

LANGUAGE IN INDIA
Strength for Today and Bright Hope for Tomorrow
Volume 12 : 2 February 2012
ISSN 1930-2940

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**Identity Construction in Nursery Rhymes:
A Gender Based Study**

Kalsoom Mushtaq, M.A.
Sarwet Rasul, Ph.D.

Abstract

Nursery rhymes are an integral part of the early education of a child. The present study explores the gendered messages enfolded in the nursery rhymes for children. The objective of this research is to see how gender is constructed and represented in these poems; and what are the differences in the representation of gender in English and Urdu nursery rhymes. Collections of nursery rhymes in the form of books, available in the market and also used as textbooks in different institutions, are selected for data collection. Fifteen rhymes each from English and Urdu are selected as a sample. The data is divided into two broad categories: (i) Character representation in nursery rhymes (ii) Pictorial representation in nursery rhymes. To facilitate the analysis, these two categories are further divided into sub-sections. The results drawn on the basis of analysis show a considerable use of stereotypes and social beliefs with regard to gender in both the character and pictorial analysis. It is hoped that the current

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Identity Construction in Nursery Rhymes:

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research will help in showing the biased representation of gender in nursery rhymes for the young impressionable minds.

1. Introduction

Children literature mirrors the society like adult literature, yet its sensitivity is more intense as it helps develop certain images in the impressionable minds of children rather than strengthening the already set conceptions like the literature for grown-ups. A child comes across rhyming lines at an initial stage of his/her life before his/her formal education starts or s/he is old enough to listen to the fairy tales from his parents. These rhymes appear in the form of lullabies and the child becomes accustomed to the rhythm of language quite early in his life. Nursery rhymes replace the lullabies after infancy in a child's life. These rhymes inculcate the society in miniature. They carry the social beliefs, rituals as well as stereotypes.

The current study focuses on the gender representation in the nursery rhymes for children which are selected from the wide variety of children's literature. Nursery rhymes, particularly, represent the socio-cultural thoughts projected in the variety of literature for they observe precision of words yet clarity of thoughts and ideas.

1.1 The Pakistani Context

Pakistan, socially, is a patriarchal society having certain deep-rooted gender roles, expectations and distinctions which are reflected in all spheres of life. Jha (2008) reports very high gender disparity in favour of boys in Pakistan. The educational statistics, too, conform to the gender inequality that is widespread in the country. The report of Human Development in South Asia (2007) shows that in Pakistan the literacy rate for male is 64% and for female, it is 36% (2004-2007).

Children, in Pakistan, come across literature in English, Urdu and regional languages simultaneously so literature can have a far-reaching impression on them reinforcing the society's notions about both genders.

The gender-segregation is exhibited in the language of people and their literature. Writing about language and feminist issues in Pakistan, Rahman (1999: p.181) comments, 'like other languages created and used in patriarchal societies, Urdu and Punjabi as used in Pakistan are sexist i.e. they discriminate against women.'

1.2 Significance of the Research

A value of immortality and pleasant memories is attached to nursery rhymes. Doležalová (2007: p.21) writes:

Fashions come and go, but children still repeat the favorite and famous old nursery rhymes. When parents recite old nursery rhymes to their children, they provide them the first important step to their education.

Nursery rhymes emerged out of the lullabies or the cradle rhymes, in most of the cultures, which had been sung by mothers to lullaby their children to sleep. These lullabies took the form of poems sung informally, and later on became a part of the curriculum. The landmark of English nursery rhymes is the origin of Mother Goose nursery rhymes which have been used as a collection of nursery rhymes since eighteenth century and later on *Mama Lisa's* world has also been a popular collection of rhymes. As in English, Mother Goose marks the ripening of nursery rhymes, the poems in Urdu owe a great deal to *Sufi Gulam Mustafa Tabassum* who is famous for using sound effects in his poems to get children's attention.

2. Literature Review

2.1. Language: An Ideological Power

Language is a formative force in shaping and constructing identities and it is the reflection of the culture of a society. Language use is not a conscious process all the time, through constant use, it becomes a subconscious process, to a large extent, which manifests the beliefs of people even strongly. Montgomery (1999: p.148) states:

For language comprises not only a significant element in behavior, signaling a great deal about our social origins; it also provides us with concepts for thinking with and with ways of meaning that are crucial to the construction of our identity.

Language is not just a passive component of communication rather it shapes our views and the way we express our views constructs our identities. In other words, the thought processes are organized with the help of language and it is used as a social tool to promote, construct or deconstruct certain values, beliefs and practices. Wood (2005: p.110) states that language is a means to organize experiences and perceptions and it is language that expresses cultural views.

2.2. Gender Construction through Language

Language as a social tool cannot remain untouched and unaffected by the ideologies of

gender. Feminist linguists pointed out the role of language in maintaining and enforcing patriarchal powers indicating social inequality in the 1970s. (Talbot, Atkinson & Atkinson, 2003: p.136, 137). ‘Language defines men and women differently’ (Wood, 2005: p.106). This difference in definition can be both positive and negative depending on the way it is used. The practices or the reality might be ignored just through a forceful and constant use of language in a particular dimension. Romaine (1994) opines that cultural stereotypes exhibit ‘spinster’ having negative connotation in contrast to ‘bachelor’. This extends so much so that women's accepted association with relationships is highlighted through language with the use of words Miss or Mrs. Such a use of language to strengthen male and female stereotypes is called sexism. Berndt says, ‘...sex stereotypes are assumptions or expectations about how males and females differ in their activities, personality traits, or other characteristics’ (1997: p.565). Language is used to promote and highlight these stereotypes about gender roles and it is a way to instill the socially accepted behavior and identity of male and female.

2.3. Nursery Rhymes

Nursery rhymes are the first encounter of the child with the society. They, as Tucker (1969: p.258) cites Lang, are like, ‘smooth stones from the brook of time, worn round by constant friction of tongues long.’ Opie has been considered one of the pioneers of studying nursery rhymes. Since his work ‘The Lore and Language of School Children’, he has been quoted and reviewed by many researchers. It would not be wrong to say that his work is studied and taken as an encyclopedia for the study of Nursery rhymes. Opie (1959) defines that the term nursery rhyme is used for songs that are traditional and are meant for children. By definition a nursery rhyme is:

A short rhyming song or story, usually designed for young children, such as those still living in a nursery. Songs for children are a part of many cultures, and often serve as an interesting oral record of important political and historical events, as well as preserving [preserve] archaic forms of language.¹

2.3.1. Gender Representation in Nursery Rhymes

Despite the realms of beauty, vibrancy and color in the rhymes, they have been criticized, which indirectly, is a critique of the social setting and expectations. Doležalová (2007: p.22) comments that the English rhymes ‘often covered religious, political and sexual meanings’. These rhymes contain messages and stereotypes which are deep rooted and cannot be challenged on account of their age-old significance. Studying how literature and

media construct femininity, Wallowitz (2004) analyzed to see how literature dichotomizes gender attributes and states:

I began with nursery rhymes and fairy tales because they reinforce the point that, as soon as we are born, we are bombarded by gendered messages.

Stewig (1980: p.215) views a great element of violence and negativity in the rhymes and McNally (1980: p.215) says that Alderson points out such rhymes that ‘feature a child boiled in a pot, a husband shoving an unloved wife up a chimney, someone throwing a man downstairs, and a child with a drunken father.’ McNally (1980: p.215) further argues that many of the rhymes were ‘strikingly unsuitable for those of tender years.’ Giving an example of Bengali nursery rhymes, Straeten (2006) observes the frequent mention of marriage for both the boys and girls but he observes that for girls there is an immediacy of marriage ‘Niye jabay tokhoonee’ (He is coming to take you with him). Yaqoob, Rabia and et al. (2008) studying the gender representation in textbooks, examine these issues in a few nursery rhymes that stand out as a stereotypical phenomenon of society. Aqeel (2001) observes the same dimension in Urdu poetry thus:

For one, the main character tends to be male, the savior of the vulnerable, whereas the female character usually plays a supporting, passive role. This depiction further reinforces gender stereotypes. Moreover, the hero often resorts to violence to get his way. Perhaps robbing the rich to help the poor, but robbing nevertheless.

2.4. Gendered Texts for Children

Gender-bias is not a recent phenomenon. It is not restricted to a specific, time, class or society. In the same way, the effort to eliminate these biases had been in practice for a long time. To illustrate this phenomenon more clearly, some instances of gender biases in children’s literature are presented here. Consider for example the following lines:

What are little boys made of?
Snips and snails, and puppy dogs tails
That's what little boys are made of!"
What are little girls made of?
"Sugar and spice and all things nice
That's what little girls are made of! “

This poem was originated in the early 19th century when women were fighting for their rights. This poem is a clear reflection of the gender combat that runs in the society and even children are not spared. Such words induce prejudice in the innocent minds and they form ideas before they actually start to think. Stewig (1980: 220-221) shows that in an attempt to erase these stereotypes or the gender combat Hoffs attempted to change the stereotypes in some of the original poems in Mother Goose. So in this poem the lines containing what the boys and girls are made of are replaced as:

What are little boys made of?
Lots of muscles and red corpuscles
What are little girls made of?
Lots of muscles and red corpuscles

In this example, there are no social set roles yet this is not natural. Despite the efforts to eliminate gendered messages, they exist widely in society.

The poem 'There was an old woman who lived in a shoe' degrades women to the status of living in a shoe. These poems are not restricted to childish images alone, but the theme of marriage and courting is also prevalent. Moreover, there are a number of nursery rhymes that are full of treating a girl as a property or a product for example kissing girls where the girl seems to be an entity between the boys and they are the decisive forces as in 'I saw Esau kissing Kate.'

The prose for children is also full of the examples declaring beauty as an element of perfection in women. The following extract is part of a story in a syllabus book for class one in Pakistan. Consider the following example which reinforces the gender criterion of acceptance:

The King, the Queen and the Prince meet all the princesses. They are all too tall, too short or too ugly. The pretty ones are not princesses at all!
PRINCE: oh dear! I shall never find a wife!

We would like to share another example from one of the Pakistani Urdu story books which show how perceptions related to gender are incorporated in Pakistani literature for children.

English Translation

Urdu Text

Aik kah raha tha, 'wah choohay say aisay dar gaeen kay kamray main kadam naheen rakhteen!

²One was saying, 'she was so much afraid of the mouse so as not to set her foot in the room.

Mujhay dikhao kahan hay' abhee kaam tamam kiye daita hoon!'

Show me where it is, I'll kill it right now.

Aik aurat nay jawab diya 'is almaree kay peechay gaya tha waheen daikho.'

A woman replied, 'it went behind that cupboard, check there.'

Almaari thee bhaari. Mard nay badi mushkil say zara see sirkaai.

The cupboard was heavy. The man moved it slightly with great difficulty.

This extract is taken from a light hearted story with the marriage ceremony of a mouse yet the accepted beliefs about women being weak are shown in any chance provided. In the same way, the poetry also shows the same bent of mind for the young boy would come to rescue the doll of the girl who seems too frail to save even a doll.

Urdu Text

*Surraiya ki gudya
Nahānay lagee thee
Nahāny lagee thee doob jānay lagee thee
Badi mushkilon say bachāya usay
Kināray pay main khainch lāya usay*

English Translation

Surraiya's doll
Was about to take a bath
Doing this she was near to drown
Saved her with intense difficulties,
I (male) fetched her to the brink.

Tot Batot, another famous poem, has come to be read since generations. My parents, I, my youngest brother and now my nieces have known *Tot Batot* in our childhood. When it comes to gender, it is to be noted that the female characters affiliated with *Tot Batot*, his sister and his wife, are shown in a negative light. The poem is reminiscent of various grown-up literary works where a woman is the cause of the troubles around and specifically the creator of problems for men.

Urdu Text

*Tot batot nay kar lee shādi
Ab na who shokhi ab na who shaikhi
Ab na who uski dheenga mushti
Khatam hui sab ha ha he he
Khatam hui sārī azādi
Tot batot nay kar lee shādi*

English Translation

Tot Batot is finally married.
Now all His humor and boasting ended.
No more you see his fisticuffs.
No more you hear his ha ha hee hee.
Now the freedom period has ended.
Tot Batot is finally married.

*Ab na who ronaq hay na maila
Din bhar ghar main rahay akaila
Baivi lay gae paisa dhaila
Mery Allah yeh barbādi
Tot batot nay kar li shādi*

Neither that bloom nor that fun is here now
All day long, he remains alone.
The wife has flown with all the money.
My God! What a tragedy.
Tot Batot is finally married.

If in the above example women created havoc in the role of a wife, here she takes this responsibility as 'āpā' ((Elder sister³)).

Urdu Text

*Tot batot ki āpā
zahir main "ākā bāka" hay
laikin wo badi ladāka hay
kuch kaho to forum ladtī hay
ladti hay aur ro padti hay
yeh kah kar shor machāti hay
Sun lo main baby āpā hoon
Main tot batot ki apā hoon.*

English Translation

Tot Batot's Elder Sister
In looks quite fragile
In fact, rather quarrelsome
A little provoked, she begins to fight
She fights and she weeps
Saying this she makes a noise
Listen! I'm Baby Āpa
I'm Tot Batot's Āpa.

These texts evaluate how the social norms inculcated in the texts for children set the dimensions for children.

2.5. Illustrations as a Technique used in Children Books

For a book to be popular and functional for kids, it has to have colors, easy language, and factors that involve a child. Bechtel (1973: p.180) discusses that the role of a well designed page for children, is, 'to make a page which will be more easily read by the child.'

Jackson and Gee (2005:15) cite Chatton (2001) that illustrations play a significant role when it comes to the messages conveyed about being male and female. Haviland (1973: p.170) cites Ardizzone (1959) who believes, 'the context can only give bones to the story. The pictures, on the other hand, must do more than just illustrate the story. They must elaborate it.' The text is not the only part of the book that construes and spreads certain messages. Considering the value and significance of the pictures for children, the present study has included the pictorial part of the rhymes too. These pictures, actually, occupy a larger part of the page of the rhyme and they instantly grasp the attention.

2.5.1. Gender Representation in Illustrations

Pictures are important or even stronger in the deliverance of messages, specifically, to children. Ferdows (1995) observes that in Iranian textbooks, there are quite few illustrations of women and on the whole no gender discrimination could be observed because of the meager representation of women in the textbooks. Law and Chan (2004) analyze pictures at primary level displayed 48.73 percent males and 32.19 percent females with a ratio of 77.94

³ For the convenience of the reader, equivalents of Urdu words are given in brackets (()).

and 68.67 percent main male and female characters respectively. The study conducted by Jackson and Gee (2005) analyzes that boys were shown as playing with cars, boats etc whereas girls used dolls, prams or were reading and doing house chores. Jackson and Gee (2005) observe that in the illustrations girls are holding objects closer to them or cuddling and cradling on their bodies whereas boys hold them away from their bodies. Wood (2005: p.195) tells the same story of illustrations focusing, largely, on men and projected the same stereotypes of female dependant on men with men indulged in adventurous activities and a variety of careers.

3. Research Methodology

The purpose of the present research is to identify the gender messages in English and Urdu nursery rhymes. For this reason, six books from each English and Urdu language nursery rhymes are selected from the market, which are also used for nursery and first grade level of education in different institutions. In the selected books, the rhymes were of various types like jingles, counting rhymes or proverbs etc. For the present study, only the rhymes dealing with gender either male or female are selected and the other rhymes that do not deal with gender and are not a part of this research are termed as 'gender-neutral'. In the selected poems, there are certain poems that deal with either male or female character but there are some poems that have both male and female characters so they are termed as 'not gender-specific' poems. All the poems dealing with gender are selected from the books till the required number of 15 poems each from English and Urdu is acquired.

4. Presentation and Analysis of Data

The data is divided into English and Urdu rhymes. In English, out of 15 poems, 5 poems are about boys, 7 about girls, and 3 poems are not gender-specific, whereas in Urdu out of 15 poems, 5 poems are about boys, 8 about girls and 2 are not gender specific. The data both in Urdu and English is broadly categorized into two categories:

4.1. Character analysis

4.2. Pictorial analysis

4.1. Character Analysis

The category is based on the analysis of characters in the rhymes. It qualifies the characters of the rhymes into different themes depending on the issues and ideas around

which the poems are built. As children's works mainly revolve around characters so in order to facilitate the analysis the character analysis is presented in four sub-sections that are:

Section-I: Appearance

Section-II: Attributes

Section-III: Roles

Section-IV: Exceptions

The presentation of the data under this category is presented in the following sequence:

4.1.1. Presentation and Analysis of Category I: Character Analysis – English Rhymes

4.1.2. Presentation and Analysis of Category I: Character Analysis – Urdu Rhymes

4.1.3. Comparison of English and Urdu Rhymes: Character Analysis

4.1.4. Conclusion: Category I - Character Analysis

4.1.1. Presentation and Analysis of Category I: Character Analysis – English

Section-I: Appearance

Characters in literature are usually modeled on people with whom we may associate or idealize. In nursery rhymes, there are examples of boys and girls and these characters actually set models for children through whom they presume what and how they ought to be. The cartoon characters, the fairy tale personalities and the nursery rhyme figures are all set in the innocent minds and with a practical world outside them; they keep a mental criterion of man and woman. These characters are defined in terms of appearances in the first place.

Three poems in English are important with regard to appearance. ‘Little Boy Sunny’ (See Appendix A-I.14) is about the role reversal of a girl and a boy in terms of dressing. These children have exchanged their clothes which actually attack the stereotype perceptions related to gender. In Pakistani society, young children are dressed distinctively and this distinction appears right from their infancy. The blue color for boys and pink for girls is an age old story which persists in all times. This poem actually shows that deviation from the societal set norms would be funny! /Oh! So funny! In the same way, the poem ‘There was a little girl’ (See Appendix A-I.2) manifests the mark of identification of the girl which is the curl ‘Right in the middle of her forehead’. ‘Curly Locks’ (See Appendix A-I.3) is also an indication of the importance of the physical adornments. The poem has an unknown narrator who has the wish to have curly locks. It seems like saying that the curls that are a sign of beauty is the ultimate solution and a way to get out of tired chores like washing dishes and

feeding the swine. The speaker might be either a man or a woman. It seems the writer has used the literary device of 'Synecdoche'. It reveals that the male voice is proposing 'curly locks' - a symbol for girl and confirming her future comforts. To use curly locks standing as a whole for the lady shows the emphasis on looks and reiterates the point of beauty as a medium of perfection.

Section-II: Attributes

Attributes have to do with the inner reality rather than the outer looks. In the English rhymes, the main attribute explored is 'fragility/delicacy/ weakness etc. The Oxford Advanced Learner's Dictionary defines 'fragile' as something easily broken or damaged; weak and uncertain; delicate and often beautiful; not strong and likely to become ill.

In the current research, the theme of fragility runs in a total of 9 poems, out of the 15 poems that are taken as a sample for the research. The fragility of women is presented in two ways: implicit and explicit. The explicit representation is shown through directly showing women as weak and helpless. The implicit fragility of women, on the other hand, is shown through dominance of men on women or the dependence of women on men. Six of the poems are of the first form - explicit fragility- , whereas in 3 of the poems the dependence and helplessness of women is projected through the power of men.

In the poems where the weakness of women is directly pointed out, there is a further dissection: physical weakness and mental weakness. The physical weakness is shown through the poem 'Little Miss Muffet' (See Appendix A-I.1). She is projected fragile with the description that her heart is threatened by the presence of a spider. It might be said that a general conception of women being afraid of insects and having a weak heart is portrayed in this poem which actually reinforces a stereotype of women being meager in the physical power. Moreover, women are repeatedly compared to flowers and ornaments. 'Mistress Mary, Quite Contrary' (See Appendix A-I.4) is an example of this. Hers is a garden that grows with 'silver bells' and 'cockle shells' and what parallels these ornaments are the 'pretty maids all in a row'. Here women/girls are the elements of beauty and adornment. 'You shall have an apple' (See Appendix A-I.7) is also about fragility of women on another level. Dependence and helplessness is also an outcome or rather a form of weakness. This poem reinforces the idea that a family is dependant on a man. The poem is in the female voice who is trying to convince her child that the child would have everything to eat when his 'father' comes home which implies the sustenance of the child depends wholly on a man on practical

grounds whereas the women is simply providing verbal support.

If on one hand, the insect frightens Miss Muffet, for Mary (See Appendix A-I.5) a sort of emotional comfort is the presence of her lamb. The purpose for having a lamb is not protection but fragility. This exhibits the childish habit of associating with a toy and then having established intimacy, finding it impossible to be away from that. In the poem, 'Little Bo-Peep' (See Appendix A-I.6) fragility moves from physical to mental weakness i.e. indecisiveness of the girl who has lost her sheep. The poem shows the mental inability of the girl to find a solution of her problem for she 'knows not where to find them'.

In 'Waiting', (See Appendix A-I.8) all the forms of fragility i.e. weak, dependant, helpless etc are evident. The girl is relying on the boy for the ribbons to tie up her hair. Oh! Dear is a feminine expression which reflects a powerless position. Johnny is out 'at the fair' for so long that the girl is too helpless to tie up her hair.

Men rule women through exhibiting their physical power over them who are simply objects in such situations. This idea is predominant in 'Georgie, Porgie, Pudding and Pie' (See Appendix A-I.9) and 'Peter, Peter Pumpkin Eater' (See Appendix A-I.10). In the first poem, the main character actually abuses the girls by kissing them and he leaves only due to the entrance of other boys. Here the character of man is portrayed in two distinct yet similar ways: the abuser and the protector. Female is the main object around which men work in these two ways.

When the boys came out to play,
Georgie Porgie ran away

Women, here, have nothing to do but 'cry', for the help and support of men 'make' them do so which again emphasizes 'fragility' in quite a detail. In the poem, 'Ding, Dong Bell' (See Appendix A-I.11) too, one boy is shown responsible for the catastrophe and the other comes out as the rescuer. Here the power of male is not demonstrated through women yet in a poem of 8 lines the role of male as the abuser and the protector is determined.

Who put her in?
Little Tommy Thin.
Who pulled her out?
Little Tommy Stout.

It actually shows that they are the determining and active forces in the society and females are passive receivers of their actions. Here, too, men appear in these two ways. 'Peter, Peter, Pumpkin Eater', is another such poem for here the issue is of a husband who is

troubled by his wife. He 'had' a wife and could not 'keep' her. Woman, again, is an object to be placed in a pumpkin shell where she remains safe.

In all of these poems a kind of childish behavior is associated with girls whereas men are quite mature 'whatever' they do. All these poems show a recurrence of the theme of fragility in all forms and in many ways. Moreover in some of the poems, the attribute or characteristic of boys is their naughtiness. As in the poem 'Ding Dong Bell', one of the boys is shown as playful as: 'What a naughty boy was that.' In 'Georgie Porgie, Pudding and Pie' (See Appendix A-I.9), too, the boy who kisses the girls is shown as naughty or playful. 'Little Jack Horner' again is another such character reflecting the mischievous child but it is this quality of his for which he say 'what a good boy am I'.

The category of attributes is mainly relevant to the character portrayal of females, yet the genders are so inter-related that the depiction of one gender cannot be said to be treated as individual rather the attributes of females have been treated as relative and complimentary to men in English poems.

Section-III: Roles

The third section of Character analysis is 'Roles' which is set in contrast to Section-II 'Attributes'. As the category of attributes was totally about female characters and not a single male character came under this heading, in the category of 'Roles', no woman is shown taking responsibility of anything in these rhymes. Though little Bo-peep' (See Appendix A-I.6) does have sheep but she has lost them. Three poems from the data come under this heading. The poem 'Little Boy Blue' (See Appendix A-I.12) is about a boy 'who looks after the sheep' and he is actually fast asleep under the wood abandoning his responsibility. This poem comes in contrast to the poem 'Mary had a Little Lamb' (See Appendix A-I.5) which she would always keep with her whereas the boy looks after the sheep. The next poem 'You shall have an apple' (See Appendix A-I.7) portrays the element of responsibility indirectly. The female voice says 'when your father comes home' and this is actually the responsibility of the father to sustain and provide for the family. The next poem 'Waiting' (See Appendix A-I.8) again emphasizes the responsibility of Johnny to bring ribbons for the girl and has not come back so far. The role of man is shown outside and as sustainer and for women the role of waiting is ascribed. In the last two poems, it is through the female voice that we are informed about the responsibility of the male and the male is not on the scene.

Section-IV: Exceptions

There is an example of a poem that is deviant and different from the poems and data that is already explored. The poem 'Hot Cross Buns' (See Appendix A-I.15) says:

If your daughters don't like them
Give them to your sons.

The preference of girls over boys is exceptional as out of the 15 English poems, there is just one instance of breaking and going beyond the stereotypes which is quite insightful. The bun-seller prefers the girls over boys and the boys are given a chance only if the girls dislike that.

4.1.2: Presentation and Analysis of Category I: Character Analysis – Urdu

Urdu poems are different from English on the basis of their content. The English poems included in these book date back to the classical times where the lady-like and mistresses image was quite common. In these poems, the characters are real and the situations are also more recent. As the English poems mainly dealt with individual characters, in Urdu poems, the characters are shown more through relationship.

Section-I: Appearance

Three poems come under the category of appearance. All these poems are entitled '*Gūdia*' ((Doll)) (See Appendix A-II.1, A-II.2, and A-II.3). Toys are important aspect of childhood and fixating certain toys for girls and boys enhance stereotypes. In all three poems, the doll is presented as an epitome of beauty. The whole description is about the eyes, hair and the features of the dolls. Secondly, the doll is the '*khās saheli*' ((special friend)) (See Appendix A-II.2) of the owner i.e. a girl. In the third poem, there is a mention of the doll's wedding where after the marriage she would be '*sab ghar ki zāmin*' ((Responsible for the whole house)) and there is a wish that: '*Rāj iska dāyam ghar par ho qāim*' ((May she rule the house forever)) (See Appendix A-II.3). All these aspects are a way to delimit a female to the home which is an elucidation of social stereotypes. In all the poems about dolls, the beauty of the dolls has been given prior importance which is a way to set the roles for the girls who own the toys and the ones who read the poem.

Section-II: Attributes

Five poems come under this category out of which three are about men and two about women. The first poem '*Aik Ladka*' ((A Boy)) (See Appendix A-II.10) is about an eight years' old boy of third standard. He talks about his liking for playing cricket and wandering outside home. His aim is to be a scientist. The next poem '*Bhaya*' ((Brother)) (See Appendix

A-II.7) is about the elder brother which is in comparison with the poem ‘*Payāri Bāji*’ ((Sweet Sister)) (See Appendix A-II.6). The activities of both the brother and sister are narrated. Both have a function of entertaining the children yet the activities for the female are confined to household as

Urdu Poem
Sūbūh sawairay roz jagāin
Payāla bhar kar dūdh pilāin
Makhan toas khilātī hain
Aur tamīz sikhātī hain
Roz kahāni ham ko sūnāin
Rāt ko apnay sāth sūlāen

English Translation
 Awakes us daily early morning
 Makes us drink a bowl full of milk
 Makes us eat bread and butter
 And teaches us manners
 Narrates a story to us daily
 Put us to sleep with her at night

The boy, too, chats with the children but his main activity is outside bringing eatables for children as:

Urdu Poem
Jo chīz lāin
Ham ko khilāen

English Translation
 Whatever he brings
 Gives it to us to eat

The next two poems ‘*Mā aur Bacha*’ ((Mother and Child)) and ‘*Bāp*’, ((Father)) (See Appendix A-II.4 and A-II.5) talk about relationship and responsibilities of parents but the responsibilities of a father and a mother differ. The father is the owner and protector of the house whereas the mother is the protector of the child. The house is incomplete without father and the mother is incomplete without the child.

The second attribute in the Urdu poems is based on the concept of dreams or ambitions of children. There are total four poems among which two are about females and two about males. The poem ‘*Aik Ladka*’ ((A boy)) (See Appendix A-II.10) also shows the ambition of the boy to be a scientist. In the first female poem, the girl has a dream in which she sees a *Pari* ((Fairy)) and she wishes to have the fairy (See Appendix A-II.8). The second poem of female is about a little artist who is a painter (See Appendix A-II.9). She is presented as a hardworking girl who would turn out to glorify her country through painting. The first poem about males deals with the ambition and the intention of a little soldier (See Appendix A-II.11). It is his ambition to fight for the nation and serve the country on the border. The second poem deals with the boy’s ambition to be the leader of others (See Appendix A-II.12). He claims to be like Quaid e Azam, Sir Syed and Iqbal who are the national heroes of Pakistan. In physical power, on the other hand, he intends to be better than ‘*Rustam*’ who is a famous wrestler of Pakistan. He wants to be a soldier, a conqueror and a powerful figure.

There is a stark contrast between the aims and ambitions of girls and boys. For the

girl in the first poem, it is a dream and a wish which has more to do with imaginative world rather than the practical one (See Appendix A-II.8). For the boys, on the other hand, it is not a dream but an ambition which is more practical. He is not relying on any imaginary characters rather is taking strength and inspiration from the actual real life heroes. In contrast to this, the female does not have any objective or set goals for her wish. The girls aim at more aesthetic, indoor and individual elements whereas men focus on outdoor, practical and cumulative grounds.

Section-III: Roles

The category of Roles in Urdu also brought some interesting findings. There are two poems in this category. The poem *Eid ka Chānd* ((Eid Moon)) (See Appendix A-II.14) says,

Urdu Poem
Papa kapday lāey hain
Mummy say silwāey hain

English Translation
 Papa has brought clothes
 Made them stitched them from Mummy

It reinforces the household activity of a mother and the role of a father as a provider. The poem ‘*Sālgira*’ ((Birthday)) also shows female figures to be involved in decorating the house and carrying out other house hold activities. In the poems ‘*Mā aur Bacha*’ ((Mother and Child)) and ‘*Bāp*’ ((Father)), (See Appendix A-II.4 and A-II.5) too, the roles are defined. The role of the mother is to nurture and nourish the child whereas the father is the sustainer of the whole home. He is talked about in terms of his responsibility over ‘ghar wālon’ (Family)) and the mother is specified to the child which reinforces the socially set roles of a man and a woman.

Section-IV: Exceptions

One of the Urdu poems also deviates from the stereotypes. Talking about toys, it was noticed that toys are also gender-specific. The dolls are for the girls and the cars for boys. In the poem ‘*Khāla Ammi*’ ((Aunt)) (See Appendix, A-II.13) this rule seems to be broken for the girl is presented a ‘motor’ as a gift and the boy is given a sparrow to play with. In Pakistan, there is a need for research on the responses of children to these deviations because they are also immune to the perceived identities.

4.1.3. Comparison of English and Urdu Rhymes: Character Analysis

An overview of the characters in English and Urdu Nursery rhymes shows that they are quiet similar to each other. In both English and Urdu rhymes, the aspects of appearance, attribute and roles are common, yet the attributes differ in these rhymes. There is surprisingly a great thematic similarity in both Urdu and English language poems. Both languages highlight the

specific rather stereotypical appearances, roles and activities of male and female characters. One difference is that in Urdu poems, toys have also been used to identify the gendered messages, whereas in the English poems, the characters are usually shown in adult and grown up roles. It might be said that the Urdu poems project these messages in an indirect way through toys or dreams whereas in English poems it is direct and explicit. In Urdu poems, there is a lot of emphasis on relationships and the activities are ascribed in these terms. In English rhymes, too, the relations are there but most of the poems are about individual characters and situations. In English poems, attributes are given a larger place whereas activities hold more importance in Urdu rhymes.

4.1.4: Conclusion: Category I - Character Analysis

The Character Analysis of nursery rhymes provides the idea that the children might idealize, aspire or adapt the bunch of characters. These poems are quite comprehensive for children as they avoid complexity. Yet in a few poems like "Georgie Porgie, Pudding and Pie" (See Appendix A-II.9) and Pumpkin Peter, Pumpkin Eater", (See Appendix A-II.10), there are highly negative messages. Despite all the differences and similarities, the character analysis of rhymes leads to the conclusion that both the English and Urdu language poems are equally replete with gendered messages.

4.2. Category II- Pictorial Analysis

4.2.1. Presentation and Analysis of Category II: Pictorial Analysis – English

Illustrations/pictures are an important part of children's books for they occupy quite a prominent place in the books. The colors and interesting human characters grasp the attention of kids in a moment. This is a fact that what you see has a far-fetched and extensive impression on the minds of people. Moreover, these pictures help concretize the abstract or complex ideas for the children and enhance the function of a message. Considering these facts, the analysis of illustrations of nursery rhymes is a part of this research work. The text is accompanied with the pictures and it is expected that the same gendered messages that are present in the text are highlighted through the pictures. This category is also divided into three sub-sections:

Section-I: Appearance

Section-II: Activities

Section-III: Background Setting

Section-I: Appearance

The appearance of the characters holds a great importance for children. The girls in the pictures are shown as beautiful, a lot of emphasis seems to be given to looks. In the poem ‘Curly Locks’, (See Illustration:1) we hear just a voice that wishes to have curly hair for that would wipe away all the fatigue of responsibility and would bring leisure to life. In this poem, the words tell us only half story and it is picture that completes it. The girl in the picture is having golden curls, dressed in pink with a pink ribbon on. (See Illustration: 1). The picture emphasizes that beauty can win a world of luxury to the female. This element of luxury and ornamentation continues in the picture of Mistress Mary, Quiet Contrary (See Illustration: 2).



Illustration: 1

There are silver bells on one side of the picture with a bird sitting on them whereas cockle shells are also lying there. The flowers that Mary is watering are not plants but little girls in beautiful frilled frocks. This poem actually accentuates that girls are merely objects of beauty and can be a replacement of flowers which are beautiful to look, sweet to smell and pleasant to keep.



Illustration: 2

In these poems, the pictures show that women are confined to the imaginative world and a realm of practical realities has nothing to do with them.

The picture that accompanies the poem ‘Little Boy Sunny’ (See Illustration:3) has a boy and a girl. The faces of both the children are almost alike. One child in the picture is wearing a pink shirt with brown shorts and shoes.

We identify her as a girl with the help of the stereotypical hairstyle of a female that is a ponytail in her hair. The boy in the picture is wearing a purple frock with pink sleeves. The reversal is emphasized with the girl holding a ball in her hand whereas the boy is holding a flower. It shows the domains and the interest of the male and female gender is specified just through the help of a picture.



Illustration: 3

Appearances both in the text and pictures serve the role of identifying the roles and responsibilities. In the poem ‘You shall have an Apple’ (See Illustration: 4), the woman

(Mother) and a child are the main characters. The woman is wearing an apron identifying her as a house-wife. This implies that dressing is an important factor in constructing the identity of a person, simply through the aid of an apron; we are told that the domain of the woman is home.



Illustration: 4

‘Pumpkin Peter, Pumpkin Eater’ (See Illustration: 5) has two pictures. On one page, the woman (wife) is shown in an un-kept way. She is clothed in blue with an apron, a child and a bucket in her arms which defines that she manages the household. In the second picture, children are shown coming out of the pumpkin



Illustration: 5

It appears that the real world for women is of the house chores and if she has somewhere else to go, it is her imagination that takes her to the land of beauty and comfort. The picture of ‘Hot Cross Buns’ (See Illustration: 6) has a man, rather a chef with a tray of hot cross buns around his neck.

The man is wearing an apron and a chef-cap. He is also wearing an apron like the woman in ‘You shall have an Apple’ (See Illustration: 4) but he is outdoors and he is wearing apron for his profession and not for household.



Illustration: 6

Section-II: Activities

In analyzing the activities of the characters of the poems, the main actions that male and females are performing would be noticed. This category has a lot to do with the appearance of the characters for this relates with the actions they are performing.

The activities of women in the poems would be analyzed first. In the first poem ‘Curly Locks’ (See Illustration: 1), the girl is sitting on a cushion and there, beside her, is a basket of ripe red strawberry, a pot of milk and another utensil that might have sugar in it for the poem suggests that she might have these three luxuries once she acquires curls. As in this poem she is shown passively rejoicing, the poem ‘You shall have an Apple’ (See Illustration: 4) presents the mother as simply giving consolation to the child that the father would bring fruits for her as he comes back home despite the fact that the child is crying. The girl in the poem ‘Waiting’ (See Illustration: 7) is sitting on doorsteps with her arms around her knees.

There is an expression of intense worry and sorrow on her face. As the title 'Waiting' suggests, waiting is the main activity of the girl. Here, too, like the mother in the poem 'You shall have an apple' (See Illustration: 4), she cannot help herself or anyone else except to mourn or grieve over her condition and wait for the male sustainer.



Illustration: 7

Little Bo-Peep, (See Illustration: 8) too, is in a tense condition and she is just standing there with extreme worry. She has lost her sheep, and we can see the sheep, in the picture, just behind her. She is so stressed out that she cannot take any action to change her predicament. Miss Muffet (See Illustration: 9) is sitting on a tuffet with an expression that a 'Big' spider is hanging out of the



Illustration: 8

leaves, that has frightened Miss Muffet so much so that a bowl of some drink has slipped out of her hands. Mary (See Illustration: 2) is showering the flowers. In 'Pumpkin Peter, Pumpkin Eater' (See Illustration: 5), the woman is shown washing the clothes but her expression shows her to be spent up and in intense worry. All these poems picture woman in a passive condition and show them in two extreme forms: sitting luxuriously or intensely worried.



Illustration: 9



Illustration: 10

In the scene of 'Georgie, Porgie, Pudding and Pie' (See Illustration: 10), the boy is holding the hand of a girl and kissing her. The boy kisses the girl with another girl standing by her side and crying for she might be a victim too. Her hat is lying on the floor. The two girls are as helpless and weak as one and it is boys who would rescue them as always.

The picture for the 'Little Boy Blue' (See Illustration: 11) shows the main character comfortably lying on a heap with his arms under his head. The boy in 'Little Jack Horner' (See Illustration: 12) is also sitting comfortably in a corner eating his plume.



Illustration: 12

In these poems, the boys are also shown passive but they are in a lighter mood and in comfortable position. Moreover, the comfort in these poems is not luxury as in *Curly Locks*, (See Illustration: 1) or *Mistress Mary* (See Illustration: 2). the world is the one



Illustration: 12

we live in. The picture of *Hot Cross Buns* (See Illustration: 6) shows that the poem is actually the little song of the man that he sings while selling his buns.

In the poem 'Ding Dong Bell' (See Illustration: 13), there are two boys. One is holding a cat that he has recently pulled out of the well as the bucket on the well suggests whereas the other is moving away from that. The characters in both the poems are active in helping themselves, involved in naughty actions and rescue work.



Illustration: 13



Illustration: 14

Most of the pictures are of girls. Only in the pictures of 'Mary Had A Little Lamb' (See Illustration: 14), 'Mistress Mary, Quiet Contrary', (See Illustration: 2) and 'There was a Little Girl', (See Illustration: 15) they



Illustration: 15

are shown in relaxed positions whereas men have very few pictures and they are shown either in action or in relaxed but never anxious.

We derive that men have all the responsibility over the shoulders and women are included in this framework. Their part in the world is shown that is of managing household. They are the responsibility of men, an object that keeps on rattling between the offender and the rescuer. They are shown, not just as the equal upholders of responsibilities rather as a part of the burden itself.

Section III: Background Setting

The setting is crucial in showing where the characters are and what is the sphere or domain of these characters. The setting of the characters is determined in two ways: background and foreground. In the present research, the setting of the characters would be seen in these two ways considering if the setting of the characters is fore grounded or remains in the

background in the pictures.

In the first poem 'You shall have an apple' (See Illustration: 4), there is a basket of fruit on a table and a rattle in the picture which implies that it is a domestic setting. Moreover the lady is wearing an apron which further delimitates her world to the kitchen. In this way the settings of the character is not just shown through the fruit basket and rattle in the background, rather fore-grounded through the apron (the appearance) of the female character. The girl in 'Waiting' (See Illustration: 7) is at the threshold. There are leaves and a frog near her feet, and a sparrow is cooing on a tree over her head. There are red, yellow and green leaves around the red wall which adds to the gloominess. The setting is very imaginative and is inside.

The poem 'Peter, Pumpkin Eater' has two pictures. In the background (See Illustration: 5), there are clothes hanging on a swing which reflects an inside setting. A boy is sitting in a corner and a cat is also shown near the woman's foot. In the other picture, there is a pumpkin shown as a room that has an open door and children are coming out of it. Two children are out of the pumpkin, one is crying. There is no wife, no pumpkin eater. The wife might be in the shell where the husband kept her 'very well'. The pumpkin is shown as a room which gives the idea that keeping a woman indoors is the best way to keep a woman 'well'. In the text of the poem, there is no mention of the children or the activities of the woman. The poem is about Peter, yet we do not see him in the picture. Thus through such a detailed pictorial presentation of the house of Peter, actually the setting of his wife is foregrounded.

