan gives in Telugu as shedding inhibitions (Sigguviduchuta). But Arudra titled this as “lajja parityaagam”

(లజ్జ పరిత్యాగం).

13) aniccham: A flower referred to as ‘aniccham’ in kuRaL is a rare botanical specimen that blossomed once in 12 years, found only within the hilly regions of Tamil country and totally unknown elsewhere. It is reportedly a very sensitive flower, that withers just by the human touch!. Gurucharan justified the same word, importing the same as “aniccham” and in most of its occurrences he does not give the equivalent term for it (in the chapter 112 , the kuRaL numbers 1111,1115 and 1120). Arudra uses the term dhiriseena pushpamu – (ధిరీసేన పుష్పము) for aniccham in kuRaLs 1111, 1115 and 1120. In kuRaL 90, the aniccham is translated as “musidi puuvu” – (ముసిడి పూవు).

14) Miscellaneous items:

Arudra divides the chapter “amaicchiyal” (64-69) as amaatyulu – (అమాత్యులు), and from 70 onwards as sannidham – navartulu – (సన్నిధానం-నవర్తులు). This are the extra chapters divided by Arudra in his translation, which is not in the original TirukkuRaL. This is not found in Gurucharan’s translation. For the kuRaL

తానమ్ తవమ్ ఇరண்டும் తங்கా వియనులకమ్
వానమ్ వఱ్ఱుంకాదు యనిన్.

taanam tavam iraNTum tankaa viyanulakam
vaanam vazhankaadhu enin (TK. 19)

Gurucharan translates this as

tapamu ceeDunu dhaana dharmambu luDugumunu
niiru jaarakunna ningi nuNDi

(తపము చెడును ధాన ధర్మంబు లుడుగుమును
నీరు జారకున్న నింగి నుండి)

Arudra's translation is

vaana kuruvakunna dhaanaalu dharmalu
tapamulanni dholagu dharaNi nuNDi"

(వాన కురువకున్న ధానాలు ధర్మాలు
తపములన్ని ధోలగు ధరణి నుండి).

In Gurucharan's translation, tapamu ceeDunnu is the extra one which is not found in Tirukkural. In Arudra's translation also the above mentioned form is used.

But both Gurucharan and Arudra use

dhaana dharmambu dhaanaalu dharmalu
(ధాన ధర్మంబు ధానాలు ధర్మాలు) the lexical doublets instead of dhaanam tavam
iraNDum in kuRaL.

Conclusion

We notice that these two authors have adopted some similar terms and similar strategies, while differing from each other in several other points. One of these translators even introduced new material, and both these translators tried also to look at the original work from their own understanding of the world and ethics and morals. They even tried to divide some of the original subdivisions into various categories. They tried to keep their audience (Telugu readers) in mind while dealing with the translation of nouns and other grammatical items. They also tried to be faithful to a great extent.

As this is only a preliminary investigation, a detailed investigation of all the Telugu translations of Tirukkural would reveal major trends and strategies in translating classics into a cognate language. Identification of such trends and strategies will help us teaching and reading these classics in a more creative way.

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Some Features of Tirukkural Telugu Translations

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**Issues of Social and Ideological Empowerment in
Contemporary Indian Women Writing in English**

Seema Rana, M.Phil.

The Novel and the Society

Literature often provides social evidence. We can learn about any society through novels which can give an insight into its culture. The study of society through novels deals with a deep understanding of the socio-economic and political life of the people living in a particular milieu. Novel form is the critical and realistic examination of a society's claims and practices. The novelist has the perception and the analytical mind of a sociologist who provides an exact record of human life, society and the social system. In order to understand a society through fiction, it is essential to find out what issues and problems the novelists raise in their works. These may be social, religious, economic or political issues.

Contemporary Women Novelists Close to Earthly Reality: Challenge to Patriarchy

The contemporary women novelists are closer to the earthly reality, to the subtle nuances of social behaviour, to the complex structures of man's and woman's inner life, and to the use of a language that varies from the pedestrian and prosaic to the poetic and ornate. Nevertheless, what seems to be a uniting link among the contemporary English women novelists is that they are all emancipated and have all had at least a cross-cultural,

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experience that had liberated them from the narrow grooves of a highly stratified and traditional society with its rigid codes and orthodoxies. And yet they carry the indelible imprint of Indian sensibility and culture in their consciousness. Their writings are marked by freshness, originality and solid, cultural vigour and sensibility that are recognizably Indian and yet international in their implications and significance.

Indian women-writing in English is notable for the extent to which it has challenged patriarchy and the State and opened numerous ways of questioning and interpreting social life.

From Our Own Milieu

What we get to read today is straight from our own milieu. Even the West has begun to accept it. The reason for the Indian variety in modern fiction is that most of the authors hail from different professions and are ready to experiment. For instance, Kaveri Nambisan's *The Hills of Angheri* is a doctor's reflection on life, both in a rural and urban South India. Kiran Desai studied creative writing. Anita Nair worked as the creative director of an advertising agency. Arundhati Roy studied architecture and Manju Kapur is a teacher of English literature.

The Focus of This Paper

It is with the intention of critically examining the variations within an overall pattern that I have chosen to study a few novels by different women writers. I have selected those novels in which the writers have interestingly handled the variety of themes beyond domesticity. The selected novels are: Anita Nair's *Ladies Coupé*, Kiran Desai's *Hullabaloo in the Guava Orchard* and Kaveri Nambisan's *The Hills of Angheri*.

Highlighting Social Issues and Possible Solutions: Novels of Social Commitment

The different novels highlight different types of public and social issues and different possible resolutions. The author's attitude to the entire problem of Indian society, expressed implicitly or explicitly through the text, will be an important point of examination. While exploring the writings which have depicted Indian society in its myriad phases, the study establishes the inter-relationship between the novelist and the society.

These novelists under review are committed writers who, while projecting existing social conditions, provide a new framework, ideology, ethos and world view, to create a new social consciousness in the minds of their readers.

These can be termed as the novels of social commitment. Thus, they are committed to the task of giving a direction to change in the social set up.

Women Writers as Social Critics

These writers play the role of a social critic, as no writer can isolate herself or himself from society, the violence, the system, the injustice around her. By giving voice to the discontent among middle-class women, and creating characters who move from victimization to self-assertion, these writers provide a pattern for the consciousness of the contemporary Indian women. Through the variety of weighty themes, they handle Indian women writers in English rightfully claim recognition.

The novels by these women writers cannot destroy repressive social structures; but by raising questions, suggesting re-assessment and re-thinking, they can help in formulating a consciousness which can ultimately bring about a constructive and healthy change in society. The novels explored here have in their own way, created such a consciousness.

The characters in their novels have often become mouthpieces to voice the writer's own self, thoughts, attitudes, ideologies and at other times her experiences, incidents, events and problems that have been seen in her social milieu.

Documentation of Hard Realities

These novelists have presented a documentation of harsh realities, such as the oppressive system of the rural-urban society. In the social field are included the issues of the socially-deprived and out-caste people, who are at the mercy of the dominant caste and class people, the rigidity of caste discrimination, the low status of women etc. In the economic field, they have dealt with problems of occupational exploitation, unemployment, denial of property rights to women, corruption, manipulation, embezzlement etc.

Varied Protest

In the political field, colonial power, political movements, protests, have been highlighted. These writings have accented the tone of protest in the form of rejection and revolt against certain values which are irrelevant to the contemporaneous social order. This protest is mainly expressed by attacking age old, out-dated norms and values which have a damaging effect in the society, by attacking the rigid morality and by attacking the power of colonial rule, feudal and capitalist set up. The protest is rooted in certain values and ideologies that the writers believe in. There is a tone of revolt against exploitation, dehumanization, depersonalization and oppression of the masses in the society. They seem to say that all is not well in Indian societies. There have been gross failures in several areas.

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Reality, the Key Feature

The socio-economic and political problems in the novels are not painted imaginatively nor in abstract theories but rather there is a portrayal of the reality within the Indian social framework. These novelists have direct contact with the middle class, so they have depicted and explored their world with full confidence and have used the language of the people to express the local colour of the middle class. Thus, they launch upon various problematic areas to bring forth change and improvement in the existing conditions of the society. There is a gradual acquisition of new values and ideologies related to liberty, equality, nationalism, a rational outlook and a zeal for social justice. There is a vital link between the novels, novelists, social movement and social change further reinforcing the idea that the thoughts and experiences of the contemporary women novelists are socially conditioned and determined.

For instance, Anita Nair in her novel *Ladies Coupé* through the intimate conversation among the women of the *Ladies Coupé* portrays a fairly large part of society of all socio-economic levels and age groups. The moral dilemmas of women trapped in social and emotional circumstances, struggling against oppression and a hostile fate are very well interpreted.

The novel has the central character Akhila and her five co-passengers which the novelist draws out – these are Janaki, Margaret, Prabha Devi, Sheela and Marikolanthu. Each one is chosen for a specific facet to be projected, each exerting a deep influence on Akhila's decision to marry or stay single at the age of forty-five.

Akhila, in *Ladies Coupé* feels trapped in a confining Hindu Brahmin society but never displays open rebellion even when her younger siblings take advantage of her. This sense of being trapped and isolated is due to the fact that she never tells her family members anything about her hopes, plans and needs.

The realistic picture of the humble and miserable lives of urban domestic help, their destitution and injustice is presented through Marikolanthu. In the sad, toilsome and exploited life of Mari, Anita Nair exposes the practical motives which govern human actions bringing a touch of brutal honesty to the complicated lives of women. Anita Nair has delicately brought up the issue of child abuse when fourteen years old, Sheela wonders why one of her friend's father behaves like that, touching her and why Ammamma forbids her going there.

Anita Nair gives her observations on society. The central character's interaction with the others helps her understand herself better. Through introspection and analysis, she enters a new phase of self-realization and assertion. This train-journey ends in self-discovery

and more radically with her self-assertion. It is a creative expression to the complex emotional states that characterize the basic dilemma of modern Indian women.

Marital Status, Womanhood, and State of Women in Society

Can a woman stay single and be happy? Can a woman do whatever she wants to do without bothering about social approval? These are the questions hinted upon to examine the validity of the rubrics of conservative value system which dictates the way women should lead their lives. Akhila is a clerk in the Income Tax Department and she is the breadwinner of the family. She is the cash cow, but nobody takes care of her or her needs.

At the end of the journey, Akhila learns that it is in her hands to create happiness and nobody would come and bring satisfaction in her life. She learns to change the course of her journey according to her wish without bothering about social approval. She understands that those who are ready to pin-point a person when a rule is broken will not come forward in times of need. So, there is no point in following its out-dated and meaningless rules. That's why, at the end of the novel, Akhila calls up Hari, once her lover, and almost eight years younger to her. At one time Akhila respected the values laid down by the society and rejected the idea of marrying Hari. Now, she understands that she need not follow social conventions when they don't owe her joy and pleasure. She feels empowered and what really matters to her, is that, now "she throws her head back and voices her triumph" (p.275).