The girls in 'Little Miss Muffet' (See Illustration: 9), 'Curly Locks' (See Illustration: 1), 'Mistress Mary, Quite Contrary' (See Illustration: 2) seem to be in a garden. The girls in 'Little Bo-Peep' (See Illustration: 9), 'Mary had a Little Lamb' (See Illustration: 14) are shown in the field like the boy of 'Little Boy Blue' (See Illustration: 11). The setting of 'Hot Cross Buns' (See Illustration: 6) is not clear but it appears like a street or a road. 'Little Jack Horner' (See Illustration: 12) is in the inside setting. The setting of 'Georgie Porgie' (See Illustration: 10), 'Ding Dong Bell' (See Illustration: 13), is also an outdoor setting.

The settings of the pictures show a stereotypical world. For men, it is just one poem that places a male in an inside setting whereas three picture show women in an outside setting. Furthermore, the setting alone is not enough for judging the characters, the activities has to merge in as discussed above, women are inside and even then they are passive.

4.2.2. Presentation and Analysis of Category II: Pictorial Analysis –Urdu

Section-I: Appearance

The appearance of the characters is not as emphasized in Urdu as in



Illustration: 17

English. In the poems, *Gūdia* ((Doll)) (See Illustration: 16), *Gūdia* ((Doll)) (See Illustration: 17) and *Payāri hay Gūdia* (Doll is pretty)) (See Illustration: 18), it is always a girl who is holding



Illustration: 16

the doll. She is playing with it. The dolls are clad in frocks and they are pictured as beautiful. In *Gūdia* ((Doll)) (See Illustration: 16), the girl is holding the doll almost like the mother in the poem '*Mā or Bacha*' (Mother and child)) (See Illustration: 21) is bending her face on the child. The dolls, here, represent girls.



Illustration: 18

In the Poem '*Payāri hay Gūdia*' ((Doll is pretty)) (See Illustration: 18), the girl and the doll are dressed in the same way and look similar except the size. Moreover, in this picture on the floor, there is a hand mirror and comb lying on the floor that emphasizes the element of

appearances. It also intensifies and reinforces the domain of women. It manifests the societal notions of restricting woman to the domain of beautification and passive pleasure since their childhood. These pictures in all the three poems are of little girls and these pictures might appear as setting the role expectations in the minds of both girls and boys.

A comparison can be drawn between the poems '*Pari*'((Fairy)) (See Illustration: 19) and '*Banūn ga*' ((I would



Illustration: 20

become)) (See Illustration: 20) where what appears out of the girl's dream or thoughts as a picture is a fairy whereas in '*Banūn ga*' ((I would become)) (See Illustration: 20), there is a boy who is thinking of



Illustration: 19

three great heroes *Sir Syed*, *Quāid Āzam* and *Allāma Iqbal* (National heroes of Pakistan) as the picture shows. The poem '*Pari*' (See Illustration: 19) is another example of a picture completing the message of the text. In the poem there is no mention or reference as to the dreamer who sees a fairy in the dream. The text, thus, is not

gender specific, but the picture presents the dreamer to be a girl which reiterates the imaginative world presented for women.



Illustration: 21

Moreover, a comparison between '*Mā aur Bacha*' ((Mother and child)) (See Illustration: 21) and '*Bāp*' ((Father)) (See Illustration: 22) can be drawn too. In '*Bāp*' ((Father)) (See



Illustration: 22

Illustration: 22), an aged man with a beard and a cap on his head is looking towards a little boy. The boy seems anxious and afraid. The mother, on the other hand, is shown with a baby in her hands.

Section-II: Activities

In Urdu poems, the activities of the characters are not clearly depicted in the pictures. The characters in the poems are not shown involved in certain activities. Most of the girls are playing with dolls, sitting or sleeping. One boy is shown sleeping, one is writing and another is offering a box of biscuit and ice-cream to children.

In the poem, Payari Baji ((Sweet Elder Sister)) (See Illustration: 23), the sister is shown putting the child to sleep. The setting is of a bed room whereas the poem Bhaya ((Elder Brother)) (See Illustration: 24) which is thematically similar to this poem, the brother is shown giving ice cream and biscuits to children. His



Illustration: 23



Illustration: 24

body posture shows that he has just entered the room or the lounge. The items in his hand imply that he has just come back from outside. It suggests that even if a picture does not convey an implicit message, the activities can determine the domain of a character.

Section-III: Background Setting

The setting in Urdu poems is ambiguous. For most of the poems, there is no setting. The setting for all the poems about females is certainly indoors but about males it is not clear. In the poem '*Mā aur Bacha*' ((Mother and Child)) (See Illustration: 21), there is a table in the background with a flower vase. A painting can be seen on the wall with fruits on it which

implies that the setting is probably that of kitchen. This refers back to the setting of the English poems specifically 'You shall have an Apple' (See Illustration: 4). In the poem 'Bap' ((Father)) (See Illustration: 22), there is the map of Pakistan between the father and the child. The setting might be of an office or some institute which has the map of Pakistan as houses, generally, do not have maps on the walls. For a poem about father, it is out of place to have such a picture but this can be interpreted as a sign of the wider and broader world of the father.

4.2.3. Comparison of English and Urdu Nursery Rhymes: Pictorial Analysis

Illustrations of English and Urdu rhymes present a great contrast. There is not much emphasis on illustrations in Urdu nursery rhymes' books as they are not as detailed as the English ones. In the English pictures, there was much content for analysis but in the Urdu pictures there were just spread up pictures with no story line or sequence as in the English poems. There was equal or even more space for pictures in English rhymes but the books in Urdu had mere sketches. Despite this, there are strong enough messages in these pictures. For all these reasons and the fact that many a poems in Urdu do not have any setting or characters involved in activities in pictures, the researcher has to rely on the appearance of the characters alone. In English, on the other hand, a more comprehensive and detailed analysis could be drawn based on the pictures. It was noticed that in English, there were pictures of only women in the poems that were about both females and males. The pictures in Urdu are not as gender-biased as the ones in English. This is a good sign but the fact cannot be denied that the pictures are not well constructed and they are not given a proper place in the poems, so to state them as gender-biased or unbiased, is not possible.

4.2.4. Conclusion: Category II - Pictorial Analysis

In analyzing the rhymes, it is noticed that in some of the poems, the title indicates the gender of the character as "Little Miss Muffet" (See Illustration: 9), "Little Boy Blue" (See Illustration: 11), "Payari Baji" ((Sweet Sister)) (See Illustration: 23), "Bhaya" ((Brother)) (See Illustration: 24) etc. In some other poems, it is the content of the poems that reveals who is the main character or narrator in these poems. There are a few poems that do not say anything about who is the narrator of the poem and for the analysis, it is the picture that helps identify and clarify the intent and purposes of the written texts.

5. Conclusion

Fairy tales have long been criticized for the content and the messages they instill into the minds of children. Nursery rhymes do not wholly belong to a fantasy world, yet they need to be reviewed for the language and illustrations that are used. Women are seen and expected in stereotypical roles and this is the framework they are expected to remain in. With all these notions inscribed to his mind, before s/he could think for himself, we turn him/her into another stereotypical mind with a conservative thought.

Having said this, it needs to be mentioned that the English poems are decades old whereas the Urdu poems taken as the sample for the research are new and more recent. So it might be said that Pakistani society is decades behind as compared to the English society. However, it is also noticed that the rhymes in Urdu do not even represent Pakistani society well. For example all the poems portrayed women inside whereas in Pakistan, there are many working women who are supporting their families. Considering this, it is concluded that the nursery rhymes, instead of changing and revolutionizing the society, are not even following or recording the society in a proper way. These rhymes are lagging even far behind the society itself. The rhyme and rhythm of these poems needs not ignore the recurrence of the messages they convey. These rhyming lines set into the minds of the children from the time they cannot read and with the passage of time with a watering of the world of reality, these messages positively match up with the society and turn imitable to be passed onto the next generation.

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APPENDIX A-I

A-I.1 Little Miss Muffet

Little Miss Muffet sat on a tuffet,
Eating her curds and whey;
There came a big spider,
Who sat down beside her,
And frightened Miss Muffet away!

A-I.2 There Was a Little Girl

There was a little girl,
Who wore a curl
Right in the middle of her forehead;
When she was good,
She was very good.
And when she was bad,

She was very bad.

A-I.3 Curly Locks

Curly Locks, Curly Locks
Wilt thou be mine?
Thou shalt not wash dishes
Nor yet feed the swine;
But sit on a cushion
And sew a fine seem,
And feed upon strawberries,
Sugar and cream.

A-I.4 Mistress Mary, Quite Contrary

Mistress Mary, quite contrary,
How does your garden grow?

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With silver bells and cockle shells
And pretty maids all in a row.

A-I.5 Mary Had A Little Lamb

Mary had a little lamb,
Its fleece was white as snow;
And everywhere that Mary went,
The lamb was sure to go

A-I.6 Little Bo-Peep

Little Bo-Peep has lost her sheep,
And doesn't know where to find them;
Leave them alone, and they'll come home
Bringing their tails behind them.

A-I.7 You Shall Have an Apple

You shall have an apple,
You shall have a plume,
You shall have a rattle,
When your dad comes home.

A-I.8 Waiting

Oh! dear, what can the matter be?
Oh! dear, what can the matter be?
Oh! dear, what can the matter be?
Johnny's so long at the fair.
He promised to bring me a bunch of blue ribbons,
To tie up my bonny brown hair.

A-I.9 Georgie Porgie, Pudding and Pie

Georgie Porgie, pudding and pie,
Kissed the girls and made them cry.
When the boys came out to play,
Georgie Porgie ran away.

A-I.10 Pumpkin Peter, Pumpkin Eater

Pumpkin peter, pumpkin eater
Had a wife and couldn't keep her.
He put her in a pumpkin shell,
And there he kept her very well.

A-I.11 Ding, Dong, Bell

Ding Dong Bell,
Pussy's in the well;

Who put her in?
Little Tommy Thin.
Who pulled her out?
Little Tommy Stout.
What a naughty boy was that
To drown poor pussy pussy cat!

A-I.12 Little Boy Blue

Little Boy Blue
Come blow your horn!
The sheep's in the meadow,
The cow's in the corn;
But where is the boy
Who looks after the sheep?
He's under the haystack
Fast asleep.

A-I.13 Little Jack Horner

Little Jack Horner
Sat in a corner,
Eating his Christmas pie,
He put in his thumb,
And he pulled out a plum
And said, "What a good boy am I?"

A-I.14 Little Boy Sunny

Little Boy Sunny
And Little Girl Bunny,
Exchanged their dresses,
And looked so funny.
Which one is Sunny?
Which one is Bunny?
They are so funny!
Oh! So funny!

A-I.15 Hot Cross Buns

Hot cross buns,
Hot cross buns,
One a penny, two a penny,
Hot cross buns;
If your daughters don't like them,
Give them to your sons.
One a penny, two a penny,
Hot cross buns

Appendix A-II

1 Gūdyā (Doll)		<i>Meri gūdiā bholi bhāli</i>	My simple innocent
Urdu Text	English Translation	<i>Sab say payāri sab say</i>	doll
		<i>nirāli</i>	The most beautiful,

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<i>ānkhain achī gāl bhī achay Nāk bhī ache bāl bhī achay Mūjh ko hay yeh dil say bhāti Dil hay yeh mera bahlāti</i>	the most unique Pretty eyes, pretty cheeks Pretty nose, pretty hair She appeals my heart She amuses my heart	<i>Nām hay ūska jia rāni ānkhain nīli hont ūnābi Bāl sūnehray gāl gūlābi Sab gūdion say hay albaili Yeh hay meri khās saheli</i>	Her name is Jia princess Blue eyes, maroon lips Golden hair, pink cheeks She is liveliest of all the dolls She is my special friend
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A-II.2 Gūdyā (Doll)

Urdu Text	English Translation
<i>Meri gūdiā hay japāni</i>	My doll is Japanese

A-II.3 Payari Hay Gūdyā (Pretty is the Doll)

Urdu Poem	English Translation
<i>Piyāri hay gūria nannhi hay gūria Nikhri hay kaisi chamki hay kaisi Lagti hay rāni sab ko sūhāni Moti si ānkhain sonay si bānhain Bālon main kanghi honton pe lāli Sar pe dopatta sajta hay kaisa Sharm o hayā ki hay aik putli Baithi hay aisay gūldastā jaisay Mūnni hay is ki payāri sahailli Bachon ki sāthi bachon ki payāri Kamray main apnay sajti hay kaisay Shādi bhe hogi achon main iski Hogi ye ik din sab ghar ki zāmin Rāj iska dāyam ghar par ho qāim Payāri hay guryā Nannhi hay guriā</i>	Pretty is the doll, little is the doll How she has brightened, how she has sparkled The princess appears pleasant to everyone Large eyes, arms like gold Combed hair, lipstick on lips The veil on her head embellishes her She is a statue of modesty She looks like a bouquet when sitting Munni is her sweet friend Companion of children, loved one of children How she fits well in her room She will also be married in good people One day she will be responsible of the whole house May her reign at home stays forever Pretty is the doll, Little is the doll

A-II.4 Mā aur Bacha (Mother and Chi

Urdu Poem	English Translation
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A-II.4 Mā aur Bacha (Mother and Child)

Urdu Poem	English Translation		
<i>Jhūla jhūla rahī hay aur jhūkti jā rahī hay Lori sūnā rahī ha nannha sūlā rahī hay Taktī hay ūs ka chahra laitī hay ūs ka bosa Mā ka sakūn hay yeh dil ka satūn hay yeh Kalkarion main is ki rahat hay aur khūshī bhī</i>	Swinging the cradle She is bending Lullabying setting little one to sleep Looks at his face Kisses him He is the peace of mother He is the pillar of heart In his joyous giggling There is satisfaction and joy	<i>Is kay qadam kay nīchay jannat kay hain darīchay Mā kay tufail gohar banta hay bacha johar</i>	Under he feet Lies heaven Through the mother Children become gems
<i>Jab bhī zara sa roey phir mā ki jān khoey Is ki yehi hay dūniā is ki yehi hay māya Jab mūnna dūr jāey ik pal na chain pāey</i>	When he cries a little The mother is in danger of her life This is her world This is her wealth Whenever the child is away Cannot get a moment's rest		
<i>Hay is kay dil ki chāhat hay is kay dil ki rāhat Chatī say hay lagāti ānkhon pay hay bithāti Garmi ki hiddaton main Sardi ki shiddaton main Phir dhāl hay yeh banti sar pe hay sāya tanti Nannhi si jān hay yeh mā ka jahān hay yeh Māzūr hi na kion ho majbūr hi na kion ho Langda kay chal raha ho bal kha kay chal raha ho Phir bhī yehi hasīn hay mā ka yehi nagīn hay</i>	Is the love of her heart Is the solace of her heart Embraces him Adores him In pungent hotness In intense cold She is his shield She is his shadow He is a little one Is the world of mother However handicapped However helpless Is crippling Or dwindling Even then he is beautiful He is the jewel of the mother		

A-II.5 Bāp (Father)

Urdu Poem	English Translation
<i>Ghar ka mālik ghar ka āqa Ghar wālon ka hay rakhwāla Bāp kay payāray thanday sāye Kūshiān lāey jab ghar aye Chaman main bachon ko lay jāey Sūbūh sawairay sair karāye Payar say ilam o hūnar sikhāye Sab ko zimmdar banāye Khatā pe bachay ko samjhāye Aur wo narmi say paish āye Dil main is kay payār bhara hay Chāh ka sar pe tāj dhara hay</i>	The owner of the house, the lord of the house He is the protector of the house The cool sweet shadows of the father Bring happiness whenever he comes home Takes the children to the garden Early in the morning take (children) for a walk Teaches knowledge and skill with love Makes everyone responsible Advise the child on mistake And he treats with kindness His heart is filled with love His head is crowned with warmth

<i>Ghar wālay sab kahna mānain</i> <i>ūski azmat ko pahchānain</i> <i>Bāp bina ghar sūna sūna</i> <i>Har ik manzar sūna sūna</i> <i>Farz hay iski izzat karna</i> <i>Jān o dīl se khidmat karma</i>	The family obeys him They acknowledge his greatness Without father the house is desolate All the scenes are deserted It is the duty to respect him And to serve him whole heartedly
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A-II.6 Payāri Bāji (Sweet Elder Sister)

Urdu Poem	English Translation
<i>Bāji payāri payāri hain</i> <i>Sab hi ūn per wāri hain</i> <i>Sūbūh sawairay roz</i> <i>jagāin</i> <i>Payāla bhar kar dūdh</i> <i>pilāin</i> <i>Makhan toas khilātī hain</i> <i>Aur tamīz sikhātī hain</i> <i>Roz kahāni ham</i> <i>Ko sūnāin</i> <i>Rāt ko apnay sāth sūlāen</i>	Elder sister is sweet Everyone is fond of her Awakes us daily early morning Makes us drink a bowl full of milk Makes us eat bread and butter And teaches us manners Narrates a story to us daily Put us to sleep with her at night

A-II.7 Bhaya (Elder Brother)

Urdu Poem	English Translation
<i>Bhaya hamāray</i> <i>Hain payāray payāray</i> <i>Bātain banāin</i> <i>Sab ko hansāain</i> <i>Jo chīz lāin</i> <i>Ham ko khilāen</i>	Our elder brother Is very sweet Chats Makes everyone laugh Whatever he brings Gives it to us to eat

A-II.8 Pari (Fairy)

Urdu Poem	English Translation
<i>Rāt ko maine sapna daikha</i> <i>pari ko maine apna daikha</i> <i>Taron kay jhūmat say who nikli</i> <i>lagta tha jaisay hay titli</i> <i>Taray ki chari thī hāth main ūskay</i> <i>hīray jaday thay tāj main ūskay</i>	I had a dream at night I saw the princess as mine She came out of the multitude of stars She looked like a butterfly She had a stick of star in her hand On her crown, were embedded diamonds


A-II.9 Nannhi Artist (Little Artist)

Urdu Poem	English Translation
<i>Mūnni nay tasveer banāi</i> <i>Payārī payārī dīl ko bhāi</i> <i>Darya bādāl aur pahār</i> <i>Sab peh hay ik ajab nikhār</i> <i>Apnay fan main yakta hogī</i> <i>Nām watan ka chamkāey gī</i>	Munnie made a painting Very Pretty, it appealed everyone The sea, the clouds and the mountains There is a strange freshness in everything She would be single in her talent She would brighten the name of the nation



A-II.10 Aik Ladka (A Boy)

Urdu Poem	English Translation
<i>Āth baras ka ladka hūn</i> <i>Tīsri main ab āya hūn</i> <i>Mera nām hay Āmir khān</i> <i>Mera gāon hay mardān</i> <i>Shoq hay cricket khailnay ka</i> <i>Bahir ghūmnay phirnay ka</i> <i>Shām ko laikin parhta hūn</i> <i>Yād sabaq kar laita hūn</i>	I am an eight years old boy I have just come in third standard My name is Āmir khān My village is Mardān My hobby is to play cricket And to walk around But in the evening, I study Learn my lesson by heart

<i>Mehnat khūb karūn ga main Sciencedān banūn ga main</i>	I would work very hard I would become a scientist	
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A-II.11 Nannhay Mujāhid ka Azam (The determination of little Muslim soldier) (No Picture)


Urdu Poem	English Translation
<i>Is dūshman napāk nay phir ham ko pūkāra Hay wādi-e- Kashmir rawān khūn ka dhāra Sarhad ki lakīron ko mūjhay āj dikhā do! Ammi mery bachpan ko jawāni say milā do Har hāl main lad jāūn ga dūshman ki hadon main Dūshman ko kūchal āon ga dūshman ki hadon main Abū ko meray dil ka irāda ye bata do! Ammi mery bachpan ko jawāni say milā do Har zara watan ka hay mreī ānkh ka tāra Hay is ki hifāzat maen sada pahra hamāra Qol apnay bazūrgon ki shūja'at kay suna do Ammi mery bachpan ko jawāni say milā do Polish haen meray būt pay haen bāl bhe nikhray Chmka hūa chahra hay mera sāf haen kapray Ānkhon maen meri payār say sūrma bhe laga do Ammi mery bachpan ko jawāni say milā do Ladtay hūay pu jāūn agar jāam-e-shahadat Samjha hūn kay yeh sab say badi ho ge ibādat Ghirat kay jawānon kay mūjhay git suna do Ammi mery bachpan ko jawāni say milā do Darta nahee yalghār say dūshman ki kabhi maen Yeh sach hay keh nannha sa mūjhāhid hūn abhhe maen Sochon ko meray zahan ki parwān charha do Ammi mery bachpan ko jawāni say milā do Har farz mera wadi-e- Kashmir maen ja kar Dushman say nibatna hay mūjhay jān khapa kar Jatay huay sarhad pe mūjhay dil say dua do Ammi mery bachpan ko jawāni say milā do</i>	<p>The filthy enemy has called us again The stream of blood flows in Kashmir Show me the boundaries of the border Mother, amalgamate my childhood into my youth In any case, I will fight in the boundaries of the enemy I would crush the enemy in its boundaries Inform father of the will of my heart Mother, amalgamate my childhood into my youth Every part of nation is the apple of my eye We are always protecting its safety Narrate to me the sayings of the bravery of our elders Mother, amalgamate my childhood into my youth My shoes are polished, my hair cleaned Brightened is the face and tidy are the clothes Apply antimony in my eyes Mother, amalgamate my childhood into my youth If I achieve martyrdom while fighting I have understood that this would be the greatest worship Sing to me the songs of the honour of the soldiers Mother, amalgamate my childhood into my youth I am never afraid of the attack of the enemy True it is that I am a little Muslim soldier</p> <p>Take my thoughts to the peak Mother, amalgamate my childhood into my youth It is my duty to go to Kashmir I have to work diligently to settle the enemy Give me hearty prayer while I am leaving for the territory Mother, amalgamate my childhood into my youth</p>

A-II.12 Banūn Ga (I would be)

Urdu Poem	English Translation
<i>Main parh likh kay auron ka rahbar banūn ga Main Sir Syed Iqbāl o Qāid banūn ga Mūhāhid banūn ga, main ghāzī banūn ga Main tāqat main Rūstam say bahtar banūn ga</i>	<p>I would become a guide for others after education I would become Sir Syed Iqbāl and Qāid I would be a soldier, a Muslim conqueror I would be better in power than Rūstam</p>

A-II.13 Khāla Ammi (Aunt-Maternal)

Urdu Poem	English Translation
<i>Khāla ammi āi hain Sab kay tohfay lāi hain Hay yeh Anūsha ki gūdiya Bābar ko dī hay chidya Sārah ko dī hay motor har ik tohfa payāra hay sab ka aik hī nāra hay</i>	<p>Aunt has come (She) has brought gifts for everyone This is Anūsha's doll She has given a sparrow to Bābar Sārah has been given a motor All the gifts are beautiful Everyone has the same slogan</p>

<i>khāla ammi zindabād payār inka paaindabād</i>	Long live the aunt May Her love last forever	
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A-II.14 Eid Ka Chānd (The Eid Moon)

Urdu Poem	English Translation
<i>Daikho who nikla Eid ka chānd Khūshiān laya Eid ka chānd Papa kapday lāey hain Mummy say silwāey hain Bāji chūriān lāī hain</i>	Look! There appears the Eid Moon Brought happiness the Eid Moon Pap has brought clothes hain Made them stitched from Mummy Elder sister has brought bangles Has made Mūnni wear them
<i>Mūnni ko pahnāī hain Dil ko bhāya Eid ka chānd Khūshiān laya Eid ka chānd</i>	Appealed the heart, the Eid Moon Brought happiness, the Eid Moon

A-II.15 Sālgira (Birthday)

Urdu Poem	English Translation
<i>āj meri sālgira hay Mahmānon say ghar bhara hay Shobi nay ghar ko sajāya hay Rābia nay cake banāya hay Payāry payāray dost āye Sāth hain apnay tohfay lāey</i>	Today is my birthday The house is full of guests Shobi has decorated the house Rābia has made the Cake Sweet loved friends have come Have brought gifts with them

APPENDIX B

Transcription Key

1. All the words in Urdu language are italicized whereas the English words are written in the regular font.
2. Keeping in view the phonetic differences of Urdu and English language, the pronunciation key for Urdu words is as follows:
 - The sound of long a /a:/ is transcribed as *ā*. For instance the sound in the word *khāla* is different from *khalwat*. Similarly, in the word '*payār*' the sound in the first 'a' is shorter whereas in the second 'a' the sound is of long a /a:/ denoted by *ā*.
 - *ū* is the symbol for two sound in the text i.e. the short 'u' sound (push) and the longer one (Hooper). For instance '*gūdia*' and '*banūn*' reflect short and long 'u' sounds respectively.
 - *ī* symbol is used for the long /i:/ sound as in '*keep*' to distinguish it from the short 'i' sound as in '*fill*' etc. For example the sound in '*lakīron*' is longer than used in the word '*wādi*'.
 - The two types of /k/ sound in Urdu is distinguished by 'k' and 'q'. 'k' stands for the sound that is produced from the front of the mouth as in '*kūchal*' whereas 'q' stands for the sound produced from the back of the mouth cavity which is a glottal sound as in '*qīma*'.

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LANGUAGE IN INDIA
Strength for Today and Bright Hope for Tomorrow
Volume 12 : 2 February 2012
ISSN 1930-2940

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Insights and Innovations in Teaching ESL for Rural Students - A Case Study

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Abstract

The importance of English language learning cannot be under estimated in the backdrop of neo-liberal industrial background of India. In this connection an English teacher teaching in rural area confronts with two distinctly paradoxical situations. First the opportunities that are available in the market are abound for trained people in industries. Secondly the inability of the student's to catch up to the expectations of the industry due to lack of communication skills and English comprehensive skills.

In this backdrop my paper explores and analyses the problems and prospects of devising and using some workable modules in teaching English as second language to equip the rural students with necessary skills which are required by the industries.

My paper also analyses the performance of the students over three years before and after implementing the interactive methods of teaching English and proves that the methods discussed

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12 : 2 February 2012

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in the paper are not only workable but also incredibly efficacious in imparting communication skills among the rural students.

Introduction

In the modern neo-liberal scenario of India, the necessity of competence in English has become increasingly vital. The globalization has necessitated the learning of English language in an international perspective. Moreover the text materials on the subjects of technical education, science and medicine are available in English. The advance of multinational companies in all sectors of economy such as production, distribution and service sectors require personnel with a fair degree of language competence. In this backdrop the necessity of acquisition of not only spoken English but also written English has become the need of the hour. As a result, a language learner is left with no option but to acquire the language skills with the use of modern methods and gadgets. In this percept it is a high time to have a holistic approach to teach and learn English as a second language.

Role of English in Neo-liberal India

As far as Indian students are concerned the importance and pressures the students encounter are really unique. Due to globalization of Indian economy the country has become one of the fastest growing economies in the world. The economy is open to every competent person. The unemployment in India is not linked with lack of job opportunities in the country. But it is linked with the lack of competency among the prospective candidates. In the process of developing core competencies, the knowledge of English language is *sine qua non*. Even though the economy is developing the environment around the learner is not conducive to develop competency in English language. The environment around the student is a stumbling block to acquire language abilities. At home they have the heavy influence of mother tongue and whatever English they learn, they learn either in a passive lecture method or in translation method without having a chance to learn in an interactive way.

Socio-economic Background

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India is a country in which the society is well-knit with complex admixture of various castes, creeds, religions and different socio- economic backgrounds. The learning of English language as second language is highly influenced by the social background of an individual. Due to its agrarian background, majority of learners come from rural background. As a result, the students in rural schools have limited exposure towards language learning. The reason behind their low level of competency in English can be linked with two reasons: first, lack of environment that encourages the students to learn the language, secondly, they have the teachers who do not have sufficient exposure to teaching English in a scientific way. As a result they resort to teach English either by teacher-centered method or translation method. Moreover, the students learn all other subjects in their regional language by which, they do not have any need to gain mastery over English language.

Students' Problems in Learning

As has been stated above, the students with different abilities and students with under privileged backgrounds have peculiar problems to deal with in learning English language. It is to be noted that the socio economic back drop of the student cannot be altered by an English teacher. He is limited to the extent of imparting available student friendly technique to induce interest among the students. In the traditional teacher centered teaching methodology, the under privileged students have been deprived of getting the benefit of modern technical know-how that is used in teaching English. The rural students are not exposed to language laboratory, they do not hear of collaborative learning, peer teaching and they are always at home with lecture method and rote memory method of learning the language. As a result they are not able to gain mastery over the language learning.

In this connection it is to be remembered that a suitable method should be devised or designed to meet the needs of the student in learning language skills. Here we discuss some innovative methods which can be proved as student friendly in helping the students to acquire the basic language skills.

Methods of Teaching English

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As the English teacher has to inculcate the basic LSRW skills as a first step to help students acquire competency in English language he has to follow various methods in teaching of English as second language. He has to mix up both traditional and modern methods of teaching and evolve a method that is suitable to the students. The following are some of the methods that can be both innovative and student friendly in teaching English in an interactive way.

Enriching Vocabulary Method

As the students have the rural background and they are habituated to lecture method, the teacher should start teaching in lecture method and translation method initially and try to inculcate direct method of teaching English via grammar translation method. The teacher has to reschedule the entire syllabi of English into thoroughly manageable units or modules and add vocabulary that is necessary for students to understand the background of lesson. The teacher has to take live examples and the English words which are equal to colloquial language words and make the student understand and use the words thoroughly. The teacher has to engage the students with remedial work and corrective assignments in the field of grammar and vocabulary building. The teacher should talk English in natural way within the purview of their limited vocabulary giving those speaking exercises on the objects and events of their surroundings, so that they try their level best to express themselves. For example, the teacher can give exercises on local festivals, favorite dishes, favorite movies, etc.

Jumbling Method

The one of the best methods to be followed by the teacher in teaching of English is jumbling method. In this method the teacher divides a task into different small tasks which are mutually related and independent. The class is divided into groups and each group is given a segment of task. Then the members of the groups are interchanged and made into different groups again. Then the students are encouraged to talk and present their work. No student is exempted to talk. The teacher further has to encourage the student to follow reversal of roles which means that the teacher gives the tasks to the students on selected topics and they are expected to prepare the topic and present before the class as a teacher. In that way the student is able to develop not only the competence on the subject but also develop the basic life skills like problem solving and

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creative thinking. Further the teacher has to divide the class into different groups with not more than five students a group and should give them an assignment of telling the story before the class or reading news in the prayer.

Syntax Restructure Method

The teacher should reconstruct the syntax in a manageable and an understandable way. For example in the teaching of Active Passive voice, the following method should be followed. First, the student should understand that in active to passive voice they are subject, verb and object. When subject is active it is an active voice. When subject is silent or passive it is a passive voice. The verb with an object is called transitive verb and a verb without an object is called intransitive verb. When we ask a question to verb with what, whom, if there is an answer it is an object. All sentences in all tenses with general syntax can be regarded as in active voice.

Pictorial Method

Pictorial method is the other method through which students can develop their speaking skills fastly. In this method the teacher draws a picture and every student is encouraged to describe the picture in his own words irrespective of grammatical errors. Further the teacher draw a table with data and asks the students to write in a paragraph format and further encourage the students to speak on that topic.

Creative-Poetic Method

In this method every student is encouraged to listen to popular movie songs in their regional language. They are encouraged to observe the vocabulary and the situation of the songs. They are given simpler day to day English vocabulary and its colloquial equivalent words. Then they are given some controlled situations. They are encouraged to write poem irrespective of meter or rhythm. This method helps them understand the situation and develop explanatory power especially in writing in the short run and speaking in the long run.

Material Creation Method

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In this method each and every student should be given a concept and they are encouraged to write a thought provoking caption or placard sounding the entire concept in few words and after all the students prepare their captions, the material is jumbled among the students and they are encouraged to write on the concept. This method encourages the students to develop comprehension and creative skills.

Analysis of the Data

In the light of the above methods now it is our turn to prove the efficacy of these methods in teaching English in an interactive way. The following data are taken from VITAM engineering college, Visakhapatnam to prove graphically the performance of student in English before and after introduction of interactive method of teaching English.

The following table shows the enrolment of students from various social backgrounds in VITAM College in Visakhapatnam.

S.No	Academic Year	ST	SC	BC	OC	Total
1	2006-07	03	15	89	110	217
2	2007-08	05	27	120	115	267
3	2008-09	06	43	136	122	307
4	2009-10	17	26	208	158	419

The following table shows the performance of the student from various social backgrounds in the year 2006-07 in English.

Marks	SC+ST	BC	OC	TOTAL
10-20	8	29	10	47
20-30	6	30	20	56
30-40	3	20	40	63
40-50	1	8	20	29

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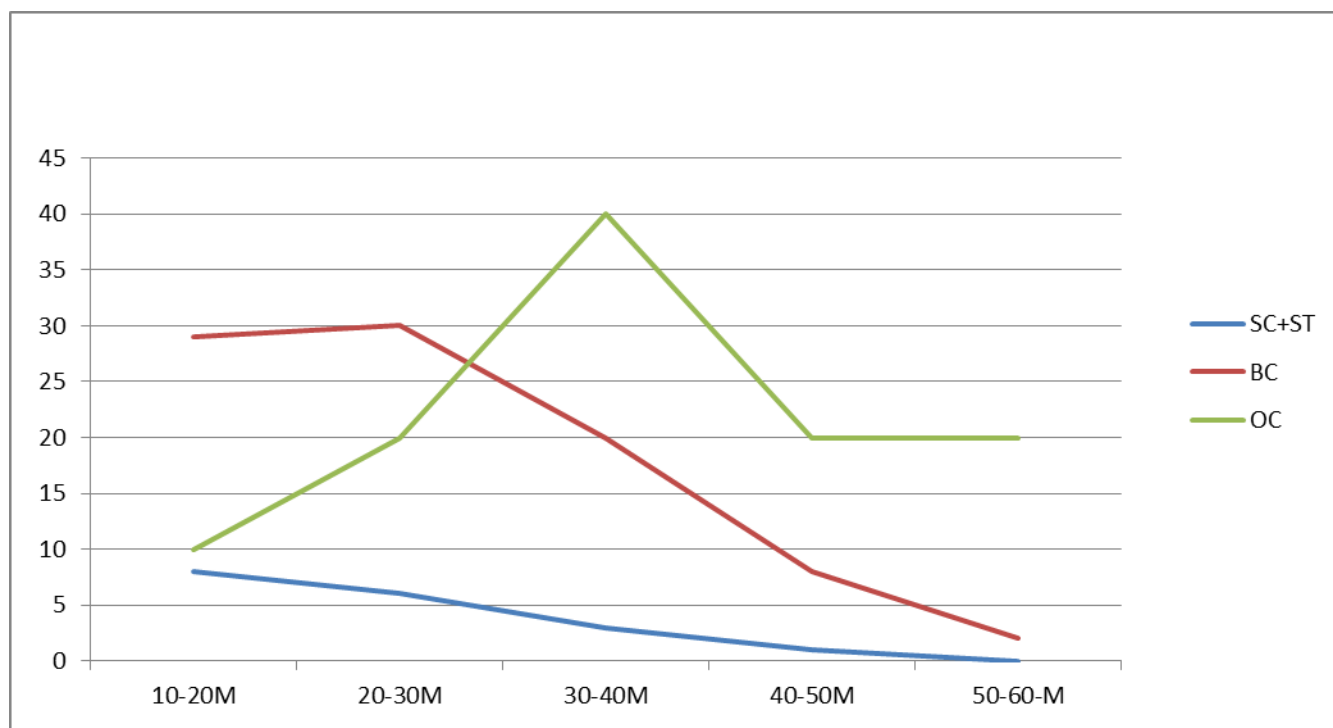
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50-60	0	2	20	22
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The above data are presented below in graphical representation.



The above chart depicts the general pattern of progress of the students of English in classroom before the implementation of interactive method in English in 2006-07.

The following table shows the performance of the student from various social backgrounds in the year 2007-08 in English.

Marks	SC+ST	BC	OC	TOTAL
10-20	10	25	10	45
20-30	10	30	25	65
30-40	8	40	35	73
40-50	2	15	30	47
50-60	1	5	15	21

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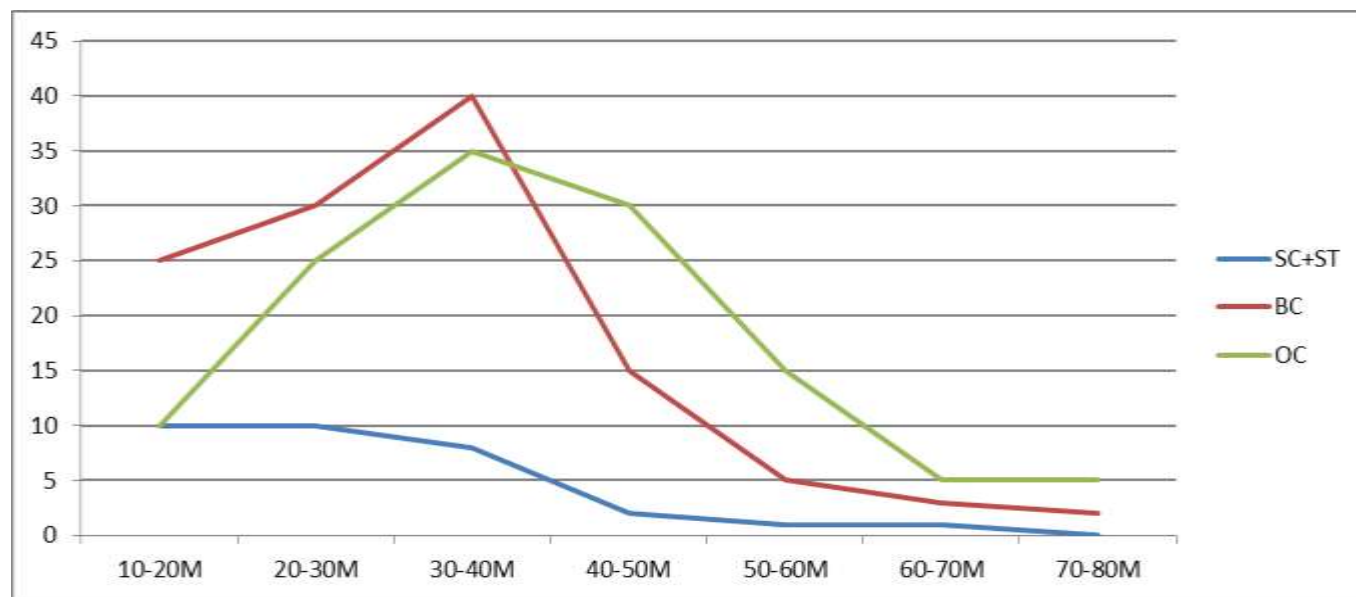
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60-70	1	3	5	9
70-80	0	2	5	7

The above data are presented below in graphical representation.



The above chart depicts the progress of the students in learning English which is shown by the marks they obtained in the subject. The chart shows that there is an improvement among the students of SC,ST scoring 40 to 50 marks in English increased from 1 student in 2006-07 to 2 students in 2007-08. The number of students scoring 40 to 50 marks among BC and OC increased from total of 28 students (8 students from BC and 20 students from OC) in 2006-07 to 45 students (15 students from BC and 30 students from OC) in 2007-08. Thus it is proved beyond doubt that interactive method is workable in all social situations and backwards to show progress among students in English language learning and teaching.

The following table shows the performance of the student from various social backgrounds in the year 2009-10 in English.

Marks	SC+ST	BC	OC	TOTAL

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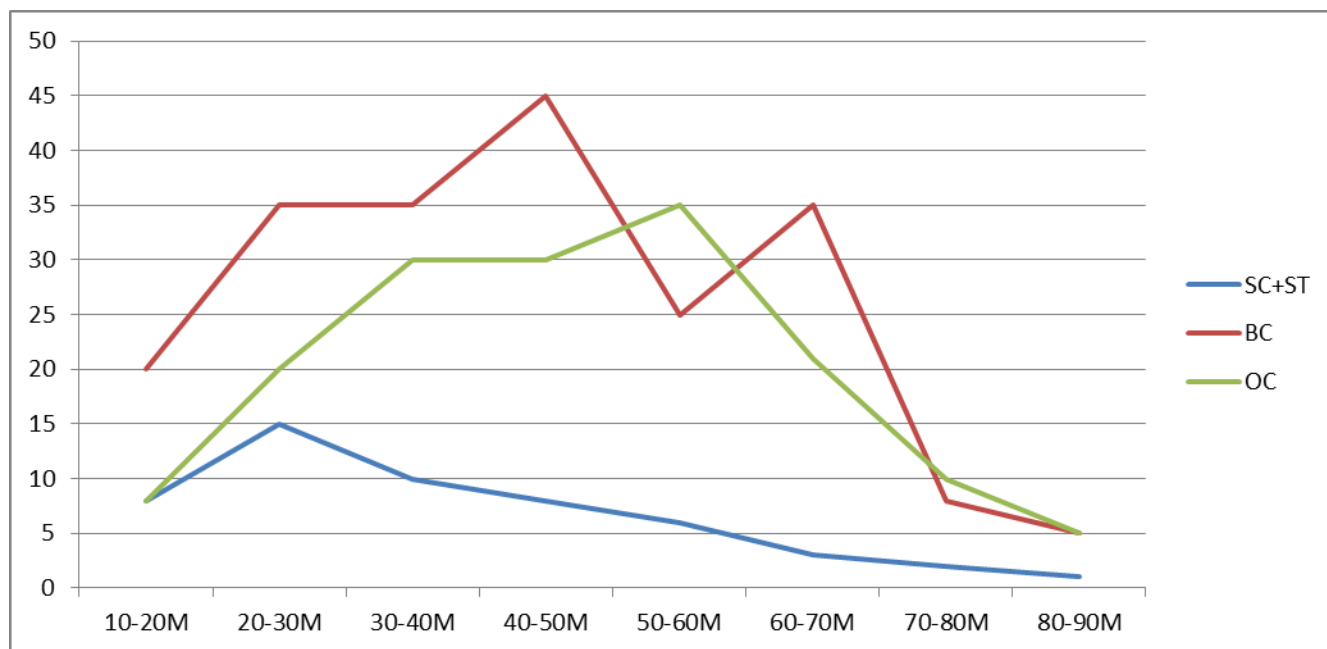
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10-20	8	20	8	36
20-30	15	35	20	70
30-40	10	35	30	75
40-50	8	45	30	83
50-60	6	25	35	66
60-70	3	35	21	58
70-80	2	8	10	20
80-90	1	5	5	11

The above data are presented below in graphical representation.



The chart depicts the progress of the students marked in English language learning in controlled conditions. Unlike the years of 2007 and 2008 in 2009 and 2010 the students getting average mark increased but also these numbers of students in all categories getting 80-90 also increased

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to a greater extent. This analysis shows the success of interactive and structural method of teaching and learning grammar.

Conclusion

In the light of above survey and analysis regarding teaching and learning of English as second language in the rural backdrop, it is found that the methods that are followed in teaching English should be flexible and the methods should be kept on changing by the teacher to suit the ever changing needs of the students. At the same time the main spirit of the teaching VIZ is to inculcate the ability among the students to express in the language in a lucid way. Thus, it is concluded that if the appropriate method is chosen and implemented effectively, the result will be fantastic.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Elliptical Analysis between Linguistic Economy and Attention Focus

Nawal Fadhil Abbas

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Abstract

Languages have various devices that ensure the principle of linguistic economy since they provide a way of avoiding duplication and of following the maxim of "Be concise". Such devices include: reference, substitution, ellipsis, conjunction, and lexical cohesion. Ellipsis is a kind of reduction and it is used to avoid repetition. Therefore, it can be defined as a device of leaving out a word or words from a sentence deliberately when the meaning can be understood without them. The present study is intended to conduct a linguistic analysis of Mansfield's short story "The Doll's House", showing how ellipsis, in its different types, function in a literary text. This analysis aims also at showing the important part ellipsis plays in revealing something about the characters and character traits, i.e., their personalities. Besides, the analysis indirectly helps reflect the theme of "class distinction". In short, ellipsis is shown not only as a device to achieve economy, but of drawing attention as well.

Key words: ellipsis, linguistic analysis, linguistic economy, criteria of ellipsis, characterization.

Introduction

Ellipsis can be defined as the omission of words recoverable or understood from the situational or the surrounding text (Yoo, 2011). Lyons (1977:589) regards ellipsis

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as one aspect of context dependence of spoken utterances of every day conversation. He views ellipsis as "one of the most obvious effects of contextualization and decontextualization...consists in supplying some element or elements from the preceding context". Thomas (1974: 43), on the other hand, defines ellipsis as "a communicative option to omit from sentences contextually available elements that are structurally required by the elements that do appear in those sentences".

To Halliday and Hassan (1976: 144) ellipsis is "substitution by zero" and the idea behind this is the fact that an elliptical item is the one which leaves particular structural slots to be filled from a preceding or following part of the sentence.

All the definitions mentioned above show that redundancy is most commonly reduced by the use of such abbreviating devices as ellipsis. So, the avoidance of repetition is a major test of ellipsis.

Grice (1975) in his article "Conversational Implicature", sheds light on the common knowledge through the use of the cooperative principle and the maxims through which the principle of reducing the message to what is essential seems to work out. By the "cooperative principle", Allerton (1979: 266) means "a tacit understanding of just how much the speaker should actually say, how much he leaves unsaid, and how meanings are to be implicated beyond what is actually said. In other words, the speaker is allowed, depending on the common knowledge he shares with the listener, to leave unsaid certain things that have been said or at least hinted at earlier, i.e., the speaker will make economical reference to the items he talks about in order to avoid wasting time and to focus on the new materials (Sa'eed, 1996). Basically, the notions of the given (known or old) as opposed to the new (unknown) are very important in the linguistic study of a text.

Ellipsis is a kind of reduction and it is used to avoid repetition. Therefore, it can be defined as a device of leaving out a word or words from a sentence deliberately when the meaning can be understood without them. For example in saying:

She might sing, but I don't think she will (sing)

The verb "sing" can be avoided after *will*. The other reason for ellipsis is that by omitting shared items, attention is focused on the new material as in the following example:

A: Have you spoken to him?

B: (I have) not yet (spoken to him)

People usually find the full form of such sentences unnecessary and use ellipsis to achieve more acceptable economy of statement. In transformational grammars, ellipsis is a term used by grammarians to refer to a sentence where, for reasons of economy, emphasis or style, a part of it is omitted. In most cases, ellipsis refers to something which has previously been said, but sometimes it anticipates what is about to be said.

Ellipsis is common to all styles of speaking and writing. In literary language, Murphy (1972:62) points out that ellipsis is mainly used to contrast the sense, to add lightness of balance to the lines, to give pettiness to the expression and to avoid using unnecessary words.

Criteria of Ellipsis

Because the boundaries of ellipsis are unclear, Quirk et al (1985) suggest that there are five criteria to clarify the ambiguity:

1. The ellipsis words are precisely recoverable: this means that in a context where no ambiguity of reference arises, there is no doubt as to what words to be supplied:

She can't sing tonight, so she won't *

Examples like this contain an ellipsis that presupposes words in a previous part of the same sentence. It is clear that in the example above, it is the word "sing" that has been elided.

2. The elliptical construction is grammatically "defective": typically, ellipsis is postulated in order to explain why some normally obligatory element of a grammatical sentence is lacking. If such "gaps" didn't occur, there would be no obvious grammatical motive for invoking the concept of ellipsis in the first place. For example in:

She can't sing tonight, so she won't *

The auxiliary "won't" occurs without a following main verb.

3. The insertion of the missing words results in a grammatical sentence (with the same meaning as the original sentence) and this is needed because there is always the assumption that whatever is understood through ellipsis is part of the meaning of the elliptical sentence.
4. The missing words are recoverable from the neighboring text (rather than from the structural or situational context), and:

5. Presented in the text in exactly the same form: of these two related criteria, the latter is depended in the former. It may be held that textual recoverability is the surest guarantee of ellipsis, since without it, there is usually room for disagreement on what particular word or expression has been elided.

Classification of Ellipsis

Grammatically speaking, ellipsis can be of three types: situational, textual, and structural. Biber et al. (1999:156) group ellipsis into two categories, depending on whether the elided elements are recoverable from the situational context, i.e., "situational" ellipsis, which is particular to informal conversation or from the surrounding text, i.e., "textual" ellipsis. Carter and McCarthy (2006:181), on the other hand, add another category to the mix, "structural" ellipsis, distinguishing it from textual ellipsis:

1. A: Don't know what's gone wrong here.
B: Oh. Need any help?
(Situational ellipsis; understood: I don't know...Do you need...)
2. He applied and got the job.
(Textual ellipsis; understood from previous clause: ...and he got the job)
3. The car he was driving was stolen.
(Structural ellipsis; optional use of that: The car that he was driving ...)

Before discussing these three types in more detail, it is necessary and important to know the different positions of elliptical constructions. Such elliptical constructions, according to Quirk et al (1985:393), can be divided into three main categories:

1. Initial ellipsis or "ellipsis on the left" where initial elements are elliptical as in:
He will come later, if (he comes) at all.
Because of its peripheral introductory rule, the conjunction "if" may be disregarded in considering this example as initial ellipsis.
2. Medial ellipsis which occurs when medial elements of a unit are elided as in:
I'll gladly pay for the hotel, if you will * for the food.
3. Final ellipsis or "ellipsis on the right" where final elements are elided as in:
I have eaten more than you (have eaten).

Situational Ellipsis

The presupposition in an elliptical construction may occasionally be situational (or 'exophoric' in Halliday and Hassan's terms (1976)) where it is required from the listener to think backwards or forwards and to look around him for the most obvious referent. Quirk et al (1985: 895) believe that situational ellipsis applies to such cases

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of weak ellipsis, where the exact words might be unclear and also to other cases where it is quite clear what has been omitted, e.g., the elliptical subject can only be "it" in:

*Looks like rain.

They add that situational ellipsis is typically initial as in the case with the omission of subject and/or operator:

(Do you) want anything?

But it can sometimes be final as with the weakly recoverable "How could you*?" said as a rebuke to someone who has just committed some situationally known fully.

Structural Ellipsis

Here the full form is recoverable not through knowledge of context but simply through knowledge of grammatical structure. Structural ellipsis can be illustrated, for instance, by the omission of relative pronoun as in:

There is a man below wants to see you.

In this sentence, "man below" is felt to be just as intimately connected with what follows as with what precedes it. Such clauses are termed "contact clauses" because of the close contact between the antecedent and the clause. In such cases, it is customary to say that the relative pronoun "who" is understood or omitted and the clause is called elliptical.

Structural ellipsis may be further illustrated by the common omission of propositions, determiners, operators, pronouns and other closed class words in block language, e.g., in headlines, titles, notices. They are also commonly omitted in personal letters, in familiar style, in lecture notes, diaries, and telegrams as in:

US heading for new slump [i.e., the US is heading for a new slump]

Structural ellipsis, then, depends on knowledge of grammatical structure as shown in the case above. To Quirk et al (1985: 900) such structural ellipsis is restricted to the written style and contrast with the initial situational ellipsis characteristic of familiar spoken English since both types function as devices of economy through the ellipsis of items that have a low information value.

Textual Ellipsis

Textual ellipsis may be either anaphoric or cataphoric since it is a relation within the text. To Halliday and Hassan (1976), anaphoric ellipsis is the dominant type of textual ellipsis since the presupposed item, in the greater majority of instances, may presuppose something that has gone before it.

Quirk et al (1985:895) refer to a restriction which governs ellipsis in this respect. The restriction is that:

The antecedent must normally have precedence over the elliptical construction by taking either an earlier position in the structure, or a higher position (where 'higher' refers to a higher position in the tree diagram specifying the constituent structure of the sentences).

In cataphoric ellipsis, Halliday and Hassan (1976: 17) assume that the presupposition may point in the opposite direction with the presupposed item following, i.e., forward pointing. To Quirk et al (1985), cataphoric ellipsis can be seen in a clause which is subordinate to the clause in which the element occurs as in:

Those who prefer (to) *can stay indoors.

Allerton (1979) vies that the cataphoric is the exception and the anaphoric is the rule since "it is naturally much easier to refer to something already made known to the listener, rather than something he must wait to be introduced to".

Nature of Ellipsis

Brandon (2004) states that examples of grammatical ellipsis arise from two main sources: dialogue and some compressed grammatical structure. Thus, if I ask "How did you get here?" you might well reply simply by saying "By bus", which would have to be understood as elliptical for something like "I got here by bus".

In general, it is clear that a context of a dialogue allows, indeed often requires, a certain amount of such-governed ellipsis in which what would otherwise not be accounted as grammatical substances can stand as complete utterances.

Ellipsis is then used in conversation. The conversation dialogues are full of it. If ellipsis were not used, our sentences would become gradually longer as conversation progressed as in:

A: Where are you going?

B: To the shops (i.e., I'm going to the shops)

A: Why? (i.e., why are you going to the shops?)

B: To get some bread (i.e., I'm going to get some bread).

And so on...

Moreover, and for the analysis of ellipsis, textual ellipsis is further divided into proximal and distal depending on whether the elided elements occur within the same clause, i.e., proximal, or across clausal boundaries, i.e., distal.

Linguistic Analysis of Mansfield's "The Doll's House"

Among the four major registers that Biber et al (1999: 282) examine: conversation, fiction, news, and academic prose, the researcher chooses to analyze that one which is related to fiction. In other words, since ellipsis is clearly shown in the conversational side of the written style, the researcher attempts an elliptical analysis of Katherine Mansfield's "The Doll's House". This story is based on what is called "class distinction", the superiority of the rich over the poor and how this feeling or trend is intensified as the story proceeds.

The conversation in the story starts with:

"Open it quickly, someone!"

which constitutes an initial ellipsis of the verb "let" and the previous utterance should read as follows:

"Let someone open it quickly"

which could be said by any of the Burnell children "Isabel", "Lottie" or "Kezia", or even by "Pat", one of those who work in the house. The speaker in the first utterance is left open by the story writer to show the reader the amount of interest such people have. They are all captured by the new comer, "The Doll's House", with all its colors and decorations.

The beauty, the elegance and the transparency of the house make the Burnell children eager to boast the other day. They become in a hurry to tell everybody and to describe the house to everybody. This is clear from Isabel's first utterance:

"I must tell * because I'm the eldest*. And you two can join in after *. But I must tell first".

If we consider the ellipsis in the different positions in the previous utterance, it should be read as follows:

"I must tell you that we have got a doll's house because I'm the eldest sister. And you two can join in after I finish telling the others. But I must tell that we have got a doll's house".

Mansfield here does use ellipsis to avoid repetition and to achieve brevity in wording on the part of Isabel.

After that, and when we go on further in the story, we feel that Isabel keeps the same procedure, the same policy in delivering her ideas and words:

"And I must choose who's to come and * see it first. Mother said * I could*" Here, instead of repeating "who is to", which is the antecedent in the example, Isabel feels it sufficient to join "come" and "see" using the conjunction 'and'. In the same utterance, the absence of "choose" after "could" gives weight to the modal "could" when she stops here, i.e., she stops not on the activity of choosing but on the capability of doing so. She is an authority, therefore, what we have here is not only brevity of expression but also focus on the possibility of doing the action rather than the action itself "choosing the right people the mother wants her children to come and see the doll's house".

Here, Mansfield expresses the attitude of the Burnell family, through the character of the mother and her eldest daughter Isabel, towards other people, i.e., the people in the lower rank. Therefore, from the beginning we smell what we call "class distinction".

Later, Isabel goes on her description concerning the great excitement of the carpet, the beauty of the windows and the doors, the elegance of the bedclothes. Then Kezia, the youngest sister, breaks in saying:

"You've forgotten the lamp made of, Isabel"

And Isabel responds by saying:

"Oh, yes*, and there is a little lamp, made of yellow glass..."

This "yes" indicates that the following is a confirmation and instead of repeating Kezia's words concerning her forgetting of the little lamp, she goes on describing it to let the image stick into the school-mates' minds. Not repeating the words after "yes" doesn't mean that Isabel is reluctant or inconsiderate to what has been mentioned by her sister, but it means that she is in a hurry to finalize the picture of the doll's house, but contrary to her expectation, she misses the chance when her youngest sister 'Kezia' interrupts again to give the last touch of the description by saying:

“The lamp’s best of all*”

But the best of what? She stops here crying and thinking that Isabel is not saying enough. The ellipsis in the complement which should read as follows:

“The lamp’s best of all those mentioned before” gives us the idea that Kezia feels the power of the elder over the younger and by saying the ‘elided sentence’ while she is crying, she gives us the impression that she is being bored by this overwhelming power of the eldest.

Isabel’s power is quite clear when she chooses the first two friends: Emmie Cole and Lina Logan to come back with her to see the doll’s house and at the same time she promises the others that they are going to be the next on the list. Kezia is left with nobody except the Kelvey’s little girls, Lil and Else, who usually sit under the trees to eat their lunch. Also because she feels sorry for them, being underestimated by their mother, Mrs. Burnell, and their society as well, Kezia asks her mother:

“Mother, can’t I ask the Kelvey’s just once?”

And the mother answers:

“Certainly not*, Kezia.”

The negative element “not” carries the whole elided sentence and instead of repeating Kezia’s words, to which we expect a ‘yes’ answer since Kezia uses a negative question, the mother finds it enough to emphasize the impossibility of the plea. So once again, ellipsis is used to focus or shed light on the class distinction. This interpretation is reinforced by the mother’s comment on Kezia’s “Why not?”:

“But why not?”

“Run away Kezia, ; you know quite well why not*”, the mother said.

Kezia’s rhetorical question carries an ellipsis of a whole sentence which should read as:

“but, why I can’t ask the Kelveys just once?”. The mother’s response comes to emphasize the same idea behind the rhetorical question and the response should read as:

“Kezia, you know quite well why you can’t ask the Kelveys just once.”

So, ellipsis comes to pin point the fact that both the mother and her daughter ‘Kezia’, and the other daughters as well, know about the class distinction and how it is dealt with as a truth. But the only difference between the little child, Kezia, and the

rest of her family is that she doesn't believe in so. That's why she is going to give them a chance at the end of the story to have a look at the lamp in spite of the mother's refusal.

This trend, i.e., feeling and dealing with people in discontent and looking down on them is not only reflected by the Burnell children but also by the other children whom they befriend. For example, in the first chance for the Burnell and their friends to talk about the Kelvey's, they show how they look down on such poor innocent people:

"Lil Kelvey's going to be a servant when she grows up"

"Oh, no, how terrible*".

The whole elided "that clause" after "terrible" shows how pitiful and bitter their feeling towards the Kelvey's is when they grow up.

In another situation we find Emmie Cole who swallows in a very special way and looks at Isabelas she's seen her mother do on such occasions and says:

"It's true---it's true-----it's true*."

What is it true? So, the whole elided 'that clause' which should read as:

"It's true that Lil Kelvey's going to be a servant when she grows up,"

indicates the depth of their feeling towards the Kelvey's. Instead of repeating Isabel's words concerning the Kelvey's, and we know that repetition or reiteration means sometimes reinforcement of the same idea, Emmie prefers to elide the clause and to stop on the clause "it's true" to give more emphasis. In other words, the elided clause gives more depth to the idea since the focus is on the new information which is "it's true".

Mansfield's idea is more emphasized by Lena Logan's question:

"Shall I ask her *?"

She wants to ask her about what? Mansfield knows, we know, and the little children know what she wants to ask her about and there is no need because it is obvious to us all. That's why she says it in whisper.

Now consider this short dialogue between the Brunell's friends:

"You're afraid to *" said Jessie May

"I'm not frightened *"said Lina Logan.

"Watch! Watch me! Watch me now!"Said Lina.

"Is it true * you are going to be a servant when you grow up, Lil Kelvey?" cried Lena at the top of her voice."

In this exchange between Jessie and Lena, we find that Lena is trying gradually to give vent to her tongue to utter the whole truth, which has already been elided for many times but now she says it at the top of her voice. Here, we have the ellipsis of the pronoun ‘that’ and not the whole that clause. In the previous ellipsis, the story writer tries not only repetition, which is the main purpose of ellipsis, but also to emphasize certain things like “being afraid”, “not being frightened” and so on. So, in this situation, we have two functions of ellipsis: to avoid repetition and to shed light or focus on the main elements or points through which we can analyze our characters.

Let’s now look at the other side of the picture, i.e., Kezia and the Kelveys relationship. As we have noticed before and in spite of what the Burnells and their friends have done to the Kelveys, Lil and Else haven’t uttered a word but instead they have given a foolish smile to all. Kezia, the youngest of the Burnells, unlike her sisters and their friends, is different in that she has a very kind heart and she lives in an innocent childhood. This is quite clear from her invitation to the Kelveys to come and see the doll’s house in spite of the fact that her mother highly objects to this idea:

“You can come and see our doll’s house if you want to *”

Here we have an ellipsis of the predicate after “to” and the example should read as follows:

“If you want to come and see our doll’s house”

And the ellipsis here for the sake of brevity. Lil, instead of giving an answer, she turns red and then she shakes her head. Kezia, then, asks the following question:

“Why not*?”

This “why not” is an elliptical form for “why don’t you come and see our doll’s house if you want to come and see it”. Kezia is astonished and really asks about the reason behind this.

At last, Lil breaths and utters a word to Kezia’s abbreviated question:

“Your mother told our mother * you weren’t allowed to speak to us”.

Here we have the ellipsis of the optional “that”. To this, Kezia responds by saying:

“Oh, well *”

This non-sentence response implies two elliptical interpretations:

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“Oh, well our mother told your mother that we weren’t allowed to speak to you”,
or

“Oh, well you can come and see our doll’s house”.

The second interpretation is reinforced by Kezia’s invitation:

“It doesn’t matter, you can come and see our doll’s house just the same, come on. Nobody’s looking.”

But once again no response on the part of the Keklveys and Lil shakes her head still harder. Then, Kezia breaks the silence by asking the following negative rhetorical question:

“Don’t you want to *?”

In this negative question, the ellipsis is a verb complement and the question should read as:

“Don’t you want to come and see our doll’s house?”

The other side of the sentence is elided because the concentration is on the first part of the question which is negative and we know that the negative question is used by the speaker when he wants to instigate the hearer to say “yes”. And this is really what happens due to the writer’s comment when she indicates that there is a pull at Lil’s dress by Else. The pull of the dress is the answer to the question and it means “yes, we want to come and see the doll’s house”.

The class distinction is melted for awhile by Kezia and the Kelvey’s, but it soon comes up to work again when Kezia’s mother, aunt Beryl, shouts out saying:

“You know as well as I do *, you’re not allowed to talk to them...”

The ellipsis of the pronoun ‘that’ in this example is optional and by saying so, aunt Beryl reprobates what her little child has done and that is why she calls her saying:

“* Bad, disobedient little girl!”

This non-sentence is the elliptical form of “you are a disobedient little girl,” or “What a bad, disobedient little girl you are!”

By eliding the subject and the operator, the speaker in this sentence is trying to make her rebuke more powerful and more effective.

Conclusion

To sum up, we can say that ellipsis, as a rhetorical figure of speech, is the omission in a sentence of one or more words which would be needed to express the sense completely. It is a kind of reduction used to avoid repetition, to achieve a more acceptable economy of statement and to shed light on the new material. This is why there is a great deal of ellipsis in conversation. The conversational dialogues are full of it and if ellipsis weren't used, our sentences would become gradually longer as conversation progressed.

When ellipsis, with all its kinds, is applied to Mansfield's "The Doll's House", it has been noticed that such an ellipsis has played an important role in revealing the nature of the main and the secondary characters' personalities. In addition, it has played a role in eliciting the theme of the story "the class distinction" through the analysis of the ellipses made by the characters.

Acknowledgements

The researchers deeply thank the USM, the Dean of the IPS for their support that helped in achieving the present paper.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Sylheti Bengali Influence on the Syntax of Hawar Dialect of Dimasa

Bapan Barman, Ph.D. Research Scholar

ABSTRACT

Language contact refers to a situation of geographical continuity or close social proximity (and thus of mutual influence) between languages or dialects (Crystal, 1980). One of the outcomes of language contact is a change in the structural inventory of at least one of the languages involved, and sometimes of both. Often it is viewed as a kind of structural import or form of one language system into another language (Matras, 2009). Due to prolong contact with the Bengali speaking people in Barak Valley, the Dimasas has incorporated some linguistic features from dominant language 'Bengali'. Though the Sylheti Bengali influence can be seen at every level including at the lexical level, the present paper describes the incorporation of the grammatical elements of Sylheti Bengali in the syntax of the Hawar dialect of Dimasa.

INTRODUCTION

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Sylheti Bengali Influence on the Syntax of Hawar Dialect of Dimasa

Dimasa is the name of the language and also the name of the community. Literally, the meaning of the word 'Dimasa' is 'the children of the big river' (Bordoloi 1984). According to Sir Edward Gait (1926), Dimasas were known as 'Timisa' to the Ahoms which is a corrupted form of Dimasa.

Dimasa, belonging to Tibeto-Burman language family is spoken in different districts of Assam namely, Nagaon, North Cachar Hills, Karbi Anglong, in Barak Valley region of Cachar and Hailakandi district. Besides Assam, Dimasa is also spoken in Dimapur sub-division of Nagaland. The estimated population of Dimasa according to the census report of India 2001 is 1,10,976.

Dimasa tribe, which belongs to Indo-Mongoloid Kachari group, is found in North East region of India. G. A. Grierson (1903) in his Linguistic Survey of India, Vol. II, Pt. II classifies Dimasa under the Bodo (Boro) of the Bodo-Naga division of the Assam-Burmese section of the Tibeto-Burman group of the Sino-Tibetan or Tibeto-Chinese speech family. In the classification given by Paul Benedict (1972), Dimasa is included under Bodo-Garo sub-group of Tibeto-Burman Branch of Sino-Tibetan family.

The Dimasa Kacharis are one of the major tribal communities of Assam. Bordoloi (1984) said that the Dimasas ruled Dimapur which was a capital city of Dimasa Kachari for about 450 years. After the invasion by Ahom at Dimapur in the year 1536, the Dimasas left Dimapur and established a new capital at Maibong which was surrounded by the Naga and Kuki tribes in North Cachar Hills district (at present Dima Hasao district). However, the Dimasas could not stay there for long. About 1750 A.D., the Dimasas shifted their capital from Maibong to Khaspur in the plains Cachar of Barak Valley region.

The Barak Valley located in South Assam has three districts under its jurisdiction, viz., Cachar, Karimganj and Hailakandi. The majority people in Barak Valley speak Sylheti, a dialect of Bengali. It is the main language used for communication in the three districts of Barak Valley.

When Dimasa Kachari King had his capital at Maibang, the processs of Hinduisation began among the royal families. However, the formal conversion took place in the year 1790 at

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Khaspur of Cachar districts of the Barak Valley region. Along with the conversion of the Kachari King by a Bengalee Brahman, a large number of his subjects also adopted Hinduism.

The Dimasas of the Barak Valley who are identified as Barman are highly influenced by the Hindu Bengali culture. Moreover, the Barmans or Dimasas of Barak Valley are maintaining both Dimasa tradition as well as Hindu rituals. Thus, marriage and funeral rituals are performed by Bengali Brahmins.

The historical documents show that the Dimasas came into close contact with different groups of people. Danda (1978) mentioned the continuous contact of Dimasas with the neighbouring tribal and non-tribal people like Zemi Nagas, Bengalees, and Assamese in hills area. She further said that the Dimasas can speak broken Assamese, Bengali and Hindi. Bordoloi (1984) also said about the use of Assamese scripts by the Dimasa Kachari kings even after shifting of their capital from Maibong to Khaspur and their gradual giving up of the scripts and accepting the Bengali scripts due to contact with the Bengali speaking people of Cachar. All these historical facts clearly indicate the contact of Dimasas had with different communities at different point of time.

The present paper is to describe the Indo-Aryan grammatical elements of Sylheti Bengali incorporated in the Tibeto-Burman syntax of the Hawar dialect of Dimasa.

1. LANGUAGE CONTACT

The Dimasas of Cachar district situated in Barak Valley speak fluent Sylheti, a regional dialect of Bengali. Due to prolong contact with the Bengali speaking people in Barak Valley, the Dimasas has incorporated some linguistic features from dominant language ‘Bengali’ which is an official language, a medium of instruction in schools and a mode of communication in the Barak Valley region.

Language contact refers to a situation of geographical continuity or close social proximity (and thus of mutual influence) between languages or dialects (Crystal, 1980). The language contact is said to be concerned with the outcomes for speakers and their languages when new languages are introduced into a speech community. Language contact sometimes occurs in the

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increased social interaction between people from neighbouring territories who have traditionally spoken different languages (Mesthrie, Swann, Deumert and Leap, 2000).

One of the outcomes of language contact is a change in the structural inventory of at least one of the languages involved, and sometimes of both. Often it is viewed as a kind of structural import or form of one language system into another language (Matras, 2009). This process is known as ‘borrowing’ (Haugen, 1950). It implies the incorporation of items like words, grammatical elements or sounds from one language into another (Mesthrie, Swann, Deumert and Leap, 2000).

2. SYNTACTIC EXPANSION

2.1. Coordinative Clause:

The function of coordination is to join words, phrases, clauses and sentences. Coordinative clause in Barak Valley dialect of Dimasa is expressed by using conjunctive particles. Due to a close contact with the Bengali speaking people, the Hawar dialect of Dimasa is gradually substituting the original conjunctive/disjunctive particles by Bengali /ar/ ‘and’, /kin̪tu/ ‘but’, /ba/ ‘or’. For example:-

(i) /odehe/ ‘and’

/aŋ odehe bo t^haŋ –ma/

I and he go –Fut.

‘I and he will go’.

/aŋ no –ha t^haŋ –k^ha odehe mək^ham zi –k^ha/

I home –Loc. go –Past and rice eat –Past

‘I went home and ate rice’.

/ram sam odehe mona t^haŋ –k^ha/

ram sam and mona go –Past

‘Ram, Sam and Mona went’.

However, the Indo-Aryan Bengali word /ar/ is incorporated in Hawar dialect of Dimasa instead of /odehe/ and almost all the Hawar dialect speakers are using /ar/. For example:-

/binoi laisi ruŋ –bi ar subuŋ bo ham –bi/

binoi book educate –Pred. and person also good –Pred.

‘Binoi is educated and also (a) good person’.

(ii) /t^hik^habo/ ‘but’

/alu gusum t^hik^habo məzaŋbi/

cat black but beautiful

‘The cat is black but beautiful’.

The inclusion of Indo-Aryan word /kin̪tu/ meaning ‘but’ is found in the Hawar dialect. For example:-

/aŋ bo –k^he zuru –ba kin̪tu bo p^hai –ya –k^ha/

I he –Acc. call –Past but he come –Neg. –Past

‘I called him but he did not come’.

(iii) /niyak^hade/ ‘or’

It functions as disjunctive construction which is formed by placing /niyak^hade/ in between two propositions expressing the idea that only one of the possibilities can be realized. For example,

/aŋ niyak^hade bo p^hai –naŋ/

I or he come –Fut.

‘I or he will (certainly) come’.

/bo niyak^hade nuŋ/

he or you

‘He or you’.

But /ba/, a borrowed Indo-Aryan word is used by the Barak Valley dialect of Dimasa. For example:-

/aŋ ba bo/

I or he

‘I or he’.

/ram ba sam sop^hai –naŋ/

ram or sam arrive –Fut.

‘Ram or Sam will (certainly) come’.

2.2. Conditional Clause

Conditional clause in Barak Valley dialect of Dimasa is introduced by using double conditional particle –one is /zodi/ a borrowed Indo-Aryan word which occurs in the initial position of the subordinate clause and the other forms like ‘-k^hade’, ‘-k^hahi’, ‘-k^haha’ are suffixed to the verb root of the subordinate clause implying same meaning ‘if’. The conditional particle like ‘-t^hik^hade’, ‘-t^hik^haha’, ‘-t^hik^hahi’ are also suffixed to the verb root of the subordinate clause when aspect and tense marker are used and it comes after the aspect, tense marker. For example:-

/zodi nuŋ t^haŋ –k^hade ram p^hai –naŋ/

/zodi nuŋ t^haŋ –k^hahi ram p^hai –naŋ/

/zodi nuŋ t^haŋ –k^haha ram p^hai –naŋ/

if (Cond.) you go –if(Cond.) ram come –Fut.

‘If you go, Ram will (certainly) come’.

/zodi hadi ha –du –t^hik^hade aŋ t^haŋ –naŋ –niya/

/zodi hadi ha –du –t^hik^haha aŋ t^haŋ –naŋ –niya/

/zodi hadi ha –du –t^hik^hahi aŋ t^haŋ –naŋ –niya/

if(Cond.) rain fall–Pre. if(Cond.) I go –Fut. –Neg.

‘If it rains, I will (certainly) not go’.

/zodi k^husi daŋ –blai –k^ha –t^hik^hade aŋ t^haŋ –naŋ/

if(Cond.) work do –Perf.–Past –if(Cond.) I go –Fut.

‘If the work has done/had done, I will (certainly) go’.

/zodi nuŋ t^haŋ –sai –du –t^hik^hade aŋ p^hai –naŋ/

if(Cond.) you go –Prog.–Pre.–if(Cond.) I come –Fut.

‘If you are going, I will (certainly) come’.

2.3. Complement Clause

The complement clause in Hawar dialect of Dimasa is not introduced by any native complementizer as there is no overt complementizer in standard Dimasa but the complement clause is introduced by complementizer ‘ze’ meaning ‘that’ which is borrowed by Hawar dialect of Dimasa from Indo-Aryan language Bengali. The complement clause always follows the main clause in Hawar dialect. For example:-

/aŋ mit^hi –du ze bo subuŋ hamya/

I know –Pre. Comp. he man bad

‘I know that he is bad person’.

/ram aŋ –k^he t^hi –k^ha ze bo p^hai –k^ha/

ram I –Acc. say –Past Comp. he come –Past

‘Ram said to me that he came’.

/ebo grao gibi-nun ze bo t^{hi} –k^{ha}/

this word true-Emph. Cond. he die –Past

‘This is true that he died’.

2.4. Relative Clause

In Hawar dialect of Dimasa, the relative clause is expressed by the relative pronoun ‘ze’ which is a borrowed Indo-Aryan word. In standard Dimasa, the relative clause is introduced by the participle ‘-yaba’ and the relative clause can either precedes or follow the head noun. But in Hawar dialect, the relative pronoun ‘ze’ always precedes the head noun. For example:

Standard Dimasa:- /miyaha p^hai –yaba məsainzu boni bubi/
yesterday come–Partl. girl his sister

Standard Dimasa:- /miyaha məsainzu p^hai –yaba boni bubi/
yesterday girl come–Partl. his sister

Hawar dialect:- /miyaha ze məsainzu p^hai –ba bo boni bubi/
yesterday RP. girl come–Past she his sister

‘The girl who came yesterday is his sister’.

3. CONCLUSION

From the above discussion, it can be said that the Hawar dialect of Dimasa has undergone some contact-induced changes. Though Hawar dialect of Dimasa retained much of its grammatical elements but at the same time has gained many syntactic features from the dominant language Bengali. As Abbi (1992) said this contact-induced changes have created the process of linguistic expansion which is known as language conflation – one of the phenomenon of Language in India www.languageinindia.com

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language change every language has the potential to pass through and Hawar dialect of Dimasa is no exception as far as this particular is concerned.

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COLOPHON

I express my deep sense of gratitude to Professor Ajit Kumar Baishya, Department of Linguistics, Assam University, Silchar who had gone through this paper thoroughly and made useful suggestions which helped me improve the presentation of this paper.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Interpreting Abdelazer

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Rachel Bari, Ph.D.

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Introductory Observation

Abdelazer is the villain of Aphra Behn's play, *Abdelazer* or *The Moor's Revenge*. *Abdelazer* is Behn's only tragedy.¹ It discusses the role of Abdelazer who feels that he has been unjustly deprived from his right as a king. The old King of Spain killed his father, the Moorish King, and put the orphaned prince Abdelazer under his protection, then made him General.

No one can ignore the fact that Abdelazer has got respectable position in Spanish army, but he believes he deserves more than what he receives from the old King of Spain. He wants to be the King. Yet, he does not inherit the kingship because his father was killed and his kingdom was confiscated. Therefore, Abdelazer plots to revenge, and he has committed many crimes under the pretext of searching for his identity. Indeed, he is able to get rid of the most of the royal family, and he is about to crown himself the king. With the help of Queen Isabella, he kills her husband, the King, he kills her son Ferdinand, the succeeding King, he captures her second son Philip, and then he kills her to be able to marry her daughter Leonora.² Thus, he reminds

¹ *Abdelazer* is Behn's only tragedy. See for example Derek Hughes, *Versions of Blackness: Key Texts on Slavery from the Seventeenth Century* (New York: Cambridge University Press, 2007), pp. vii and xii. Janet Todd, *Aphra Behn Studies* (New York: Cambridge UP, 1996), p 226.

² For detailed information about this story, see Derek Hughes, Janet M. Todd, eds, *The Cambridge Companion to Aphra Behn* (Cambridge University Press, 2004) pp 90-91.

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Rachel Bari, Ph.D.

Leonora at the time of proclaiming her Queen that he is a “prince” speaking to a “princess,” and “they are both of royal blood” (Stewart 226). He tells her:

I can command this Kingdom you possess,
(Of which my Passion only made you Queen)
And re-assume that which your Father took
From mine, a Crown as bright as that of *Spain*. (133)³

However, *Abdelazer* or *The Moor's Revenge* has been historically seen as an imitation of *Lust's Dominion* or *The Lascivious Queen*⁴ which is considered Behn's source. Thus, *Lust's Dominion* concentrates on Spain at the time of the “reconquista” which is the name of the action that the Spaniards have achieved to reclaim Spain from the Moors. Hence, Behn's *Abdelazer* (1676) “is set in the late Middle Ages, when Spain was acquiring its permanent territorial shape by displacing the Moorish and Portuguese presences on the peninsula” (Cuder-Domínguez 68). Therefore, Behn depicts what is going on in the reality. Janet Todd also clarifies:

Like Dryden's great political drama, *The Conquest of Granada*, Behn's tragedy was set in Spain and turned on the hatred of Muslim and Christian. It had, however, a very tenuous connection with history, converting as it did the excessively pious fifteenth-century Queen Isabella into a lust-crazed murderer. Far more it drew on literature, and Behn's Moor came from a Renaissance theatrical tradition of rationally villainous Muslims. (*The Secret Life* 185-86)

The sons of the Spanish King and most other lords disdain Abdelazer. They consider him a slave, and they directly degrade him in front of others. Philip is so angry of his mother to have a relation with a black Moor, Abdelazer. The black person is a symbol for slavery in Behn's time.⁵ Philip may forgive his mother if she has a relation with one of the Spanish lords, with Mendoza for example, but he cannot believe that his mother is fond of Abdelazer. He reproaches her, “But as you have abus'd my Royal Father, / For such a sin the basest of your Slaves / Wou'd blush to call you Mother” (16), because he considers him, “Poor angry Slave” (149). Mendoza, the Cardinal, calms Philip and praises him as a Prince; meanwhile, he derogates Abdelazer, “Forbear, my Prince, keep in that noble heat, / That shou'd be better us'd then on a Slave” (18). Mendoza also considers all Moors slaves, “(And those all Moors, the Slaves of Abdelazer)” (52). Surely, one can understand what Spanish Lords want to say by repeating the derogatory word “slave.” They mean all moors are slaves to Abdelazer and because Abdelazer is a slave, he and all his people are slaves to Spaniards.

³ The Kessinger Edition does not provide the division of act, scene and line number, so I write instead the page number.

⁴ This play is defined in wikipedia as “*Lust's Dominion*, or *The Lascivious Queen* is an English Renaissance stage play, a tragedy written perhaps around 1600 and first published in 1657, probably written by Thomas Dekker in collaboration with others.” “Lust's Dominion - Wikipedia, the free encyclopedia.” *Wikipedia, the free encyclopedia*. N.p., 15 Nov. 2011. Web. 19 Dec. 2011. <http://en.wikipedia.org/wiki/Lust%27s_Dominion>.

⁵ The meaning of the word ‘black’ is clarified by Janet Todd: “the word ‘black’ distinguishes the bodies of people who can be bought and sold from those of people who cannot.” See Janet Todd, *Aphra Behn Studies* (Cambridge UP, 1996), p. 245.