Faith and Life

Another theme that has fascinated Indian women novelists is the place of faith in the socio-cultural life of India. Adherence to rituals, and a simple faith in the superior wisdom of a Guru, shapes the action and conduct of many people especially of the Indian middle class. The ascetic has always been held in reverence in India, what really matters is not the real or imaginary powers of the guru, but the phenomenon of faith and attitude of mind implied in such situations. While the blind faith of the people represents a kind of moral weakness as well as a very elemental strength, the people who make a business of spiritualism certainly present an aspect of sin or evil.

The Hullabaloo for Dazzling Faith

Kiran Desai's first novel *Hullabaloo in the Guava Orchard* is a light ironical novel mocking the common, illogical ways of Indian society. The essence of everyday existence in Indian society is caught by the novelist in a satirical vein. It openly makes fun at our sense of propriety and logic. Here anything sells in the name of religion. So called holy men and their followers are on an uncontrollable rise.

These Godmen are found in every religion, city, and township in India and they are not accountable to anyone.

While reading the novel, what strikes home is the absurdity of blind faith and fanatic beliefs.

The ‘babas’ authority stands unchallenged and they bathe in milk, eat good food and maintain hefty bank accounts. They can occupy government land. There are business tricks involved in the trade. Production, advertisement and selling are in operation. One feels that spirituality is the most lucrative business in India. Kiran Desai has skillfully brought out the modus operandi of the making of a saint.

The Story of *Hullabaloo in the Guava Orchard* is simple. We are transported to the town of Shahkot. Shahkot stands for an average Indian town with market, schools, a degree college, government offices, banks and its inhabitants.

The Quirks of Wisdom

The protagonist Sampath Chawla is an eccentric youth who works in a post office. He fills the dull hours by reading others’ letters. One day, on behaving wildly at the marriage of his boss’s daughter, he loses his job at the post office. Then he is continuously tortured by his middle-class father’s cynical remarks. In desperation, he climbs on top of a tree in a guava orchard in the outskirts of the town. When people come to convince him, he leaks out personal details of the lives of some of the visitors, as he had the unethical habit of reading others’ letters at the post office.

Ironically, his words are taken as the vision of a godman. His cowardly escape is considered as his lack of interest in materialism and this world and he is transformed into a ‘baba’. Sampath’s father, Mr. Chawla smells a great business opportunity in this and so he advertises the newly-found spirituality of his son, though he is well aware of the reality of his good-for-nothing son. He gets fame, money and respect. Sampath is called ‘Monkey Baba’ as monkeys also dwell in that orchard.

Later on the monkeys develop a taste for liquor and create havoc in the orchard. Mr. Chawla wishes to get the orchard free from the monkeys. A monkey protection society is formed to save the animals as they are considered sacred in Hindu religion. People are shown wasting their time, money and energy in futile fights.

Crazy Talk and Babbling as Signs of Mystery and Spirituality

Meanwhile Sampath’s answers the questions of his devotees’ symbolically as it covers his mental deficiency in layers of mystery. He keeps on uttering crazy sentences. People

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try hard to grasp the meaning of these sentences and the Monkey-baba is regarded as a great mystic.

The mob is in the trance of spiritual waves, an atheist is sent to Shahkot to make enquiries and to gather facts against the fraud. He follows Sampath's mother, Kulfi, when she goes to nearby forest to gather herbs and spices. His curiosity takes him to a tree just above the huge cooking pot of Kulfi, when there is the final hullabaloo in the guava orchard, he falls inside the boiling cooking pot and the pot is covered by Kulfi.

A Satire

The author conveys that reason and rational thinking in Indian societies are put to death, while fanaticism is prevalent. So the novel satirizes the Indian sense of religiosity. Exposing the religious imposter has an aspect of social reform.

The author also satirizes endless transfers of civil servants, frequent illegal arrangements of electricity supply or water supply through the incidents in the novel. She narrates a funny tale recounting the corruption, the mess and the chaos. She writes about the habit of people stealing the public property like wire fencing near the post office. The people of Shahkot on seeing the wire, were reminded of its need in and around their houses, slowly but surely, the poor fencing stands broken. In the novel, the novelist has also satirizes people's tendency to scribe names on historical monuments or upon the bark of a certain tree.

Description of Our Habits

The minute delineation of peculiar Indian habits forms the core of this novel. Government service and afternoon naps are totally interlinked to each other. When elections are announced, all the political leaders get ready to lure people. Our frequent elections, election promises and slogans have been ridiculed in the novel: "Not one of the street lights worked, and they wouldn't work, everyone knew, until the next local election. Then there would be a flurry of excitement, with fine and ten-point plans... to send Shahkot and its residents bounding into the twenty-first century." (p. 16).

Our patriarchal set up, the edge the boys enjoy in matrimonial settlements, the way the Gods are appeased for a male child or the recurrent wrong numbers in Indian phone system are well written in the novel. Thus, India with over population, stink, dust, lack of space, sweat, heat, with all her darkness, is the background of the novel.

Certainly, the novel makes us think, while we analyze, criticize and accept the weaknesses in Indian society along with the novelist.

Killing Baby Girls

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Kavery Nambisan, in her novel *The Hills of Angheri*, is vocal in her critiques of urban centered health planning. She is critical of the ills plaguing the Indian healthcare system and the problem of female foeticide. She feels that artists have a role as important as doctors in society. One has to be closely in tune with what is happening.

In *The Hills of Angheri*, the protagonist Nalli, defies all taboos prevalent in society to become a doctor, escaping the fate of an early marriage and the burden of preconceived notions.

Nalli is reproved for her ambitions. Her elders tell her that if God wanted her to be a doctor, he would have made her a boy.

Nambisan admits that such words were said to her when she wanted to become a doctor. She says that in conservative families, girls do not do medicine, they do something easier. But she was determined to be a doctor and wanted to work in rural areas.

How Dreams of Girls Are Being Thwarted

Nambisan's dreams, fears, joys and sorrows in her life's journey are reflected in Nalli's journey from a little village girl to a confident doctor on the pages of the novel. Nalli fights her family in pursuing her dream of becoming a doctor and setting up her own hospital at Angheri, along with her childhood sweet-heart Jai.

Nalli is not deterred even when Jai agrees with everybody that even if she becomes a doctor, she will wear the medical degree as an ornament around her neck and ultimately she will be somebody's wife. Such is the fate of village girls in some societies in India, when their dreams are squashed by such cruel words.

When her brother Budhi gets jaundice, Angheri's vaidyar comments that their village needs a doctor of the right kind. Nalli's appa, the village school-master, starts thinking and Nalli gets an ally in her quest.

Throughout the six years of pursuing the medical career, her longing for Angheri's hills continues. On completing her course, Nalli wants to become a surgeon. Appa borrows money to pay for her tickets to England. Through the training in Liverpool, she learns fast, gains confidence and fights racial discrimination when a patient does not want to be treated by an Asian doctor. She learns that as a doctor she does not have the luxury of making mistakes. In her profession, there is no place for indecision or doubts. She also learns that to be a successful surgeon, one should not expect someone to hold your hand.

Then there are Dr. Shankar and Shanta, in England who dissuade her from returning to India.

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Issues of Social and Ideological Empowerment in Contemporary Indian Women Writing in English

“He cited grim examples of friends who were languishing in the Public Health Centres in remote villages, or frustrated in cities. The roads were treacherous, the filth disgusting; we can do more for our country by staying on here and being successful.” (P. 251)

“Listening to him, I was eager for home”(P-251) is Nalli’s firm response. She decides to go back home.

On returning home, Nalli learns that Jai has married Bela and has moved to Bombay to set up a thriving practice. Nalli reminds him of their dream of a hospital in Angheri, but he argues that Bombay and new specialities like endoscopy need him and he will be a misfit in Angheri. He wanted the villagers to show him that they can keep a surgeon busy. He says: “I want to help the village. but let the economy pick up, let the roads improve. Let the people feel they can afford us.”(p-388)

Nalli returns to Angheri to face the truth that the village does not need her services as a doctor. She takes up two jobs, the first one in a charitable hospital and the second one in a corporate hospital in Madras. But in neither she is able to find fulfillment. Eventually she realizes that Jai is not going to support her and the novel ends with Nalli returning back home to pursue her dream.

Is Woman Really Free?

It is thought that women have become empowered through collective reflection and decision making, also by building a positive self-image, understanding the conditions and causes of their subordination, developing ability to think critically and ensuring equal participation in the process and bringing about change in society.

In studying the problematic of women’s empowerment, we are faced with questions like – Despite all claims that woman takes charge of her destiny, is she really free? The fact is that questions of women’s empowerment arise specially in those societies that are labelled as under-developed.

The contemporary women writers can help in the significant task of deconstructing, redefining or demolishing the gender archetypes that their society has created through centuries.

A New Idiom and a New Language

Earlier, women were suppressed through the language of culture and language of politics, which were male-dominated, but a lot has changed since the days of Freud and one has to see how do these women writers use literature to break this nexus as empowerment is not possible until they break this nexus. Women writers have moulded the patriarchal

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language. They subvert the old norms and system and create new language. So language is a tool in their hands that has equipped them with a capacity to act and impact and it makes them empowered. Due to this empowerment they successfully deal with burning social issues. They have been successful so far because they do not replicate men writers. They write in a unique manner.

They are coining a new language. These writers use devices of literal translation, coining of proverbs, new compound words, single phrases, idioms or a number of sentences which follow each other to resemble the sequence of vernacular conversation. When these writers use idioms consistently in a novel, these illuminate a sentence with vividness. This is how they convey through English, situations, moods and expressions that are essentially Indian. They use literal translation of idioms, direct use of Hindi words and misspelling of English words. There is vigour in the experimentation and an eagerness to convey a certain mood. They invent new words to get the desired effect.

The use of idioms serves its purpose in its context, and idioms are more vivid and effective than any other accepted English expressions that might have been used in their place.

They have the feel of language so they are better equipped for challenges. They are assertive, committed and determined as they have a sense of self worth and value. Their artistic and literary works not only record the social reality of their time, but, in several ways, transcend it to project the realm of future possibilities. That is the secret of the trans-temporal and trans-spatial appeal of their works. Their creative imagination, even though conditioned and shaped by the entire socio-economic, political and cultural ethos is able to create a world of aesthetic, ethical and human values that can find their relevance in time to come.

Choice of English as the Preferred Medium of Expression

Contemporary women writers' very choice of writing in English language indicates an awareness of and exposure to western culture apart from their own. They are thus empowered as they are made aware of their Indianness as well as of the difference in the two systems of values: one is acquired and the other inherited. Such writers are likely to be very sensitive in their responses.

The inter-cultural nature of their own being becomes a theme of profound interest for these writers. The duality of culture as it exists in India today can be a source of strength to the writer but writing about a society in which different sets of values flow into each other; each at a different level of internal change, can be a difficult task.