Accordingly, Philip decides to revenge on Abdelazer, yet his revenge becomes two-folds for the reason that Abdelazer is a slave and an avenger. He cannot imagine that a slave dares to face a noble man and has a relation with a royal Queen! It is something unimaginable according to him. In one of his threats, Philip declares that, "I'll wear my Sword to th' Hilt, bnt I will find / The subject of my Vengeance. / Moor, 'tis for thee I seek, where art thou Slave?" (95). Later, Alonzo shares Philip's thought that Abdelazer and his people are mere slaves although his sister is Abdelazer's wife. He mocks them and describes them as "coward slaves": "Do not pursue 'em, Sir, such Coward Slaves / Deserve not death from that illustriate hand" (103). Moreover, Queen Isabella is in intimacy with Mendoza, yet Philip does not even remark to her relation with Mendoza because he is a Spaniard. It is supposed, at least, to show his displeasure of their relationship, yet he vents his displeasure against only Abdelazer.

In fact, Behn does not emphasize the blackness of the Moor as a sign for his crimes. She presents Abdelazer as a revengeful character not because of his blackness but because he wants to revenge in illegal way. Derek Hughes notices that:

Behn seems to have been actively uninterested in using the nascent racism of her time. As noted, *Lust's Dominion*, the source of *Abdelazer*, is dominated by explicit contempt for the black African. Behn omits this to the point of removing not only the polarity between Negro and white but even the words themselves. (*Versions of Blackness* xxi)

From this point, Abdelazer refuses to remain forever a slave for Philip and his people because both are sons of Kings in spite of their different complexions. Abdelazer remarks to these contradictions at the beginning of the play. He states:

Although my skin be black, within my veins
Runs bloud as red, and Royal as the best.
My Father, Great *Abdela*, with his Life
Lost too his Crown: both most unjustly ravisht
By Tyrant Philip; your old King I mean. (11)

Then Abdelazer openly tells Alonzo and the other lords that he will not remain slave after this time, the time of Ferdinand's murder. He predicates, "And can you think, that after all my Toy's / I wou'd be still a Slave! to Bastard Philip too!" (81).

Abdelazer's Perspective of Friendship

In fact, friendship is a bond, which is beyond any description. It is based on mutual understanding, sacrifice, love, trust, and care. So, the friendship which is only intended to achieve desires is surely insubstantial and its result is sometimes destructive. Abdelazer's friendship is based on utility. In reality, he takes advantage of his friendship with other Moorish soldiers Osmin, Roderigo and Zarrack to direct them to the point he likes. He intelligently let them believe of the necessity of helping him in order to get his rights. Despite their efforts in

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helping him, he considers them slaves. Abdelazer uses the word “slave” many times either to curse someone of his friends or to degrade another without paying attention to the reality that many Spanish people also call him a “slave.” Therefore, it is unreasonable to hear him talk about slavery while he is a slave in the eyes of others. Indeed, Abdelazer does not respect his friends although they are from the same country, they are officers in his army and they are his main supporters. Because Abdelazer loves only himself, and he does not give any consideration to friendship, his friend Osmin conspires against him at the end. Osmin enters at the time when Abdelazer is about to rape Leonora. Abdelazer is being enraged at the interruption, so he heavily insults Osmin and then stabs him. This unreasonable action agitates Osmin to revenge. Because Osmin sets Abdelazer’s enemies free, Abdelazer has faced his fatal destiny after the great success he has built.

Abdelazer also benefits from his friendship with the Spaniards to achieve his ambition. Alonzo is honest in his friendship either to Abdelazer or to Philip. At the beginning, Alonzo supports Abdelazer because he is the husband of his sister. He feels Abdelazer is wronged by Philip and Mendoza. Alonzo discovers the real character of Abdelazer only after the murder of his sister, so he turns to use all his strength to help Philip. His support for Philip is not only because he is his friend, but it is also a kind of duty and obedience to Philip, and revenge against Abdelazer. They turn to help each other and stand in the same trench to face Abdelazer because he is their common foe. In reality, Alonzo is the future husband of Leonora, so he has to stand with his brother-in-law. Surely, if Alonzo does not stand with Philip to face Abdelazer, Abdelazer will get the throne and Leonora, Alonzo’s fiancée.

Meanwhile, Abdelazer and Mendoza are not friends as Abdelazer claims. They in fact stand against each other from the beginning, yet the Queen is able to unite them on Abdelazer’s request especially when Abdelazer is in need for his help to defeat Philip. In the battle and when Abdelazer is about to be defeated, he rushes to Queen Isabella to seek her help. He asks her to use her magnetism to bring Mendoza and his army from Philip’s side to his side. In this time, Abdelazer pretends as if he is a friend for Mendoza, he tells him, “Peace and eternal Friendship 'twixt us two” (99). In fact, they are not friends, and their friendship which Abdelazer tries to show is based on utility. Under the banner of friendship, Abdelazer exploits Mendoza to defeat Philip, and Mendoza helps Abdelazer to please the Queen. As Abdelazer uses Isabella to subjugate Mendoza, he uses Mendoza to trick Philip. Philip is going to flee to Portugal to seek help. So, under the suggestion of Mendoza who is now in the side of Abdelazer, they raise the slogan of peace, then they have caught Philip in an ambush. In order to get rid of both Mendoza and Philip, Abdelazer incites Isabella to say that her son Philip is a bastard and his father is Mendoza. By this, Philip and Mendoza become criminals, so he easily puts them in jail. As a result, Spaniards are about to nominate him a King instead of the illegitimate Philip. If he kills or imprisons Philip and Mendoza without defaming their reputations, Spaniards will resist.

Abdelazer’s Interpretation of Religion

In *Abdelazer*, Behn presents Abdelazer as an unbearable character while his opponents Philip, Ferdinand, Mendoza, Alonzo, Leonora and even his wife Florella are presented as the

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best models of Christianity. Abdelazer is hated by all for the reason that he commits crimes against the royal family. Behn suggests that no one can commit all those heinous crimes if he fears God. Therefore, she nominates Mendoza to declare at the beginning of the play that Abdelazer should be deprived from his posts, and the main reason is Abdelazer's disbelief. Mendoza avows:

By the Authority of my Government,
Which yet I hold over the King of Spain,
By warrant from a Council of the Peers,
And (as an *Unbeliever*) from the Church,
I utterly deprive thee of that Greatness,
Those Offices and Trusts you hold in Spain. (19)

When Abdelazer tries to defend himself by ascertaining that he should not be questioned in his religion, Mendoza accuses him of using religion as a cover to commit not only crimes but also treason. Therefore, Mendoza does not like to trial him but to punish him as soon as possible. Mendoza asserts, "It needs no tryal, the proofs are evident, / And his Religion was his veil for Treason" (19). Before knowing Abdelazer's wicked character, Alonzo stands against Mendoza's declaration. His brave behaviour stems out from his duty to the husband of his sister Florella that is why he objects: "Why should you question his Religion, Sir? / He does profess Christianity" (19). Alonzo feels that his duty is to support the husband of his sister. However, the argument between Mendoza and Alonzo regarding Abdelazer's religion has got serious debate. According to the Lords, he should receive severe punishment if he pretends to be Christian. Abdelazer, in his defense, criticizes those who suspect his Christianity, insisting of his unmatched faith, and interpreting their charges as a kind of jealousy. Philip intervenes to support Mendoza and insists to punish Abdelazer if not for his blasphemy, it is for his other crimes. Philip confirms, "Damn his Religion, he has a thousand crimes / That will yet better justifie your sentence" (20).

Abdelazer is really an infidel despite his attempts to show himself as a pure Christian. It seems that he has converted to Christianity to cover his malignant crimes, and this is clear in his words and behaviour, and the reactions of others towards him. The faithful Christians just like Philip, Florella and Leonora are often using religious discourse in their speeches especially in the critical situation. For instance, when Abdelazer furnishes his wife Florella with a dagger and commands her to kill the King Ferdinand if he comes to her chamber, she disagrees to commit this crime not because she is afraid of the King but because of Heaven's punishment that is why she replies, "Heaven forbid!" (63). She really wants to keep her chastity and to be faithful to her husband, so she is ready to defend herself by all available means except killing because it is forbidden by God. Unfortunately, her religious morality turns on a deaf ear because Abdelazer sees himself above God. In his response to her, he considers himself more qualified than God, he insists that "No matter what Heaven will, I say it must" (63). Furthermore, **A b d e l a z e r e m p l o y s r e l i g i o u s d i s c o u r s e i n h i s s p e e c h i n o r d e r t o m a s k h i s i n t e n t i o n o f g e t t i n g t h e t h r o n e .** Otherwise, he renders himself equal to God, so no one in earth should infringe

his order. When he nominates Leonora to be the Queen of Spain, he declares, "She must be Queen, I, and the Gods decree it" (118).

On some other occasions, when he feels the teaching of divine is conflicting with his whim and desire, he puts himself above God; this can be clearly observed in his insistence to prevent Leonora from marrying her lover Alonzo because he wants her for himself. He orders her, "But Heaven and I, am of another mind, / And must be first obey'd" (118). In fact, Abdelazer is not ruled by the Christian teachings, but he "is ruled by his sexual urges and lust for domination" (Stewart 68). Therefore, his actions are in contradiction to his words. Leonora in her turn defends her love for Alonzo for the sake of God's satisfaction. She derives her strength in facing the tyranny of Abdelazer from her religion. So, she refuses to marry Abdelazer and prefers to marry Alonzo. In her argument with Abdelazer she reminds him of "Heav'ns will I'm not permitted to dispute" (128), and "Oh Heaven forbid that..." (131).

Because he is really a whimsical person, he does not realize that he often puts himself in direct comparison with God. At times especially when he is in need for something, he pleads God. At other times, he curses God for not bestowing him that thing. Once when he tries to convince Leonora to love him, he confesses of his harshness in dealing with her and with others, yet he blames God for not taming and outfitting him with sweet talk: "Which Heaven ne're gave me so much tameness for" (132). When she does not listen to his temptation, he shifts to praise himself and to advise her that she will never find a man like him. He boasts, "Beauties great as thine have languish'd for me. / The Lights put out! thou in my naked arms / Wilt find me soft and smooth as polisht Ebony" (134). Not out of this, at the beginning of the play when lords and soldiers try to enter his apartment to search for Queen Isabella, he threatens as if he has the divine right. He says that no one dares to enter his house without his permission whether they are kings, lords or even God. This arrogance can be seen when he pacifies the Queen:

Oh, do not fear, no Cardinal enters here;
No King, *no God*, that means to be secure.
Slaves, guard the doors, and suffer none to enter,
Whilst I, my charming Queen, provide for your security. (9)

"no God" is considered a direct underestimation to God in the sense that he personifies God as a man who is preventing from entering his apartment; it is really something out of Christian religion. However, he remains in his intransigence that no one dares to search for the Queen in his apartment. He says, "He that dares enter here to seek the Queen, / Had better snatch the She from the fierce side / Of a young Amorous Lion, and 'twere safer" (10).

It is worth mentioning that Abdelazer is aware of the others' hatred towards him. Spanish Lords consider him a skunk in the kingdom of Spain. Thus, he reveals this bitter reality to the Queen when he nags of "thousand eyes / Throw killing looks at me" (5). His inferiority can be seen in the expressions of the Spanish eyes; and this apartheid pushes him to go on in his plan of revenge. No one can ignore the fact that he is a rhetorical speaker and a brave colonel, and he is

able to use his mind, sweet words, and courage to go forwards in his revenge. However, he substitutes the looks of contempt by praising and describing himself as God. He proudly brags:

Now all that's brave and Villain seize my soul,
Reform each faculty that is not Ill,
And make it fit for Vengeance; noble Vengeance!
Oh glorious word! fit only for the Gods,
For which they form'd their Thunder
Till man usurp their Power, and by Revenge
Swayed Detiny as well as they,
And though, almighty love! (11)

Accordingly, his view of himself as a superman is affirmed by the Queen at the beginning of the play when she sees him as God. She tells him, "Smile whilst a thousand *Cupids* shall descend / And call thee *Jove*, and wait upon thy smiles" (4). However, Abdelazer is a man of egotistical nature that he feels all his actions are orders of God. Because he sees all actions as matters of inspiration, he proudly narrates and glorifies all his evil deeds at the end of the play.

Abdelazer uses religion to cover his villainy. To be able to pretend of religion, it means to avoid many critical situations. To prove more, Philip and Mendoza avoid certain death by using religious means. They disguise themselves in friar's clothes to be able to escape from Abdelazer's pursuit. So, their disguises regard as an allegory to do whatever they like under the cloak of the friar. Surely, they will not be able to escape if they do not dress the priest's dress. Ironically, it is Abdelazer who criticizes this act: "That case of Sanctity was first ordain'd, / To cheat the honest world" (55), although he himself the first beneficiary of a cloak of religion. The dress of priest can be also used in evil as it happens with Roderigo. Abdelazer orders Roderigo to go to Queen Isabella's lodging to murder her. Roderigo is disguised in friar's cloth and because he is in religious cloak, he is able to enter her lodging, and then kill her. Surely, if he does not wear friar's dress, he will not be able to kill her, and he cannot even enter her lodging. These two incidences: the escape of Philip and Mendoza in friar's dress, and the murder of the Queen in friar's dress prove that by the cloak of religion one can achieve and get what one can never get by normal ways.

Abdelazer's Lost Honour

Abdelazer has his own interpretation for honour. He evaluates honour from his point of view which serves his narrow interests. At the beginning of the play, he complains to Florella that he is going to lose his honour because of the intransigence of Philip and Mendoza who insist to snatch him from all his posts. His speech seems as if he seeks help from her. He nags, "But the worst wound is this, I leave my wrongs, / Dishonours, and my Discontents, all unreveng'd" (21). Really, he appears at the beginning as an oppressed man that is why Alonzo completely supports him and stands strongly against the decision of Philip and Mendoza. Alonzo does not know his wicked character, so he feels if Abdelazer's honour is confiscated, his honour is also confiscated. He mollifies Abdelazer, "But Sir, my Honour is concern'd with yours, / Since my lov'd Sister

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did become your Wife; / And if yours suffer, mine too is unsafe” (22). But when Alonzo realizes the fact that Abdelazer is treacherous and Philip is the man of honour, he asserts Philip’s honorable glory: “...I know the Prince’s soul, / Though it be fierce, 't has Gratitude and Honour!” (131). Alonzo’s awareness comes late; as a result of that, he and Philip become prisoners and their lives and honours become under the mercy of Abdelazer. Philip remarks to this bitter reality when he feels that he will be executed. He remarks, “Oh all ye cruel Powers! Is’t not enough / I am depriv’d of Empire, and of Honour!” (141).

Ferdinand also misunderstands Abdelazer’s real character that is why he nullifies the decision of Philip and Mendoza. He thinks if he supports Abdelazer, it is a kind of honour because he will preserve his father’s benevolence for Abdelazer. He tells him:

Abdelazer, I have heard with much surprize
Oth’ injuries y’ave receiv’d, and mean to right you:
My Father lov’d you well, made you his General,
I think you worthy of that Honour still. (25)

In this regard, Abdelazer sneers and mocks Ferdinand’s forgiveness because he thinks he forgives him neither for his loyalties nor as a kind of sympathy and respect but to obtain Florella’s approbation. Hence, Abdelazer states Ferdinand’s purpose beyond supporting him as “That he loves my Wife so well” (26).

In his turn, Philip exploits the relation between his brother Ferdinand and Florella to wound Abdelazer’s honour. Philip openly degrades Abdelazer and calls him a man without honour for leaving his wife indulging in love affair with the King: “Thy wife! thy wife! proud Moor, whom thou’rt content / To sell (for Honour) to eternal Infamy. / Does’t make thee snarle! bite on, whilst thou shalt see” (30). Abdelazer gets angry to hear Philip’s contempt, while in fact; he perniciously takes advantage of the love affair between his wife and the King to get rid of both. Really, he is a man without honour because he is ready to sacrifice his wife in order to maintain his life and honour. He asserts, “Then my own life or Honour; and I’ve a way / To save that too” (60). Thence, he reminds his wife of her honour and instructs her to kill the King if he enters her lodging: “Be sure you do’t. 'tis for thy Honours safety” (64). Florella is really the victim of his conspiracy. When the King visits her in her lodging, she diametrically preserves her honor. She reminds him of his responsibility as a King who should safeguard his subjects not enslaves them: “You would preserve my Honour...” (70). Diametrically, Ferdinand, the King, does not intend to rape her, but he tries to convince her to marry him. When she is stabbed to death by his mother, he tells her brother, “I offer’d her to be my Queen, Alonzo!” (76).

The whole role of Florella ranks her as a woman of sagacity. She preserves her honour, and she does not commit any adultery despite the attacker is the King, her former lover. Indeed, she behaves as a sober-minded woman with the King when he tries to convince her to be his queen. She is an outspoken lady that she states the illegality and immorality of his behavior, then she states that she never sacrifices her honour for transient lust: “And Sir, how little she were worth your care, / Cou’d part with all her honourable fame, / For an inglorious life, short and

despis'd" (72). It is rare to find a woman like Florella for the reason that she does not surrender to the desire of the King; on the other hand, the Queen mother sacrifices her honour, reputation and family by committing adultery with the Moor.

Actually, Abdelazer does not give any respect to the honours of others. He furtively talks about the honour of his wife, but when he becomes the de facto ruler of the Kingdom, he tries to rape Leonora. Leonora defends herself and exclaims, "Oh take my life, and spare my dearer Honour!" (137). She prefers to die instead of robbing her honour, while Abdelazer is ready to sacrifice his honour in order to get her, he requests her, "command my life, my soul, my honour!" (140). In fact, he has lost his honour at the time when he uses his wife as the decoy to assassinate the King.

Abdelazer's Attitude towards His Wife

Love in *Abdelazer* has not taken the same importance as it is in Behn's comedies. If there is love among characters, it is of course eccentric and tragic, and it is discussed in a way that intensifies its negative meanings. However, the main theme in *Abdelazer* is not love, but it is revenge and ambition.

Diametrically, Abdelazer does not love his wife Florella; by pretending to love her, he intends to use her as a tool to achieve his wicked ambition. He states:

Florella must to thee a Victim fall:
Revenge, to thee a Cardinal and Prince:
And to my Love and Jealousie, a King,
More yet, my mighty Deities, I'll do,
None that you e're inspir'd like me shall act. (26-27)

In one of his conversation with Queen Isabella, he concedes that the succeeding King Ferdinand is in love with his wife. He says, "The King! / He loves my wife Florella" (36). This statement is a proof that the one who really loves Florella is the King. It also implies that Abdelazer does not love his wife. However, Abdelazer confesses in a soliloquy that he inspires to be the King even if it is on the life of Florella. His soliloquy is regarded as a reply to Isabella's innuendo when she tells him that Florella is an obstacle in their way of marriage. So, he replies and addresses the audience in a way that shows his indifference for his wife. He says:

Florella! Oh I cou'd gnaw my Chains,
That humble me so low as to adore her:
But the fond blaze must out, whilst I erect
A nobler fire more fit for my Ambition.
Florella, dies, a Victim to your will.
I will not let you lose one single wish,
For a poor life, or two;
Though I must see my Glories made a prey,

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And not demand 'em from the Ravisher,
Nor yet complain, because he is my King! (38)

It is worthwhile to note that Ferdinand uses the expression “my Florella” more than her husband Abdelazer. Ferdinand uses this phrase around fifteen times while her husband uses it only around seven times and once he calls her “my dear Florella” (64) because he is in need for her help to kill the King. His seven uses of “my Florella” are simply regarded as hoax to mislead others of his love for her.

In fact, Abdelazer has married her under the command of the former King. The former King commanded the marriage of Florella to Abdelazer although she was in love with his son Ferdinand, but he intended by this marriage to consolidate a strong political relation with Abdelazer. By marrying him a Spanish woman, he ensures the loyalty of Abdelazer for Spain. On the other hand, he tries to compensate Abdelazer for losing his kingship. Unfortunately, this does not happen and Abdelazer turns a wild enemy because he believes that “Spain gave me Education, though not Birth, / Which has intitl'd it my Native home” (85). However, it is Ferdinand who clarifies why his father commanded Florella to marry Abdelazer. He feels that this marriage is a kind of convenience, and her marriage was against her will. So, he decides to infringe their marriage by trying to convince Florella to marry him. Yet, Alonzo, Florella's brother, reminds him that “She's now a virtuous woman” (44).

At her chamber, Florella threatens to commit suicide instead of killing the King if he insists to have his own way with her. Nevertheless, the King reacts, “Hold! I command thee hold thy impious hand, / My heart dwels there, and if you strike I dye” (74). Allegorically, he reminds her that his heart is with her, and if she kills herself, he will die too. This is what really happens even if it is by another device; the King's mother stabs Florella to death and Abdelazer immediately kills the King. This indicates to the mutual and sincere love between the King and Florella. Also, his true love for Florella can be felt at the time when he sobs at her feet and says:

She cou'd not dye; that noble generous heart,
That arm'd with love and honour, did rebate
All the fierce sieges of my Amorous flame,
Might sure defend itself against those wounds. (77)

When he himself has been murdered, his last words are about his love for her. He does not talk about his country affair, his family or his death, but he talks about his love for Florella. He murmurs:

Florella! Florella! is thy soul fled so far
It cannot answer me, and call me on?
And yet like dying Ecchoes in my Ears,
I hear thee cry, my Love! I come I come, fair Soul!
Thus at thy feet my heart shall bleeding lye,
Who since it liv'd for thee, for thee will dye. (79)

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In short, Florella dies as a chaste heroine. The King memorializes her by narrating publically some of her morals: “by all the Gods she was as chaste as Vestals! / As Saints translated to Divine abodes” (76), while Queen Isabella dies in shame and disgrace as a criminal, and she is not memorialized even by her children Philip and Leonora.

Conflict of interest between Abdelazer and Leonora

To compare Leonora and Florella, they are surely similar in their actions and behaviour. They are friends as well as women of virtue and honour. Both of them defend their spouses. Florella has done her best to save Abdelazer’s life, and she remains faithful for him until her murder. Leonora has also done her best to save Alonzo and to release him from the prison. She remains completely loyal to him despite the heavy attack of Abdelazer.

Leonora is really in true love with Alonzo. She resists the seduction of Abdelazer by all available means. She confidently reminds Abdelazer many times that she should keep her honour, and he should respect her virtue. Unfortunately, Abdelazer does not listen to her because he wants to satisfy his lust and ambition. Ann Marie Stewart observes that “Abdelazer commodifies both Spain and Lenora as Objects he should rightfully possess as a conqueror in a political war” (69). Therefore, she strongly refuses his offer of marrying him because she is a woman of “honour” (88). She frankly tells him she is in love with Alonzo, so she will never infringe her vows with him. She says, “Which never can be yours! that and my vows, / Are to Alonzo given; which he lays claim to” (89). Unfortunately, Abdelazer does not listen to the entreaty of Leonora. Yet, he puts a condition that she has to marry him if she wants Alonzo to be released. Then, he enjoys boasting about his achievements in front of her. He also speaks with her in a harsh way and reminds her that he is the one who nominates her to be the Queen. Meanwhile, he does not even give any consideration to the meaning of the word ‘queen’ that is why he forces her to carry out his orders. Really, he is an oddball. When she refuses to marry him, he tries to rape her. Ann Marie Stewart comments, “The near rape scene between Abdelazer and Leonora clarifies the difference in their class, race, and ideological perceptions of love and sex” (68). However, he exploits his positions in a wrong way. He has three powers: he is the General in army, he makes himself the Cardinal of Spain, and he is the only authorized one who can give orders. His first position has given to him by the former King, but the last two positions are being usurped. Diametrically, Leonora bravely faces the arrogance of Abdelazer, and she is the one who defeats him.

Leonora takes advantage of the conflict between Abdelazer and Osmin, his Moorish soldier. She convinces Osmin to go to jail where her lover Alonzo, her brother Philip and the Cardinal Mendoza are confined and set them free. Then, Abdelazer finds himself among his enemies. He tries to defend himself, yet he kills Osmin and he himself is killed. Indeed, the play ends in favour for Philip and his people because of Leonora’s cleverness and help.

Abdelazer's ambition versus Queen Isabella's lust

Abdelazer is busy of how to revenge and to uproot the rulers of Spain from his way that he does not enjoy the melody song at the beginning of the play. Music is the food of soul, but Abdelazer "hates all softness," and calls it "ungrateful noise" (3-4). Meanwhile, the Queen enjoys the music and considers it "sweetest Notes, such as inspire" (3); it is because she lives in a period of adoration. Noteworthy, the play opens with a song while Abdelazer appears in a melancholic mood. This paradox gives us a remark for the next gloomy action. At this time, Abdelazer does not respect the feeling of his mad passionate lover Isabella and her love for the song. He orders the musicians to stop singing because he is absent-minded in planning of how to start the first step of the revenge. Therefore, he reproaches his men Osmin and Zarrack for leaving Queen Isabella coming in: "Oh, are you there? Ye Dogs, how came she in? / Did I not charge you on your lives to watch, / That none disturb my privacy?" (3).

Diametrically, Isabella's role in the play is silly and unbearable. Her role is huge, it is designed very strangely, it is added to the weirdness of the plot and it gives a negative impression about the value of the motherhood in general. In short, Behn is able to present her as a beautiful Queen but a suffering wife who her act is almost good for Abdelazer.

Abdelazer with a political tact accuses Queen Isabella of spoiling his youth and destroying his future although it is he who ruins her life. He strongly reproaches her "Decay'd my Youth, only to feed thy Lust! / And wou'dst thou still pursue me to my Grave?" (5). Because the Queen is blindly subjected to him, she does not refute his claim, but she replies in a way suggests as if she is responsible of destroying him; it is when she exclaims, "All this to me, my Abdelazer!" (5). The reality can be seen in the opposite; it is he who ruins her life in order to achieve his wicked ambition. Unfortunately, his desire for crime matches with a stupid lecherous woman who only thinks of how to satisfy her lust. In this regard, Abdelazer is able to change the reality upside down for his favour. It seems that Queen Isabella loves him for his strong personality, so he intentionally and repeatedly shows her some of his dogmatism to ignite her longing for him.

Actually, Abdelazer's love for Isabella is a kind of pseudo-love while Queen Isabella's love for him is a kind of unrequited love. He only pretends to love her to be able to use her as he likes. Melinda Alliker Rabb states, "Behn insists on the exploitation of female desire by the Moor Abdelazer, who feels nothing for the Queen (who passionately loves him) and only wishes to use her to gain political power" (143). In fact, love has no meaning in his life, but Isabella thinks that he loves her. Her blind love affects her mind from understanding Abdelazer's order at the beginning of the play. He orders her, "Away, fond woman ... Away, away, be gone" (4). Joyce Green MacDonald mentions the reason beyond Abdelazer's hatred for Isabella:

This distaste for Isabella's sexual appetite is further underlined by Abdelazer's assertion that it has made them both deviate from their socially proper roles. Recall that Abdelazer, a prince in his own country, humiliatingly believes that

others will see him as having been reduced to the status of the queen's "Minion" by his sexual subjection. (154)

Isabella's love for Abdelazer receives different interpretations from both. Abdelazer boldly calls her love for him a kind of lust while she regards it a kind of true love. He states in different circumstances, "And thou shalt see the balls of both those eyes / Burning with fire of Lust Decay'd my Youth, only to feed thy Lust! ... This many-headed-beast your Lust has arm'd" (5-6). She grimly replies, "How dare you, Sir, upbraid me with my Love?" (6). However, Janet Todd confirms that Isabella's lust is the reason of Abdelazer's hatred. She states:

she is not fitting as his sexual object; he is bored by her demands, for the woman he will desire sexually will not display her sexuality. The Queen killed Abdelazer's desire when she revealed her won, so becoming for him the ultimate whore and threatening an effeminizing in himself. His most satisfying act in the play is her murder when she expects sex. It is how men deal with female passion. (*The Secret Life* 188)

Abdelazer openly tells the Queen that he is not ready to pass his "hours in idleness and Love" (6). According to him, love is useless for the reason that he is busy with something more valuable; it is how to revenge against the Spaniard by crowning himself King. He frankly reminds her, "Love and ambition are the same to me" (37). Maja-Lisa von Sneidern believes that "... Abdelazer sacrifices "love and pleasure" to his ambition to regain his crown and avenge himself on his tormentors" (109). However, she does not understand the deep meaning of his response because she is obsessed in his love. If she thinks a while of his comparison between "love" and "ambition," she can discover the bitter reality that the ambition has no limitation. The man who pretends of love to fulfill his ambition cannot be trusted because when he gets something, he will surely seek for something else. This is what really happens in the play. Abdelazer facilitates the murder of his wife to get the throne and the Queen, when he nearly gets the throne, he orders Roderigo to murder the Queen to get her daughter. Then he himself murders Roderigo to conceal his crime. Ann Marie Stewart also clarifies:

The Moor Abdelazer is duplicitous, ambitious, and full of rage. His goals, which he pursues without conscience, are to regain the Spanish throne that was taken from his father by King Philip, then win the heart of Lenora the Spanish Princess. (68)

He clearly states his wicked intention of using both Queen Isabella and Roderigo as instruments when he is looking to the corpse of Queen Isabella. He murmurs:

Farewell my greatest Plague
Thou wert a most impolitique loving thing,
And having done my bus'ness which thou wert born for,
'Twas time thou shou'dst retire,
And leave me free to Love, and Reign alone. (125)

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Love is constructive, but lust is destructive. Queen Isabella oddly sacrifices everything to please Abdelazer. No one can believe that her love for Abdelazer leads her to poison her husband, to share in one way or another in killing her son Ferdinand, to murder Florella, and to conspire against her son Philip. She forgets that she is the Queen mother of three. In addition, she does not care of all the problems that are going on around her, but she cares about her lover Abdelazer. In short, the kingdom is about to be collapsed; it is because of her lust. Impulsively, she has committed wicked and ominous acts in order to appease Abdelazer. Her first heinous crimes is her conspiracy against her husband. She frankly tells Abdelazer:

Have I for this abus'd the best of men?
My noble Husband!
Depriving him of all the joys of Love,
To bring them all intirely to thy bed;
Neglected all my vows, and sworn 'em here a new,
Here, on thy lips (6)

Janet Todd mocks Queen Isabella's behaviour. She states:

The Queen in her play, a kind of mother to the court, must prove her love to Abdelazer alone by killing husband and sons. She becomes then a mother only for the Moor, who wishes to placate her because she still has power at court. (*The Secret Life* 188)

When the Queen threatens Abdelazer of revenge if he does not show her fervent love after her great sacrifice, he subserviently comes to her to apologize of his harsh words. He tries to sweet-talk her into his love:

My Queen, My Goddess, Oh raise your lovely eyes
I have dissembled coldness all this while;
And that deceit was but to try thy Faith
Look up, by Heav'n 'twas Jealousie,
Pardon your Slave, pardon your poor Adorer. (7)

Actually, when he sees her become angry for his dereliction, he shows her such love and numbs her with his fake speech: "Call back the frightened blood into thy Cheeks, /And I'll obey the dictates of my Love, /And smile, and kiss, and dwell for ever here" (8). He tickles her feeling with his sweet words which are fake, so she at once forgives him. She is affectionately affected by his words, and this proves the prevailing idea that a woman can be fooled through her ears. It is true that Abdelazer does not win Queen Isabella by force but by sweet words. By force, a man can kill a woman, rape her, get her property, oblige her to do something wrong, but he cannot obtain her heart and mind except by sweet words. Abdelazer is able to use bombastic words in the appropriate time; that is why he is able to adapt her lustful temperament to be commensurate with his desires and ambition. He knows well that he cannot go forwards in his revenge if she does not stand by him. So, all his successes and progresses are undoubtedly credited to her

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support and his wonderful policy. Indeed, Abdelazer is not shy about exploiting Isabella. He states his wicked intention to the audience:

That this same Queen, this easie Spanish Dame
May be bewicht and dote upon me still:
Whilst I make use of the Insatiate flame
To set all Spain on fire. (12)

Certainly, Isabella's excessive love for Abdelazer makes him looking forwards to fulfill his wicked aims. He professes: "The influence of this must raise my glory high" (12).

In contrast, Queen Isabella expects from Abdelazer to exchange her the same fervent love that she shows him. She rebukes him, "Why dost thou answer with that cold Reserve? / Is that a look, an action for a Lover?" (34). At this moment, Abdelazer intends to expose her to the core, so he asks her of the reason of poisoning her husband, the King. Her reply is unexpected. She states, "To make thy way more easie to my arms" (35). In fact, Abdelazer benefits from her libido. So, he frankly tells her: "Not marry me, unless I were a King" (35). To make him a king, she is ready to kill her son Ferdinand, the succeeding King. She asks Abdelazer to give her a permission to kill him: "Thou wouldst not have me kill him" (36). Derek Hughes and Janet M. Todd confirm:

She dies wishing she had more sons to kill for Abdelazer and just as she is expecting sex with her lover, a fitting end to a career which has mixed extravagant savagery with farce. (90)

In fact, Abdelazer does not like to kill the King without an acceptable excuse lest the Spanish people may revolt against him. So, he insincerely reminds her of the Christian religion: "Oh by no means, not for my wretched life! / What, kill a King! forbid it Heav'n! / Angels stand like his Guards, about his Person" (36). By refusing to be implicated in this crime, he adds with too much irony: "The King! / He loves my wife Florella, shou'd he dye / I know none else durst love her" (36). In fact, he is preparing a plan to kill him in the appropriate time. When the appropriate time comes, she murders Florella, and he murders Ferdinand. Before murdering her son, she advises him to be patient: "Patience! Dear Abdelazer!" (78). She adds, "Oh stay your fury, generous Abdelazer!" (78). Then she deliberately leaves the crime scene to enable him to kill her son. Abdelazer does not care of his wife because her murder is not important; the most important task is to get rid of the King. When he kills the King, she comes back murmuring: "Oh Heav'ns! my Son the King! the King is kill'd! / *Yet I must save his Murderer: Fly, my Moor*" (79). It is really unexpected to see her trying her best to save the murderer of her son.

Actually, Isabella's love for Abdelazer is not normal; it is only a kind of a mighty sexual rut. Her increased libido has been presented in a way where there is no parallel for it in Behn's other plays. It is because she has been changed into a wild animal that preys on her dearest relatives. Melinda Alliker Rabb points out that "The Spanish monarchy is weakened by the royal family's sexual incontinence" (143).

It is acceptable by some if she has a sexual relation with Abdelazer without the knowledge of others, and this happens most usual, but it is not acceptable to destroy her family and her country in the sake of sex. Therefore, Behn deliberately exposes her although Behn advocates women's rights in having sex with the desired men in her comedies. One can argue that the reason of such a crime like this in the time of Behn was because the women did not marry the men they love, so they turned to sacrifice their families in the sake of acquiring lovers. Women of the era of Behn were of course different from the women in these days. In today's society, women have been empowered more than the women in Behn's time; at least, they are able to marry their lovers. Also, such works have been done by women today had been done by only men in Behn's time. Yet, the moral standards of both societies remain nearly equal with noting that this time is more receptive for women's activity.

Unimaginably, the Queen supports Abdelazer with all her power to fulfill his wicked ambition. As a result, she falls in the same snare; she has been murdered on the command of Abdelazer. She realizes the sin of her passive passion with Abdelazer too late when Roderigo stabs her. Therefore, her murder takes her to a moment of gloomy introspection. She sorrowfully murmurs, "Thou hast well reveng'd me on my sins of Love; / But shall I die thus tamely unreveng'd?" (123). This statement proves that she actually becomes a victim of her lust and Abdelazer's ambition. Yet she does not get sympathy, she can only get it if he does not commit those heinous crimes. However, Behn is intelligent enough to make Abdelazer murdering her. If she is killed by her son Philip, or by Mendoza, she can get some sympathy, and she will be considered a woman who struggles in life to get her lover. Yet, her murder by her lover is deliberately enrolled by Behn to prove her unforgettable mistakes. What is strange is her behavior towards Abdelazer at the time of her death. As soon as she hears the voice of Abdelazer, she longs for his love. She gargles:

And whilst I hear thy voice thus breathing Love,
It hovers still about the gratefull sound.
My Eyes have took an everlasting leave
Of all that blest their sight... (125)

Oddly, when Philip, Mendoza, and Alonzo surround Abdelazer at the end of the play, and he feels there is no way to live more, he pours his wrath on Queen Isabella. He starts exposing her and narrating her relation with him without any sanctity for her death and respect for her love. He narrates his story with her in detail, but here are some selected texts:

Know Prince, I made thy amorous Mother
Proclaim thee Bastard...
.....
I made her too, betray the credulous Cardinal,
And having then no farther use of her,
Satiated with her Lust,
I set Roderigo on to murder her:
Thy death had next succeeded; and thy Crown

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I wou'd have laid at Leonora's feet (148)

His revelation remarks to his wicked personality, and it presents him as a man who does not revenge to retrieve his kingship as he claims, but he revenges on Queen Isabella. Hence, his flagrant speech is regarded a reward for her negative passion.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Causatives in Lai and Mizo

George Bedell, Ph. D.

Lai and Mizo are Tibeto-Burman languages primarily spoken in neighboring and overlapping areas of Chin State, Myanmar and Mizoram State, India. Both belong to the Central subgroup of Kuki-Chin; they are thus closely related, but not mutually intelligible. Most of the differences which impede intelligibility are lexical and relatively easily overcome on continued exposure. The primary examples below are taken from four translations of the Gospel according to Matthew. Those marked 'a' are from *Pathian Lehkhabu Thianghlum* (God's Holy Book), the standard Mizo version. Those marked 'b' are from the common language revision (same title) published in 2008. Those marked 'c' are from *Lai Baibal Thiang* (the Holy Bible in Lai), the standard Lai version, as revised in 1999 (principal translator David Van Bik). Those marked 'd' are from *Khamtu Bawipa Jesuh Khrih Biahren Thar* (the New Testament of the Savior Lord Jesus Christ), published in 2002 (principal translator James Sangawi). Examples are cited in the original orthography; the numbers indicate chapter and verse in Matthew. The standard orthographies of Lai and Mizo are almost identical. Lai *c*, *ch* and *hng* correspond to Mizo *ch*, *chh* and *ngh*. Mizo represents some long vowels with a circumflex accent, while Lai occasionally uses a doubled vowel letter. Our examples use *tr* and *thr* for the retroflex stops, represented in both standard orthographies as *t* and *th* with a subscripted dot. Both orthographies represent a syllable final glottal stop with the letter *h*, and neither represents tone. An earlier version of this paper, entitled 'Causatives in Mizo', was presented to the 36th ICSTLL, Melbourne, 2003.

The -*tîr* causative in Mizo. Sentence (1) contains a Mizo causative verb (*lâk chhuahtîr* 'let take out') formed by suffixing *-tîr* to another verb.

- (1) a *I mit ata hmawlh tê tak tê kha mi lâk chhuahtîr rawh*, (7: 4)
b *I mita thil tê tak tê awm kha mi lâk chhuahtîr rawh*,
'let me take that small chip out of your eye'

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Causatives in Lai and Mizo

The verb to which *-tîr* is suffixed (*la chhuak* 'take out') in (1) appears in (2). It is itself a sequence of two verbs (*la* 'take' and *chhuak* 'go out').

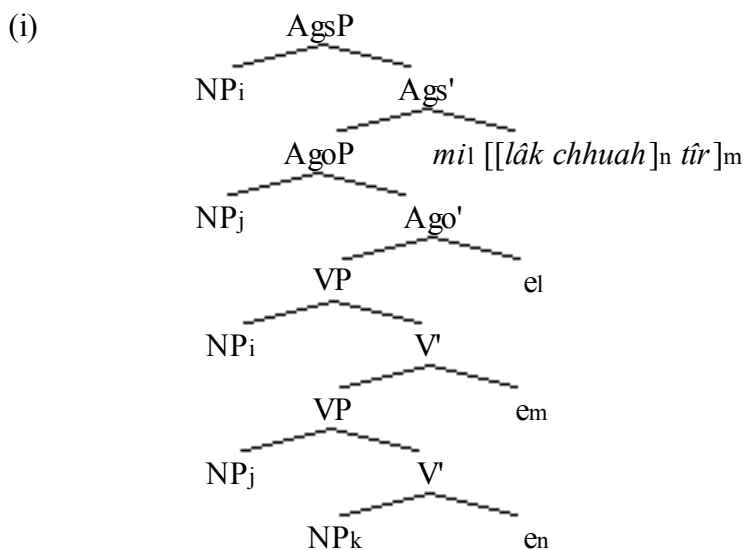
- (2) a *i mit ata khanchhuk kha la chhuak hmasa rawh;* (7: 5)
 b *i mita thingtum awm kha la chhuak hmasa zet rawh;*
 'first take that wooden beam out of your eye;

Like Lai and other Kuki-Chin languages, Mizo exhibits 'verb stem alternation'. In (2), *la chhuak* is the 'stem I' form, while in (3) *lâk chhuah* is the 'stem II' form.