These writers have realized that their strength lies not in the reproduction of imitative voices and tones of colonial hangover, but in finding the strength and fertility of their

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own cultural sensibility; the amusing and exciting style of their native idiom, and the vigour and resilience of their own socio-cultural experience. This resulted in the production of a rich spectrum of literature that could boast of a remarkable intellectual maturity and stylistic sophistication.

These modern novelists have no reason to feel self-conscious in handling the English language. It is simply a tool for them, which their education has placed into their hands, and which they have thoroughly mastered, with the typical Indian flair for language.

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Does Stress-Shift Lead to Word-Class Conversion in English?

Arun Behera, Ph.D.
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Initial Stress Derivation

Initial-stress derivation is a phonological process in English wherein the parts of speech change. For example, verbs usually but not always become nouns or adjectives when the stress is shifted from the second syllable to the first one. There are however some words in English, e.g. *limit*, *visit*, *remark* etc. with stress on the same syllable whether they are used as nouns or verbs.

This shift in stress is called a suprafix in linguistics. It is a type of affix where a suprasegmental change (such as tone or stress) modifies an existing morpheme's meaning. When the stress is moved, the pronunciation, especially of vowels, often changes in other ways as well. Most common is the reduction of a vowel sound to a *schwa* when it becomes unstressed. In many languages, they are used to differentiate between otherwise identical lexemes, but in some they are used derivationally or inflectionally. An example in English is the creation of initial-stress-derived nouns, as with the word *produce*, for example: it is / 'kɒndʌkt / as noun and / kən'dʌkt / as verb.

The Reason for This Process

This, we believe is probably because the polysyllabic nouns tend to have an unstressed final syllable. Verbs do not have an unstressed final syllable. And this has been there since the early modern period. This is the main reason why the stress difference between nouns and verbs applies generally in English.

The List of Pairs of Words

There are close to 170 pairs of such words (verb-noun or adjective) the frequency of which is a result of the productivity of class conversion. These words justify such changes effected by the stress shift. We give below an exhaustive list of the words that convert the class if stress is shifted from one syllable to the other.

absent - abstract - accent - addict - address - affect - affix - alloy - ally - annex - assay - attribute - augment - belay - bombard - combat - combine - commune - compact - complex - compost - compound - compress - concert - conduct - confect - confine(s) - conflict - conscript - conserve - consist - console - consort - construct - consult - content - contest - contract - contrast - converse - convert - convict - costume - decrease - default - defect - desert - detail - dictate - digest - discard - discharge - discount - discourse - dismount - document - escort - essay - excise - exploit - export - extract - finance - foretaste - foretold - forward - frequent - gallant - impact - implant - implement - impound - import - impress - imprint - incense - incline - increase - indent - inlay - insert - insult - intercept - interchange - intercross - interdict - interlink - interlock - intern - interplay - interspace - interweave - intrigue - invert - invite - involute - mandate - misprint - object - offset - ornament - overcount - overlap - overlay - overlook - override - overrun - overturn - perfect - perfume - permit - pervert - prefix - present - proceed(s) - produce - progress - project - protest - purport - rebel - recall - recap - recess - recoil - record - recount - redirect - redo - redress - refill - refund - refuse - regress - rehash - reject - relapse - relay - remake - repeat - reprint - research - reset - retake - retard - retract - retread - rewrite - segment - subject - survey - suspect - torment - transfer - transform - transplant - transect - transport - transpose - undercount - underlay - underline - underscore - update - upgrade - uplift - upset

Some Examples of the Process

Let us take for example, the word *desert* / 'dezət /. When used as noun, it is pronounced like *helpers*, *Nelson*, *senders* etc. However, when the same word is used as a verb, / dɪ'zɜ:t / the vowel in the first syllable sounds / I / as in the words: *if*, *ill*, *in* etc. and that in the second one sound like the vowel sound in the words such as *girl*, *shirt*, *bird* etc. Here is an example of this in a sentence: *We should not desert someone in a desert.* The first *desert* meaning 'to leave' is used as a verb and gets the stress in the second syllable. The second *desert* meaning 'an arid region' is used as a noun and is stressed in the first syllable.

Similarly, the word: *permit* / 'pɜ:mit/. When used as a noun, the vowel in the first syllable of it sounds like that in *dirt*, *curl*, *flirt* etc. and that in the second syllable, sounds like the one in *sit*, *fin*, *lip* etc. But when the same word is used as a verb, / pə'mɪt / the vowel in the first syllable becomes weak as in the words *ago*, *alas*, *avail* etc. Look at this sentence: *You are not permitted to misuse your permit like this.* The first *permit* which means 'to allow' is used as a verb and is stressed in the second syllable. The second *permit* meaning 'a license' is used as a noun and receives the accent on the first syllable.

So is the case with *subject* / 'sʌbdʒɪkt /. The vowel in first part of the word sounds like the one in the words: *cut*, *dug*, *mud* etc. and that in the second part sounds like *fit*, *nil*, *dig* etc. when it is used in the noun form. However, when the same word is used as a verb, /səb'dʒekt/ the vowels change. In the first syllable the vowel is a weak one as in the case of *alarm*, *ascend* etc. and in the second syllable, it is / e / as in *sell*, *men*, *jet* etc. Consider a sentence such as this: *The accused subject was subjected to severe punishment by the*

king. The *subject* mentioned in the first clause is a noun and is stressed in the first syllable and the second *subject* receives the second syllable for it is used as a verb.

The word *record* /ˈrekɔ:d/ is also an interesting case. In the noun form, the vowel in the first syllable sounds like / e / as in *bell*, *peg*, *den* etc. and in the second syllable, it sounds like the vowel in the words *caught*, *lawn*, *taught* etc. But when used as a verb, / rɪˈkɔ: d / the first syllable in *record* is pronounced as / I / as in *pill*, *sin*, *tips* etc. Here is an example: Please record the details in the record carefully. Of the pair of words *record*, the first one as a verb is stressed in the first syllable and the second one in the second syllable.

Importance of the Shifting of the Stress in English

Yes, shifting of the stress in English does matter. We have seen in the previous paragraphs how stress-shift results in class conversion. The four pairs of words: *desert*, *permit*, *subject* and *record* are just illustrative of how these changes are effected. In effect, any of the words provided in the list above will convert the class of word if stress is shifted from one syllable to the other. Apart from converting the class of the words, it also affects the meaning and the pronunciation in a substantial manner.

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**Insight through Body Language and Non-verbal Communication
References In Tirukkural**

R. Subramani, Ph.D.

Abstract

Nonverbal Communication may be defined as transfer of messages without words. It comprises visible expressions like touching, eye contacts and gazes, facial expressions and intonations, as well as less noticeable messages like dress, posture and space between human beings. There are clear distinctions between the meanings we offer in words and the meanings we give off in non-verbal signs. Senders and receivers simultaneously encode and decode the meanings of the messages in non-verbal communication and it can be considered as an interactive medium in human communication. Around sixty five percent of the social meanings of the messages are exchanged with others non-verbally. Human emotions can effectively be transformed through nonverbal communication and are likely to influence others' perceptions.

One of the ancient Tamil scriptures, which is popularly known as Tirukkural, has eminently articulated the use of body language in interpersonal communication in its couplets.

This paper tries to explore the insight through body language and Non verbal communication references in Tirukkural.

Introduction

Renowned scholars have affirmed communication as social interaction through message (Fiske: 1990), a process in which participants create and share information with one another in order to reach a mutual understanding (Rogers: 1995), an activity in which symbolic content is not merely transmitted from one source to another, but exchanged between human agents, who interact within a shared situational and/or discursive context (Price: 1997), a process whereby people in groups, using the tools provided by their culture, create collective representations of reality (Trenholm:1999), and a process in which there is some predictable relation between the message transmitted and the message received (Graber:2003). They articulate the social, cultural, behavioral and cognitive characteristics of communication.

Non-verbal Communication

Communication is the process of transferring information from one person to another. People spend most of their time in communicating their knowledge, thoughts, and ideas to others. But, many of us fail to understand the role of non-verbal signs and codes in the process of communication.

Non-verbal communication does not depend on words to express meanings. ‘Nonverbal communication is usually understood as the process of communication through sending and receiving wordless messages, those messages may be communicated through gesture; body language or posture; facial expression and eye contact; object communication such as clothing, hairstyles or even architecture; symbols and info graphics; prosodic features of speech such as intonation and stress and other paralinguistic features of speech such as voice quality, speaking style’ and emotion (Knapp & Hall: 2002).

Goarden Goates (2009) argues that Non verbal meanings can be easily communicated beyond the barriers. ‘When words are used to communicate information, their meaning can be anything very vague to very precise. In addition, words can entirely be descriptive, abstract, or anywhere in between. Descriptive communication with words provides information which allows the identification of something which is already known to one or more of the five senses’.

Non-verbal communication simply includes all communication which is not achieved purely through the use of words or other symbols. It is believed that non verbal communication always complements and enhances the verbal communication. Emotions can be effectively portrayed through non-verbal means (Atkinson: 2004). Basically it is sending and receiving messages through diverse ways without the use of verbal codes. In brief, there are two basic kinds of non-verbal language: nonverbal messages produced by the body; nonverbal messages produced by the broad settings like time, space, silence.

Non-verbal Communication

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Nonverbal expressions have very close association with verbal activity, even though it can stand alone. It is affirmed that 'the human body is always present in social, interactive situations. In mediated situations, when people are on the telephone, only the voice is heard; yet it sends nonverbal paralinguistic messages (Pittam: 1994). Many reasons have been cited for the usage of non verbal communication. Some of them appear thus:

Words have limitations: Nonverbal communication is more effective than verbal communication (when explain the shape, directions, and personalities).

Nonverbal signal are powerful: Nonverbal cues most importantly express inner feelings but verbal messages basically deals with outside world.

Nonverbal message are likely to be more genuine: Nonverbal expressions cannot be controlled as easily as spoken words.

Nonverbal signals can express feelings in appropriate to situation: Social manners limit what can be said, but nonverbal cues can communicate thoughts.

Separate communication channel is not necessary: A speaker can add enormously to the complication of the verbal message through simple nonverbal signals.

Communication researchers suggest that feelings and intentions can be transformed more effectively in non verbal communication.

A study of Albert Mehrabian (1971) provides some attractive information about the significance of verbal and non-verbal messages. Mehrabian ascertains that only 7% of messages have been exchanged by words, remaining 93% of the messages are exchanged by nonverbal expressions. Moreover, communication can be classified as either verbal or nonverbal. But it can further be subdivided into either vocal or non vocal. Vocal category consists of spoken language and Non vocal involves written communication as well as sign language, finger spelling, Braille, or other similar alternatives to verbal language.

Non-verbal communication has been take place through cues and signs. Non-verbal messages are conveyed through behavior which comprises a range of direct and indirect cues (Sheldrick-Ross and Dewdney: 1998). Human body is not only creating vocal sounds but also generating movements as well. The Non Verbal signs and codes can broadly be interpreted as 'Communication is a sharing of meaning through the transmission of information via mutually understood signs. Because meanings exist in the human mind, they cannot be shared or communicated except through some external vehicle. The human body is capable of making sounds and movements which in turn can create a system of vehicles for sharing inner meanings and ideas with others'(communication and Language:2009).

An invisible layer exists between verbal and nonverbal communication. They principally localized in different areas of the brain, verbal in the left hemisphere (half of front part of brain) and nonverbal in the right hemisphere. Further, they are processed differently in the brain, the verbal being processed discretely (unconnectedly) while the nonverbal is processed as a gestalt (form or shape) (Andersen: 1999).

Types of Nonverbal Communication and Body Language

According to experts, considerable portions of our communication are nonverbal. Every day, we respond to receivers through nonverbal cues and behaviors including postures, facial expression, eye gaze, gestures, and intonation. Scientific studies on Nonverbal communication and behavior have started from study of Charles Darwin's (1872) '*the expression of the emotions in man and animals*'. At the outset, large quantity of studies on the forms, effects, and expression of silent communication have been carried out in the field. The study of nonverbal communication is divided into several categories.

Kinesics (the study of body movements, facial expressions, and gestures -Ray L. Birdwhistell : 1950) deals with physical movement with posture in standing and sitting, as well as with eye and facial expressions, such as the arching of eyebrows or rolling of the eyes. It includes body movement, gestures, facial expression, eye contact, posture, and speaking volume. Another category of non verbal form is Proxemics (the study of how people use and perceive the physical space around them. Edward T. Hall: 1966) deals with the distances between communicators, and the use of time, smell, touch, and space. Moreover, five types of complex classification of non-verbal behavior have suggested by Ekman and Friesen (1969), and are referred to translatable, illustrative, affect-display, regulator and adapter. Non verbal communication has many distinctive features and classifications. The excerpts of the research findings of many scholars appear thus:

Personal Space: Invisible boundary has always been existed between the encoder and the decoder. The amount of personal space for casual conversation and formal conversation may not have the same nature. Personal space has greater part in ascertaining our role in the communication.

Eye contact and Gaze: Looking, staring and blinking are considered to be an important non verbal behavior. Eye look can display the range of the emotions of the individual. Eye contact is a direct and powerful form of non-verbal communication and it alters the meaning of other nonverbal behaviors.

Body Language and Posture: The whole body is a component of communication. Body Position and movement can convey much of information. A person's physical posture communicates a rich diversity of messages. slouching, stiff, slumped, twisted, cringing,

towering, crouching, angled torso, legs spread, pelvis tilt, shoulders forward, general tightness, kneeling, angle of head, jaw thrust are some of the signs of body language and have emotional impact in communication.

Paralanguage: This deals with the power of tone of voice. Non-lexical (not related to words) vocal communications may suggest many emotional nuances. They are: Inflection (rising, falling, flat...) Pacing (rapid, slow, measured, changing...) Intensity (loud, soft, breathy...) Tone (nasal, operatic, growling, wheedling, whining...) Pitch (high, medium, low, changes...) Pauses (meaningful, disorganized, shy, hesitant...) It is evidently proved that the tone, pitch, quality of voice, and rate of speaking convey emotions that can be accurately judged in spite of the content of the message.

Facial Expressions: Facial expressions can typically communicate emotions and expressions. The human face is expressive, and able to express countless emotions without expressing a single word. According to Birdwhistell 'face has 2, 50,000 different expressions. Mehrabian believes 'verbal cues provide 7 percent of the meaning of the message; vocal cues, 38 percent; and facial expressions, 55 percent. This means that, as the receiver of a message, you can rely heavily on the facial expressions of the sender because his/her expressions are better indicators of the meaning behind the message than his/her words'.

Gestures: Body movements and signs are playing significant mode in the dissemination of meaning. Gestures have been created by movements of the facial muscles, head, limbs or body. 'These movements may express or emphasize a thought, feeling, or mood. Gesture is seen accompanying speech, Man makes gestures without speech also (M.S.Thirumalai: 2003). There are many kinds of gestures: clenching fist, shaking a finger, pointing, biting fingernails, tugging at hair, squirming, rubbing chin, smoothing hair, folding arms, raising eyebrows, pursing lips, narrowing eyes, scratching head, looking away, hands on hips, hands behind head, rubbing nose, rocking, sticking out tongue, tugging earlobe, and waving.

Touch or Haptics: Touch is an important non verbal behavior. People have different areas of personal intimacy. Even the angle of one's holding another person hand might suggest a hurrying or coercive implicit attitude, or on the other hand, a respect, gentle, permission-giving approach (Smith, Clance & Imes: 1998).

Locomotion: Physical movement in the space also communicates a great deal, as well as affecting the feelings of the person doing the moving (Morris: 1977). They are: Slither, crawl, totter, walk, stroll, shuffle, hurry, run, jog, spring, tiptoe, March, jump, hop, skip, climb, swing, acrobatics, and swim, slink etc.

Pacing: Notifying the way of the actions. Jerky, pressured, nervous, gradual, graceful, fatigued, tense, easy, shaky, deliberate furtive, clumsy are some of the way of the actions of the body.

Adornment: Clothes, makeup are capable of making some meanings in the society. They offer signals relating to context, status, and individuality. Carry cigarettes, pipes, canes, or relate to their belts, glasses offer some semiotic meanings.

Physiological Responses: Therapists are aware of subtle signs of emotion of the body. Some of the clues in physiological processes is observed and they include: Shaking, flaring of nostrils ,trembling chin ,sweating ,blanching, cold clammy skin, blushing, moisture in eyes ,flushing ,blinking ,swallowing ,breathing heavily etc.

Functions of Non Verbal Communication

Nonverbal communication is playing multiple roles in human communication. It regulates relationships and may support or replace verbal communication. Argyle (1988) has identified five primary functions of nonverbal behavior in human communication. He encapsulates that the Human body can 'express emotions; express interpersonal attitudes; accompany speech in managing the cues of interaction between speakers and listeners; and act as an external vehicle of Self-presentation of one's personality; and Rituals (greetings)'.

Nonverbal mode of communication has clearly exhibits the self identity of the individual. Ting-Toomey (1999) affirmed that 'Non verbal messages signify who we are via our artefacts (e.g. the clothes we wear), our vocal cues, our nonverbal self-presentation modes, and the interpersonal spaces we claim for ourselves'. Moreover, Non verbal communication can act as an interface between sender and receiver. Malandro (1989) has stated that 'Nonverbal Communication is Complementing (adding extra information to the verbal message), Contradicting (when our nonverbal messages contradict our verbal messages), Repeating (used in order to emphasize or clarify the verbal message), Regulating(serves to coordinate the verbal dialogue between people), Substituting(occurs when a nonverbal message is transmitted in place of a verbal message), Accenting (emphasizing a particular point in a verbal message) the verbal communication'. Similarly Patterson's (1990) has simply stated functions of nonverbal communication. Non verbal communication is 'providing information, regulating interaction, Expressing intimacy, Presenting identities and images, affect management'.

Insight through Body Language and Nonverbal references in Tirukkural

Tamil Language has rich traditions and literatures; it possesses social values and universal thoughts. Tirukkural is one such ancient scripture in Tamil, and consists of 1300 couplets (two lines of verse) which are popularly known as Kural. They are grouped into three major sections of Virtue, Wealth and Pleasure.

Tiruvalluvar's Tirukkural has exclusively deals two units of couplets on non verbal communication. The importance of the face and the eyes in communication are emphasized in the couplets. Anger, authority, fear, timidity, coyness, confidence, diffidence, etc. can be

decoded from one's gaze. They can signal intimacy, concern, naughtiness, joy, surprise, curiosity, affection and love, pleading for mercy, attempts to fake.

Linguistic scholar M.S.Thirumalai has cited many literary references of communication through Eyes. His text reads as 'Eye as a communicative medium has referred to in many poems and other works of literary art. The expression of emotion via eye attracts special notice in dramatic works also. At the ritual level, eyes are seen as 'a means of expressing feelings, of imposing silence, will, love or reverence, a means also of participating in the essence and nature of the person or object looked at'.

The human face is extremely expressive, and able to exhibit immeasurable emotions without pronouncing a word. Facial expressions are universal and they communicate information about emotions, regulates interpersonal behavior and perceptions. The human face is the most complex and resourceful. It is a rich and versatile instrument in serving many different functions. It serves as a window to display the circumstances of the person. Through the face we can able to make one's behavior more predictable and understandable.

Tiruvalluvar extensively deal with body language in his literary work. In the couplets 701-710, we can find descriptive interpretations on Body language and non verbal communication. One can easily identify the Insight; feelings, thoughts, mindset of the individual through his/her face, and eyes. The encoder (sender) and decoder (receiver) can mutually identify the state of mind and nature of the message through body language. This has been explicitly appeared in the couplets of Tirukkural. Facial expressions, Eye contact, reading the eyes are widely uttered in the literary portions.

As noted above, emotions and feelings can be decoded through facial expressions and gazes. The below uttered couplets encapsulates the active transformation of messages between the senders and receivers. The face can act as a medium for human communication. Tirukkural couplet reads thus:

Who knows the sign, and reads unuttered thought, the gem is he,
Of earth round traversed by the changeless sea. (701)

The English commentator G.U. Pope commented as 'the minister who by looking (at the king) understands his mind without being told (of it), will be a perpetual ornament to the world which is surrounded by a never-drying sea'. The face is an organ of emotions and, it provides vital clues to our own feelings and those of the people around us.

Our face could be able to offer vivid expressions, and act as a visual display, emotions can appear instantly, and then suddenly vanished and new expressions may appear. Valluvar emphasized that we must have companionship with those who are having the capacity of reading the facial expressions of the individual. His versions read thus:

Who by the sign the signs interpret plain,
Give any member up his aid to gain. (703)

The commentary of the articulated version says that ‘The king should ever give whatever (is asked) of his belongings and secure him who, by the indications (of his own mind) is able to read those of another’. Reading the signs and symbols from the facial expression of the individual is considered as a valuable art in interpersonal communication.

The face is a powerful channel for nonverbal communication. We encode messages through facial expressions; at the same time decode faces around us. It is evident that face can reveal the internal images of the person. In this context valluvar text reads as:

As forms around in crystal mirrored clear we find,
The face will show what's throbbing in the mind. (706)

The commentator said that ‘As the mirror reflects what is near so does the face show what is uppermost in the mind’.

We constantly monitor the face because it provides vital clues to a notable range of possibilities, attraction, whether a person likes or dislikes us. The face has the tendency of reflecting the inner feelings of the person. The face acts as an indicator of the body. In this context valluvar text reads as:

Than speaking countenance hath aught more prescient skill?
Rejoice or burn with rage, 'tis the first herald still! (707)

The commentary interpreted as ‘Is there anything, as full of knowledge as the face? (No) it precedes the mind, whether (the latter is) pleased or vexed’. Human Face may exhibit the personal feelings and the intensity of the psyche to the world.