- (3) a *i unau mit ata hmawlh tê tak tê lâk chhuah tûr chu fiah takin i hmu ang.*
 b *i unau mita thil tê tak tê lâk chhuah tûr chu fiah takin i hmu thei ang.*
 'you will see clearly to take the small chip out of your brother's eye' (7: 5)

A complicated set of morphosyntactic and semantic conditions determines which stem variant is used; Mizo uses stem I in imperatives as in (2), but stem II in purpose clauses as in (3). The causative *-tîr* is suffixed to the stem II form as in (1). Not all Mizo verbs exhibit stem alternation; the causative verb *lâk chhuahtîr* is an imperative (stem I) form in (1), but it has no alternative (stem II) form.

We take the causative structure in sentence (1) to be as in (i).



In (i), the lower NP_i is the position of the understood subject of the causative verb *lâk chhuahtîr* (*nang* 'you'), and the lower NP_j is the position of the understood subject of the base verb *la chhuak* (*kei* 'me'). NP_k is the position of the object of the base verb *hmawlh tê tak tê kha* 'that small chip'. *Mi* indicates object agreement of the causative verb with NP_j. *I mit ata* 'from your eye' and the imperative particle *rawh* are not included in (i).

The clauses (4), (5) and (6) are parallel to (1), (2) and (3). Here the base verb in stem I is *chhuak* 'go out' as in (5), with the stem II form *chhuah* appearing in the causative (4) or a temporal subordinate clause (6).

- (4) a *Ani chuan mi sualte leh mi thrate chungah chuan a ni a chhuahtîr thrîn a*, (5:45)
 b *ani chuan mi sualte leh mi thrate chungah ni a chhuahtîr a*,
 'he makes his sun come out on sinners and good people,'
- (5) a *anni chu an chhuak a*, (9:31)
 b *anni chu an chhuak a*,
 'they came out'
- (6) a *an chhuah lai takin*, (9:32)
 b *An chhuah laiin*
 'when they had come out'

(7) and (8) are a similar set with the base verb *sûr* 'precipitate'. The verb *sûr* in (8), like the causative verbs *chhuahtîr* 'make go out' in (4) and *sûrtîr* 'make precipitate' in (7), does not exhibit stem alternation.

- (7) a *mi felte leh mi fel lote chungah pawh ruah a sûrtîr thrîn a ni*. (5:45)
 b *mi dik leh dik lote chungah pawh ruah a sûrtîr thrîn*.
 'and makes it rain on the just and the unjust'
- (8) a *Ruahte a lo sûr a*, (7:25)
 b *Ruah a lo sûr a*,
 'it rained'

The *ti-* causative in Mizo. Sentence (9) illustrates a second type of Mizo causative verb (*tidam* 'heal') formed by prefixing *ti-* to another verb.

- (9) a *Ka lo kal ang a, ka tidam ang*, (8: 7)
 b *Ka lo kal ang a, ka rawn tidam ang e*,
 'I will go and heal him'
- (10) a *Chawlhniin tihdam a thiang em?* (12:10)
 b *Sabat nia tihdam a thiang em?*
 'is it proper to heal on the sabbath?'

The verb to which *ti-* is prefixed (*dam* 'be well') in (9) appears in (11). The verb *dam* does not exhibit stem alternation, but the causative verb *tidam* does; its stem II form (*tihdam*) appears in if-clauses like (10).

- (11) a *thu chauh sawi la, ka naupang a dam mai ang*. (8: 8)
 b *thu chauh sawi la, ka nau chu a dam mai ang*.
 'just say the word, and my servant will immediately be well'

The clauses in (12), (13) and (14) are parallel to (9), (10) and (11). Here the base verb in stem I (12) is *tlu* 'fall', which appears as stem II *tlûk* in the causative if-clause (13).

- (12) a *tupawh hêng mi ringtu mi tête zînga pakhat pawh titlu apiang chu*, (18: 6)
 b *tu pawh hêng mi ringtu zînga tê ber pakhat pawh titlu chu*
 'anyone who makes one of these little ones who believe in me fall'

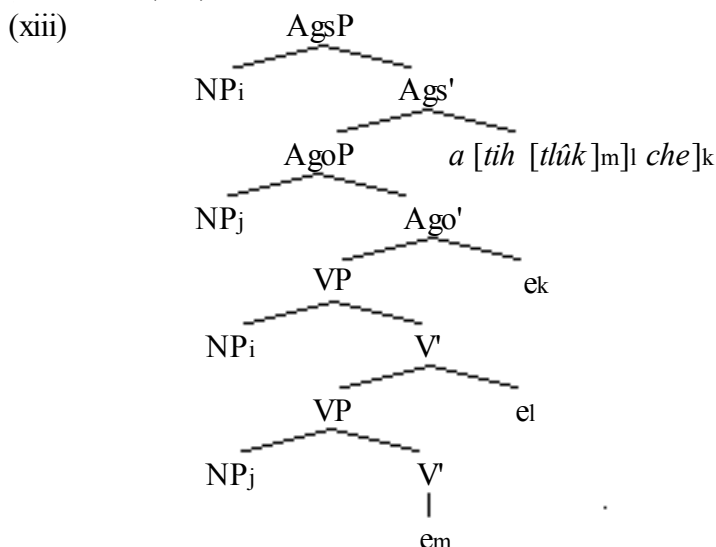
- (13) a *i kutin emaw, i kein emaw, a tihtlûk che chuan*, (18: 8)
 b *I kutin emaw, i kein emaw a tihtlûk che chuan*
 'if you hand or your foot makes you fall,'

It appears in its stem I form in (14).

- (14) a *Chu mi hunah chuan mi tam tak an tlu ang a*, (24:10)
 b *Chumi hunah chuan mi tam tak an tlu ang a*,
 'many of those people will fall'

While the causative *-tîr* is suffixed to stem II forms but has no stem alternation itself, the causative *ti-* may be prefixed to either form but has its own stem II form *tih-*. While *-tîr* may be attached to either intransitive or transitive verbs, *ti-* may not be attached to transitive verbs.

We take the causative structure in (13) to be as in (xiii). In (xiii), the lower NP_i is the subject of the causative verb *tihtlûk* (*i kutin emaw, i kein emaw* 'your hand or your foot'), and the lower NP_j is the understood subject of the base verb *tlu* (*nang* 'you'). *A* shows agreement of the causative verb *tihtlûk* with NP_i and *che* shows agreement with NP_j. The subordinating conjunction *chuan* 'if' is not included in (xiii).



The *-ter* causative in Lai. Example (15) contains the Lai causative verb *tlanter*, formed by suffixing *-ter* to another verb.

- (15) c *Anih nih cun a thrami he a thralomi he, an cungah a ni kha a tlanter i*, (5:45)
 d *amah nih cun a thrami he a thralomi he an cungah ni a tlanter i*
 'he makes his sun shine on the good and the evil'

The verb to which *-ter* is suffixed (*tlang* 'shine') in (15) appears in (16).

- (16) c *thlapa cu a tlang ti lai lo*, (24:29)
 d *thlapa a tlang lai lo*,
 'the moon will not shine'

Like Mizo *-tîr*, to which it is likely cognate, Lai *-ter* is suffixed to the stem II form of a verb; *tlang* in (16) is the stem I form corresponding to the stem II form *tlan* in (15). A parallel pair of examples is (17) and (18).

- (17) c *thratnak a tuahmi he thratlonak a tuahmi he, an cungah a ruah kha a surter.* (5:45)
 d *miding he misual he an cungah ruah a surter ko.*
 'he makes it rain on those who do good and those who do evil'
- (18) c *Ruah a sur,* (7:25)
 d *Ruah a sur,*
 'it rained'

Like the Mizo verbs *sûr* and *sûrtîr* in examples (7) and (8), the Lai verbs *sur* 'precipitate' in (18) and causative *surter* 'make precipitate' in (17) do not show stem alternation.

Lai lacks a causative construction like Mizo *ti-*. It generally uses *-ter* corresponding to Mizo *ti-* as well as *-tîr*. Thus the Lai causative verb *damter* appears in both (19) and (20); the Mizo distinction between *tidam* and *tihdam* in (9) and (10) does not exist in Lai, since no causative verb exhibits stem alternation. Example (21) illustrates the base verb *dam* 'be well' also cognate to Mizo *dam*.

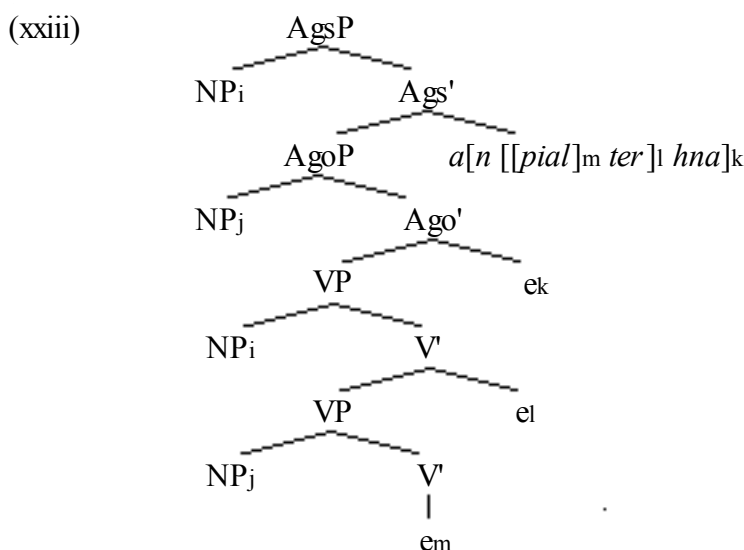
- (19) c *Ka ra lai i ka damter lai,* (8: 7)
 d *Ka ra lai i ka damter ko,*
 'I will come and heal him'
- (20) c *Sabbath ni ah hin mi damter phung a si maw si lo?* (12:10)
 d *Sabbath ni i mi damter hi a thiang maw?*
 'is it proper or not to heal people on the sabbath?'
- (21) c *Nawl hei pe law ka sinumpa cu a dam ko lai.* (8: 8)
 d *Na bia lawngin chim law ka mithri cu a dam ko lai.*
 'give the order, and my servant will be well'

Examples (22), (23) and (24) are a parallel set to (19), (20) and (21).

- (22) c *Hi ngakchiatete pakhat khat hi keimah an ka zumhnak in a pialtertu hna cu,* (18: 6)
 d *hi a ka zummi lak i a hme bik hmanh a sualtertu cu*
 'those who make even one of these little ones who believe in me stray'
- (23) c *Nan kut nih siseh, nan ke nih siseh, an pialter hna ahcun,* (18: 8)
 c *Na kut nih maw na ke nih maw an sualter ahcun*
 'if your hand or your foot cause you to stray,'
- (24) c *cu pa cu a lung chungin a sual cang,* (5:28)
 d *a lung chungah a sual cang,*
 'that man has done wrong in his heart'

Here the base verbs are *pial* 'stray' and *sual* 'do wrong' in (22) and (23). (24) illustrates the second of these by itself.

We take the causative structure in (23) to be as in (xxiii).



In (xxiii), the lower NP_i is the subject of the causative verb *pialter* (*nan kut nih siseh, nan ke nih siseh* 'your hand or your foot') and the lower NP_j is the understood subject of the base verb *pial* (*nannih* 'you'). Lai (23) differs from Mizo (1) or (13) in showing both overt subject and object agreement.

Comparisons. Both causative constructions in Mizo seem productive: Appendix I contains those *-tîr* causatives to be found as entries in Lorrain 1990, and Appendix II the *ti-* causatives in the same dictionary. As we have observed, they differ in several formal respects. *-tîr* is a suffix, while *ti-* is a prefix; *ti-* may be affixed only to intransitive verbs, while *-tîr* is not similarly restricted; *-tîr* attaches to stem II forms, while *ti-* is not so restricted; *ti-* itself exhibits stem alternation, while *-tîr* does not; and this carries over to causative verbs: those formed with *ti-* have alternation, while those formed with *-tîr* do not. It is much more difficult to make out any consistent difference in the meaning of the two constructions. Inspection of the examples in Appendices I and II reveals no clear semantic distinction. That there is no consistent distinction is also suggested by the correspondence of Lai *-ter* with both. Some light may be shed by looking for Mizo verbs which may take either affix, verbs which may take both at the same time, and by considering the relation of the affixes to independent verbs.

***-Tîr, ti-* pairs.** The causative verbs *thantîr* in (25a) and *tithang* in (26ab) are formed from the same Mizo verb meaning 'be known', whose stem I form is *thang*, and stem II form *than*. The meaning of both causative verbs is 'make known'.

- (25) a *tlâng thantîr a duh lo va*, (1:19)
 'he did not want to make it public'
 b *tihmualpho a duh lo va*,
 c *Mari cu zapi hmaiah ningzahter a duh lo caah*
 d *ningzahter kha a duh lo caah*
 'he did not want to shame (Mary) (in public)'

- (26) a *chu mi ram zawng zawngah chuan a chanchin an tithang ta a.* (9:31)
 b *chumi ram zawng zawngah chuan a chanchin an tithang ta a.*
 c *Jesuh kong cu cuka hrawng ah cun an thanh dih.*
 d *cu ram vialte ahcun a thawng cu an thanh dih.*
 'they spread Jesus' fame to every land'

(25b) gives a different meaning; the verb *tihmualpho* 'shame' is a *ti-* causative. Lai (25cd) use the verb *ningzahter* 'shame', a *-ter* causative. Lai (26cd) use the verb *thanh* 'spread', which is a lexical causative of *than/thang* cognate with Mizo *than/thang*. See Bedell and Van Bik 2000 for discussion of lexical causatives.

(27ab) illustrate the causative verb *hriattîr* 'make/let know' and (4ab) above illustrate *chhuahîr* 'make/let come out'

- (27) a *tisa leh thisenin a hriattîr che a ni si lo va, ka Pa vâna miin a hriattîr zâwk che a ni.*
 (16:17)
 b *mihringin an hrilh lo che a, ka Pa vâna miin a hriattîr che a ni zâwk e.*
 c *hi biatak cu minung sinin na hngalhmi a si lo i vancung i a ummi ka Pa nih an pekmi a si.*
 d *Thi le sa nih si loin van i ka Pa tu nih an hngalhtermi a si.*
 'flesh and blood has not let you know this but my father in heaven'

Lorrain 1990 lists corresponding *ti-* causatives in (28) and (29), but these do not appear in the Mizo translations of Matthew and seem not to be active in current Mizo.

- (28) *tihria/tihhriat* 'remind'
 (29) *tichhuak/tihchhuah* 'eject, invent'

Lai (27d) and (15cd) use *ter-* causatives.

Double causatives. It is possible in Mizo to have double causatives by combining the suffix *-tîr* with the prefix *ti-*. In (30a) the verb *tihlumtîr* 'make/let kill' is apparently a *-tîr* causative based on the *ti-* causative *tihlum* 'kill'.

- (30) a *fate pawhin an nu leh an pate an do vang a, an tihhlumtîr bawh ang.*
 b *fate pawhin an nu leh pate an do vang a, an tihlum ang.*
 c *fale zong nih khan an nule le an pale kha an doh hna lai i mi kha an thahter hna lai.*
 d *fale zong nih an nu le an pa an ralchanh hna lai i an thahter hna lai;*
 'children will also rise against their mothers and fathers, and have them put to death'
 (10:21)

Similarly, in (31a) *tihsualtîrtute* 'causers of wrong doing' is a nominalization based on the verb *tihsualtîr* 'cause to do wrong'. This verb in turn is a *tîr-* causative of the *ti-* causative *tisual/tihsual* 'do wrong'.

- (31) a *tihsualtîrtute leh thil tisualtute zawng zawng chu*
 b *mititlu thei zawng zawng leh thil sual titu zawng zawng*
 c *thratlonak a tuahtu vialte hna le mi a sualtertu vialte hna kha*

- d *sualnak le thratlonak a tuahtu vialte hna kha*
'all causers of wrong doing and wrongdoers' (13:41)

Note that in such double causative verbs, the prefix *ti-* must be attached to the verb before the suffix *-tîr*. This is because *ti-* attaches only to intransitive verbs and *-tîr* causatives are transitive. Double causatives like (30a) and (31a) are not very robust in Mizo; note that the revised (30b) and (31b) do not retain the double causative verbs. In (30b) the suffix *-tîr* is simply dropped, changing the meaning from 'have put to death' to 'put to death'. In (31b) the base verb is changed from *tisual/tihsual* to *tlu/tlûk* 'fall' in a *ti-* causative which undergoes nominalization. The Lai versions lack any double causation.

Independent verbs *tîr/tîrh* and *tî/tîh*. According to Lorrain 1990 (p. 505) the suffix *-tîr* is used as a main verb with a variety of meanings. The main verb has a distinct stem II form *tîrh* which the suffix lacks, though he includes at least one apparent counterexample (see Appendix II). (32a) and (33a) illustrate the main verb *tîr* in the meaning 'say' or 'tell'. This verb does not appear in the revised Mizo (32b) and (33b). There and in the Lai versions (32cd) and (33cd) a verb meaning specifically 'warn' is used.

- (32) a *Chu veleh chhang dawidim lakah fîmkhur tûrin a tîr lo va,* (16:12)
b *Chu veleh, chhang dawidim lakah ni lovin,*
c *Nannih kan chimhmi hna hi changreu kong a si lo*
d *Changreu sernak thilnu si loin*
'he did not warn them to be careful of bread yeast'
- (33) a *Pharisaite leh Saddukaite zirtîrna lakah fîmkhur tûrin anmahni a tîr zâwk* (16:12)
b *Farisaite leh Sadukaite zirtîrna laka fîmkhur tûrin anmahni a hrilh a ni*
c *Farasimi le Sadusimi hna thilnu cu i ralring tuah u,*
d *Farasi le Sadusi hna cawnpiaknak tu an i ralrin awk a si*
'but he warned them to be careful of the teaching of the Pharisees and Sadducees'

Though Lorrain 1990 does not explicitly relate it to the causative prefix *ti-/tîh-*, he does list the main verb *ti/tîh* (p. 492) with the meaning 'do, perform'. This is the verb *ti* in (34ab), which also occurs twice in each in its stem II form *tîh*.

- (34) a *Nangin i tîh tîhin ti rawh,* (27: 4)
b *Nangin i tîh tîhin ti rawh,*
c *Nangmah nih naa tuahnak in vaa tuah ko,*
d *Na tuahnak in va i tuah ko,*
'you do your best'

This Mizo verb corresponds to Lai *tuah* 'do'. There are three Lai main verbs *ter* which have a stem II form *teer*. given in Ni Kio 2005 (p. 354) but none seem likely to be related semantically to *-ter*.

Appendix 1: Examples of *-tîr*.

<i>awm</i> 'stay, be'	<i>awmtîr</i> 'make stay, keep'
<i>awrh</i> 'wear around the neck'	<i>awrhîr</i> 'make wear around the neck'
<i>chang/chan</i> 'receive'	<i>chan tîr</i> 'have receive, allot'
<i>châwl/chawlh</i> 'rest'	<i>chawlhîr</i> 'make rest'

chhuak/chhuah 'go out'
dìng/dìn 'stand'
do 'be an enemy of'
en 'look at'
hâm/ham 'blow'
hria/hriat 'know'
in 'drink'
rai 'be pregnant'
kal 'go'
kawl 'take care of'
keng/ken 'hold in the hand'
khengbet/khenbeh 'nail to'
khum 'wear on the head'
la/lâk 'take'
lêng/lên 'be in vogue'
man 'arrest'
sin 'wear'
sûr 'precipitate'
tan 'cut off'
thang/than 'become known'
trîn 'go away'
uirê 'commit adultery'
vui 'bury'
zir 'learn'

chhuahtîr 'make go out'
dintîr 'make stand'
dotîr 'make an enemy of'
entîr 'show'
hamtîr 'make sound'
hriattîr 'inform, bear witness'
intîr 'make drink'
raitîr 'make pregnant'
kaltîr 'make go'
kawltîr 'entrust'
kentîr 'put in the hand'
khenbehtîr 'have nailed to'
khumtîr 'crown, put on the head'
lâktîr 'make take'
lêntîr 'promote'
mantîr 'have arrested'
sintîr 'let wear'
sûrtîr 'make precipitate'
tantîr 'have cut off'
thantîr 'make known'
trîntîr 'send away'
uirêtîr 'make commit adultery'
vuitîr 'have buried'
zirtîr 'teach'

chuang/chuan luihtîr 'make get in'
vêng thra/vên thrattîr 'had watch well'

la chhuak/lâk chhuahtîr 'make take out'
rek pawp/reh pawhtîr 'let make a hole'

palaitîr/palaitirh 'send as an emissary'

Appendix 2: Examples of *ti-*.

al 'be salty'
bawlhhlawh 'be dirty'
boral 'disappear'
buai 'be busy'
buk 'be rough'
chim 'fall down'
dam 'be well'
darh 'be scattered'
dum 'be black'
fel 'be settled'
hlai 'be wide'
khat 'be full'
lâwm 'be pleased'
lungni/lungnih 'be satisfied'

tial/tihal 'make salty'
tibawlhhlawh/tihbawlhhlawh 'make dirty'
tiboral/tihboral 'make disappear'
tibuai/tihbuai 'make busy'
tibuk/tihbuk 'roughen'
tichim/tihchim 'knock down'
tidam/tihdam 'heal'
tidarh/tihdarh 'scatter'
tidum/tihdum 'blacken'
tifel/tihfel 'settle'
tihlai/tihhlai 'widen'
tikhat/tihkhah 'fill'
tilâwm/tihlâwm 'please, gladden'
tilungni/tihlungnih 'satisfy'

mit/mih 'be extinguished'
nâ/nat 'be sick'
nghet/ngheh 'be steady'
ngêng/ngên 'shake'
ngîl 'be straight'
pawr 'be untidy'
sâng/sân 'be high'
sawn 'move'
tawi 'be short'
thang/than 'be known'
thianghlim 'be pure'
thim 'be dark'
tliak/tlih 'be broken'
tlû/tlûk 'make fall'
triaû 'be desolate'
vâr 'be white'

hlum 'be dead'
sual 'do wrong'
thra/thrat 'be good'

der 'be weak'
duhdah 'be careless'
el 'dress up'
famkim 'be complete'

timit/tihmih 'extinguish'
tinâ/tihnat 'make sick'
tinget/tihngheh 'make steady'
tingêng/tihngên 'shake'
tingîl/tihngîl 'straighten'
tipawr/tihpawr 'make untidy'
tisâng/tihsân 'heighten'
tisawn/tihrawn 'move'
titawi/tihtawi 'shorten'
tithang/tihthan 'make known'
tithianghlim/tihthianghlim 'purify'
tithim/tihthim 'darken'
titliak/tihtlih 'break'
titlû/tihtlûk 'make fall'
titriaû/tihtriaû 'make desolate'
tivâr/tihvâr 'whiten'

tihlum/tihhlum 'do to death'
tisual/tihusual 'make do wrong'
tithra/tihthrat 'do good, treat well'

tider/tihder 'pretend, speak falsely'
tiduhdah/tihduhdah 'oppress'
tiel/tihel 'mock'
tifamkim/tihfamkim 'complete'

Abbreviations

1	first person
2	second person
3	third person
BEN	benefactive suffix
BY	agentive postposition (or ergative case marker)
CAUS	causative prefix or suffix
EMPH	emphatic particle
FUT	future particle
IMP	imperative particle
NEG	negative particle
NOM	nominalizing suffix
ORD	ordinal suffix
P	postposition
PL	plural suffix or particle
Q	interrogative particle
REL	relative suffix
PERF	perfect particle

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English Language Teaching
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Published by

Language in India
www.languageinindia.com
ISSN 1930-2940
11249 Oregon Circle
Bloomington, MN 55438
USA
languageinindiaUSA@gmail.com

February 2012

Dedicated to my Beloved Husband Mr. H. Mohan
and
My Beloved Daughters Harshini and Varshini



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Preface

English Language Teaching - Updating the English Classroom with Techniques and Communication Skills contains ten scholarly articles. I started my teaching career as a primary school teacher in Trivandrum, Kerala and later on became an Assistant Professor and worked in various institutions. At present I pursue my Full Time Doctoral Degree in the Department of Linguistics, Bharathiar University, Coimbatore. I thank my Professors of Bharathiar University who motivated me to publish my articles as a book.

I wish to acknowledge my indebtedness to my Father Mr. V.S. Venkataraman and my mother Mrs. V. Gomathi who encouraged me to involve in Teaching Profession and my brothers and sister. I extend my gratitude to my parents and hoping that their blessings are with me always. I cannot complete my Preface without quoting about my in-laws Mr. R. Hariharan and Mrs. Alamelu Ammal, a retired teacher who inspired me a lot to dedicate to this Noble Profession.

I take this privilege to thank my Husband Mr. H. Mohan who encourages me always to achieve my goal. I also reiterate my thanks to my little angels Harshini Mohan and Varshini Mohan who gave their utmost support in all my endeavours.

I thank all my friends/research scholars and especially my best friend Mrs. Suba Hariharasubramanian who gave suggestions in completing my work.

I thank Almighty God who gave me courage and strength to complete my work in time and offered me a wonderful supporting family.

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1. PEDAGOGICAL CONCERNS IN CURRICULAR MATERIALS

Introduction

We have seen that there are a wide variety of types of learners. Of course, individual learners have their own unique qualities which are important for their learning. But these differences cannot be known in advance and clearly planned for in designing a common curriculum. As we are aware, we cannot realistically think in terms of separate courses for individual pupils. What we can do is make the general curriculum flexible, so that at the time of implementation, some adjustment or accommodation to the needs of actual learners can be made. Curriculum planners should try and get information about the variability within the group of learners being targeted by the course. It is true that all the needs of different sub-groups cannot be met. The important principle here is that we should not assume that the characteristics of one sub-group that we know well are a proper indication of all other sub-groups. In many of our centralized state syllabuses for various subjects, we can find a hidden assumption regarding the ‘average’ child. It seems to be taken for granted that each child comes from an educated urban family, living in a house with modern amenities. A similar error in planning an English curriculum would be to assume that all pupils have contact with English and exposure to it in the home and neighbourhood. The general principle here is that the needs and styles of different groups should be taken seriously.

The Language Curriculum

The central theme of this title is the nature of teaching strategies – ways of creating special contexts that provide learning opportunities and learning experiences that would support and promote language learning. Our specific focus will of course be on the learning of English, but many of the ideas discussed will be relevant to the learning of language in general. We have come across various concepts and explanations that help us to understand the nature of language. Since languages have always been an important part of the school curriculum, there is a long tradition of planned and deliberate ‘teaching’ of languages. The experience of this large volume

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of professional effort – available to us as the technical literature of language. The central question we shall consider is: what are sensible and efficacious way of **promoting** language learning through a programme of instruction? We shall try to identify those general principles (or strategies) that are likely to work. We could describe the ground covered by this course in another way, by calling it a discussion of the **language curriculum**. It is important to bear in mind here that ‘curriculum’ is being used in a very broad sense, and covers two complementary aspects. Firstly, there is the system of **pre-designed** and **pre-determined inputs**. This is what we usually associate with a syllabus scheme: objectives, requirements, coursebooks, teaching techniques, etc. secondly, there is the dynamic and **unpredictable process** of implementing such a scheme in **real settings**. These real settings are the actual classrooms in which **particular** groups of learners guided by their own teachers actualize the ‘plan’ into teaching-learning activities in a manner unique to them. The uniqueness lies in their particular characteristics as a group (levels of ability and motivation and degree of variation among them), the qualities of the teacher and her relationship with them, the level of facilities and the atmosphere of the school, and the degree of support from the neighbourhood / community which it serves. Obviously, teaching-learning is located in these everyday classroom processes, and that is where the focus of our discussion will be. All the same, the framework of the formal syllabus does affect what happens in classroom lessons, and so we need to understand the relationship between these two aspects of the language curriculum.

Pre-designed Aspect

In our discussions, we will take as typical the situation of the teacher who is working in a school, handling a class of 30 or 40, and teaching about 50 periods a week, following a given syllabus. The teacher’s work in this very common situation is governed by the formally prescribed syllabus: objectives, course book(s), examination scheme, etc. This prescribed scheme can sometimes be cumbersome and restrictive, and complaints about the rigidity of ‘the system’ are commonly voiced, especially by competent and committed teachers. It is important, when considering this point, to make a distinction between the **requirements** that appear to be imposed on the teacher by the official syllabus, and the **support** for the teacher that this pre-

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arranged curriculum represents. The pre-designed and organized curriculum package is the product of the specialized professional efforts of a number of agencies: those who identify needs and lay down objectives, those who frame the syllabus, those who develop course materials, those who prepare the model examination paper and specify the marking scheme, etc. this scheme or package represents *resources* that are meant to support teachers and learners by providing them with some basic matter or outlines on which to build the ‘learning process’ we associate with actual classroom lessons.

Pre-Organized Aspect

When a Directorate or Board prescribes a (new) syllabus, it is in an important sense approving and endorsing the work done by the teacher’s fellow professionals – which is intended to give the teacher a whole lot of resources, as a sort of initial deposit. Since this package is always general in the sense of being common to hundreds (or even thousand of ‘parallel’ classes or schools) it cannot possibly be in the form that makes it directly and simply applicable in any particular class. This fact highlights the crucial role that the language teacher (even one following a prescribed syllabus) has to play. She has the responsibility to select what is most useful for her class from the general possibilities and suggestions contained in the curriculum package. She has also then to *add to and develop* this partial matter or base into the full-fledged *lessons* that make up the implementation process. In this sense, the teacher’s implementation of a language syllabus involves judgement of a high order and initiative, since what is given is incomplete. We have seen that there are two major aspects of the language curriculum taken in its entirety: the **pre-organized aspect** which is general and common to many separate groups, and the **open-ended aspects** which evolves during implementation as the specific needs of a given class of learners is responded to.

Planning in the Curriculum: the Relevance of Strategies

The word *planning* has two somewhat different but equally important meanings and associations. One is the careful and well organized working out of details so that a programme of activities can be carried out smoothly and efficiently. Teachers who have had to organize the loading of a few hundred children of different ages into 8 or 10 buses by 6.30 a.m. to leave for a

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day long excursion will fully appreciate the importance of detailed planning for avoiding chaos (even if total smoothness and efficiency is not achieved). The other aspect of planning is related to ideas such as looking ahead, noting possibilities, considering various alternatives and their probable consequences, being ready with many different plans of action. All this points to the quality of being alert and well prepared, but not tied down to a fixed and detailed sequence of actions. The notions of strategy and flexibility are closely linked to this perspective on planning. When we reflect on planning in the context of the curriculum, we can see that both aspects of planning are important. Education (organized teaching-and-learning) on a large scale requires the efficient assembling and coordination of a variety of human and material sources. A programme for teaching English, for example the school level course of 5 years (Std. VI to X) for regional language medium students, requires as a first step detailed syllabus specifications for each year including the relevant course books. This is the broad level of curriculum planning. More detailed planning is done at the school level when a ‘calendar’ showing topics/units, tests, etc. weekwise is drawn up. The logic behind all this is easy to see. But we should also note that these plans only deal with resources and teacher based ‘inputs’. Nothing has yet been said about learners and the actual operations of learning. This focus emerges only when the planning of lessons is done by the teacher, with her particular group of learners in mind. As we have already seen, the common curricular package has to serve as a base from which lessons geared to actual classrooms can be developed. The package has to be open and flexible so that there is room for adaptation and elaboration by individual teachers. Planning that is too detailed and efficient will prove to be counterproductive. The planning of lessons by teachers (with the learning activities of a 30 or 40 individual learners as the focus) also poses a challenge from the perspective of flexibility. Today we see language learning essentially as process of interaction and negotiation among individuals trying to ‘use’ language to communicate. Learning ‘about’ the language (the way we learn about the Indus Valley civilization in history, or about flowering plants in botany) is not central to classroom lessons. The important point is that learners **actively contribute** to language lessons: they do not merely ‘receive’ input from the teacher and the course book. This makes language lessons rather **unpredictable**, since the responses of individual learners cannot

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be prearranged and controlled. And yet the teacher cannot simply go into class unprepared and expect interaction and language learning to happen automatically. This means planning of the lesson in a manner that leaves it open-ended and emphasizes the preparedness to handle a variety of possibilities, rather than providing a detailed step-by-step sequence of actions. Thus we see that both for the general curriculum and for classroom lessons, it is important to plan ahead by specifying and structuring many details, and to maintain a flexibility that permits appropriate responses to new (unforeseen) situations. In our discussion of ways of promoting language learning spread over this course, we will keep running into this (healthy) tension between the two approaches towards planning. There is the pull towards order and efficiency and also the pull towards openness and flexibility. Neither approach is good nor bad in itself. We need to appreciate where in the totality of the curricular process each makes its best contribution, so that their effects are complementary. The term **strategies** symbolizes this double perspective on planning and organizing instruction. We will in various units, review a range of concepts and principles that theory and practice have shown to be helpful in promoting the learning of English. We will also keep observing that the rules and procedures derived from them can only be guidelines; these have to be used purposefully and flexibly, adapting them to particular situations. Thus suggests broad principles, which need to be understood and appreciated as **strategies**.

An overview of the Contents of the Course

We begin our study of teaching strategies to foster language learning with a look at the various decisions and actions that are largely in the classroom teacher's hands. Then we go on to a survey of the principles underlying various 'teaching inputs' that have been found to be helpful in promoting language learning. We will try and identify those techniques and activities that are especially useful for developing particular skills and subskills of language ability. For convenience we shall look at listening and reading (the receptive skills) and speaking and writing (the productive skills). There will of course be a fair amount of overlap since these skills are rarely used separately when communicating through language. We shall also look fairly closely at the principles underlying the preparation of materials: printed course books and matter in

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various other modes. These are probably the most important of the resources prepared by fellow-professionals that the teacher draws on in her day to day work. Finally we shall consider the procedures for evaluating the progress of learners, and the issues that arise when we attempt to do this. We will emphasize the point that test scores of learners tell us as much about us (the usefulness of our efforts to teach) as they do about the learner's success.

Planning Lessons: From Course Materials to Classroom Process

It focuses on the teacher's preparation and planning for classroom lessons and on ways of looking back on lessons after they have been taught. After going through it, you should have gained an awareness and appreciation of

- The nature of learning experiences that can be generated during a classroom lesson
- The difference between 'teaching' a body of content and 'facilitating skill development'(in the context of language learning)
- The range of factors affecting the nature and quality of classroom activities
- The way of recording weekly and daily plans in a teacher's diary, and of preparing detailed lesson notes
- The value of making post-lesson entries in the diary
- How the planning of lessons can be comprehensive and yet be flexible
- The need for the effective management of classroom activities

The Nature of Instruction through Classroom Lessons

The individual teacher dealing with her particular class of pupils is, as we have seen, working within an already prepared framework. This framework represented by the syllabus and materials, is general and common to all classes of a given level. It is easy to see that designers and producers of the common curriculum (especially the course book) do not have access to all this detailed information about every class in every school; and even if they did, they would not be able to include it in a common curriculum in any meaningful way. Thus the prescribed scheme found in the syllabus and materials amounts only to a loose and incomplete framework. The teacher has to fill in the 'spaces' and fulfill the **intentions** of the curriculum planners. She has to develop this scheme (words on paper) into teaching-learning activities that call for attention and

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effort (cognitive operations) on the part of **real** learners. These activities that make up **lessons** provide learning experiences. These lessons spread over a term or year constitute the major part of the actual **instruction** in given subjects that pupil **receive** in school. They are the building block of school based instruction. The simplest way of describing the school teacher's job or profession is to refer to the teaching of 'lessons in the classroom'. Of course the teacher does other things; and many things that happen outside the classroom are also the concern of the teacher: homework is the best example. But nearly all these outside class activities are linked to some specific aspect of lessons in class.

Conclusion

What this means essentially is that different pupils could be doing somewhat different things, and some part (atleast) of what they say and do contributes to the **public lessons** – and does not remain only a personal learning experience. When individuals interact and collaborate they have different roles and so have to use language for different purposes. This means producing a wide range of **texts**. The 'language' available during a lesson thus does not have to be restricted to what the teacher says. When we discuss language lessons, we will see that these (potential) inputs from learners themselves can be of great value for language learning. We have seen how the teacher needs to develop the base material in the syllabus and coursebook into the processes of lessons. To some extent the nature of the 'subject matter' influences the structure of (suitable) classroom lessons. Here we find that *language* has certain special qualities. For most school subjects the course book provides, in a fairly detailed manner, the items of *content* (information, definitions, rules, theories) that are to be 'taught'. This involves presenting, explaining, demonstrating, etc. by the teacher so that this content is **transmitted** effectively to pupils and it becomes a part of their knowledge. For language (which we treat as a skill subject rather than a content subject), the value of such content (knowledge) in itself is rather limited. The main objective of the teaching-learning of a living language – like English – is to help the learners to become able to use it to communicate with others, by sending and receiving meaningful messages.

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2. ENGLISH LANGUAGE TEACHING – TEACHING AIDS

Introduction

Language which has been considered man's most remarkable achievement, is so much a part of our lives, like the air we breathe, that very often we take it for granted and as often are not aware of its characteristic features. There are many things about language that are still a mystery and will probably remain so. However, there are aspects we do know. The past several decades have seen a tremendous amount of linguistics as a language, a description of its basic characteristics would make a better understanding of linguistic science. Language is a system. It is not a random collection of items. Patterning is all important. Each language has its own structure, its own system. It has its own unique way of organizing its units into an internal structure.

Teaching Aids

Teaching aids reinforce the spoken or written words with concrete images and thus provide rich perceptual images which are the bases to learning. When these materials are used in an interrelated way they make learning permanent. They provide for a great variety of methods. They bring the outside world into the classroom and make us teach efficiently. In order to derive the advantages of using teaching aids, a teacher needs the knowledge of different types of teaching aids available, their place in the teaching-learning process and the methods of their evaluation. Teaching aids supplement the teacher and they do not supplant him. The aids alone cannot accomplish the task of education and the teacher always remains the main pivot of all teaching. While using teaching aids the teacher should be clear about the objects of instruction and thus make the right use of the right material at the right place and at the right time.

Advantages of Using Teaching Aids

Effective use of teaching aids:

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- ❖ Adds interest and involvement
- ❖ Makes learning permanent
- ❖ Reduces verbalism
- ❖ Develops greater understanding
- ❖ Stimulates self-activity
- ❖ Fosters continuity of thought
- ❖ Makes us teach efficiently
- ❖ Helps in overcoming language barriers
- ❖ Provides a great variety of methods
- ❖ Brings the world into the class room

Classification of Teaching Aids

All teaching aids can be broadly classified under three heads namely.

1. Projected and non-projected aids
2. Audio aids, visual aids, audio-visual aids and activity aids
3. Hardware and software

Here the classification followed is audio aids, visual aids, audio-visual aids and activity aids.

CLASSIFICATION OF TEACHING AIDS

Visual aids	Audio aids	Audio-visual aids	Activity aids
Pictures, Photographs, Flash cards, Poster, Charts, Diagrams, Graphs, Maps, Cartoons.	Radio, Record Player, Tape Recorder, Compact Disc Player	Sound motion, Picture Projector, Television, Video closed circuit, Tape-slide Projector, LCD Projector	Demonstration, Programmes Instruction, Teaching Machine Computer assisted Instruction, Language Laboratory

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1. Film-Strip Projector

Film Strips: Film-strips are otherwise called ‘still films, strip films, or slide films’. It is a related sequence of transparent still pictures or images on a strip of 35mm, film. The picture may be in colour or black and white and it may be in single or double frame. Most of the film-strips have single frame pictures. Normally film-strip contain 20 to 50 frames in about two to five feet length.

Advantages of film-strips

- ✓ It is easy and convenient to use
- ✓ It takes up little space and can be stored easily in container
- ✓ A wide range of film-strips are available in colour or black and white
- ✓ The picture or images in film-strips are sequential in order
- ✓ It can be used at any desired place while teaching
- ✓ It can be used effectively even in semi-darkened room
- ✓ Some film-strips are accompanied by records carrying appropriate music and sound effects

2. The Overhead Projector

From the name of the equipment itself, it would be evident that in overhead transparency projector, the projected image is obtained behind and over the head of the instructor. The OHP reflects images coming from a powerful light that shines through a transparency on a screen by means of tilted, highly polished mirror and lens assembly. The screen image is bright enough to be seen even in a lighted room. The projector area ranges from 3”x3” to 10”x10”. Normally overhead projectors are compared to a projection lamp, to act as a source of light, condensing lenses to concentrate all the light into usable beam, a polished mirror and lens assembly and a blower for cooling the system. OHP should not be kept on continuously for long periods. To use it as a chalk board is a very costly affair.