The face contains influential signs. Our face also plays a significant role in physical attractiveness. If you have a capacity of reading the facial expressions of the individual, no need to have conversation with the person.

The following text of Tiruvalluvar is evidently supporting the theories of nonverbal communication. They are:

To see the face is quite enough, in presence brought,
When men can look within and know the lurking thought. (708)

The meaning interpreted as 'If the king gets those who by looking into his mind can understand (and remove) what has occurred (to him) it is enough that he stand looking at their face'.

The eyes can able to communicate everything to the world. If a person is not able to make out the meaning from the eyes of others, the encoder eyes may not consider as a useful organ. Valluvar text reads as:

By sign who knows not sings to comprehend, what gain,
'Mid all his members, from his eyes does he obtain? (705)

The commentator interpreted that 'Of what use are the eyes amongst one's members, if they cannot by their own indications dive those of another?' According to valluvar, eyes can act as an important medium for non verbal communication.

The eyes can help an individual to identify the nature of relationship with the person. Tiruvalluvar articulates as:

The eye speaks out the hate or friendly soul of man;
To those who know the eye's swift varying moods to scan. (709)

The meaning says 'If a king gets ministers who can read the movements of the eye, the eyes (of foreign kings) will (themselves) reveal (to him) their hatred or friendship'. Eyes are performing as a diplomat in defining the relationship of the individual with the society.

Eyes are the measurement scale to examine the state of mind of the individual. In this context Tiruvalluvar couplets reads thus:

The men of keen discerning soul no other test apply
(When you their secret ask) than man's revealing eye (710)

The commentary says 'The measuring-rod of those (ministers) who say we are acute will on inquiry be found to be their (own) eyes and nothing else'.

More interestingly, Tiruvalluvar has written many couplets about nature of love. The lovers can mutually exchanging messages through signs. The following versions have supplied explicit meanings of sign language .The texts read as:

Her painted eyes two glances dart
One hurts and other heals my heart (1091)

G.U. Pope's commentary says that 'There are two looks in the dyed eyes of this (fair one); one causes pain, and the other cures. Each eye has different functions in the context of love'.

Another couplet describes the notion of eye sight; it provides meaning for each form of sight. More interestingly, Eye look may exchange different meanings between the lovers. The text reads thus:

The slighting words that anger feign, while eyes their love reveal.
Are signs of those that love, but would their love conceal. (1097)

The commentary is 'Little words that are harsh and looks that are hateful are (but) the expressions of lovers who wish to act like strangers'. The signs of lovers have different meaning in the public place.

Tiruvalluvar has strongly advocating the potential of non verbal communication. If the lovers have reached mutual agreement through gaze, there are no uses for words. The texts read as:

The words of mouth are of no use
When the eyes to eye agrees the gaze (1100)

The commentary is 'the words of the mouths are of no use whatever, when there is perfect agreement between the eyes (of lovers)'. Tiruvalluvar points out that eyes are crucial in reading the mind of a person.

Conclusion

Nonverbal communication has strong association with verbal communication and is considered as an accompanying medium. Wordless communication alone speaks volumes. The nonverbal cues which are indicated in the couplets have supply new dimensions for nonverbal communicators. Facial expressions, gaze including eye contact, the posture of the body and gestures convey lot more to the receiver. Tirukkural couplets points out that facial expressions and gazes, eye contacts are dynamically exchanging the messages between the encoder and decoder.

In this process sender and receiver can simultaneously decode the messages. Thereby Valluvar's nonverbal expressions act as an interactive medium in the communication. Valluvar's couplets are not only points out the expressions and feelings of the sender and they talk about the receivers as well. More interestingly few couplets have supplied the meaning for gaze of the lovers. Human body is an external vehicle to communicate messages to the world. The analyzed couplets have provides new insight for non verbal communication and further analyses may offer more and more explanations on body language.

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Think-Aloud Protocol -- Elicitation of Strategy Use and Solution to Learning Problem

Beena Philip. M

Abstract

In a fast moving world of teaching and learning, where does one find time to trace the thought processes of a learner, and that too in teaching/learning English as a Second Language, might be the first doubt raised by an average teacher when she comes across the term 'think-aloud protocol'. This paper tries to clear the doubt by giving substantial theoretical and experimental support. 'Think-aloud protocol' is one of the techniques practiced by teachers to elicit the learning strategies used by learners, or in other words, it is an instrument of data collection administered by teachers on experimental studies.

Apart from the very basic purpose of this technique, the present paper also examines the purpose it serves in promoting self-learning and in solving learning problems to some extent, especially in a collaborative language learning and teaching context. Based on the National Curriculum Framework -2005, which envisages every learner as a constructor of knowledge, the think-aloud protocol can be considered as a better learning strategy not only in ESL learning, but in other subjects also. However, the whole process is treated as a complex cognitive skill within a cognitive-theoretical framework.

Introduction

Every teacher faces at one point of time or the other, the difficulty of meeting the needs of the learners or for finding a better way to teach a particular item. Then, how the learners learn or what strategies are used for learning or can be used for better performance becomes another side of the difficulty.

What actually goes on in the minds of the learners when they get involved in the process of completing a task? At what stage of the process do they falter or digress? Can a teacher check or monitor the mental processes and guide the learner through the correct stages to complete a task?

These were some of the questions posed by the cognitive constructivist theorists because they considered learning strategies in second language acquisition as complex cognitive skills within a cognitive theoretical framework. (Faerch and Kasper 1987; O'Malley and Chamot 1990; Macaro 2001; Mary James et al. 2006).

To know the mental processes behind learning needs collection of data about the introspective methods in second language learning; and think-aloud procedure is one which was first adopted by Grotjahn (1987) and Feldman and Stemmer (1987), when they combined a variant of the Cloze test (also known as C-test—deleting every second word instead of every ninth word in Cloze test) and think-aloud approach, to elicit the respondent's knowledge of structural rules in second language acquisition. Since then, this procedure has been used by researchers as an effective tool to collect data about strategy use.

Investigating the Learners -- Acquiring the Tools of the Trade

Writers such as Jannie Rees-Miller (1993) and Kellerman (1991) believed that strategy training in ESL need not improve language learning, saying learners have already developed strategies from their experience of learning their first language. But our experience shows that second language learning is far from being universally successful even within the same classroom and with the same teacher. So, one must rethink seriously about the use of strategies in learning and its effectiveness in solving certain problems of learning.

Macaro (2001) restates two tenets of his research in learning strategies as:

1. Learners will learn better if they are helped to identify the strategies they use, if they come into contact with other possible strategies and if ways of deploying them in combination are suggested.
2. Teachers need to know the strategies that their learners are using in order to better understand some of the problems they may be encountering with their language learning and in order to be able to adapt their teaching styles and materials to the learners' needs.

Macaro (op. cited) says that there are two ways in which we can find out what strategies our learners are using: we can *ask* them and we can *observe* them (p.43-44).

Diaries and questionnaires are two important tools of data collection which will come under what we can *ask* the learners. Whereas think-aloud protocol is the tool we use to find out the strategy use by *observing* the learners. O'Malley et al.(1989), Bacon (1992) Nyhus (1994) and a few others tried somewhat similar ideas to know about the learners' thoughts while reading and listening.

Macaro defines this tool as: This is a process of articulating one's thoughts and actions as one are carrying them out. This is usually called a think-aloud protocol (p.60).

Faerch and Kasper (quoted in O'Malley and Chamot) distinguish three distinct types of data collection along this dimension:

- (1) *simultaneous introspection*, or concurrent performance of the task and reporting on the strategies used;
- (2) *immediate retrospection*, or introspection about a task that was just completed; and
- (3) *delayed retrospection* or analysis of strategies used with previously completed tasks.

Simultaneous introspection occurs with think-aloud tasks, where the informant is asked to report on the strategies being used while the task is being performed. The advantage of this data collection approach is that strategies that occur only fleetingly in short-term memory can be identified and reported. This approach would be suitable for receptive tasks or for writing, but would be difficult to use in reporting on strategies while speaking (OMalley and Chamot 1990 : p.90).

The possibility exists that simultaneous introspection will change the nature of the thought processes so that the informant is reporting a modifying version of what actually occurs while thinking.

Ericsson and Simon (1987) distinguish between a "talk-aloud" data collection procedure and "think-aloud". In the talk-aloud procedure, the verbal reporting of the informant is expected to parallel the thought processes, as in performing simple arithmetic or solving a problem in logic.

The respondent is reporting on information that is needed to solve the problem as it enters into short-term memory. In this case, silent thought would be no different from overt thought processes and may in fact occur within roughly the same time frame as silent thought processes.

The Think-aloud Procedure

In the think-aloud procedure, however, the informant encodes the mental processes immediately after they occur and then takes time to describe them to the investigator. Thus, the description is not contemporaneous with the problem solution process, and overtly describing the problem solution takes longer than solving comparable problems silently.

This description of think-aloud procedures characterizes data collection with second language acquisition in which informants describe each strategic steps in learning or comprehending information immediately after it occurs. Respondents are typically intercepted at various points as they are listening and asked to describe what they were just thinking rather than asked to perform a task simultaneously while reporting on their thought processes. The critical point with think-aloud procedures is that the mental processing the informant reports on is still accessible in short-term memory (O'Malley and Chamot, pp. 88-91).

The Procedure

The normal procedure for eliciting the data from a think –aloud protocol is to take the following steps:

1. Provide a student with a task and ensure that they understand what they have to do to accomplish it.
2. Find ways of making them feel at ease.
3. Explain that you want them to articulate their thought processes and the strategies that they use while they are actually carrying out the task.
4. Demonstrate how this thinking aloud process can be done by doing some of it yourselves (with a similar task).
5. Start recording.
6. Start the student off.
7. Prompt the student if they are not articulating their thoughts and actions sufficiently.
8. Prompt but avoid phrases like “Are you sure?” and “That’s good”. Instead ,use only phrases like :”What makes you say that?”;”What made you do that?”;”What are you thinking at this moment?”;”Please keep talking.”
9. Listen to the recording of the think-aloud process (after the session) and make a list of all the strategies used by the student.

10. Look carefully through the results of the task (after the session). What features of it might have been improved by better (or more frequent) strategy use?

Some Limitations

As discussed before, thinking aloud in an L2 task will not get as close to the real thought process as working through an arithmetic problem out loud. So, when we follow the steps we may come across some limitations like: the mental fear students may have, thinking aloud activity may appear alien to them, they might have formed preconceptions about the strategies, problem of articulating the strategies etc.

When we look at an extract from Lingua study, the limitations become clearer:

(Amanda reads a hand-written French letter)

Amanda: It's to, er . . . that's their name, and I'm not quite sure what it is . . . is that a brochure that someone's sent them? Or it could be something to do with a letter. *Vacances* . . . that's holiday to some region and that could be the region or the name of the town.

Teacher: What makes you say that?