Advantages of OHP

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- A large image in a minimum projection distance is obtainable
- Permits the instructor to face the class as he writes or indicates points of importance on the transparency
- Projected images obtained could be seen even in a lighted room
- Simple and convenient to operate the equipment
- Low cost, home made materials could be used in minimum time.

The Micro Projecting

Micro projector is specialized projection equipment designed to project microscope slides to a class of pupils at the same time, during teaching learning process. The particular advantages of micro projector are:

- It minimizes the need for expensive microscopes, for each student
- It presents a greatly enlarged picture of the object on the slide and
- It assures the teacher that his pupils are seeing precisely what he wants them to see

Graphic Aids

Almost any material involving illustrations is basically graphic in nature. So it is difficult to define a rigid list of these materials. There can be almost infinite variety of graphic materials, however, there are certain categories of graphics worth considering. They are

- Charts
- Diagrams
- Graphs
- Maps
- Posters and

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- Cartoons etc.

Charts

The word chart in the common usage means variety of graphic presentations such as maps, graphs, pictures, diagrams, posters etc., for purposes of clarity, it is desirable to consider charts as a means of visualization with certain attributes. It may be defined ‘as combinations of graphic and pictorial media designed for orderly and logical visualizing of relationships between key facts or ideas’.

Types of Charts

There are many types of charts. The charts most commonly used in teaching are genealogy or tree charts, flow charts and chronology or tabulation charts.

1. Tree-Charts

From the name itself it is clear that tree-chart is developed from a base composed of several roots which lead into trunk. The branches in turn represent development and relationships. This type of chart is useful in showing developments resulting from a combination of several factors.

2. Flow-Charts

The organization, of student council or a unit of government, or the development of a manufacturing progress may be shown to advantage in a flow or organization-chart. In making a flow-chart, squares, rectangles or circles are used for each breakdown and lines are used to show flow or directions.

3. Table-Charts

The table-chart is indispensable in many teaching situations. It is effective, for example, in presenting a breakdown of financial statements such as bank balance sheet or the profit and loss statement. It may also be used for comparisons or for listing advantages or disadvantages of a

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business or organization. While making table charts, layout the charts with straight columns. Titles and captions should be clearly visible. Do not overcrowd the chart. A good collection of charts helps the teacher considerably and if charts are available the teacher can make use of them during teaching. This will result considerably in saving time and energy. **Minimum material required for the preparation of charts are:**

- ❖ Drawing paper of adequate size
- ❖ Coloured card board
- ❖ Drawing pencils
- ❖ Colour crayons
- ❖ Nylon fibre-tip pens and different colour inks
- ❖ Letter stencils
- ❖ Self-adhesive tape
- ❖ Gauge cloth for packing
- ❖ Wood reapers of any light wood

Diagrams

A diagram is a simplified drawing to show interrelationships primarily by means of lines and symbols.

Graphs

A graph is a visual representation of a numerical data, presented in a quick and an effective manner. A good graph requires little explanation and conveys informations at a glance.

Types of Graphs

The most commonly used graphs are the line, bar, circle or pie and the pictorial graph.

The following suggestions are of practical value while going for preparing graphs:

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- ✚ Determine the scale for the graph before plotting
- ✚ Use an adequate sized graph paper
- ✚ Layout graph with sharp pencil or colour crayons. Ink may be applied later
- ✚ Use a brief descriptive title
- ✚ Leave ample space to the left of zero line for all necessary drawing

Maps

A map is an accurate representation in the form of a diagram of the surface of the earth or some part of it, drawn to scale. Maps are universal visual aids.

Display Boards

A variety of display boards are available for education, to make an attractive display of information to be communicated.

Black Board/Chalk Board

The black board is probably the most widely used and versatile-tool of instruction. It provides a very convenient surface where the teacher can develop subject-matter visually in a manner and at pace to the suit the subject and the pupils.

Black board can be effectively used by following the techniques given below:

- Do not crowd the black board with too much information. A few important points make a vivid impression.
- Plan black board summary in advance
- Gather everything needed before the class meets, chalk, ruler, eraser, etc.
- Check lighting conditions
- Write legibly and boldly on the black board
- Erase stimulated materials

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- Use colour techniques like template pattern, over head projection techniques for effective display

Flannel Board

A flannel board is a piece of rigid material covered with cotton, flannel, felt or wool. When objects like pictures, drawings, symbols are backed with strips of paper they will adhere to the flannel board.

Magnetic Chalk Board

The magnetic chalk board adds a new dimension and increased flexibility to class room presentations. It is a steel based porcelain-surface chalk board.

Non-Projected Aids – Models

On certain occasions, while teaching, first hand learning experiences do not lend themselves for better learning. For example, the operation of certain things like a pump, generator or an engine or certain abstract concepts cannot be seen from the outside or by providing first hand experiences. One way of solving this issue is by using models, charts, objects, films etc. Of these, models play a vital role in teaching-learning process in accomplishing the goals of education. Especially in linguistics, many models can be used. For example, in phonetics oral cavity, lungs, tongue, teeth, etc.

The Language Laboratory

Technological aids in language teaching are a major force today, and among these aids, the language laboratory occupies the most prominent place. **Lab as centre of teaching is rejected here for the following reasons:**

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1. It is more difficult and expensive to produce good materials that attempts to do everything than to produce materials that supplement the work of the teacher
2. Complete materials age rapidly and soon become out dated
3. Such complete materials are inflexible and awkward without a teacher to control them and adapt them to the student

In the lab-as-an-aid point of view:

1. The teacher is clearly thought of as the central figure teaching the student
2. The lab is one more aid, not the central component of teaching
3. The lab materials are designed to supplement class work selectivity.
4. The materials are not complete lessons

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3. THE TEACHER AND THE LEARNER

Introduction

Our educational system is failing to meet the real needs of our society. Our schools generally constitute the most traditional, conservative, rigid, bureaucratic institution of our time. We, as teachers, have to create a genuinely humane climate in which we have to initiate a process where a young person can find him/herself respected, can make responsible choices, can experience the excitement of learning, can lay the basis for living as an effective, concerned citizen, well informed, competent in knowledge and skills and confident of facing the future. The ultimate aim of education – of all attempts at teaching – is to make the learners capable of doing things on their own. They need to be able to cope with the unpredictable. We as teachers must enable them to do so, and the training we impart should allow them to learn on their own, when the prop of the teacher is withdrawn. Although training the learners to learn by themselves is not a new concept, there has been a revival of interest in helping learners to take on more responsibility for their own learning.

Some of the reasons to advocate learner training are:

- ❖ Autonomy or being able to think and work independently is increasingly viewed as a basic human right. The goals society has for education are ultimately much broader than simply the achievement of certain areas of knowledge and skills. The process of making a learner autonomous is a way of coping with various sorts of differences among them. It is common knowledge among teachers that learners differ in their preferences regarding how to learn.
- ❖ Learner training is essential for continuing the process of education. At the college level, education becomes freer and less dependent on the teacher. In such conditions a learner trained to study independently would be able to cope with the situation much better.

Preparation Towards Becoming an Autonomous Learner

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The learners find it difficult to become autonomous in language learning due to the complexity of the subject matter. Because of this, pupils need three kinds of preparation which are closed interlinked. According to Leslie Dickenson and David Carver the three areas of preparation are:

1. They need to know how to continue learning a language – **methodological preparation**.
 - The learners need to be given extended practice in organizing their own work:
 - How to make notes
 - How to answer questions
 - How to read and understand, with context clues
 - How to work in a group
 - How to organize one's written work.
 - The learners need practice in correcting their own work, both written and spoken, either from answers provided or from other sources.
 - They need practice in keeping records of their own progress.
2. The learners need to develop self-confidence in their ability to work independently of the teacher - **psychological preparation**.
3. Finally the learners need to be given practice in taking responsibility for their own learning, that is, such things as initiating activities, making decisions about aspects of their own learning and so on. All this could be called practice in self **direction**.

Learning –Teaching Strategies

The training which learners should receive should prepare them to direct the course of their own learning, that is, it should take them from their states of varying degrees of dependence to the state of the greatest of independence or autonomy which is possible in a given set of circumstances.

- Co-operative learning
- Puzzling out things
- Self and peer correction

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- Choice of activities
- Trouble-shooting sessions
- Confidence sessions
- Using pupil teachers
- Extensive language activities outside the classroom

Definitions of a Good Language Learner

Good language learners have the following characteristics. They:

- Find a style of learning that suits them
- Try to figure out how the language works
- Are like detectives; always looking for clues that will help them understand how the language works
- Are creative and experiment with language
- Learn from their errors
- Use knowledge of their first language in mastering a second language
- Learn different styles of speech and writing and learn to vary their language according to the formality of the situation.

Role of the Teacher

The main concern as language teachers is not to inform our students about the language but to develop their ability to use the language for a variety of communicative purposes. The teacher will play different roles at the three stages of the learning process.

- Presentation** : when a teacher introduces something to be learned
- Practice** : when a teacher allows the learners to work under her directions
- Production** : when a teacher gives them opportunities to work on their own

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Presentation Stage : the teacher's main task is to serve as a kind of **informant**.

Conclusion

It is not enough to be merely a teacher who wears a “know all” mask, but a facilitator who understands her students, empathizes with him/her, and in fact becomes a part of the search with her students, for knowledge and wisdom. One of the advantages of systematically incorporating into one's teaching these learning-how-to-learn tasks is that learners became aware not only of their own preferred ways of learning, but also the fact that there are choices, not only in what to learn but also in how to learn.

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4. NATURE OF LANGUAGE LEARNING

Introduction

The most important concern of our educational system in the present is the development of our most precious natural resource – the minds and hearts of our young people. It is their curiosity, their eagerness to learn, their ability to make difficult and complex choices that will decide the future of our world. We need the help of all our youth – the serious and the thoughtful, the not so fortunate ones, the aimless, the affluent – the whole mass of our young people – if we are to preserve this fragile planet and build a future world worthy of the human race. The only way can be assured of that help is to assist our youth to learn, deeply and broadly, and above all learn how to learn. Our youngsters have to be ready to face a world full of controversy – political, social, international as well as personal. They will be involved in making judgements, choices, decisions that will affect their own lives, their families and society. We, as teachers, have to create a genuinely humane climate in which we have to initiate a process where a young person can find him/herself respected, can make responsible choices, can experience the excitement of learning, can lay the basis for living as an effective, concerned citizen, well informed, competent in knowledge and skills and confident of facing the future.

Introduction to Learning

The ultimate aim of education – of all attempts at teaching – is to make the learners capable of doing things on their own. They need to be able to cope with the unpredictable. During the period of formal education (in school) they have to acquire learning skills. We as teachers must enable them to do so, and the training we impart should allow them to learn on their own, when the prop of the teacher is withdrawn. That is what education is all about. Although training the learners to learn by themselves is not a new concept, there has been a revival of interest in helping learners to take on more responsibility for their own learning.

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What is Learner Training and the Need for it

The techniques and procedures for preparing learners to be autonomous and helping them to become more effective learners is commonly known as learner training. All language courses come to an end, but in very few do all the pupils learn everything by the end of the course. In language learning the very idea is ridiculous – there is far too much to learn. In fact, in many areas of study, learners continue learning about the subject after the end of the course. This is specially true in ‘practical’ subjects like cooking, vehicle maintenance, gardening, sewing, etc. but in language learning, it is only the successful few who continue to learn at the end of the course. A language is a highly complex set of systems, structures, and rules and consequently the process of learning is fairly complicated. So, while any reasonably intelligent person can learn more about gardening or motor car maintenance fairly easily by reading and practice, the same may not be the case with language learning. Therefore, a person who wishes to continue learning a language independently has to first learn how to do it, and has to build up his/her confidence in his/her ability to do it.

Some of the reasons to advocate learner training are:

- ❖ Autonomy or being able to think and work independently is increasingly viewed as a basic human right. The goals society has for education are ultimately much broader than simply the achievement of certain areas of knowledge and skills. A democratic society protects its democratic ideals through an intellectual process leading to independent individuals who are able to think for themselves.
- ❖ Learners are recognized as individuals with different ways of learning. The process of making a learner autonomous is a way of coping with various sorts of differences among them. It is common knowledge among teachers that learners differ in their preferences regarding how to learn. Some need to learn grammatical rules, others claim never to look at them; some enjoy struggling to communicate in English, others are very embarrassed if they are required to perform so simple a communicative act as

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greeting someone. Some cannot remember anything unless they write it down, others have very good aural memories, and so on.

- ❖ Learner training is essential for continuing the process of education. At the college level, education becomes freer and less dependent on the teacher. In such conditions a learner trained to study independently would be able to cope with the situation much better.

The Art of Learning through Bicycle Riding

Read this account of a young girl's experience about learning to ride a bicycle.

“ I sometimes ride a bicycle to school. When and how did I learn it? I remember it was during the summer vacation when I was seven. I was the youngest in the family and too small to reach the pedals on my brother's bike. So my parents bought me a small bicycle. I got on to the bike and came down hard on the pedals. I tipped over. I got back and tipped again. The bike fell on top of me and I had bruises all over. Kids younger and smaller than I could ride a bicycle with great ease. I had to learn, so I kept at it. In a week I could ride pretty well. Today I can read, write, swim, cook and drive a car and also do minor repair work. I learned them all the same way. There is something very simple in this way of learning. I needed to know or do something, so I went after it. It was hard, and hurt at times, but it worked. But learning in the classroom was not like learning to ride a bicycle. Often I sat passive, waiting for the class to be over. Sometimes I got interested in something and read about it. Anyhow, I did well in tests and exams and everyone thought I was a good student, but I have forgotten many things I learned in school!”

Preparation Towards Becoming an Autonomous Learner

The learners find it difficult to become autonomous in language learning due to the complexity of the subject matter. Because of this, pupils need three kinds of preparation which

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are closed interlinked. According to Leslie Dickenson and David Carver the three areas of preparation are:

They need to know how to continue learning a language – **methodological preparation**.

- The learners need to be given extended practice in organizing their own work:
 - How to make notes
 - How to answer questions
 - How to read and understand, with context clues
 - How to work in a group
 - How to organize one's written work.
- The learners need practice in correcting their own work, both written and spoken, either from answers provided or from other sources.
- They need practice in keeping records of their own progress.

The learners need to develop self-confidence in their ability to work independently of the teacher - **psychological preparation**. And it is the most important aspect of the preparation. This can be done effectively by development of **process orientation**. This means the development of an attitude in which education is viewed as a formal process of acquiring learning rather than a game in which players score points by getting the right answers – which is **product orientation**. For example, when writing an answer/essay does the learner go through the stages of thinking, organizing ideas, making rough drafts and then writing the final answer/essay, or does he copy a good answer/essay; write it with the help of an adult – in which case the process aspect is totally lost. The next time he has to write an answer/essay he is still very dependent.

The development in the learner of an awareness about his/her own learning is also essential. This can be fostered by giving opportunities for discussion of how different pupils go about particular learning tasks, of what learning difficulties different pupils have and how they might overcome them.

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Finally the learners need to be given practice in taking responsibility for their own learning, that is, such things as initiating activities, making decisions about aspects of their own learning and so on. All this could be called practice in self **direction**. For example, giving learners opportunities to gain periods of independence from the teacher – as in pair work, group work, project work, etc.

LEARNING-TEACHING STRATEGIES:

The training which learners should receive should prepare them to direct the course of their own learning, that is, it should take them from their states of varying degrees of dependence to the state of the greatest of independence or autonomy which is possible in a given set of circumstances. If this is to occur, then the learner must acquire a number of relevant learning techniques or strategies. Learner strategies refers to language learning behaviour(s) that learners actually engage into learn and regulate the learning of English (as a second language in this case).

- Co-operative learning
- Puzzling out things
- Self and peer correction
- Choice of activities
- Trouble-shooting sessions
- Confidence sessions
- Using pupil teachers
- Extensive language activities outside the classroom

Co-Opeartive Learning

- Pair work
- Group work
- Role play

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Pair Work

- Provides a lot of oral practice
- Gives learners a chance to work independently
- Prepares learners for group work
- Provides an opportunity to talk face-to-face, which reflects real life situations

Group Work

- Pair and group work differ in :
 - Time set
 - Nature of the group work
 - Type of activity

Role Play

- Students play imaginary characters in given situations
- It brings a wide variety of language experiences into the classroom
- It gives an opportunity to use language as used in real life situations
- It helps better self expression (as it is full of fun and enjoyment)

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5. E-LEARNING AND THE ROLE OF THE ENGLISH TEACHER

Introduction

The objective in any language classroom is to get the learners to learn the target language and use it, which is done best when they are involved actively in the learning process. This in turn means that their interest must be sustained in classroom activity. A teacher who has a repertoire of techniques to teach different skills/sub-skills is more likely to succeed in this objective than one who has limited number of techniques at command. Another important point to be remembered is that having a repertoire of techniques is by itself no guarantee of success; one must know *when* to use *which* technique. In other words, judgement of a teacher should be fine-tuned to the *needs* of that particular class/group of learners. For example, drilling is a technique which can be used effectively at the practice or familiarization stage of a lesson, but not for a communicative activity which demands deployment of the learner's own language.

E-Education

E-education involves e-teaching and e-learning along with the various administrative and strategic measures needed to support teaching and learning in an internet environment. It will incorporate a local, regional, national and international view of education. The importance of a vision for e-teaching, e-learning and e-education. It highlighted the need for continuous and relevant training and support for educators and administrators at all levels. However, the report had a minimal focus on e-teaching and a heavy emphasis on e-learning. A potential e-teacher could well be left wondering *what does this mean for me if I want to be an e-teacher?*

E-Learning

E-learning is learning which takes place as a result of experiences and interaction in an Internet environment. A major fallout of the widespread use of computers in the field of education has been the advent of e-learning. This mode of learning consists of course material that can be accessed on-line. These course materials have everything that a normal course has

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and work more or less in the same way as a traditional course with assignments, tests, etc. The materials for these courses are delivered in two modes, namely, the CD-ROM and the Internet. The courses are usually prepared using learning platforms or learning management systems (LMS).

CD-Rom

In this mode, the course is available on CDs. Students either access the CD-ROMs on individual computers or on the Local Area Network (LAN). The LAN works like a classroom, with all students accessing the same material, for example business vocabulary.

Internet

Many courses are offered on the Internet, and after choosing the course they want to do, the students register for it on-line. Once they register and pay the course fee, they are given a password that will enable them to go on-line. Course materials are available on-line, and the students have to work through these. Most such courses have assignments that the student should complete and send to the tutors on-line. These assignments are assessed and comments on the work sent, usually by email. Facilities that are available on the Internet are made use of on these courses; for example, chat rooms are used by the tutor to talk on-line to the students or by students on the same course to talk to each other. At the end of the course, students have to do a test on-line. They are assessed, and a certificate given.

Learning Management Systems

These are systems that are used to develop and deliver on-line courses. They run like a university or educational institute, with one difference – they are virtual. Such systems even have provision for activities that the administrative section of a college or school carries out, such as admissions, fee collection and sending out of information. Look at the figures below to see how a typical learning system works.

Advantages of E-Learning

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E-learning certainly encourages students to learn on their own, at their own pace too. It also asks them to invest in the learning process. This is a desirable quality to nurture. However, since face-to-face interaction has its own advantages, most e-learning courses offer ‘blended learning’, that is, some work on the computer combined with live teaching by teachers. This also takes care of peer interaction.

Where blended learning cannot be offered, e-courses offer ‘live’ chat sessions with tutors or teachers. This is possible because of the video cameras that can be used with computers. The other and, perhaps, more expensive option is video conferencing. Video conferencing is becoming more popular, but only where it can be afforded. If the prices come down, the day will not be far when school children can talk to President Abdul Kalam on physics!

It has been accepted that very young children need to learn in ‘live’ rather than ‘virtual’ situations. Therefore e-learning is not done extensively at the elementary level. However, children are encouraged to use computers (and CSs) to practice what they have learnt. For example, if a child has had a lesson on prepositions in the classroom he can go back to an e-course on the topic and do exercises on it. Since the CDs generally present the matter in an interesting way with figures, cartoon characters and even music, children invariably enjoy these sessions.

The Disadvantages of E-Learning

E-learning has made remarkable progress in the past two decades, but it is still not very popular. The disadvantages of e-learning are as follows:

- E-learning requires computers, which many schools and colleges do not have
- They are too expensive to purchase and maintain, especially in the Indian context
- They need sophisticated infrastructure, which most schools/colleges do not have
- E-learning expects students to be responsible learners who need to work on their own
- A computer is impersonal; it is not like having a live teacher in a classroom setting
- Peer interaction helps learning; this is missing in e-learning

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- E-learning cannot be used at the elementary level, as children are being taught concepts, which cannot be taught on the computer

The disadvantages of e-learning are being reduced with the progress being made in computer technology.

- The prices of computers are coming down every quarter. Besides, most of the government grants to educational institutions today include money for computers, and various schemes have been launched by different governments and funding bodies to equip all schools and colleges with computer
- The infrastructure required to run computer labs is becoming simpler day by day. This is because modern computers are hardier than the earlier models

Conventional Learning Vs. E-Learning

E-learning can give students much greater control over their own learning experience while giving e-teachers an opportunity to further meet the needs of individual students in a digital age (Layton, 2000;Wallhaus,2000). A comparison of some aspects of conventional learning and e-learning are shown below:

Conventional learning	E-learning
Students attend a school in their local community or attend a boarding or correspondence school	Students participate from a variety of locations and may “attend” multiple learning institutions and/or their local school
Classes are scheduled according to school hours and timetables	Students may determine the times when they access e-learning opportunities
Students are directed to work individually or in groups	Students can choose to work individually or collaboratively with people who may or may

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Classes are synchronous. And teachers and students interact in real time	not be in their <i>regular</i> class Classes may be synchronous or asynchronous
Students are generally enrolled with one school	Students may take classes from more than one school
Learning objectives are set by the teacher and institution	Students may set their own objectives and explore their own learning needs and agendas
Students follow a linear pattern influenced by the needs of other class members and the teacher's planning	Students can follow a non-linear path at a pace that meets their individual needs at that time, i.e. just-in-time learning. The teacher is facilitating the activity
Teachers can work in a school	E-teachers can work in more than one school.

This comparison highlights some of the day-to-day differences that may become apparent according to how a school chooses to offer e-education and the choices which families will make for their children. It is important to recognize that while e-learning has much to offer it is not a signal for the end of regular classroom learning as we know it now. Classroom learning will continue to have an important role to play but as Rosenberg (2001) has identified, “it will be a different role from the past” and no longer the “default delivery system”.

The Role of the Teacher

The e-teacher who is surrounded by rapidly changing e-environments and technologies must at times feel like they are trying to change a tyre on a moving vehicle. When explaining the challenge and changing roles for e-teachers, it is a little like encouraging them to be information and environment architects. The environment they create may well be totally aligned with the work of the regular classroom so that e-learning becomes an integral part of it. Alternatively it

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may be a virtual classroom where the students only visit electronically. This seamless transition from what we now accept as learning to an e-learning environment will in time mean that the “e” ceases to have any particular significance.

The ability of teachers to communicate via the Internet, accessing and publishing information is very diverse. There are some who are pre-e-literate and others who utilize the internet for regular school and classroom activity. It is not unusual to find teachers storing information so that it is web-accessible but to actually make the move toward e-teaching is the next brave step.

Support for e-teachers is often difficult to get when the supporters have not had any direct and practical e-teaching or e-learning experience themselves. It is e-teachers who need to feel they are in the driving seat of a vehicle they have helped to design.

There needs to be careful consideration of how to make best use of the teaching possibilities in the internet environment. It is not about creating large amounts of content but about designing and creating different learning opportunities and experiences. There will be content online but it should be embedded in a teaching and learning framework that is flexible and accessible in terms of design. The content is not king, it is the activity around the content that is paramount.

The design of effective e-learning will be undertaken by e-teachers who are familiar with this new e-classroom environment. This is not the roles of the technical support people or software designers. The e-learning environment should be flexible enough for e-teachers to design and implement their own unique environments independently. Then e-teachers can leverage the distinct attributes afforded by the new technologies so that they are meaningful and motivational for e-learners. The assessment and evaluation of e-learning and the e-curriculum will not necessarily utilize the traditional models of accreditation.

E-Learning and its Impact on Teachers

The networked environment of this new Internet-connected world has expanded the opportunities for teaching and learning in ways that we are only beginning to understand. What

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makes the implementation of e-teaching so challenging is that we are asking teachers of the dot.com age to teach in a way in which they have never been taught when they were at school. They will work in an environment in which they have never been learners and may have had few first-hand experiences. However, without a history and a wide knowledge base to draw on, e-teachers will have the opportunity to be pioneers in their own right as they set sail. They will have the chance to examine what it means to be a teacher.

Conclusion

We are now sailing into a sea of change made possible by the rapid development and availability of the internet. These developments have already begun to fundamentally alter the way. What we can now consider is that the access to the internet outside of formal classroom settings has opened up possibilities that were inconceivable ten years ago. For many students their home will be the principal place of access to the internet and the word *classroom* will assume a whole new meaning. The nature of the traditional classroom is going to change beyond recognition and we too may wonder why *we didn't get it* at the time.

6. LANGUAGE AND COMMUNICATION

Introduction:

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A language is a means of communication. What we feel or what we know, we have to convey the same to others. In order to convey we know or we feel, we need a tool. That tool is language. There are many languages in the world. One among them is English. The language English has been spread to various countries by the British people in the form of colonization. English language not only belongs to English people but to the people all over the world. English is considered as a secondary passport. If you know English well, you can go to any part of the world. Thus English is essential in every walk of life. Language is only one of the codes we use to express our ideas. Languages continually change; their statistics are “non-stationary.” Not only do they change continually with history, as social conditions in general alter, but they may show a difference, at any particular time, as environmental conditions differ. The relationship between the whole structure of a language (grammatical formalism) and the outside world associations (its semantic functioning) is extremely complicated; it is essentially empirical and above all, varies between different languages.

Scope and Purpose:

The word “communication” has become popular. It is used currently to label relationship problems between labor and management, among countries, among people generally. Some uses of the communication label refer to a different way of viewing these problems; others merely change the name of the same. The international aspect of both government and industry has become communication-oriented. Aristotle defined the study of rhetoric [communication] as the search for “all the available means of persuasion.” He discussed other purpose that a speaker might have; nevertheless, he clearly implied that the prime goal of communication was persuasion, an attempt to sway other men to the speaker’s point of view. This view of communicative purpose remained popular until late in the eighteenth century, although emphasis switched from the methods of persuasion to what constituted the “good man” in the speaking situation. In the seventeenth century a school of thought known as faculty psychology was developed. Faculty psychology made a clear distinction between the soul and the mind, attributing separate faculties to each. By late in the eighteenth century, the concepts of faculty

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psychology had invaded rhetoric. The mind-soul dualism was interpreted as a basis for two independent purpose for communication. One purpose was intellectual or cognitive in nature; the other was emotional. One appealed to the mind, and the other to the soul. By this theory, one purpose of communication was informative - an appeal to the mind. A second was persuasive – an appeal to the soul, the emotions. We should employ atleast four criteria for our definition of purpose. Communication purpose must be specified in such a way that it is:

1. Not logically contradictory or inconsistent with itself;
2. Behavior-centered; that is, expressed in terms of human behaviors;
3. Specific enough for us to be able to relate it to actual communication behavior;
4. Consistent with the ways in which people to communicate.

Language Choices:

Although we are often told that we should use clear and precise language, this recommendation is somewhat similar to the demand that we stop snoring at night. We would all like to break our bad habits whether they are poor language usage or snoring but we don't know how to do it. Command of the language requires years of practice and study. It is impossible to lay down strict rule that govern the choice of language for all occasions and for all circumstances. Therefore, we are going to limit ourselves to a few particularly useful recommendations. Specifically, we will discuss clarity, energy and vividness.

- Clarity – If we are saying something of special importance or if we are in a formal speaking situation, clarity is essential since there will probably not be the opportunity to make out point again.
- Energy - When there is energy in our communication we give our listeners a feeling of excitement, urgency, and forcefulness. In English, as sense of energy is communicated mainly by verbs the action words of the language. “She slapped him” and “He jumped up and down” are both sentences that have energy and excitement. Another way to add energy to language is to put sentences in the active rather than the passive voice. The

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active “The boy hit the ball” is more energetic than the passive “The ball was hit by the boy.”

- Vividness – Vivid language appeals to the senses. It enables us to smell the musky scent of perfume, to taste crisp French fries . [with a light sprinkling of salt], and to hear and feel the vibrations of a concert. Vividness also comes from unique forms of speech. When we say that language is vivid, we often mean that some one has found a new way of saying old things. Their unique perspectives make an old idea sound original and exciting.

The Ingredients of Communication:

The concern with communication has produced many attempts to develop models of the process – descriptions, listing of ingredients. Of course, these models differ. In the Rhetoric, Aristotle said that we have to look at three communication ingredients; the speaker, the speech, and the audience. He meant that each of these elements is necessary to communication and that we can organize our study of the process under the three headings of :

5. The person who speaks,
6. The speech that he produces, and
7. The person who listens

The Shannon-Weaver model certainly is consistent with Aristotle’s position. Shannon and Weaver said that the ingredients in communication include:

1. A source,
2. A transmitter,
3. A signal
4. A receiver and
5. A destination.

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If we translate the source into the speaker, the signal into the speech, and the destination into the listener. Communication sources and receivers must be similar systems. If they are not similar, communication cannot occur.

The ingredients that we will include in our discussion of a model of the communication process are:

1. The communication source,
2. The encoder
3. The message
4. The channel
5. The decoder
6. The communication receiver

We will mention many other communication factors; however, we will return to these six ingredients again and again, as we talk about communication at various levels of complexity.

The newspaper is one example of a communication network.

The Fidelity of Communication:

There are atleast four kinds of factors within the source, which can increase fidelity. They are:

1. Communication skills,
2. Attitudes
3. Knowledge level and
4. Position within a social-cultural system

Levels of Communication:

One way of studying the speech communication is to divide it into levels. At each level, the major principles and variables in a communicative situation operate differently. We shall use this approach because it is an excellent way of classifying the different forms of speech communication.

There are seven levels of communication and are:

1. Intrapersonal Communication
2. International Communication

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3. Small Group Communication
4. Intercultural Communication
5. Public Communication or Public Speaking
6. Mass Media Communication
7. Non-verbal Communication

The seven levels we discuss are not distinct categories and are not absolute in their differences. Some communicative situations fit easily into one category and other belong to several levels at once. We need to know about each level and its relationship to all other levels to see the differences between communication situations and to understand the total process.

Characteristic Features of Communication:

In the words of Dean Barnlund(1962):

1. Communication is a process,
2. Communication is not linear,
3. Communication is complex,
4. Communication is irreversible and unrepeatable and
5. Communication involves the total personality.

Barnlund points out that communication is the basis of change in our views of the world and of ourselves. Aside from common social rituals, men nearly always talk in a context of change. What prompts communication is the desire for someone else to see our facts, appreciate our values, share our feelings, accept our decision. Communication is initiated, consciously or unconsciously, to change the other person.

The Role of Communication:

We are born into a world of strange sensory sensations. Lights, visual images, and strange sounds bombard the nervous system. Our early days are spent sorting out these sensations. Sounds also begin to take one meaning as words are repeated over and over again. Eventually we begin to behave in certain ways that exert influence on the environment. Babbling, cooing and finally vocalizing “ma-ma” or “pa-pa” gain warm approving signals of positive acceptance from

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the elders. As we develop we become more sophisticated and discriminating as we attach meaning to phenomena, and we are more able to control our environments by initiating communication with others. We expand our experiences and our expectations of others in terms of our cultural surroundings and the models of behaviors that we encounter. Communication with its intrinsic feedback, is the means by which we adjust ourselves to our environment and adjust our environment to suit us. We don't think we overstate in saying that communication is the most important process in our lives. As human beings, we do not live simply as a result of the products of our own hands, but through our dealings with others. Barnlund has stated clearly and concisely the role and goal of communication in our lives. Communication arises out of the need to reduce certainty, to act effectively, to defend or strengthen the ego. The aim of communication is to increase the number and consistency of our meanings within the limits set by patterns of evaluation that have proven successfully in the past, our emerging needs and drives, and the demands of the physical and social setting of the moment. Communication ceases when meanings are adequate: it is initiated as soon as new meanings are required. However, since man is a homeostatic, rather than static, organism, it is impossible for him to discover any permanently satisfying way of relating all his needs; each temporary adjustment is both relieving and disturbing, leading to successively novel ways of relating to himself and his environment.

Conclusion:

In real life, all communications signals are subject to disturbances, usually beyond the control of the transmitter or of the receiver. The theory as treated so far has assumed that no disturbances are present; the source selects messages, and transmits signals, which are received without error, enabling the receiver to make an identical set of selections from ensemble. Group communication has been extended by the tools of mass communication. Language as it is used creates many problems. To aware of some of these problems is to know the effects that language can; have on us, our perceptions, and our communication. Our image of the world around us is integrally linked with our language and the categories we use in classifying our perceptions. What we say to ourselves about what we perceive is directly controlled by our language habits.

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Therefore, intrapersonal communication is directly influenced by our language habits, and language becomes an important part of this process.

7. LANGUAGE PROFICIENCY IN LISTENING AND SPEAKING SKILLS

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Introduction to Language and Linguistics

Language, which has been considered man's most remarkable achievement, is so much a part of our lives, like the air we breathe, that very often we take it for granted and as often are not aware of its characteristic features. There are many things about language that are still a mystery and will probably remain so. Language has form which consists of a combination of distinctive sounds or phonemes. Linguistic forms are either bound or free. Language does not operate in a vacuum. It is an integral part of culture, and like culture, it is learned behaviour. Language is at the very core of culture itself.

Linguistics and Language Teaching

The need for the linguistics oriented teaching was greatly felt during the Second World War. The Allied forces while thrusting forward in the occupied areas found that the armed forces required a basic knowledge of the language of those areas in order to have a verbal access to the population that came across. Robert Lado (1964) had been of the view that "linguists insisted on the imitation and memorization of basic conversational sentences as spoken by native speakers. They also provided the distinctive elements of intonation, pronunciation, morphology and syntax, the powerful idea of pattern practice was developed". Repetition of selected patterns and structures assumed an important role in the gradation of lessons. In order to make the learning process simpler, it required to know the similarities and dissimilarities between the mother tongue and the target language. Charles Fried (1945) had detailed the significance of contrastive analysis as far back as 1945 regarding the teaching materials. "The most effective materials are those that are based upon a scientific description of the language to be learned, carefully compared with a parallel description of the native language of the learner". The learner finds certain areas of target language easy and other areas very difficult to learn. The latter is due to the absence of similar forms in his own tongue. It is the study of the differences which is most

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characteristic of the contribution of linguistics to a language teaching. This can be effectively achieved by the contrastive analysis of the mother tongue and target language structure.

Language Proficiency

Generally when the question of language teaching and communication are raised, one can immediately think about the knowledge of the structure of the language concerned and also proficiency in the four basic skills of the language. They are

1. Listening skill
2. Speaking skill
3. Reading skill
4. Writing skill

Among these four skills, both listening skill and reading skill are called as **receptive skills** or **passive skills** and the other two skills, namely speaking skill and writing skill are called as **productive skills** or **active skills**. It is very important to note that there is a close link between all the above skills. In other words, every skill in its own way is interconnected in order to achieve the overall objective of communication. Unless one has systematic exposure in receptive skills, he/she cannot be systematic in productive skill. Everything takes place and develops within the linguistic, cultural and social boundaries of the concerned society in which the particular language is spoken. It is the curriculum, syllabus; text book, teaching methodologies under the efficient functioning of the teacher in the class room, those students are shaped in different skills mentioned above.

Listening

Sam Mohan Lal (2000) states that the listening skill is the basic skill, which functions as a base for the development of all other skills. It is so because before the development of all other skills a child is exposed to various sounds with simultaneous exposure to vision. When the child

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listens to the sound and sees the sources of the sound, it **recognizes** and it is **recorded** in the mind of the child. This is the basic experience in **listening, understanding** and **recognition**. As a next step of basic listening, as and when the sound and its meaning is recorded in the mind of the child, automatically during the next stage of listening to the same sound the child can recollect and comprehend the meaning of the sound without having any visual mode. This is called retrieving from the memory and experience and recognizing and comprehending the sound. This process is taking place every time when the child listens to a sound. Now we shall discuss about the process with a help of a simple illustration which can be explained in the following four stages:

Stage – I

The child **listens** to the cawing of a crow simultaneously **seeing** the crow in the process of cawing. Then the child recognizes the sound and its meaning. Finally, the child **records** it in the mind.

Stage – II

The child **listens** to the cawing of a crow again after a period of gap. There is **no visual representation** of the action of crow in the process of cawing. The child **retrieves**, the meaning from the experiences already gained. Finally, the child **recognizes** the sound, and the child **comprehends** the meaning of that sound.

Stage – III

In this third stage, the inclusion of language component to represent the sound and its source will take place.

Stage – IV

When the cawing of the crow is mimicked, the child can recollect and pronounce the word for the source. Here it is crow and the first step to speaking.

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In the above four stages of basic listening and recognition, stage I is very important because only at this stage the child gets its full knowledge and correlates with the sound, symbol and meaning and registers it in the mind which is the base for forming the experience in the language speaking society. Hence, while teaching the skill of listening, the teacher should be keener in concentrating on this stage. This is to say that there should be aptness in making the children to listen to the language sounds in its isolation; in its phonic sequence and correlating the sound sequence with the meaning it gives. Any flaw made at this stage can in future create problems in the development of listening skill and subsequently comprehending properly what they have listened. In class room situation, while developing the listening skill among the students, the teacher should mainly look into the following two broad stages. At the stage one or at the first level of listening, the teacher can ask the students to undergo an experience of marginal listening or casual listening. At the second stage or the second level of listening the teacher can ask the students to undergo an experience of attentive listening and crossover to the level of focused listening and ultimately cross into level of analytical listening. It is the efficiency and the sincerity of the teacher to guide the students from the stage of marginal listening to the analytical listening through several methods of language and evaluation techniques. On the students are sure about what they have heard, they are switching over to the next stage of listening called the analytical listening. This is a very important stage of listening, because at this stage, the tendency of the students will be to analyze and evaluate each and every feature of the language and its content with that of the experience and knowledge they have already gained from other sources of information. Analytical listening can also be the threshold for creative thinking and subsequent creative writing.

Gradation in Listening Activities

As discussed earlier, listening skill is the base for the development of all the other language skills. Hence, it is ideal for a teacher to grade the material while giving for listening comprehension at an elementary level, which is as follows:

- The simple sentences with repetitive words which give the key point

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- The simple conversational situations which are very short
- The short and complete stories are provided
- The passages which give simple illustrations in order to explain a point

When adequate confidence is acquired by the students while listening to the materials, at the next stage in the level of primary and upper primary, the materials may have, more complex-sentences which do not have any repetitive words which explain the key points, more longer conversations involving various sentence conjunctives, use of several points simultaneously at one stretch, larger and complete stories involving more complicated characters and the incomplete stories which can inculcate the habit of guessing among the students while listening. As a next step, the teacher can think of giving listening from the indirect source as, recorded audio tapes, telephone conversation and radio broadcast etc. Still at higher level, the materials may have the following:

- ✓ Group conversations
- ✓ Writing of earlier period involving more standard usages which have more literal value
- ✓ The poetry which may have different syntax in its sentence structure
- ✓ The more complex sentences involving more than three or four ideas embedded in one sentence

Teachers are expected to keep in their minds that comprehension is not a skill which can be mastered once for all and then ignored while other skills are developed. Rather there should be constant practice with increasingly difficult and stylistically variant material. This is because the listening comprehension increases with growing familiarity with the vocabulary and structures of the language and when the student develops taste in this he/she will enjoy listening to various materials with more interest daily and continues to enjoy even after he/she leaves the classroom. This interest contributes to the development of other skill of language.

Speaking

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As discussed earlier, speaking is one of the productive skills, which is the active skill. The specialty of this skill is that the speaker who wants to say something should control the following;

- ❖ Identify the situation
- ❖ Decide the point to be spoken
- ❖ Select the words and the sentence structure of the language
- ❖ Recollect from the experience already gained in that language speaking environment
- ❖ Make an utterance by following the phonic and structural norms of the language

All the above activities should take place within a fraction of a second. This is the reason why among the students mostly there will be hesitation to speak. This initial hesitation if uncared will develop into a severe impediment in developing this skill at all. Moreover speaking is not a mere oral production of the written language. Rather it is the result of mastery over many other sub skills. This skill has different components, they are:

- ✚ Speaking and pronunciation
- ✚ Speaking and meaning
- ✚ Speaking and completeness
- ✚ Speaking and interference
- ✚ Speaking and style
- ✚ Speaking and voice modulations
- ✚ Speaking and gestures
- ✚ Speaking and coherence

Sam Mohan Lal (2000) opined that speech without coherence can be disastrous. In other words, it can be incomprehensible and also develop disinterest among the listeners. Coherence means the knowledge about the use of ideas as per the step by step development of the topic during the speech. Suppose a story is being told, the knowledge such as; how to begin, how to develop it, where to give explanations and how to end, etc. These are very much needed for the

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speaker. While teaching the coherence of thought during the speech, the teacher can involve the learners in different game based activities. Different graded steps may be adopted through games. For example,

Level – I:

A series of pictures may be given describing a known story which are not sequenced as per the natural development of that story. The students may be instructed first to sequence the pictures in their minds and develop the story in a cohesive manner.

Level – II:

The different words may be given to the students and they may be instructed to develop the story by utilizing the words given to them.

Level – III:

Different topics such as excursion, giving directions to others, explaining about an experience etc. may be given for cohesive speaking.

During such exercises it is very important that students should be instructed to use various oral strategies such as, description, prediction, simplification, use of direct speech, illustrations, use of narrative techniques, use of idioms and phrases, natural use of connectors, use of intonation, stress etc. as per the topic and the use of non-verbal communicative strategies etc. At every step of the speech activity the teacher should monitor whether the students are using all the relevant components at an appropriate place or not. In case of any drawback, the students should be given more practice.

Group Conversation

In the activity of speaking, various groups may be formed in the class and they may be asked to converse in the given topics. This activity for speech practice is important because through this activity the students can be trained in the following ways:

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- To the use of various connectors during the course of the conversation
- How to develop the conversation
- How to change the course of conversation by changing the topic
- How to use various styles of usages

This group conversation is also very much useful to get rid of shyness to speak among some students of the class. Such students will have tendency to come forward to speak during the involvement of a group.

Steps for the Development of Speaking Skill

- Place of articulation of sounds
- How sounds are produced
- Pronunciation exercises of individual sounds and sound sequences
- Development of lexicon
- Visually presenting materials for conversation
- Picture stories – sequenced
- Picture stories – non-sequenced
- One word one meaning
- Many words one meaning
- Different types of interference and rectifications
- Use of idioms and phrases
- Use of voice modulations
- Culture attested gestures
- Group conversation
- Testing the speech development at every stage of training

Conclusion

Learners may be given ideas and topics for discussion, for example ‘How I would make things better’. This title can cover different things, from school amenities to municipal work to

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administering a country. Young learners could be motivated by showing them children's pages in the daily newspapers. It would, incidentally, make the learner feel that a young person's opinion is respected enough to be published.

8. PRACTICING INNOVATIVE IDEAS IN THE ENGLISH CLASSROOM

Introduction

A language is a means of communication. What we feel or what we know, we have to convey the same to others. In order to convey we know or we feel, we need a tool. That tool is language. There are many languages in the world. One among them is English. Language is a Language in India www.languageinindia.com

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system. Each language has its own structure, its own system. The main objective of the teaching-learning of a living language – like English – is to help the learners to become able to use it to communicate with others, by sending and receiving meaningful messages. Language is an important tool of communication to express one's ideas, views and feelings. Language has been divided into four main skills, namely listening, speaking, reading and writing [LSRW]. **Communication is the art of being understood. Communicating in a global world is a challenging task!** Communication is the exchange of information or ideas between two or more people. It is the act of expressing thoughts in a manner that others understand.

Language Teaching

The objective of language teaching is not to 'transmit' the teacher's superior understanding and appreciation of such texts to pupils; it is rather, to help them experience or 'see for themselves' the meanings. Teachers' style is inevitably influenced by their attitudes and beliefs; the nature and role of knowledge, in the case of language learning, their view of language and the nature of learning and teaching. Language teaching plays a vital role to open up its resources to the learner so that he or she may find the right words and sentences to convey the meaning intended. The teachings of language is by no means a recent or novel activity and there has always been a constant search for effective ways of optimizing learning. The goals of teaching the mother tongue or the first language are different from those of teaching of foreign language or a second language.

Ideas for Listening Skills

Listening and Speaking are two important aspects of Communication. An active activity that involves receiving, deciphering and perceiving a message which intent to respond. An active activity that involves receiving, deciphering and perceiving a message which intent to respond. Listening is a technique for improving understanding of what is being said. Present paper aims at testing the listening and reproduction abilities of high school students in English Language. Listening plays a crucial role in Speaking abilities. Since listening is the receptive source or input how the language user understands and acquire oral language, this paper tries to study the

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listening and speaking abilities if the learners based on their immediate listening. For this study 40 high school students were selected and they were asked to listen a story which ran about five minutes. After two times of listening they were asked to repeat the same story. Their speech were recorded and analyzed based on the vocabulary loss, gain, modification, creation, synonymical expression and grammar. In total their recall skills were tested. The following findings were drawn by the survey:

1. Students found difficulties in recalling words which has more than four syllables.
2. Many students have modified the sentence structure.
3. Some students misunderstood the stories and changed the conclusion.

Ideas for Speaking Skills

Competence in the grammatical system of a language alone is not sufficient for effective use of the language for communication, oral as well as written. To develop oral communicative skills in English, one should

- ❖ Acquire an acceptable pronunciation with proper word stress, pitch, intonation, etc.,
- ❖ Learn certain set patterns in English generally used in different day to day contexts of life, i.e., learning conversational English.
- ❖ Descriptive competency -
- ❖ Dictations – True/False types
- ❖ Interviewing a person

Ideas for Reading Skills

Present paper aims at testing the Cloze Test abilities of high school students in English Language. The word **Cloze** means to complete a pattern. In cloze test, a passage may be given with blanks at regular intervals. This is a technique to measure reading comprehension and general language ability. This procedure originated in the 1950s as a means of assessing the difficulty level of a reading passage for native speakers. The passage is followed by answer

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choices. Four or five choices may be given, of which the correct word has to be chosen to complete a sentence. This process is continued until all the blanks in the passage are filled up.

Quick reading will give a basic idea of the passage. The second reading should be accompanied with a reading of the options given after the passage. If the correct answer is not immediately apparent, check if the options fit in with the meaning and the structure of both the sentence and the passage. Eliminate choices that do not clearly fit in the sentence. Use discretion and judgement to choose the correct option from the remaining choices. For this study, 10 high school students were selected and they were asked to write the answers for Cloze Test passages within 30 minutes.

Under this cloze item type, two types of scoring procedures are used: the exact word method where the exact word used in the original text must be supplied and the appropriate or acceptable word method where the testee can supply any word which is acceptable or appropriate. Quite often, a cloze passage has provision for both the above scoring procedures, the exact words fitting into function gaps (conjunctions, prepositions and articles), and the appropriate words fitting into semantic gaps (nouns, adjectives, verbs, adverbs).


The following findings were drawn by the survey:


1. Students found difficulties in answering the questions because they are lacking in the reading comprehension as well as in general language ability.
2. Many students do not know the synonymical expression
3. Some students misunderstood the meaning of the passage

Ideas for Writing Skills

In our daily transactions of life we make use of English in the written form for various types of communication such as definitions, letter writing, report writing and note-making.

 Leave-letter writing

 Creative writing

 Descriptive competency

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✚ Dictations – True/False types

Ideas for Activities

- Jumping game
- Story writing
- Group discussion
- Picture comprehension

Conclusion

The techniques of language teaching are, to understand the students' beliefs and attitudes, to meet the anticipated objectives, to keep the syllabus short, precise and attractive, to indicate the advantages and possible disadvantages, to make the term easy for compliance. The learning should be the goal of teaching but not the mirror image of teaching. The teaching should be based on real-life needs provided opportunity for skill-practice. The teaching should encourage the learners to evaluate themselves. A language teacher takes pains to teach all the lessons well. The class is made lively and humorous, the emphasis should be on teaching than on testing. The methods adopted should not pressurise the students. How a thing is done in class is a *technique*. A technique is 'implementational – that which actually takes place in a classroom. It is a particular trick, stratagem or contrivance used to accomplish an immediate objective' (Anthony 1972). Techniques are closely related to methods and approaches. Another important point to be remembered is that having a repertoire of techniques is by itself no guarantee of success; one must know *when* to use *which* technique. This analysis shows that students have poor communication skills. Their syllabus curriculum was also not sufficient for the students to develop their skills. The students should be given as many activities or drills as possible to enrich their skills in all the LSRW skills.

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9. COMMUNICATION SKILLS – TEACHING THE TECHNIQUES OF LISTENING AND SPEAKING SKILLS

Introduction

Communication is the exchange of information or ideas between two or more people. It is the act of expressing thoughts in a manner that others understand. The development of language learning or teaching from form-based to a meaning-based approach, the move towards an eclectic approach from a rigid method, the shift from teacher-fronted to learner-centred classes, are all subsumed under the broad term COMMUNICATIVE APPROACH. How a thing is done in class is a technique. A technique is 'implementational – that which actually takes place in a classroom. Listening and speaking are two important aspects of communication. Listening is the absorption of the meanings of the words and sentences by the brain. A closed mind is the biggest

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hindrance to effective listening. But it is also only one means to an end, and we judge a course communicative or otherwise not only in terms of how it is organized, but also in terms of its methodology.

Communicative Competence:

It is the ability, not only to apply the grammatical rules of a language in order to form grammatically correct sentences, but also to know when and where to use these sentences – in other words, to use them appropriately. Many syllabuses have been developed under the label ‘communicative approach’, and each syllabus claims that it can achieve the aim of the approach, namely, that of communicative competence. All these syllabuses share certain common features:

- They are all based on a *semantically* organized syllabus, such as the notional syllabus.
- They teach the language needed in different situations, to express and understand different *functions*.
- They emphasise *appropriacy* of language use.
- They also teach the language required to perform different *tasks* (for example, solving puzzles and getting information)

Techniques used in the Communicative Approach:

In communicative language teaching, information gap tasks are used. An information gap occurs in a situation where one person knows something which other people do not. Information gap tasks are introduced in the classroom using the following techniques:

❖ Language games:

According to Morrow (1981) language games are communicative when they are characterized by three features: *information gap*, *choice* and *feedback*.

❖ Mind Engaging Tasks:

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Communicative activities are based on the implicit recognition that a learner learns best when his/her mind is on tasks to be done *in* the language rather than *on* language itself. Thus many problem-solving activities are a part of the communicative approach.

❖ **Role Play:**

Since the ability to manipulate language in a social context is an important aspect of communicative competence, most communicative materials include role play as part of the activities.

❖ **Retrieving Text Order:**

The technique involves the use of scrambled sentences and scrambled picture techniques. By doing these activities, learners become aware of discourse features which are distinct from grammatical features. They become familiar with the use of cohesive devices ('and', 'or', 'nevertheless', etc.), anaphoric pronouns (the boy - he, the dog - it) and semantic clues (use of lexical items, topic, etc.) through these activities.

❖ **Group Work / Pair Work:**

Group work and pair work form an important part of any communicative activity, for peer interaction is an effective means of acquiring some language features which are not available in a formal teacher-fronted class.

Techniques of Teaching English:

How a thing is done in class is a *technique*. A technique is 'implementational – that which actually takes place in a classroom. It is a particular trick, stratagem or contrivance used to accomplish an immediate objective' (Anthony 1972). Techniques are closely related to methods

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and approaches. Another important point to be remembered is that having a repertoire of techniques is by itself no guarantee of success; one must know *when* to use *which* technique.

Language has been divided into four main skills, namely listening, speaking, reading and writing (LSRW). Each skill has been further divided into sub-skills.

Listening and Speaking Skills:

Listening and speaking are two important aspects of communication. Research shows that forty-five per cent of our time is spent on listening to someone or something. It is believed that while most of us speak at a rate of about two words per second, we can hear and process more than eight words per second. This shows that listening is easier than speaking provided we employ our skills usefully to achieve better communication skills. We can use the time we save while listening for observing other crucial tools of communication like body language or facial expressions of a person and try to detect the real intent of the speaker. As children, listening is the first language skill that we acquire. Listening is the basis for all other. Without listening there will be no basis for the other developmental milestone in a human being, be it cognitive or language development. Listening paves the way for productive participation in life for all human being. Nobody will listen to anything if the matter they listen to does not contribute to the improvement of his life. If you are visiting doctor no one needs to force you to listen to his instructions because you know very well that you need to follow his advice to get well. Similarly, your ears perk up when an announcement over the radio or the television comes up which imparts information you were looking for. Active listening is most natural in these circumstances. People are obsessed with what they would like to say. Everyone enjoys the idea of talking in an informal gathering. It is not unusual to see people interrupting other speakers to say what they are eager to say. If there is something that has to be said and if a person is to do so. The same eagerness, however, is not shown in listening. We have to agree that there is a minority which is an exception. Listening is the absorption of the meanings of the words and sentences by the brain. Listening leads to the understanding of facts and ideas but listening takes attention despite distraction. A closed mind is the biggest hindrance to effective listening. History repeats

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itself because no one listens the first time. A clear distinction must be made between *listening* and *hearing*. When we listen, we pay conscious attention to what is being said. A good listener learns a language quickly and efficiently. So it is very important to think of techniques which will enable learners to listen better and more efficiently. The best technique for speaking is to learn to articulate meaningful sounds in a foreign or second language is to begin naming familiar objects around us. It is a pedagogic truth that this activity is very close to the way one learns any language. It is a fact that we may know and use an object without necessarily knowing its name in the target language.

Techniques of Teaching Listening and Speaking Skills:

LISTENING and SPEAKING are two sides of the same coin – both are closely interlinked. The table below, which lists some sub-skills, illustrates this point.

Listening	Speaking
identify sounds	produce meaningful sounds
segment sounds into meaningful groups	produce sounds in meaningful chunks
understand syntactic patterns	produce language in syntactically acceptable pattern forms
interpret stress,rhythm and intonation	produce language using proper stress, rhythm and intonation
identify information/gist	convey information
identify emotional/attitudinal tone	formulate appropriate response

Conclusion:

How do the concepts of ‘notional’, ‘functional’ on the one hand and ‘communicative’ on the other relate to each other? It is the relationship of means to end. Our aim is to teach

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communicative ability, and this may lead us at the syllabus design level to specify and organize our teaching content in a semantic way. Semantic syllabuses are a means to an end – a vehicle for arriving at a destination. But it is also only one means to an end, and we judge a course communicative or otherwise not only in terms of how it is organized, but also in terms of its methodology.

10. CREATIVITY & INNOVATIONS IN LANGUAGE TEACHING & LEARNING THROUGH LANGUAGE SKILLS AND GAMES

Introduction

Language is essentially a skill. It is not a content-subject like science, social studies, commerce, etc. which aims at imparting information and fill the human mind with knowledge. A skill may be called the ability to do something well. Swimming, playing, etc. are skills which people perform after acquiring them. Knowing about these things is an intellectual exercise. Cognition and using or doing them is a skill (action). It must be remembered that language is a complex skill involving four sub-skills which are as follows:

1. Listening
2. Speaking
3. Reading and
4. Writing

The four language skills are divided into two parts:

- ❖ Receptive Skills (i) Listening and

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- (ii) Reading
- ❖ Productive Skills
 - (i) Speaking and
 - (ii) Writing

Task-based Language Teaching

Task-based Language Teaching (TBLT) refers to an approach based on the use of tasks as the core unit of planning and instruction in language teaching. Some of its proponents (e.g., Willis 1996) present it as a logical development of Communicative Language Teaching since it draws on several principles that formed part of the communicative language teaching movement from the 1980s. For example:

- Activities that involve real communication are essential for language learning
- Activities in which language is used for carrying out meaningful tasks promote learning
- Language that is meaningful to the learner supports the learning process

Tasks are proposed as useful vehicles for applying these principles. Two early applications of a task-based approach within a communicative framework for language teaching were the Malaysian Communicational Syllabus (1975) and the Bangalore Project (Beretta and Davies 1985; Prabhu 1987; Beretta 1990) both of which were relatively short-lived.

The role of tasks has received further support from some researchers in second language acquisition, who are interested in developing pedagogical applications of second language acquisition theory.

Language Games

Psychologists believe that learning should be a pleasurable and rewarding experience. Children tend to learn more when they are tension-free. They can and do learn a lot of things through games. Language can also be learnt through a play-way method.

Language games have both fun and excitement and serve the pedagogical purpose. It must be noted that language games would fail in their purpose if they are not planned in advance and used methodically and careful. According to Peter Hubbard et.al, “Games are often wrongly

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regarded as an end-of-term activity or something to fill in the last five minutes of a lesson. In fact they can be used at all stages of practice from controlled to free”.

W.R. Lee discusses the importance of Language games in his book and states, “Language learning is many sided, which need not discourage us from seeing it crudely as a matter of four skills: those of successful listening, speaking, reading and writing” (1965:2)

Language games can be divided into four kinds:

- ✚ Listening games
- ✚ Speaking games
- ✚ Reading games
- ✚ Writing games

Role of Language Games in Language Proficiency

The idea of play-way method of teaching English was proposed in the late 19th century as it was brought that interesting games, if included in the teaching activity, could increase the motivation of the learners; learning will take place in an atmosphere of freedom and enjoyment. This idea has been incorporated in all the late methods of teaching English in the form of language games. Language games can introduce a healthy competition among the learners in English classes. They are useful for improving the learner’s knowledge of vocabulary, grammar, and his language skill.

Advantages of Language Games

Language games, if organized well with care and interest, help the learners, especially the young ones, acquire a lot of language, because while playing a game learners have opportunities to learn without stress and anxiety, which is good for learning. The teacher uses a lot of language without conscious attention on it and this language is useful for acquisition. For example, the teacher uses words and phrases such as the following in plenty during the games.

- ✓ Stand here
- ✓ Make a circle
- ✓ Follow me
- ✓ Are you ready?

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- ✓ Touch your nose
- ✓ Stand behind here
- ✓ Sit down
- ✓ Do like this
- ✓ Can we begin?
- ✓ Cross your legs
- ✓ Show your cards
- ✓ Shut your eyes

and so on. These serve as a valuable input for language acquisition in a tension-free situation. Language games are not necessary in advanced classes. When necessary, games suitable for adult learners can be used in advanced classes.

Types of Language Games

1. Jumbled Words

Through this type of game the students are able to develop the skill of construction of a sentence and also sequence of words in.

2. Expanding the text

This type of expanding the text game is used to develop the skill of formation of sentences, to improve their grammatical knowledge and to improve the skill of concept and creativity.

3. Reading Aloud

This type of game is used to develop the skill of listening ability and also the questioning ability.

4. Word Card

Word card game is used for construction of sentences and to develop creative thinking coherence and continuity of writing skills.

5. Three Picture Story

It helps to develop the skill like creativity in speech, imagination, pronunciation and sentence formation.

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Language Teaching through Games

It is now very generally accepted that language teaching not merely a simple learning but should be an enjoyable one. This is not to assume that it is easy, but only that there is no need, by excluding enjoyment, to make it more difficult.

Games are enjoyable. The essence of many games lies in outstripping, in friendly fashion, someone else's performance, or (and adult learners often prefer this) in bettering one's own, as in the world of sport. The goal is visible and stimulating: outstripping others, and improving on oneself, are by and large enjoyable pursuits. Enjoyable also is the active co-operation with one's fellows. In group or team activity, rivalry and co-operation go hand in hand. There are the other groups or teams to surpass, and friends to help surpass them. One's own activity takes on importance in the latter's eyes. But in spite of all the effort and sometimes, when attention is sharply focused and the learner's energies stretched to the full in a game, it is hard to see any differences between "work" and "play" there is a pleasant, informal, and often relaxed atmosphere, favorable to language learning.

A language is learnt by using it and this means by using it in situations and communicatively. Disembodied sounds, words, phrases and sentences, however wrapped about with rules, do not carry language remove such elements and look at them closely, much as them to the intermingling streams of discourse.

The situations which bring a foreign language to life in the classroom are provided by gestures, by handling and touching things, by incidents and activities, by pictures, by dramatization, by interesting stories spoken or in print and not least by certain contests and games. In these the language is linked with action and is no longer a disembodied thing.

Games therefore should not be regarded as a marginal activity, filling in odd moments when the teacher and class have nothing better to do.

Language learning itself is complex and many sided as a matter of four communicative skills. One more introductory point is that the game brings teachers and learners into a more agreeable and more intimate relationship, and that too helps to ease and process of learning and teaching.

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Role of Language Games in Language Teaching

When preparing your lesson, you start by planning the main items you want to include: the teaching of a new grammar point, for example, or a grammar exercise, or the reading of a text. But once you have prepared the main components of your lesson, and made sure it is learning rich, varied and interesting you may find you still need some extra ingredients to make it into a smooth, integrated unit. You may need, for example:

- A quick warm-up for the beginning to get your students into the right mood for learning
- An idea for a bridge vocabulary review before starting a new text
- A light filler to provide relief after a period of intense effort and concentration
- A brief orientation activity to prepare a change of mood or topic
- A game or amusing item to round off the lesson with a smile

Besides contributing to routine lesson planning, you may find these activities can be of use in non-routine situations as well: when, for example, you have to fill in for another teacher and need some quick, easily-prepared ideas for instant use; or for supplying extra content for an English club evening or English party; for helping a group of new students to get to know one another; or for keeping students profitably busy when you unexpectedly have extra time on your hands.

We have included only teaching procedures which we consider to have genuine learning value for the students. We feel strongly that even in brief, enjoyable ‘transition’ activities the students can and should continue to practice, learn, increase knowledge and improve thinking.

Note that the first time a class uses a particular technique it might take a little longer than subsequent times, because of the extra minutes taken up with instructions and clarification.

Another guideline we have tried to observe is that the activities should demand the minimum of preparation before the lesson. The fact that the activity is short means that it is necessary to devote some thought to its introduction and ending, otherwise the frequent changes can cause a feeling of abruptness and restlessness.

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Even if you are using activity as a total contrast, or as a rest or break with no connection with other parts of the lesson, in order to explain then the organization of an activity, you will usually have to give an example of what is to be done. However, once the activity is clear, it is advantageous if the student can take over the teacher's role.

Conclusion

Finally it is believed that becoming a more independent learner should be fun. Research shows (and common sense tells us) that young learners learn better when they are engaged, relaxed and having fun. Thus, the activities take the form of board games, dominoes, miming games, etc., activities that children associate with enjoyment.

Many games provide experience of the use of particular patterns of system in communication, and which can be played at various age levels. In general the challenge to guess arouses considerable interest and encourages the learners to communicate what they see as possible "right answers".

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Communicative Language Teaching Approach at Higher Secondary Level in Bangladesh – Teachers' Perceptions and Classroom Practice

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Dissertation submitted in partial fulfillment of the degree of M.A. Practice of
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Session: 2010-2011

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Supervisor: Andy Gillet
08 September, 2011

Acknowledgment

I would like to thank some people for their cooperation in accomplishing my research successfully. First of all, I would like to express my heartfelt gratitude to my supervisor Andy Gillett for his guidance and invaluable advice. I would like to express my thankfulness to Tim Parke, Coordinator of M.A. PELT program for showing his concern about the progress of my research.

My further gratitude goes to the five participant teachers in this research. They are Ataur Rahman, Anukshi Khastaghir, Roksana Parvin, Mahabubur Rahman and Shawkat Hussain. Among them, I must thank most of all Ataur Rahman, Assistant Professor of English, Chittagong Government Women College for his sincerest effort in encouraging and managing two other teachers of his college to participate in this research as informants.

Those from my family who deserve appreciation and gratefulness are my parents and beloved wife, Yasmin, without whose sacrifice and emotional support the completion of my Master's Program would have been difficult.

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Abstract

Communicative Language Teaching is highly advocated by many applied linguists and English language teachers as an effective language teaching approach. But, the implementation of CLT in English as Foreign Language (EFL) contexts has encountered and has been encountering a huge number of difficulties. These difficulties vary widely from country to country. The difficulties are rooted in the economic, socio-cultural and education system in the EFL countries. Teachers who are in the implementation process of this teaching approach do also uphold perceptions, beliefs and expectations about CLT, some of which are either right or wrong. These perceptions and beliefs have direct impact on their teaching practice in the classroom. The goal of this research is to investigate the higher secondary level teachers' perceptions and expectations about CLT in the higher secondary education in Bangladesh. Another outstanding goal of this study is to identify the discrepancies between the teachers' perceptions of CLT and the real classroom practices at the said level. However, the finding of this study can be applicable to secondary level ELT education as well. The participants in this study are 5 higher secondary level EFL teachers. The instruments used to elicit data for this study are written questionnaire and semi-structured interview. It was found that teachers have correctly identified the principles of CLT and the communicative activities. They however, uphold some misconceptions about the principles of CLT. Huge mismatch was also identified between the perceptions and real classroom practices which happen owing to the practical reasons. It was also found that teachers' right perceptions of CLT do not help them in their classroom practices. On the other hand, the misconceptions have a debilitating impact on them. So, this study recommends a happy marriage between the innovative ideas of this Western teaching approach and socio-cultural realities in the EFL countries.

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Chapter-1

1. Introduction

Communicative Language Teaching approach, a language teaching methodology which came into prominence in the 1970s, was not followed in Bangladesh for a long time. In Bangladesh communicative language teaching was introduced in 2001 from class vi, that is, from high school level up to class xii or higher secondary level. CLT as a teaching approach is yet to get all -out support from the ELT teachers here. There is mixed feeling among the majority of Bangladeshi teachers about CLT. Until recently the majority of the secondary and higher secondary English textbooks were mainly a collection of prose and poetry with a supplementary grammar book in which grammar items were presented structurally with almost no interactive exercise which the majority of teachers felt comfortable to work with. However, with the adoption of CLT the course books had changed.

In Bangladesh The National Textbook Board got course books written by experts trained in CLT methodology in the UK .These course books are now being followed compulsorily from class vi onward. The average age of the learner is 11 to 12 years. These books have communicative activities like problem solving, describing pictures, role play, conversation to be done in pairs and groups. The Textbook Board in its ELT policy (preface, English for Today classes 11-12) comments that a range of tasks and activities are designed to enable students to practise the different skills sometimes individually and sometimes in pairs or groups. Course books of different classes (vi to xii) outline CLT as the motto of the course and keeps communicative activities in them almost in every unit either in the form of pair work or group works. But, the fact is that ELT teachers bypass these activities and attribute this avoidance to various social, cultural and logistic constraints. The common perception and excuse for avoidance of pair work and group work are that they are impossible to execute in a large class because they may contribute to classroom disorder. However, there might be more reasons for teachers' not doing these communicative activities.

Another perception is that it is against the conventional cultural notion of ideal teaching. In this connection, it can be said that in many countries CLT is thought to be a Western ELT Language in India www.languageinindia.com

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methodology which is not compatible with the local culture. So, there is challenge against the superiority of CLT in many EFL countries. The assumption about the superiority of CLT have been challenged by many authors who argue that CLT, in reality, has caused difficulties, problems, frustrations, dissatisfaction, tensions and confusion for many language teachers and learners around the world.(Gupta2004; Hu,2005;Le 2001; Rao, 2002; McKay, 2003).They also argue that in a big monolingual class it is useless to put students in interactional activities because teachers cannot monitor whether they are using L1 instead of the target language. The lack of teacher training in communicative activities or the CLT may also be a strong reason.

As an ELT teacher in tertiary level for many years, it appeared to me that large class size might be one of the factors for teachers' avoiding international activities and just giving form- focused teacher centered ELT class. But, is this the major reason for teachers' avoiding interactive communicative activities? So, it will be investigated if there are other more strong factors and if there is relation between teachers' perceptions about CLT and their avoiding the communicative interactional activities. There will also be an attempt to see how far the teachers' classroom practices vary from their perception about CLT.

This dissertation investigates five participating higher secondary English teachers' beliefs, perceptions about the Communicative Language Teaching approach and the real classroom practices of these teachers. It is seen that teachers' beliefs and classroom practices always do not actually correspond. Moreover, it is seen from previous research (Burnaby & Sun1989; Ellis, 1994; Fox, 1993; Gamal & Debra, 2001; Li, 1998; Mustafa, 2001; Penner, 1995; Tompson, 1996) that teachers have widely differing perceptions of the features of CLT for curriculum and instruction. It is also observed that though the principles and theories of CLT are almost universal all over the world, beliefs and attitudes about the theory are not consistent. So, I deem it important to survey the experiences, attitudes and expectations of teachers. And consequently this research would identify probable causes of problems and the current limitations of the ELT education in the higher secondary level of Bangladesh.

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It has been observed that in spite of many years' efforts to acquire the communicative competence in English and learning of English in schools and colleges, Bangladeshi students are not competent enough to do the communication in English. Majority of the secondary and higher secondary English teachers in Bangladesh receive graduate and post-graduate education in English. In spite of that, English teaching standards in Bangladesh could not make any successful and effective contribution to the learning and use of English in Bangladesh. Improved curriculum design that incorporates new and effective approaches to language instructions is fundamental to developing the quality of English language learning and teaching. CLT, the language teaching approach that has got worldwide recognition and use as an ELT method was introduced in Bangladesh to cope with the world English learning scenario. But, there was resistance from teachers against its implementation and it is believed that this new method could not do its work properly. So, I attempt to explore the beliefs of the participating teachers about the principles of CLT and their real classroom practices that might inform the concerned people about the do-ables in this regard.

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Chapter-2

2. Literature Review

Communicative Language Teaching is a powerful theoretical model in ELT and is recognized by many applied linguists and teachers as a useful approach to language teaching. Communicative Language Teaching approach that has its origin in the early 1970's in Britain, spread throughout the world within a short span of time. Many research has been conducted to investigate if the Communicative Language Teaching approach, a Western innovation can be applied to and followed as a language teaching method in English as a Foreign Language context. (Burnaby and Sun, 1989; Ellis, 1996; Li, 1998; Xiaoju, 1984).

Most of the above-mentioned research focuses on the problems that teachers come across while applying Communicative Language Teaching approach in the Outer Circle and Expanding Circle countries. Most of the problems identified are spotted in the education system, teachers' misconceptions about CLT, infra structural facilities of the institutions, socio-cultural factors, the traditional examination system, and large class size.

In this chapter, I will try to define the Communicative Language Teaching approach and its characteristics. An attempt will also be made to identify what communicative activities in the CLT mean. I will also explain why CLT, a product of the ESL countries, cannot be successfully applied in EFL countries like Bangladesh.

2.1. Definition of Communicative Language Teaching approach

A huge number of books and papers have been written to define the characteristics of CLT. (Cannale, 1983; Cook 1991; Littlewood 1981; O'Malley & Chamot 1990; Richards & Rodgers 2001; Rivers, 1987). The main concept of the CLT is expressed by the desire for developing the communicative competence among learners. The development of communicative competence is vital to real L2 learning.

Littlewood (1981) highlights the importance of interaction in acquiring communicative competence. He says that CLT pays systematic attention to functional as well as structural

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aspects of language, and hence combines these to a more fully communicative view(p.1).CLT advocates to go beyond the teaching of grammatical rules of the target language and recommends that learners will develop communicative competence by using the target language in a meaningful way. Interaction is the means to use the language in a meaningful way.

Larsen –Freeman (2001)consider interaction as the prerequisite to language learning .To her language is for communication and in a communicative class everything is done with a communicative intent. (p.132). Students learn a language through communicative activities. Larsen –Freeman also observes that language games, such as, card game, scrambled sentences, problem solving tasks, such as, picture strip story, and role play activities that match the principles of communicative approach are integrated in a CLT classroom.

Richards and Rodgers (2001)illustrate that ‘the emphasis in communicative language teaching on the process of communication rather than mastery of language forms, leads to different role for learners from those found in more traditional second language classrooms’(p.166). Learners are thought to be active participants in the language classroom. So, Brown (2001) ascribes the following role to the learner:-

Students in a communicative class ultimately have to use language, productively and receptively in unrehearsed contexts outside the classroom. Classroom tasks must therefore equip students with the skills necessary for communication in those contexts. Students are therefore encouraged to construct meaning through genuine linguistic interaction with other.(p.43).

Communicative Language Teaching approach has assigned many roles to learners. Breen and Candlin comment the learner’s roles in Communicative Language Teaching in the following terms.”The role of learner as negotiator - between the self, the learning process, and the object of learning-emerges from and interacts with the role of joint negotiator within the group and within the classroom procedure and activities which the group undertakes. The

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implication for the learner is that he should contribute as much as he gains, and thereby learns in an independent way.”(cited in Richards and Rodgers,.2001:166).

CLT highlights the learner-centred teaching. According to Savignon(1991),”communicative language teaching has become a term for methods and curricula that embrace both the goals and the processes of classroom leaning, for teaching practice that views competence in terms of social interaction”(p.263).So, CLT provides the learners with the opportunities to experience language through communicative activities. Communicative activities help to acquire communicative competence.

While teaching in the CLT, teachers have to consider the various roles that CLT has ascribed to teachers. According to Breen and Candlin (1980),”the teacher has two main roles: the first role is to facilitate the communication process between all participants and various activities and texts. The second role is to act as an important participant within the leaning –teaching group”(p.99). Brown (2001) offered six characteristics as description of CLT. Among them the following one is about teachers:

The role of the teacher is that of facilitator and guide, not an all-knowing provider of knowledge. Through pair work and group work CLT promotes the collaborative and cooperative learning. CLT calls for equal relationship between teachers and students. Instead of the authoritative role of teacher, CLT treats teacher as co-communicators, a needs analyst, an organiser of resources, a facilitator of procedures and activities, a negotiator, and a learner. Activities in the CLT are often carried out by students in small groups(Larsen-Freman1986).CLT also favours interaction among small numbers of students in order to maximize the time each student has in order to learn to negotiate meaning. Teachers use learning activities to engage their students in meaningful and authentic language use rather than in the merely mechanical practice of Language patterns. Accordingly, CLT syllabus is designed in keeping the communicative intent in view.

Instead of grading and sequencing language syllabus on the basis of structures from easy to complex, the CLT syllabus is determined by the consideration of themes, function meaning and /or tasks. There is a strong emphasis on the exposure to the target language through large Language in India www.languageinindia.com

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quantities of input to and output from learners and this can maximize opportunities for negotiation and interaction between teachers and students and among students themselves. And such negotiation and interaction are believed to be vital process in the acquisition of a target language.

To sum up, CLT encapsulates -

- (1) The development of communicative competence.
- (2) The development of communicative skills through interaction between students-students and teachers-students.
- (3) Learners' participation and the minimum of teacher control and teacher talk for effective language learning.

2.2. Pedagogic Model of CLT

The pedagogic idea of communicative language teaching derives much from the idea of communicative competence. CLT aims to facilitate the development of this communicative competence. A language is learned best when the learners are engaged in real communication. The CLT proposes that students should talk to one another and share one another's thought and feelings and also advocates a non-threatening collaborative and group atmosphere. CLT advocates a kind of social climate where the relationship between teachers and students change gradually from one of dependence to one of independence. That is why, Communicative Language Teaching emphasizes:

1. Use of peer teaching and small group activities.
2. Notion-functional activities within a prevailing structural framework.

CLT uses peer-mediated instruction and role playing activities. Teachers try to find new and better ways of getting students to help each other. Students' involvement and self-direction are of paramount importance in the CLT. In the classroom students are provided with opportunities to use language. Classroom activities facilitate the creative use of language by students. As communication is the main purpose of language, the proponents of CLT believe that fluency precedes accuracy in the CLT.

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Communicative interaction among students themselves or between teacher and students are very important for language learning. The key idea of the CLT is to provide the learners with rich exposure to natural language in the classroom. A rich and natural language classroom ensures an active environment for the students. Littlejohn (1985) says:

We now realize that a healthy classroom is one in which learners are active and here teacher talk is reduced to a minimum. A considerable amount of time is spent devising talk that requires learners to work in groups to role play, to fill in charts and to give their personal opinions and generally to engage in more oral work. Learners are to pretend realistic context for language use, and they are asked to interact in that pretended context.

In communicative language teaching 'feedback 'on learners' performance is provided in such a way that learners can sub-consciously test hypothesis about the target language. CLT ignores error especially at the initial stages of teaching and learning so that the fluency of the learners is not hampered. In this way CLT offers opportunities for communication and requires the teacher to give up control of the teaching /learning process to the students because in CLT error correction is considered a hindrance to language learning.

To sum up, CLT calls for pedagogy in which there is non-threatening learning environment without teachers' interference; teachers are facilitators, not merely the providers of knowledge; collaborative learning in the form of pair work and group work; learners are active participants and error correction is obstructive, not supportive to learning.

2.3. Communicative Technique in the Classroom

The archetypal communicative technique is an information gap exercise. The point of the activity is that the students have to improvise the dialogue themselves to solve their communicative task. They have to use their own resources to achieve a communicative goal with other people, thus bringing communication directly into the classroom. The second standard communicative technique is guided role play. The students improvise conversation around an issue without the same contrived information gap. The aim is practising how to assume particular roles in situations. The third technique is tasks; students carry out tasks in

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the classroom with a definite outcome. Any task that entails any kind of interaction in pairs or groups may be communicative provided that students are working together to achieve that task and find out solutions.

2.4. English as a Foreign Language in Bangladesh

It is essential to discuss the position of English in Bangladesh if we want to examine the appropriateness of the CLT in Bangladesh. Before that we need to see the difference between the EFL and ESL contexts for the teaching of English. The next section of this literature review gives a description of both ESL and EFL environments. Although both EFL and ESL refer to the teaching of English to non-native speakers, ESL takes place within an English – speaking environment. This scenario indicates students learning English in the United States, Canada, United Kingdom, Australia, New Zealand etc. where English is the primary language of interaction, communication, education, business. Ellis(1996,p.215) distinguishes ESL and EFL contexts and states that ESL is integrative, in that it is designed to help individual function in the community ,EFL is part of the school curriculum, and therefore subject to contextual factors such as support from principal and the local community, government policy etc. It is also dependent on the teacher’s language proficiency, teaching resources, the availability of suitable materials....For ESL students language leaning is part and parcel of survival and growth.(Ellis 1996).Another characteristic of ESL situation is that students in the ESL classes do not share the same L1 thus helping to the greatest urge for learning and practicing the target language. This culturally heterogeneous classrooms leads to higher motivation and faster adaptation of learning strategies.(Ellis,1996).In such a situation a teacher is simply the facilitator of learning. On the other hand, EFL contexts do not have English –speaking environment.EFL teachers are the only source of the target language. In an EFL environment learning is teacher-centred. Examples of EFL learning countries are Bangladesh, Japan, China, Saudi Arabia. Here English is not the only medium of instruction. Bilingual education system prevails there. Students have the exposure to the target language only during the class hours in a limited way. The main purpose of learning English is to pass the examination. Students mostly resort to the mother tongue for interaction. The motivation for learning English also varies greatly from person to person.

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The environment in which learners learn English is very important to assess the students' motivation for and success in learning. Another important factor is the cultural appropriateness of a language teaching method in a given society. In most parts of the world, English learning and teaching is done in a traditional way where there is the minimum of learner participation and interaction in the classroom. On the other hand, CLT requires student participation for proper learning of English.

These differences in EFL and ESL contexts should be considered while implementing CLT in EFL situation. Most scholars are of the view that second language acquisition research and second language teaching is not transferrable to foreign language contexts. A good number of research has been done about the non-adoptability of CLT, a product of ESL country in EFL contexts. (Burnaby & Sun, 1989; Fox, 1993; Sato & Kleinsasser, 1999).