Amanda: Er, cos the French have things backwards usually and they say that (*pointing to text*) in front of that, so he's been on holiday to a region there, that looks like a town . . . It's a small apartment but it's ok . . .

Teacher: What makes you think that?

Amanda: *Agreeable* (*pronounced the French way*), it's alright . . . is that children adore?... children like ...

Amanda: There's practical activities and sports but some of them are difficult *aller dans les villages* ...they go to the village ...

Amanda: ... that could be glasses, maybe, spectacles, or something nice to see.
(Quoted in Macaro p: 92)

When we analyze Amanda's strategy use we can infer that:

1. She has doubt about her interpretation ("I'm not quite sure") and she asks questions ("Is that a brochure?") which later she may be able to confirm or discard.
2. She thinks about the overall look of the text in terms of writing conventions.

3. She too looks for cognates but, again, she asks questions about the text, casts doubts on her interpretation (“That could be the region”).
4. She is aware of aspects of French grammar and word order (“The French have things backwards”), this may be a bit of a generalization on her part but she is right and she is using what she has learned about the language to help her make sense of it.
5. She focuses both on the cognate (*appartement*) and prior knowledge (*agreeable*) but she also makes links according to what makes sense (“it’s small but ok”).
6. From the transcription one also gets the impression that she is hopping backwards and forwards in the text to check that things make sense by in- text evidence elsewhere .
7. She decides to skip the difficult phrase ‘*il y avait un maitre nageur de servi ce*’ and samples the next string of word that make sense at the gist level “practical activities and sports but difficult” ...
8. “They go to the village”---although she hasn’t quite got the first person plural right, she has got the sense that it’s “they” from the rest of the text.
9. “That could be glasses”—she is tempted by the cognate but holds on to a doubt long enough to make her come up with a more plausible (from the context) possibility. (Quoted in Macaro, 2006:94)

The Language of Thought

What is the language of thought that is employed when the learner is involved in a language process and what is the language of thought that the learner uses in order to apply, monitor and evaluate strategies like the one that has been discussed?

As Andrew Cohen speculates: “The very choice of language of thought may have significant implications for ultimate success at learning, using as well as forgetting a language” (1998:157). Richard Kern (1994) used interviews and think-aloud protocols on 51 intermediate level (university) students of French.

This led him to identify a number of disadvantages and advantages of making L1 /L2 connections when reading. First, Kern concludes, mental translation may lead to inaccuracies and miscomprehension if the lexical item is wrongly connected to the L1 equivalent. This is likely to happen particularly with ‘false friends’.

Second, bottom-up de-coding (word-by-word translation) may not assist with the integration of meaning .The learner cannot see the wood for the undergrowth, let alone the trees. Third, the comprehension activity may actually stop at comprehension.

Once the meaning has been identified by the learner, they will move on quickly thereby focusing attention for too short a time on the L2 forms on the page and reducing the possibility of noticing something new. In other words, comprehension may not lead to the intake of new language. Considering the advantages of thinking in L1 when attempting a reading task,

Kern concludes that use of the L1 helps with semantic processing (with the storage of meaning) and permits consolidation of meaning. The L1 helps with chunking (grouping) L2 lexical items into semantic clusters, a way of attempting to reduce memory constraints. The L1 helps with thought- processes (the train of thought) and avoids losing track of the meaning as the reader works through a text because the L1 logically puts less processing load on the working memory.

The reader's network of associations can be made richer with L1 use simply because activation of connected ideas will have been going on for many more years. In this way, therefore, the L2 meaning will be better integrated and assimilated. The input is converted into more familiar terms, thus enhancing the readers' confidence and lowering affective barriers.

Mental translation may help in clarifying the syntactic roles played by lexical items (by contrasting the L1 with the L2) to verify a verb tense or checking for comprehension. Other authors like Ian Campbell (1997), Nina Spada and Patsy Lightbown (1999) and Andrew Cohen (op. cited) support Kern when he advocates the strategy of 'proceeding from the known to the unknown'.

A Solution to Learning Problem?

The think-aloud protocols we discussed have two- pronged benefits: to learners, it helps them to identify the strategies they use; to teachers, to adapt their teaching styles and materials to the learners' needs. The limitation of this procedure—only one student at a time and spending a lot of time on each - actually becomes beneficial to the learner as he gets individual attention and a chance to know different strategies to be used for listening, reading and writing.

If tried in a collaborative learning classroom, the effect of this technique would be amazing. In groups when they work on a task, left on their own, they start thinking aloud the different strategies to understand, to pronounce, to retrieve, to compare, to contrast, to correct, to review, to analyze, to group, to associate, to elaborate etc. etc.

Experienced teachers, if they had listened to their learners in group-work, might have come across comments like: 'read it again', 'use the past tense, you started with one', 'this does not make sense at all', 'don't you remember what she said about using the present for future?', 'let's put it this way it's more clear', 'why don't you look up this word?', 'let's note the important points first' and a number of talking-aloud and thinking-aloud from the groups.

Good learners may not benefit much from groups, but their social strategies develop and the long term memory also gets enriched. Thus, the practice of this strategy results in better understanding of oneself or, in other words, leads into a process of introspection and finally makes learners approach learning as problem solving . Ultimately, these practices help learners in the development of critical thinking, construction of knowledge and reflection which are envisaged by the National Curriculum Framework 2005.

Conclusion

Teachers have to apply strategies of different types; have to adopt different strategies for different groups; have to change the strategy if it doesn't work; but, cannot escape from using them. As years pass by, the learners change, their attitudes vary, the needs are many, the theories confute, the curriculum gets modified, the exams and marks vanish, the role of the teacher can be anything but teaching, and so, any innovative move from the part of the teacher is desirable.

Then, think-aloud protocol should be used as one of the strategy elicitation techniques to know how learners think as they learn .When the learners undergo this procedure, they realize how to go about reading comprehension, listening and writing in a better way.

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**Voice of the Voiceless: Eugene O'Neill's *The Hairy Ape* and
George Ryga's *Indian***

A Comparative Study

Diwakar Thomas, M.A., M.Phil., Ph.D.

Importance of Comparative Literature

Comparative literature is a literary discipline and ought to be recognized as a vital academic activity of the modern age. Etymologically, the term "Comparative Literature" means any literary work that compares. Such a comparison could be in terms of structure, style or philosophic vision. The concept of self- enclosed national literature is becoming outmoded as well as harmful even from the aesthetic point of view. It tends to blur our vision and conventionalise our responses. "We need both national and general literature, we need both literary history and criticism and we need the wide perspective which only comparative literature can give!"¹ states Rene Wellek.

The primary aim of Comparative Literature is to widen one's perspective by discovering certain dominant trends in literature and culture. Even a single literature course may be illuminated by comparative insights. Certain insights become all the more valuable not because they are repeated, but they are rediscovered on a new context. If authors, taking divergent roads, arrive at the same truth, they become universal.

The Problem of Belonging

Eugene O'Neill's *The Hairy Ape* (1921) and George Ryga's *Indian* (1962) deal with the basic problem of belonging. The theme of these plays may be summed up as man's endless striving to belong. The protagonists' story is in a way the story of Everyman, because each individual in some way or other, shares this human predicament. In an

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Voice of the Voiceless: Eugene O'Neill's *The Hairy Ape* and George Ryga's *Indian*

interview given in 1932 O' Neill insisted on this saying. "Yank is really your self and myself."² Like Yank, the protagonist of the play **Indian**, the nameless Indian is a universal symbol; the name of any oppressed man can be his name.

Some Structural Elements of *The Hairy Ape*

The Hairy Ape, written in eight short and abrupt scenes tells the story of a steamship's super stoker, Yank. He discovers his shortcomings from a chance meeting with one of the passengers, a cultured and wealthy Mildred. He has so far considered himself as the Atlas of the world, but stung by Mildred's revulsion at his greasy appearance, he leaves his job and goes forth to find a place where he can belong. He decides further to avenge himself on those who have destroyed his self- confidence by their superiority. But Yank finds he cannot even avenge himself on the rich.

Finally in his puzzled despair, he reaches the gorilla's cage in the zoo and discovers he has no place even in the brute world as the beast crushes and tosses him to the cage, where he dies behind the bars. O'Neill concludes the grim drama with the comment. "And perhaps the Hairy Ape at last belongs."

Problems of Machine Age Becomes the Focus

A close examination of the play reveals that there is a definite suggestion in the play. It deals with some of the problems which are of the machine age. The actual problem of Yank is not material but psychological. Even though he has a family he is alone. This isolation of the individual is a most serious problem of the present age and it is this that forces itself most daringly on us. Yank does not seek work, what he wants to know in where he belongs³.

A Native Dialect

In the opening scene Yank speaks a dialect grotesquely ungrammatical and more subtly mechanical than that of others. To the other stokers he is the leader, "their most highly developed individual" (P.40). While speaking of the Capitalist class, he asks: "Who makes dis old tub run? Ain't it us guys? Well den, we belonging, don't we? We belong and dey don't. dat's all" (P.44).

Yank takes pride in his devotion to the machines claiming, "I' m de ting in coal dat makes it boin; I'm steam and oil for de engines...And I'm that makes iron into steel. And I'm steel –steel! I'm de muscles in steel, de punch behind it! (P.48). His very being is enmeshed in the power and energy of a metal which obviously symbolises the modern industrial world and he has sold his soul to this mechanical devil.

Destruction of Confident Self-Image

In the Second Scene the confident self-image of Yank is soon destroyed by Mildred, whose father is the President of the Steel Trust. A neurotic poser, she represents a world entirely different from Yank's. He unexpectedly sees Mildred, the steel heiress in the stoke hole who looks like "a white apparition is the full light from the open furnace

doors.” (P.58). He glares into her eyes. She is horrified to see the Gorilla like face of Yank and ejaculates, “Take me away! Oh, the filthy beast!”(P.58) and faints.

Yank’s sense of pride receives a rude shock by the contemptuous and derogatory remarks of Mildred. He feels insulted in some unknown fashion in the heart. He feels that the exclamation of Mildred has destroyed the very foundation of his being. No longer does he feel that he “belongs”.

A Changed Man Now!

In the Fourth Scene, Yank is a changed man. He starts to cogitate after Mildred’s insult and is seen “seated forward on a bench in the exact attitude of Rodin’s “The Thinker” (P.59). Travis Bogard observes that the sculpture here has the evolutionary significance of “brutish man attempting to puzzle out the truth of his existence and perhaps to better it.”⁴ When he hears from Long the purpose of Mildred’s visit, he is angry and bursts out that he would blow her brains out and have his revenge on her.

Enacting Revolt – Craving for Social Recognition

The Fifth Scene takes place three weeks later on a fine Sunday morning on the Fifth Avenue, the locality where the rich people live. The psychological wound of Yank is lacerating, and since it is impossible for him to avenge on Mildred, he decides to revolt against the society which she represents.

His ‘being’ craves for social recognition, but this is a world to which he can never belong, a world which is indifferent to people of his creed and class. Yank who is completely frustrated by their disregard seeks recognition through physical violence. A fat gentleman passes by and Yank lands a terrific blow on his face. The very next moment, alerted by the fat gentleman, he is arrested and clubbed to the pavement and even then the ‘capitalist class’ does not take a look at him.

Prison Cell and Its Significance

In the next Scene Yank is seen in a prison cell seated again in the position of Rodin’s Thinker. His fellow prisoners tell him that if he wants to get even with Mildred, he should join the organisation known as **I.W.W.** (Industrial Workers of the World) whose members are “jail birds, murderers and cut throats” (P.75).

Yank is released after a month and comes to the office of the **I.W.W.** in order to join the organization. He is welcomed by the Secretary of the organization. In one of his utterances, he tells the Secretary that he would burn and blow up the factory of the steel of Douglasses. But Yank is soon disillusioned as the Secretary gives a signal and his men overpower Yank. He is regarded as “stupid” person, “dirty guy,” a “rotten agent provocateur” (P.82), a secret service man and a “brainless ape” (P.83). The very next moment he receives several kicks and is thrown out of the office into the narrow cobbled street. With a growl he gets up, sits there, brooding and is convinced that the main source of trouble is not in society, nor in Mildred, but in himself.

Failures Lead to Withdrawal

Since Yank faces a series of failures, he decides to withdraw, and to surrender to the only self-image with which he thinks he can identify himself – the image of the ape. The last Scene opens in the monkey house at the zoo. The gorilla is seen sitting very much like Rodin's 'Thinker'. He talks to the gorilla which stands up as if to greet him. He regards the gorilla as his own brother, as a member of his own family. "Ain't we both members of de same club – de Hairy Apes?" (P.85).

Final Effort to Belong to the World

In his final effort to belong to the world he opens the door of the cage and tries to shake hands with the ape. But the ape seizes him in "a murderous hug" and throws his "crushed body" in the cage and "shuffles off menacingly into the darkness" (P.87), "a symbolical warning for negligent society."⁵ As Yank dies, he mutters painfully that even the gorilla does not think that he belongs. Bewildered and in deep despair he questions: "Christ, where do I get off at? Where do I fit in ?... In de cage, huh? ... Ladies and gents, step forward and take a slant at de one and only –.... One and original – Hairy Ape from the wilds of – " (PP87-88). Saying this he dies in the cage and the author comments that now, perhaps, "the Hairy Ape at last belongs." (P.88).

Indian

Shifting to Canadian scene, it is seen that the non-native George Ryga's landmark play *Indian* discusses in detail the plight of the Indians on and of the reserves. It is based on Ryga's own experience when he recuperated from a bout of pneumonia by working alongside Cree Indians on his father's Alberta farm. Ryga was born in Deep Creek, Alberta in 1932 and he recalls that the Indians referred to themselves as "breeds" for somehow they got the notion that mixed blood was superior to the original article. They were transient labourers, gay, naïve, open-hearted to the verge of being self-destructive. When they worked, their pace was fiendish. So were the excess –fighting, drinking, gambling and women.⁶

Ryga in an interview⁷ admits that "*Indian* is the only play I can look back on over all these years that I would not write any differently". Commenting on the form of the play Ryga admits that he had seen Albee's *The Zoo Story* on television and was influenced by him. It should be stated that of all his plays only *Indian* employs a specifically prairie milieu."⁸

Indian is short. It is a one-act play and is about an identity crisis in a young Cree Indian labourer. The Indian is seen as "drunken, undependable and lazy"- the sins white society historically attribute to them. The action confines itself to one extended scene (landscape a 'flat, grey. Stark, non-country) in which the Indian is harassed by his bossman, Watson, and later by a nameless Indian Affairs Agent. The Agent does not have the clear-cut malignancy of Watson the bossman. He is just an average well meaning white liberal. However he finds his ethics severely abused when the Indian tells him how after his brother had been critically injured by a cave-in while digging the clay pit, he (the Indian) performed a mercy killing.

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Ryga here shows very subtly the white society's refusal to recognize the humanity and the despair of a degraded and dehumanized people. At the end, the Agent flees the scene, his car driving dust across the state, and the Indian is left driving his hammer at the head of a post, an indicator of what he would like to do the white "sementos," the soul trader's of the world⁹.

The Central Fact of Personal Despair

The crux of the play is its attempt to understand the puzzling character of the Indian. Ryga tries to draw the audience into the Indian's experience and thought process. At first, from the outside, the Indian seems like a racist cliché: lazy drunken and dangerously moody, changing quickly to nihilistic violence. But with the movement from the employer Watson to the Indian Agent, we are drawn gradually into the Indian's experience.

All his behaviour is revealed from the central fact of personal despair, expressed in his speech at the end:

I never been anybody. I not just dead....
I never live at all. What is matter?
What anything matter, sementos? (P.32)

which, in turn, summarises the wider racial despair of "All Indians same-nobody." (P.32).

From this centre springs his feeling that white society is merely the Indian's prison.

Religious Despair: Traditional Religion is of No Help

In exposing this despair Ryga also brings in the religious despair. The traditional religion is no help to the Indian. "But Jesus Christ not hear my brother" (P.24). He tells despairingly to the Agent about his trapped brother in the well.

"Ours is a civilized country..." (P.30) says the Agent in the play. But in the so called civilized country, some people are being prejudiced and discriminated just because the colour of the skin happens to be black or brown. They are segregated from the white people just because they belong to different ethnic group whose culture, language and food are different from those of the white people. The Agent's encounter with the Indian vividly dramatizes the insurmountable cultural differences between them.

Why Just Indian?

Ryga titles his play as *Indian*, omitting the article and the nameless Indian becomes a universal symbol. He is **Everyman**. Through him Ryga expresses his concern for the oppressed minority all over the world. The Indian has no identity of his own; yet he can be identified with all suffering men. When demanded of his name by the agent the Indian replies, "Mebee I forget.... Mebbe I got no name at all." (P. 16). Later he questions the Language in India www.languageinindia.com

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Agent, “How many of us got birth certificates to give us name an’ age on reserve?” (P.20). According to Albert Glapp, “Names and birth certificates do not mean anything to him.... Some of them are given individual names only later in their lives as rewards for special achievements”¹⁰ (P.101).

A Stimulating Comparison

A Comparative Study of *The Hairy Ape* and *Indian* has been rewarding. Each play has thrown light on the other. Both Yank and Indian stand for Everyman, for what happens to both in the plays is happening to millions in the modern world. Both undergo a plethora of suffering and fall a prey to despair. Both suffer from identity crisis. Both are oppressed by the dominant ‘white society.’

Mildred Douglas symbolizes the rich capitalist class and can be compared to Watson who represents the dominant white society. The confrontation of Mildred and Yank symbolizes the modern class conflict, the confrontation of the rich capitalist class and the proletariat. Watson, the white employer of the Indian treats his labourer like an irresponsible child and he threatens the Indian to make him work.

Like O’Neill’s ordinary stoker Yank, the Indian is an ordinary labourer. Both are crippled emotionally, if not physically, and the very intensity of their suffering ennobles and exalts them.

While *The Hairy Ape* has made use of expressionistic method, *Indian* is a realistic play—in event, dialogue and setting. From a thematic perspective the dramatists fight for the cause of the oppressed and that is the unifying theme which brings the American play and the English Canadian play for a discussion, thereby evolving a concept of universal literature. Thus a study of these plays exposes a universal truth – namely, whether they are in America or in Canada the underdogs have to suffer.

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Inside the Haveli: A Study

Anju Bala M.A., M. Phil., Ph.D. (Candidate)

Varun Gulati, M.A, M. Phil., Ph.D. (Candidate)

A Interesting Account of Indian Family

Inside The Haveli (1977), the only novel by the sociologist writer Rama Mehta, raises certain pertinent issues that need immediate attention and examination. John Kenneth Galbraith says that the novel presents “A wonderfully interesting account... women should not miss it; neither should men.”

The title of the novel itself throws ample light on the issues and aspects that the novelist promises to explore in the novel that won the Sahitya Academy Award in 1979.

Traditional Ways and Modern Girl

Geeta, the protagonist is a girl born and brought up in Bombay. She had studied in co-educational college and had an exposure to metropolitan life. She comes to Udaipur as the nineteen-year-old bride of Ajay Singh, a professor of science. Ajay’s ancestors were the ministers of the Ranas of Udaipur and their haveli, Jeevan Niwas, was one of the biggest and the most prestigious havelis of Udaipur. It is an immense cultural shock for a spontaneous, vivacious and educated girl like Geeta to adjust and adapt to the stringent and traditional ways of the haveli, wherein women kept purdah.

The moment she lands in Udaipur, she is chastised for being bare faced and made to realize that she is an outsider even by the maids of the haveli who had come singing to the railway station to receive the new bride:

“One of them came forward, pulled her sari over her face and exclaimed in horror, ‘Where do you come from that you show your face to the world?’ (P.17)

Geeta finds herself suddenly enclosed and encaged in a huge haveli where she is all the time surrounded by women. From a nuclear and educated family she has come to find a horde of maids, their children and women from other havelis who keep visiting one another on the slightest pretext in addition to her mother- in -law and grandmother- in –law. Malashri Lal opines:

“(M)arriage brought Geeta from the outer world of modernity to the enclosures of the threshold.” (88)

Interesting Encounters

Another peculiar and intriguing factor she encounters is that there are different apartments for the males and females of the haveli. The servants have their separate quarters. The upper class women observe strict purdah and do not interact with their men folk during the day. The males conduct their business from their own separate apartments and their visits are announced beforehand. No such rules are applicable to the maids and servants. They intermingle freely and do their jobs:

“In their courtyard there is no dividing wall, the maids are free to talk to their husbands; they don’t have to wait till the darkness of night settles over the haveli to share their thoughts with them.” (P.06)

Even after two years of her marriage, Geeta has seen neither her father-in-law nor her grandfather-in-law, yet the whole haveli revolves round their needs and demands. Their presence is felt every moment in every nook and corner of the house.

Patriarchs

Though the novel apparently appears to be all women novel and dominated by them, yet, in fact, it is the patriarch of the house whose will is command and not even a leaf can stir without his permission. All the activities of the haveli women, maids and servants are motivated to keep the males of the haveli satisfied:

“...In the haveli the men were regarded with awe as if they were gods. They were the masters and their slightest wish was a command; women kept in their shadow and followed their instructions with meticulous care.” (P.21)

Getting Adjusted?

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Geeta feels subdued and lonely in the haveli. Even the maids try to indoctrinate her in the ways and traditions of the three hundred year old house. Her movements are diffident and clumsy in the beginning. Moreover, she is a matter of curiosity for the women of other havelis as well. On the very first day the women had declared:

“ . . . She will never adjust. She is not one of us.” (P.29)

While her mother-in-law, on the other hand, wanted to show them that “even an educated girl can be moulded.” (P.30) It was her mother-in-law’s considerate and sympathetic attitude towards her, and the love and care of her husband that facilitate her adjustment to her new environment.

Gradually, she learns and comes to respect some of the traditions, yet her occasional outbursts are clearly indicative of the fact that she is not prepared to surrender her individuality completely. On being reminded by Dhapu, her personal maid, to restrain herself in showing affection towards her newborn daughter Vijay publicly, she bursts out:

“Stop lecturing me, I am fed up with all the pretence that goes on here’ . . . I hate all this meaningless fuss! Don’t tell me what I should do with my own child!’ (P.32)

Trapped in Haveli, Yet Glimpses of Freedom

On such occasions, Geeta finds herself trapped and a prisoner in the haveli with only a ray of hope that her husband might shift to Delhi, as has been promised to her. But time passes and Vijay is now a school going girl. On an impulse, Geeta decides to also send Sita, the daughter of the maid Lakshmi, to school. Sita is a motherless girl and exactly of Vijay’s age. Her mother Lakshmi had rebelled against her husband’s false accusations and had left the haveli never to come back. It is for the first time that Geeta comes in direct confrontation with the conventions of the haveli.

Education for a servant girl is a very bold decision by Geeta. She gets the support of her father-in-law, while all the servants and the maids of the haveli and her mother-in-law criticize her for this decision. The haveli culture required total and unquestioned submission to its rules and conventions, so the women were kept enclosed within the gigantic walls and married young so that no rebel could raise head. As Rama Mehta herself observes that the educated women are less keen to uphold older values that they find repressive, harsh and mostly meaningless. She says:

“The younger generation is looking to maximum opportunities of prosperity and status and is less concerned with maintaining the socio-religious obligations towards caste- community.” (159)

The Fear of Social Castigation

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The women and even the servants co-operated fully to keep the laws of such havelis intact for fear of social castigation as “There are no secrets; there could be none in the haveli. It is one household, all the courtyards are connected.” (P.6) Geeta feels intrigued as well as disgusted when she finds the women and maidservants of Udaipur lamenting their constricted and harsh conditions of life yet at the same time accepting everything as their fate. The oldest maid of the haveli Pariji once recounts her childhood:

“The mistress was shrewd . . . I was not allowed to play like other girls of my age. It was not considered proper for a widow to be gay and carefree . . .” (P.24)

Yet, Pariji resents the most when Sita is sent to school. The daughters and daughters-in-law of other havelis with “their bashful glances and timid ways” appeared to Geeta “. . . Shrewd and calculating. They never expressed an opinion and never revealed their feelings . . . Their large eyes full of yearning and longing looked dreamily on the world beyond from behind their veils . . . It seemed to Geeta that they were waiting for the day when they would be freed from their confinement. But on the surface they showed no dissatisfaction.” (P.87)

Bold Moves and Bold Characterization

Dr. A.G.Khan rightly avers that “Mehta deserves commendation that she did not allow her protagonist to succumb to stagnation or helplessness” (43) of the haveli’s women. Geeta holds the front courageously, yet the criticism and pungent remarks by the maids and the servants of the haveli make her apprehensive of her own decision:

“ I should never have interfered in her life . . . I have disturbed her life, and above all, my own . . .What a terrible mistake I have made.” (P. 106)

Despite all the disorientation and criticism, Geeta succeeds in sending Sita to school and the attitude of the maids and the haveli women mellows down. She does not stop here and starts classes for the haveli maids and their children. Ajay and her father-in-law praise her for her efforts:

“ ‘You did the right thing; I am proud of you. It is time for new ideas to enter the haveli.’ Said Ajay Singh with conviction.” (P. 137)

But for Geeta’s mother-in-law, it was again a whim on her part and she confides in Pari:

“Let Binniji amuse herself .Her enthusiasm won’t last long; she will soon get tired of the women. Then let us see what she starts next.” (P. 161)

Education – Change in Life and World View

Geeta continues with her efforts to bring education to the servants, though she thinks of revising her decision off and on. She is full of hatred and indignation when her cousin-in-law, Manji Bua Sa who once appreciated her for “ bringing new ideas to the haveli”, and declares:

“ It is no good living on in the past; for the sake of our children, we must look to the future.” (P.115) comes complaining to her mother-in –law about the classes that Geeta holds in the haveli. She finds the behaviour of the maids who attend Geeta’s classes wayward and expresses her fear about the future of the haveli culture. The change that the protagonist is trying to bring about is neither welcome nor acceptable to these women who find social security and moorings in the old patriarchal culture and rigid traditions of the haveli.

Despite all the odds and criticism, and Geeta’s own ambivalence towards her endeavour the classes continue and, in fact:

“Geeta knew that some of the maids were forced to leave the classes, but even those havelis which tried to threaten or discipline their servants encouraged their own daughters and daughters-in-law to go and learn something useful from the classes.” (P.179)

Malashri Lal opines:

“Mehta points out that upper class educated women must provide the leadership to those born in less privileged conditions. For this they may need to sacrifice some of the modern principles of liberation that they could have grabbed for themselves.” (101)

Ultimate Success and Peace and Redemption

Geeta’s efforts bear fruit and she is appreciated by one and all when Sita is married to an educated boy who has a pucca house, land and bullocks in addition to a promising future. Gradually Geeta, too, is able to penetrate the outer shell of rituals and customs and finds underneath it a deep reserve of warm love, care and affection. She learns to respect the continuity, validity and strong emotional ties of the haveli people.

Her initial awe and fear of her parents-in-law turn into respect and devotion towards them, when she finds them considerate, affectionate, flexible and accommodative. All her defenses give way and she finds herself a willing prisoner in the haveli when they give Ajay and Geeta permission to shift to Delhi if they wish to do so.

K.R.Srinivasa Iyengar’s remarks are quite appropriate here:

“Although Geeta gradually gets used to its life changing herself in the process, she also subtly changes her immediate environment and the people concerned.”(753)

Another considerable fact that merits special attention here in the words of A.G.Khan is:

“In the process of silent revolution without blowing trumpets or without offending any she induces her mother-in-law with a feeling of warmth towards modernity.” (44)

Thus the silent, subtle and gradual transformation in the haveli proves that an educated woman can play a significant role in the modernization of those sections of the society wherein women still live under superstition and rigid conventions.

A Cyclical Pattern

The novel progresses in a cyclical pattern. Geeta enters the Haveli as a bride, then there is Vijay's birth followed by the birth of two sons, and the deaths of her grandmother-in-law followed by the deaths of her grandfather-in-law and her father-in-law, Bhagwat Singh Ji. The major crisis that Geeta faces in her fifteen years of stay in the haveli is the proposal for her daughter Vijay's marriage. Vijay is just thirteen-year-old school going girl and proposal of Vir Singh from Daulat Singh ji's family who have been the richest people in Udaipur, is made by his mother. Geeta flares up and out rightly rejects the proposal:

“ ‘Bhabhi, whatever happens, Vijay can't get engaged at this age; ... this was the first time that Geeta had spoken in a raised voice to her (mother-in law).” (P.205)

She laments her decision of staying in Udaipur:

“ ‘What a mistake I made to stay on here; I could have easily persuaded Ajay to leave. This had to come sooner or later. Now I am really trapped and cannot escape. But on this point I will never give in, whatever happens. If I have ruined my life, the children are not going to ruin there.” (P.206)

This outburst clearly indicates Geeta's dissatisfaction and indignation towards her own life. It also highlights the fact that Geeta could never accept the rigid and stringent rules and traditions of haveli life completely. Despite being educated she has been putting up with all the demands made on her, though grudgingly. In the process she lost her vivacity, spontaneity and confidence. She grew dull, shy and diffident. Being a Hindu girl who has been taught by her mother at the time of her marriage:

“Keep your head covered; never argue with your elders; respect your mother-in law and do as she tells you. Don't talk too much.” (P.16)

Geeta makes her maximum efforts to adjust and to adapt to her new home and culture. Yet she cannot sacrifice herself completely at the altar of marriage. Trembling with anger she makes her mind clear to her husband:

“I have put up with enough in family, and I am not prepared to bend any more. I won’t ever agree this criminal act of deciding who Vijay will marry when she is still a child.” (P.206)

Ajay’s reticence and her father-in-law’s sympathetic understanding towards Geeta’s concern for her daughter make her revise her decision. After having seen Vir Singh and listening to the wise and experienced words of her father-in-law, ‘She was no longer sure of herself.’ (P.201). Before his death Bhagvat Singh ji declares that under no circumstances would Vijay be dropped out of her school. Her marriage will take place only after the completion of her studies. Throughout the novel, Geeta’s attitude towards the haveli is ambivalent and indecisive. Sometimes she appears to appreciate the depth and solidarity of the relations that these people value, while at others she is full of scorn and hatred for the hypocrisy behind such facades. In the process she realizes that the women of the havelis are kept enclosed within the gigantic walls and thresholds, and shrouded in the veils because:

“... The men have no problems in this world of Udaipur.” (P.53)

She once tells her husband:

“... You are all pampered. You lead your lives and think women are mere chattels.” (P.53)

All said and done, this rebellious non-haveli Bombay girl is transformed into the mistress of the haveli and is entrusted with the duty of continuance of its traditions. This climatic event symbolizes her final resignation and submission to the haveli and her fear of failing to match the expectations and demands of the haveli clearly indicate that she has already been preparing herself for the final show, though unconsciously.

A Journey in Haveli

Mehta has portrayed Geeta’s journey methodically. In section one of the novel her movements are awkward and clumsy. She is frightened and fascinated by the life of the haveli at the same time. Though she feels suffocated yet she dares not have a whiff of fresh air. She gains some confidence by the time the narrative reaches section II, yet her fascination and her fear of the haveli life turns into resentment and a subtle streak of hatred is also visible in her remarks. Her initial awkwardness is replaced by the assertion of her individuality and by the time the narrative reaches Section III, she is confident, serene yet a subtle rebel whose existence is reckoned with by the haveli people.

Through Adjustments, Inheritance of Leadership of the Household

Finally she emerges as the new lady of the haveli. Though the novel here ends abruptly, yet there is a promise of a future mistress who would look towards the brighter and progressive side of life;

would try to maintain a balance between the centuries old haveli traditions and the demands of modern life. Dr. A.G. Khan points out that Geeta could obtain the “right of the girl for education irrespective of their class distinction, and, right of the mother to have a say in deciding marriage of her daughter. ... Similarly, child marriage was also delayed considerably --- a marvel in Rajasthan even today.” (44)

In the words of K.R. Srinivasa Iyengar, (P.752), Mehta’s “sensitive piece of realistic fiction written with naturalness and poise had performed the delicate job with ease, grace and sincerity. There is romance but no cheap sex, tension but no violence.” (753)

Sarla Barnabas finds it a fictionalized version of an academic study. She regards it more of a documentary. It has neither plot, nor character study and epic pretensions, yet it “encompasses a microcosm of traditional values.” (245)

In some sense, the novel portrays the ultimate success of tradition in Indian families.

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