2.5. Communicative Language Teaching Worldwide

Some studies have emphasized the local necessity and the particular English teaching conditions in the EFL countries and the importance and success of traditional language teaching methods (Bhargava, 1986; Sampson, 1984, 1990) and some have strongly advocated the adoption of CLT in EFL countries (Li, 1984; Prabhu, 1987). But, the majority of studies have recognised the difficulties EFL countries face in adopting CLT. Ellis investigated the appropriateness of CLT in Vietnam. The problems that were discovered in Vietnam are related to the teachers' maintenance of deep-rooted tradition. The problem, according to Ellis was due to two traditional practices, the cultural reluctance of the Vietnamese to challenge written words, and the focus on grammar and translation in the examination system. It was also revealed that the Vietnamese teachers believed that they did not have necessary knowledge of target language culture and CLT is culturally incompatible with the Vietnamese culture and education system. In that study Ellis concluded that "although there is a strong demand for communicative competence in Vietnam, it is not matched by adequate teacher training, communicative language materials and suitable learning environments" (p.69). It was suggested that "the way of making communicative approach culturally acceptable to the Vietnamese is in keeping with their own cultural values embedded and reflected in the language they use" (p.71). Ellis (1994) had doubt about the Language in India www.languageinindia.com

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universal relevance of communicative approach in Far- Eastern countries. He argued that the Western idea that ‘communicative competence shares the same priority in every society(p.216) may not be true and so asserted that communicative approach needs to be culturally attuned and accepted’ to make it suitable for Asian situation(p.213).Hence he suggests a kind of “mediating ‘’ between the Western and Eastern teachers and integration of the two teaching methods to make language teaching successful in EFL countries.

Another study was conducted by Li with 18 South Korean secondary English school EFL teachers studying at a Canadian university to identify their perceived difficulties in adopting CLT. All participants answered a written questionnaire and 10 were also interviewed. In Li’s study the difficulties as reported by the South Korean students were created by four factors: 1.the teacher.2the students.3.the education system itself and 4.the L1 itself.(Li,1998,686-695)). The four categories were later subdivided into other subcategories:

1. Difficulties caused by Teachers:

a) Deficiency in spoken English. b) Deficiency in strategic and sociolinguistic competence. c)Lack of training in CLT d)Misconception about CLT e) Little time for and expertise in material development.

2. Difficulties caused by students:

a)Low English proficiency b) Little motivation for communicative competence. c) Resistance to class participation .

3. Difficulties caused by the education system:

a) Large classes b)Grammar-based examination. c) Insufficient funding d)Lack of logistic support.

4. Difficulties caused by CLT Itself:

a) CLT’s inadequate account of EFL teaching b) Lack of effective and efficient assessment instruments.

So, the Korean study as shown by Li pin pointed the following problems: educational values and attitude, reading, oral skills, grammar, students’ attitudes, teacher’ attitudes, pre-service teacher education which posed problems for adopting CLT in South Korea.

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Gorsuch(2000) investigated Japanese teacher's approval of communicative activities. Eight hundred and eighty four Japanese senior high school EFL teachers participated in the study and they answered an extensive questionnaire through a 5-point Likert scale. The questionnaire was the main source of data for the study, which involved a series of questions on teaching activities. Based on the data of the study, Gorsuch concluded that teachers were largely influenced by the requirements of the university entrance examination. As the university entrance examination was crucially important in students' lives, both the institution and the students put pressure on teachers to allow them to study materials needed for the examination. Gorsuch also found that majority of teachers preferred a more traditional way of teaching and were opposed to the new teaching method of the CLT. Another factor was the use of target language. Teachers did not use the target language in the classroom which they believe was not wise to use in high school without the explicit direction from the teachers.

Studies were conducted in China about the suitability of CLT there. Burnaby and Sun(1989) report that teachers in China found it difficult to use CLT. The constraints cited include the context of the wider curriculum, traditional teaching method, class sizes and schedules, resources and equipment, the low status of teachers who teach communicative rather than analytical skills and strategic competence. Anderson's (1993,p. 19) study of CLT in China report the following problems as barriers to the implementation of CLT. They are lack of properly trained teachers, lack of appropriate texts, and materials, students' not being accustomed to CLT. Penner (1995) investigated the Chinese language classroom and said that Chinese classroom culture "restricts pedagogical change advocated by foreign agents"(p.1) She showed how it is difficult to change the classical traditional approach of language teaching and implement modern approach in China. She felt that as there were "discrepancies in educational theory, roles, expectation, methods, material use and structural concern", a new Chinese way needs to be found out (p.12). Penner also mentioned about the teachers' beliefs in their lack of English knowledge. Liao (2000) pointed out three difficulties in the way of successful application of CLT in China: They are 1) No familiarity with the new method. 2) The negative influence of educational tradition on teachers and 3) Lack of target language culture knowledge.

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According to Liao, language and culture are closely related in CLT and the knowledge of culture helps positively in acquiring and using language for real communication. But the fact, Liao comments, is that most Chinese teachers not only lack English proficiency but also cultural knowledge. So, Liao suggests that teachers acquire high level of target culture knowledge to make CLT application successful in China. This view is, of course, similar to teachers' belief in Ellis' article where the Vietnamese teachers also believed that they did not have necessary knowledge of target language culture and this lack of knowledge led to their misconception about CLT in Vietnam.

Mustafa (2001) undertook a study to investigate the issues regarding the English instruction reform initiative of the Indonesian Ministry of Education. From the investigation he identified the real situation of communicative approach to teaching English in Indonesia. He found out that communicative approach in Indonesia could not make students competent in the use of English for real life purposes. What he identified as the real barriers to the learning of English by the Indonesian students are related with EFL situation. Certain situations in Indonesia are not conducive to the use of English in everyday life. He identified the following factors as problems for the application of CLT in Indonesia. Firstly, teachers have lack of confidence in using the language before their class, that is, lack of English language proficiency; the second factor is the time constraint that limits students' social interaction in the classroom; the third problem is the large classroom. The next one is the focus of examination (form focused nationally administered test). The next factor is the absence of good, authentic learning materials. Teachers' emphasis on teaching grammar and syntax is also a formidable problem. Another important factor is the lack of use of English outside the language classroom. As a result, communication- based instructional materials had lost their pedagogical value in Indonesia and that impedes the adoption of CLT in Indonesia.

Kirkpatrick (1984, cited in Li, 680-681) studied the implementation of CLT in Singapore. He found that the grammar-based English language syllabus makes the English teaching situation complex and the local use of CLT challenging. Gonzalez (1985, cited in Karim, Language in India www.languageinindia.com

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2004) studied CLT in Philippine's rural areas and found English instruction there as irrelevant to the population's need, as people there seldom used English. Shamin(1996) identifies learners' resistance, among other problems, as a barrier to her attempt to introduce innovative CLT methodology in Pakistani English classroom. The studies done outside Asia about CLT find varying problems in its implementation. Valdes and Jhones(1991 cited in Li,681)) report difficulties such as ' teachers' lack of proficiency in English, their traditional attitudes towards language teaching , the lack of authentic materials in a non-English speaking environment, the need to redesign the evaluation system, and the need to adapt textbook to meet the needs of communicative classes'. Efforts to offer a communicative approach to the teaching of English in KwaZulu ,South Africa ,met with pervasive resistance on the part of teachers and students to adopt the more egalitarian, de-centralised ways of interacting associated with CLT(Chick, cited in Li ,681).

To sum up, the above –mentioned studies done across the world mention some economic, socio-cultural, logistic problems in the way to implementation of CLT in EFL countries. The further problems as mentioned in these studies are rooted in the traditional education system, cultural values, such as, teacher-student relation.

2.6. Studies conducted regarding CLT in Bangladesh

Some important studies on the application of CLT In Bangladesh has been conducted.(Chowdhury&Ha,2008,)(Karim,2004),(Hasan,2004),(Farooqui,2006)(Shahidullah, 2007).There are mixed opinions about the application and suitability of CLT in Bangladeshi EFL context. Karim conducted a survey among 36 post secondary ELT teachers in six private university of Bangladesh to investigate into their beliefs, perception and expectations about CLT. Karim's studies manifest many positive opinions by the participating teachers. The findings as described by the researcher suggest the fact that the participating teachers did not support some of the common misconceptions about the CLT. There is a misconception prevailing among the Bangladeshi teachers that CLT requires a good proficiency of the teachers. But, Karim found that the majority of teachers opined that lack of teachers' proficiency is not a problem. The respondents identified students' lack of proficiency as a problem.(82). The studies reported that 50% of teachers believed the misconception that CLT

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requires a lot of time from teachers for preparation of lesson. The other barriers identified by the respondents are large class size, inadequate resources in the classroom, immovable furniture in the classrooms, traditional teacher—centred grammar teaching method, traditional grammar-based examination, lack of support from the administration, lack of teachers' training, lack of oral fluency of the teachers, teachers' lack of time to prepare communicative materials, lack of authentic materials and audio visual materials .

Chowdhury & Ha (2008) conducted a study with six Bangladeshi university teachers. The study was done on the basis of qualitative research through unstructured interviews with the participants. The respondents identified some misconception about the CLT as powerful barriers to the adoption of CLT in Bangladesh. One respondent said that teachers do not encourage learners to participate in communicative activities. Another respondent identified traditional teacher- student relationship as a formidable hindrance to the adoption of CLT. In Bangladesh a teacher has a father image which gives the teacher an unquestionable and authoritarian role in classroom. A respondent suggested that mediating between CLT and traditional grammar translation method will be a wholesome choice for Bangladeshi ELT situation.

The studies done about the CLT in Bangladesh identified the following problems. They are large class size, teachers' lack of fluency, lack of teachers' training in CLT, traditional grammar based examination and teacher-student relationship.

2.7. English Language Teaching In Bangladesh

Though there are efforts by the government of Bangladesh to improve ELT scenario at the Secondary and Higher Secondary levels, there are serious failures and limitations in that enterprise. At present it is seen that the prevalent instruction in English in Bangladesh is inadequate for global communication. Though students are passing out from schools and colleges, they are not competent enough to carry on communicative activities because of lack of communicative skills in English. But, the communicative competence is the key to success for participation in any affairs inside and outside the country.

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In Bangladesh English is formally introduced to students from the age of six that is, grade-1 at primary level in public sector schools. There is a class for English ranging from 30 minutes to 50 minutes per class six days a week. That is, one paper of English is taught as compulsory subject from level -1 to level- 7. From level 8 to 12 there are two English papers in each level. This system has been going on since 1972, the next year Bangladesh became independent. CLT was introduced in 2001. Before the introduction of CLT, English was taught in the traditional way, that is, the Grammar-Translation Method.

Many learners take instruction in English from private language institutes. Students doing courses in private language institutes are more proficient in English than those learning English only from regular educational institutions. (The British Council, Dhaka Website Education in Bangladesh, 2002).

No pre-service training is required for teachers to teach at the primary level. High School Certificate holders are eligible to teach at primary level. A graduate degree is the minimum requirement to teach at Secondary level and post graduation is essential to teach at the higher secondary level.

To sum up, even after many years' of learning, students are not competent in English. Majority of Bangladeshi English teachers are not properly trained in teaching language teaching, let alone CLT.

2.8. Communicative Language Teaching Approach in Bangladesh

As a result of globalisation and the increasing demand of competent users of English, English as a language has got added value among the people. Consequently, ELT as a profession has also got increased attention. To improve the quality of ELT CLT had been introduced to cater to the worldwide fashion and teachers have been being encouraged to follow this approach. To facilitate the implementation of CLT in Bangladesh, batches of senior English teachers were sent overseas-almost exclusively to the English-speaking West-for further training. But, the fact is that at all levels of education the grammar translation method is still followed in Bangladesh. There is conflict between the policy –level expectation and actual practice (Chowdhury 2008, p. 306). Grammar explanation, vocabulary memorization and translation of de-contextualized sentences were in practice in ELT pedagogy. The higher Language in India www.languageinindia.com

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secondary English textbook/course book had mainly prose and poetry with a supplementary grammar book for paper – 2 in which grammar items were presented structurally with no interactive exercises. The only activities included writing paragraphs, essays, personal letters and job applications.(Chowdhury.2008,p.306).In examination only the writing and reading skills were assessed and speaking and listening skills were not tested. However, these latter skills are not still tested in the prevailing CLT pedagogy. So, it is seen that the Grammar – Translation method could not make the learners communicatively competent.

As the English courses being taught in schools and colleges could not meet the need of the learner to improve their skills, reform in ELT was introduced in the late 1990s. The government with the cooperation of foreign organisations sought to introduce major changes in English language education in the secondary and higher secondary level. In 2000, the English Language Teaching Improvement Project(ELTIP) which was funded by the Bangladesh Government and by the United kingdom's Department for International Development (DFID) introduced communicative textbook up to the Higher Secondary Certificate (HSC) level. Chowdhury & Farooqui discuss how the ELTIP, jointly run by the British Council, Dhaka and the National Curriculum and Textbook Board attempted to improve the quality of ELT in secondary and higher secondary education across the country. This new curriculum was a complete departure from the previous teaching method. This method was student-centred and aimed at helping students acquire 'communicative competence' through interaction and practice of skills in the classroom. Textbooks for the first time were written by Bangladeshi teachers and those were culturally compatible and familiar.(Chowdhury307).To provide well-structured training program, ELTIP gave training to secondary teachers through 27 centres across the country. ELTIP trained teachers so that they could make the best use of the newly written communicative textbooks with a view to developing the four language skills of the learners. DFID funded two phases of the ELTIP –(1997-2001), and after DFID left in 2002, ELTIP had been funded by NCTB and seven Boards of Intermediate and Secondary Education . The total number of teachers trained are almost 3,50,000, but, in a huge unitary education system this resulted in insufficient impact. ELTIP had two objectives:(1)to produce CLT-based English textbooks for grades 9-10 at the secondary level and grades 11-12 at the higher secondary cycle, and Language in India www.languageinindia.com

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(2)to train school teachers and empower them to teach communicative English(Paul,2004;Hamid 2005;NCTB,2001,2003;Rahman,2007,cited in Hamid and Baldauf,2008). So, to continue the development of ELT training in Bangladesh, DFID started another project called ‘English in Action’ from May, 2008 which will continue up to May, 2017. The assignment is a nine-year program that will equip up to 30 million Bangladeshi with English language skills to allow them to participate more effectively in economic activities. Hamid & Baldauf(2008) say, “Introducing English at the earliest grade possible (since1991,Yasmin,2005) and going communicative’ (since1997,Hamid,2005) were two recent English language teaching policy initiatives to develop Bangladeshi human capital”. They add that the communicative approach was a corrective intervention because even after many years of schooling ‘our students are very weak in English and as a result, they can not apply English in their practical life successfully’(NCTB,2003,P.3). CLT was expected to revitalize these ‘weak’ learners’ ability to learn English by ‘improving the standard of teaching and learning English at different levels of formal education’(ibid). According to two –page government evaluation report(DSHE,2004), as of 31 October,2004,11,737 secondary school teachers have been provided with a 13-day CLT training within the first two phases of ELTIP. But, the Higher Secondary teachers did not get that 13 -days’ training. They were given only 1 day’s training which majority of teachers believed did not bring any considerable changes in their teaching practice. Again, many teachers even did not join the 1-day training program. What they have is some theoretical knowledge of CLT. In spite of these changes and efforts to improve the condition, classroom teaching seems to adhere to the old ‘chalk and talk drill method’ (Pandian, 2004, as cited in Little wood, 2007,p. 246).

To say in brief, CLT was introduced in Bangladesh to cater to the increasing demand of communicatively competent users of English. But, the fact is that ELT is still in its traditional fashion, Grammar-Translation method. Teachers have the theoretical knowledge of the principles of CLT, but lacks practical experience. Teachers are not adequately trained in CLT, but course books in the CLT were floated. So, it is seen that CLT was introduced without adequate preparation.

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Chapter - 3

Context

CLT is in effect in all classes from six to twelve in secondary and higher secondary levels. The level 11-12 chosen for my research is higher secondary which comprises class eleven and twelve.

3.1. The Teacher

The teachers who are participants in this research are five in number. They have been teaching the course for the last five to sixteen years. They have post graduate degree (M.A.) in English Literature. Some of them had a few modules in English Language Teaching. They have the theoretical knowledge of CLT. They have been using the textbook written in CLT for the last 10-11 years.

3.2. The Course book

Though Higher Secondary ELT education spreads over two years of the HSC program, i.e. class xi and xii, NCTB prescribed book 'English For Today' which is followed compulsorily in class xi. In class xii there is no particular course book, but the NCTB has prescribed some books and the syllabus contents are grammar and composition. The Chairman of NCTB in the preface to the book English For Today says that, the book is based on the principle that had guided the writing of the English For Today books from class 6 onwards- the principle of learning a language by actually practicing it. The practice which is carried out through the four language skills of speaking, listening, reading and writing, usually in an interactive mode, underlies the communicative approach to language learning.

As the focus is on the communicative functions of language, the main aim of the textbook is to provide ample opportunities for students to use English for a variety of purposes in interesting situations. The book is divided into units. Each unit, based on a theme, has several lessons that contain reading texts and a range of tasks and activities designed to enable students to practice the different skills, sometimes in pairs or groups. This communicative approach to learning English is familiar to the students of classes 11 & 12 who have already used the English For Today textbooks from class 6.

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It is very often seen that though the course book contains communicative activities for interactional activities in the classroom, the classes are rather non-communicative or teacher-centered where the traditional ‘teacher initiation-learner response-teacher follow up’ interaction patterns happen. They do not ultimately lead to communicative environment in the classroom. In Bangladesh ELT teachers still follow the grammar explanation, lecture-based, memorization -oriented ELT pedagogy. The same is true about the ELT classes in the higher Secondary level.

3.3. Communicative Activities in the Course book

The course book is replete with plenty of communicative activities. In each lesson there are three to four communicative activities, such as pair work, group work, problem solving and communicative games. For the convenience of classroom management which is, however, a practical reason because in Bangladeshi ELT classes, there are sometimes as many as two hundred students in a class, there is more pair work than group work. It is seen from this section that course book is written following the communicative Language Teaching approach. There are communicative activities in every lesson of this course book.

Chapter-4

4. Research Questions

Communicative Language Teaching is a widely practised language teaching approach. But, there is mixed feeling and reaction to it among people in various socio-educational contexts. In view of the requirements that CLT places on learners as well as teachers, there is much to be asked about the ability to adapt this approach to EFL settings. Teachers have widely different perceptions of the features of CLT for curriculum and instruction. The issues which facilitate or hinder the implementation of that methodology are different from one national context to another. The attitudes and experience of teachers about CLT are not consistent as well. So, it is important to know about the perceptions and feelings of the Bangladeshi higher secondary teachers to investigate why CLT is not warmly accepted by them and if those perceptions have direct bearings on the classroom practices. That is, are the classroom practices in conformity with those beliefs and perceptions?

On the basis of the literature review, the following research questions have been formed to investigate the matter:-

Research questions or propositions are:-

1. What are the perceptions of the participating higher secondary English language teachers about the principles of Communicative Language Teaching Approach?
2. What are the perceptions of the participating Higher Secondary ELT teachers about the communicative activities in the classes?
3. What are the problems with using CLT in Bangladeshi higher secondary ELT classes?
4. How do they describe the role of teachers in language classroom in Bangladesh ?
5. How do they describe the role of learners in language classroom in Bangladesh?
6. What are the difficulties in using this textbook?
7. How frequently do they use the communicative activities of the textbook in the class?
8. In what technique do they teach grammar?

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9. What are the mismatches between the perceptions of these teachers about CLT and the real classroom practices in the higher secondary English classes?

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Chapter-5

5. Methodology

This study aims to investigate the participating teachers' beliefs and perceptions about CLT and their real classroom practices. It also aims to see why these discrepancies happen. This section focuses on the approach and procedure that have been used to investigate the topic of this study.

The research relied mostly on teachers' self-reported feelings, personal beliefs and experiences about the use of CLT in Bangladeshi ELT classroom. A descriptive and interpretative analysis of the data was done. The collected data are qualitative. Qualitative research is based on a variety of sources. Commenting on the benefits of qualitative research, Marshall and Rossman(1999,p.60) say one of the reasons for selecting it is to stress the unique strengths of the genre for research that is exploratory or descriptive. Moreover, qualitative research draws mostly on multiple sources and on people's views and opinions of specific experiences. The sources used by this researcher are questionnaires for teachers, face- to- face semi- structured interview with five higher secondary school ELT teachers done mainly for the clarification of some questions. The teachers selected are from government colleges. They were selected on the basis of my familiarity with them. However, they have varying level of experience ranging from 5 to 16 years. Four of them are from government colleges in city and one is from a college in rural area. All the teachers have M.A degree in English Literature with one or two modules in ELT methodology. Though they do not have any degree in ELT, they have a little orientation to CLT in the form of a short one – day training in CLT.

The course book the teachers use is 'English For Today' for classes xi-xii. This course book is not only locally produced, but also has materials that are locally relevant and culturally familiar. The book has interactional activities like pair and group discussion, problem-solving, role-play. The age level of the students is between 17 and 18.They had already learned English following the course books in CLT method for the last five years.

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I chose questionnaires for the reason that they save time and contain detailed desired information and exclude all unnecessary information (Brown and Rodgers, 2002). The questionnaires include both open-ended questions and questions with fixed alternatives. The advantage of closed questions is that they usually make the questionnaire easier and quicker to fill in. They also make the quicker and more reliable scoring of the responses. (Wallace 1998, p.135). And the corresponding advantage of open questions is that they are comparatively easy to design and yield a huge number of unexpected but interesting data. The questions are classified according to (1) demographic, such as, age, year of experience, their training in CLT (2) attitudinal, such as, opinion, belief about CLT, opinion about the importance of CLT in Bangladeshi higher secondary ELT classes, importance of communicative activities in language classes and (3) pedagogic, such as, their knowledge about CLT, advantage and disadvantage of CLT as a method, their idea about the importance of the speaking as a skill, and if they ever tried communicative activities in the class and if not why not, rating their use of communicative activities in the class. Teachers were asked to rate their opinions on questions like what they thought caused difficulties or might be the cause or causes of difficulties in adopting CLT in Bangladesh on a scale from 1 to 3, with (1) indicating 'no problem', (2) 'manageable problem' and (3) indicating 'major difficulty'. Questions for this purpose include opinions such as, 1. large class size. 2. teachers' lack of sufficient spoken English competence. 3. students' low level of English proficiency. 4. Lack of training in CLT. 5. Examination system. 6. The difference between ESL and EFL teaching contexts.

As there were many answers which were not answered in detail and there were some ambiguity about the interpretation of some answers, semi-structured interviews were conducted with these teachers after the questionnaires were handed back and tabulation was started by this researcher. A great advantage of semi-structured interview is that it reflects the interviewee's real feelings. And I chose semi-structured interview because this type of interview leads the researchers to specific destination through a good level of control and allowed me as the interviewer sufficient freedom to digress and probe far beyond the answers to the prepared and standardized questions (Berg, 1989, p.17). Wallace (1998, p.130) says about advantages of interview in general. He says, "The great advantage of interview is

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its flexibility .If the respondent has problem with the questions, they can be explained. If the respondent says something intriguing, follow - up questions can be asked”. While formulating the interview questions, I made sure that the questions were clear, precise and motivating.(Denzin,1989).The interviews lasted 30 minutes to 40 minutes each. I recorded the interview on audio recorder. The participant teachers have been named Teacher-A, Teacher-B, Teacher-C, Teacher-D and Teacher-E. I also had a plan to observe three classes of three different sizes. The largest one might consist of seventy five to eighty students. The medium one will be of 45 to 50 students and the small one with approximately thirty students. But, I could not do it because there was no class which had fewer than 100 students. It was also not possible for me to arrange three classes of three different sizes. Moreover, I gave up the thought of observing larger classes after I had observed a private tutorial class with 26 students. This class was 1- hour long and for the recording of classroom interaction I used the model interaction pattern as a format suggested by Ruth Wajnryb(1992,107).

Chapter-6

6. Findings

I analysed the findings in the simplest, easiest way. I explained the responses in the open questions and tabulated the questions with fixed alternative in tables. Later on, I compared both types of responses.

6.1. Questionnaire

The main instrument used to elicit data for the study was a written questionnaire (appendix A) which was distributed to seven higher secondary English teachers of three government colleges. However, from among the seven distributed questionnaires, I selected five completed questionnaires. I found adequate information in those five and I could arrange face- to- face interview with four teachers for the clarification of some points.

The questionnaires included 23 questions with both open-ended questions and questions with fixed alternatives. The first six questions elicited the demographics of the participants: age, educational qualification, experience, level of teaching and training. The demographic information was sought because they help to clarify the variables of the analysis to be determined if such factors have any effect on attitude, beliefs and practices.

Results of question no.1

The teachers are between 32 to 42. It is seen from the data that senior teachers are more unwilling to accept CLT. Teacher-D who is junior most have positive attitude to CLT.

Table No. 1(Age Table)

Teachers' ID.	A	B	C	D	E
Age	41	38	42	32	39

Results of question no.2

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All the participant teachers have M.A. in English Literature. None of them have B.A or M.A in ELT. All of them had one module named Linguistics in M.A which comprise sociolinguistics, psycholinguistics and applied linguistics. The module carries 100 marks. The syllabus of this paper contains theories of these three areas.

Results of question no.3

The responses to question 3 reveal the fact that among the five teachers, four are averse to doing communicative activities in the class .They never use the teachers’ guide in preparing their lessons. Their teaching experiences range between 5 and 16 years. On the other hand, teacher-D with 6 years of experience engages almost all of his students in pair work .She teaches grammar by contextualising in stories. She also always uses the Teachers’ Guide.

Table No. 2(Experience Table)

Teachers’ ID	A	B	C	D	E
Years of experience	16	5	12	6	8

Results of question no.4 &.5

All have been teaching at the higher secondary level and teaching the academic English only which comprise the compulsory English of two courses with one hundred marks each. The first paper which is taught in level 11 is based on the textbook ‘English for Today’ which is written in the Communicative approach. The second paper that is taught in level 12 consists of grammar and composition. The syllabus of this second paper was changed in the year 2009.

Results of question no.6

Training

It is quite interesting that none of them had gone through any training in ELT, let alone CLT. All of them had 4 months training in the National Academy for Education and Management

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which is compulsory for all the newly-recruited teachers for government colleges irrespective of subjects. It is interesting to note that this training is more for administrative than academic purpose. The training prepares the teachers for becoming competent administrators.

Results of question no.7

Question No. 7 includes 12 items, descriptive of CLT. They were intended to elicit teachers' perceptions about general attributes of communicative language teaching approach. The teachers responded by ticking those options which they considered features of CLT. The twelve items were selected to represent the common features of CLT. The 12th item was 'other' to let the respondents comment on any of the 11 selections or put other observations.

It is seen that 100% of teachers perceive the following features as to be of the CLT. They are 'CLT emphasises fluency over accuracy'; 'CLT puts too much pressure on teachers'; CLT requires a lot of time to prepare class activities'; CLT is an ESL, not EFL methodology'; 'CLT emphasis communication in L2'. 80% of teachers ascribe to the conceptions 'CLT is a student-centred approach'; 'CLT requires the teachers high proficiency in English'; CLT relies heavily on speaking and listening'.

Table No. 3 (Features of CLT as perceived by teachers)

Serial no.	Features	No. of responses
1	CLT is student centred approach	4
2	CLT means verbal interaction	4
3	CLT emphasises fluency over accuracy	5
4	CLT relies heavily on speaking and listening	4
5	CLT requires the teachers to	4

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	have high proficiency in English	
6	CLT means only pair work and group work	3
7	CLT requires higher knowledge of target culture	2
8	CLT means not teaching grammar	1
9	CLT put too much pressure on teachers	5
10	CLT requires a lot of time to prepare class activities	5
11	CLT is basically an English as Second Language ,not English as Foreign Language methodology.	5
12	CLT emphasizes communication in L2	5

Results of question no.8

Question no.8 was designed to elicit teachers' perceptions about communicative activities. 11 items both communicative and traditional language teaching activities were listed and teachers were asked to select the activities they thought were communicative in nature. It is seen that majority of teachers identify the communicative activities correctly. They are speaking in pairs, group discussion, describing a picture, having a debate or role play, story telling in front of the class. Explaining textbooks, looking up words in the dictionary, grammar exercise are correctly mentioned as non-communicative.

Table No.4 (Teachers' identification of communicative activities)

	Which of the following do you think are the	No. of responses
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	communicative activities?	
1	Describing a picture to a partner	4
2	Having a debate or role play	4
3	Group discussion	4
4	Reading Dialogues	1
5	Speaking in pairs	5
6	Dictation Task	1
7	Story-telling in front of the class	4
8	Grammar exercise	1
9	Looking up words in the dictionary	0
10	Fill in the gaps	1
11	Explaining Textbook	0

Results of question no. 9

Question no.9 was meant to find whether teachers faced difficulties in adopting CLT in Bangladesh. For each item teachers were asked to rate their opinions on a scale from 1 to 3 with 1 indicating 'no problem' 2 'manageable problem' and 3 indicating 'major difficulty'. The scale was used by me for precise data. 5-point Likert scale was very perplexing and digressive to me personally though it is widely accepted and used to collect the attitudinal data. The options were all selected from related research literature and they are those which higher secondary English teachers consider to be the major barriers in implementing CLT in Bangladesh. Here 80% of teachers rate the following problems as great difficulties 'students' unwillingness to participate in communicative activities, large class size, lack of training in CLT and enough logistic support from administration.

Table No.5 (Teachers' perceived difficulties in adopting CLT in Bangladesh)

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No.	The following are some of the difficulties that EFL/ ESL have in adopting CLT. Do you come across these difficulties or do you think they might be difficulties for you in adopting CLT in Bangladesh?	1(no problem)	2(manageable problem)	3(great difficulty)	Total response
A	Teacher does not have sufficient spoken skill		3	2	5
B	Teacher does not have enough target culture knowledge		3	2	5
C	Teacher does not have sufficient time to prepare communicative materials		2	3	5
D	Students do not want to engage in communicative activities		1	4	5
E	Examinations are traditionally grammar based	2	2	1	5
F	Large class size		1	4	5
G	The differences between EFL/ESL teaching contexts		3	2	5
H	Lack of training in CLT		1	4	5
I	Not enough logistic support from administration		1	4	5
J	Teachers do not know what CLT means		4	1	5
K	Unsuitability of Western educational system in EFL context		2	3	5
L	Other				

Results of question no.10

Question no. 10 was intended to elicit the participating teachers' own opinion which they considered as barriers to the application of CLT in Bangladeshi higher secondary ELT classes. This question is similar to question no. 9 which is, however, a fixed question. In response to this question all the teachers replied by writing down points. Their answers are not descriptive. Here 100% of teachers mention the following problems. Large class size and

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lack of raining in CLT.80% point out the following problems, such as, students' unwillingness to learn English, shortage of logistic support, ESL/EFL difference, teachers' and students' unwillingness to speak English. The following table illustrates their perceptions:-

Table No.6 (Barrier to the implementation of CLT)

What are the problems with using CLT in Bangladeshi higher secondary ELT classes?	No.of responses
Large class size	5
Students' unwillingness to learn English	4
Lack of teachers' fluency	3
Lack of students' fluency	2
Shortage of logistic support	4
Teachers' lack of training	5
ESL/EFL differences	4
Lack of communicative material	2
Exam-oriented students	3
Teachers' and students' unwillingness to speak in English	4
Bilingual education system	3
Lack of teachers' preparation for the class	2
Teachers do not encourage students to participate	2
Impediments created by L1	3
Very lackluster teacher-student relationship	2
Very poor schema	1

Results of question no.11

Question no. 11 was meant to elicit the participating teachers' opinions about the importance of communicative activities in learning English.

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This open –ended question elicited almost unanimous responses from the participants. Among the five participants, one has some reservations about the usefulness of the communicative activities in learning English.

This teacher is B who says that the communicative activities are effective in learning English when students reside in English speaking environment. If a student living in an English – speaking country tries to utilize it, he will be much benefitted. He also adds that any grammar exercise through explanation and practice may contribute to learning English.

Teacher-A highlights the usefulness of communicative activities. He says that communicative activities are instrumental in learning English because without participation, there will be a comatose and inertia in the classroom.

Teacher-C says that communicative activities are the inevitable part of any language learning. They help to develop communicative skills. Teacher- D says that verbal communication is very much necessary to develop the fluency in English .Communicative activities help learners to use English in real life like situations. Teacher-E says that communicative activities help learners evade the complexities of learning grammar. That is, through the participation in the communicative activities learning of grammar becomes easy and fun.

Results of question no. 12

Question no. 12 was intended to find out the teachers' view about the real situation of the students' participation in the communicative activities in the higher secondary ELT classes. Teachers put their opinions in descriptive way.

In response to this the majority of participants opine that students' participation in communicative activities is very poor, insignificant and frustrating. Teacher-A, Teacher-C and Teacher-D say that students' participation is very disappointing. Teacher- A says that students' participation in the communicative activities in Bangladeshi ELT classes is very insignificant and disappointing because they are either disinterested or indifferent and their only goal is to achieve certificate through rote-learning method. Moreover, examination procedures are dead against motivating students to learn English. Teacher-C

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attributes this poor participation to the large class size. Teacher-E is not happy with the students' participation in communicative activities. The lack of interest in participating in activities is attributed to their shyness and nervousness for their mistakes. He also makes comments about the students' weakness in other skills, such as, reading and writing. He says that students read without grasping the meaning. Students' writing is also full of mistakes. Teacher-D says that students enjoy the communicative activities much if they can be engaged properly and effectively by teachers. He adds that but due to the lack of facilities, students' participation cannot be fruitful.

Teacher-B says that students cannot be engaged in these communicative activities because class size is huge with 200-300 students and teachers have too limited time to finish these activities in 40- 45 minutes of class time.

Question no. 13 to 23 are all about the teachers' pedagogical issues. They are intended to identify the practices the teachers do in their own teaching and also to find out if the practices correspond with their belief and assumptions.

Results of question no. 13

Question no.13 was meant to know teachers' opinions about how they find the role of learners in their classroom. All the respondents unanimously opine that in the language classroom in Bangladesh, the learners are passive, not active. They are just the silent spectators and receptors of knowledge. They do not actively participate in classroom activities.

Teacher-A says that the role of learners is very insignificant and inconspicuous. They keep themselves aloof from active participation. They feel scared, detached, and concerned in language classroom.

Teacher –B says that students do not respond and they do not want to participate in any pair work and group work.

Teacher-C says that students do not feel willing to speak in English. Students must practise speaking in pairs. But, the teacher says the fact is that students do not do these things in Language in India www.languageinindia.com

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Bangladeshi higher secondary ELT classes. Teacher-D says that in language classroom in Bangladesh, the role of learner is not quite satisfactory. Learners do not respond to the teacher. The learners are not active and interested in participation. Teacher-E says that learners are not vocal enough when they are in the classroom. They think that they should not talk much in the classroom. They remain introvert due to their poverty and lack of linguistic and mental support from teachers.

Results of question no.14

Question no. 14 asks teachers to pinpoint the teachers' typical role in the Bangladeshi ELT classes. Almost all the participants describe the Bangladeshi teachers in a frustrating way. They seem to portray the teachers in a negative way. Teacher-A gives the most revealing description. He says that most of the teachers in language classroom are not well trained and do not feel spontaneity and enthusiasm. They come to class just to deliver their rough-shod lecture as a traditional responsibility. Teachers themselves are very weak in English because they feel comfort in delivering their lecture in native language. Their lack-lustre attitude to their profession is the most intractable barrier to teach and inspire students.

Teacher-B says that teachers do not focus and adapt in using CLT. The way they behave in the classroom does not lead to communicative language learning. That is, teachers teach the rule of language, but not the use of language.

Teacher-C says that in Bangladeshi language classroom teachers provide all the knowledge and explanation of the rules. Teachers think that it is their responsibility to explain all the rules. The respondent also says that teachers do not speak in English and do not help students in collaborative and autonomous learning. They like to give lecture only.

Teacher-D says that in language classroom in Bangladesh, teachers generally use their lecture method. But, a teacher should be a facilitator and negotiator between students and text.

What teacher- E says is also important and insightful. He says that teachers put emphasis on grammar translation method as they were taught in the same technique. He adds that Language in India www.languageinindia.com

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teachers do not let students participate in communicative activities apprehending that s/he cannot manage the class and finish the lesson in the stipulated time. He also adds that teachers do not enjoy their duties or teaching the language. He attributes this to the financial insolvency which leads to the dissatisfaction in job. So, what happens in the Bangladeshi ELT classes is that the classroom environment is very dull and lifeless. Whatever CLT the teachers follow, it is done superficially or perfunctorily.

Results of question no. 15

Question no. 15 to 23 are meant to identify the participating teachers' teaching practice that help the researchers to find out the real teaching practice of the majority of English language teachers of Bangladesh.

Question no. 15 asks the teachers how often they interfere when students are doing any communicative activities.

Among the five participants one replies that he does not interfere when students are doing any communicative activities. Another teacher says that as there is no practice of communicative activities in his class, he does not need to interfere or there is any need for it at all. Other three teachers say that they interfere.

From among the three who say they interfere, one puts very much reasoned argument in favor of interference. Teacher-B says that often during the CLT classes learners tend to veer away from the intended lesson. That is why, teachers need to interfere to keep the students on track. Teacher-D says that he sometimes interferes to help students carry on conversation with little verbal support because otherwise they might get stuck in the middle of conversation or speaking. She is for letting students practice speaking because he believes practice makes a man perfect. She adds that if she often interferes, students might get nervous. Teacher-E sees interference as a positive thing. He says that interference is beneficial and helpful. When students do not find appropriate words, interference with linguistic support enhances their confidence and spontaneity.

Results of question no. 16

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Question no. 16 asks the teacher if they correct students when they make mistakes while speaking and whether students should be instantly corrected.

All the participants but one are for correcting mistakes instantly. They do not like belated correction. Teacher-A says that students should be instantly corrected because they are immersed in the sea of mistakes. Teacher-B however has a soft voice about correction. He says that correction of mistakes is necessary for the development of the students. Instant correction can be applied where students are cooperative and friendly, or correction can be done in general as a whole class feedback without highlighting an individual. Teacher- C is for instant correction without any tolerance. She thinks that if students are not corrected instantly, they would learn incorrect English. Teacher-D is for the gradual correction. She says that she tries to correct them gradually and never believes that total eradication of mistakes in the course of learning is ever possible. Teacher-E says that he never corrects instantly because he thinks that it might work as a kind of hindrance to their fluency. It will in the long run damage their confidence. Majority (80%) teachers consider correction as a pre-requisite to learning language. But, literature about CLT suggests that error be ignored especially at the initial stage of learning because it might hinder the fluency of learners and lead to teacher-controlled classes.

Results of question no.17

Question no. 17 is intended to know from the participating teachers how much importance they put on different types of activities while teaching. Seven items are mentioned and teachers are asked to rate these activities from 7 to 1, with 7 the highest in terms of importance teachers give on each item. It is seen that 80% of teachers give the highest importance to explaining grammar rules, listening practice and 60% to reading, explaining textbooks and translation into L2, the traditional teaching practice. On the other hand, communicative activity, such as, speaking and games are awarded the minimum of importance by teachers (60% at 3).

Table No.8 (Classroom activities organized by teachers).

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	7	6	5	4	3	2	1
Explaining grammar rules	4		1				
Listening	4				1		
Speaking	2		2		1		
Reading	3	1	1				
Writing	2	1	1		1		
Explaining textbooks	3	1	1				
Translation into L1	3		2				
Games					3	2	

Result of question no.18

Question no. 18 lists 4 types of communicative activities that are found in the textbook ‘English for Today’ being used in the higher secondary level. They are problem solving, debate, pair work and group work. Students are asked to tick those that they use in their class. Only 40% of teachers engage their students in problem solving and pair work and only 20% in debate and group work each.

Table No.9(Communicative activities done by teachers)

Do you engage students in any communicative activities?	
Problem solving	2
Debate	1
Pair work	2
Group work	1

Results of question no.19

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Question no. 19 wants to know from the participating teachers how often they arrange students to do these communicative activities.

How often do you arrange students to do these communicative activities?

Always -..... 1

Sometimes- 0

Rarely 0

Never----- 4

Majority of respondents say that they never arrange students for any communicative activities. One teacher says that she always arranges students to do these activities.

Results of the question no. 20

Question no. 20 asks teachers to say about the approximate number of students they teach in each class. The figures they mention will help the researcher to find out whether variation in the number of students has any impact on their classroom practice. To see for myself whether the small number of students, for example 25, makes any difference, I observed a specially arranged private tutorial class of 26 students. However, 4 teachers say that they usually have 200 students at the lowest in their classes. One teacher has 125 students.

Results of question no. 21

Question no.21 is intended to find out how many of the students are engaged in pair work and group work. Teachers are told to write the approximate number in percentage. It is seen that only 20% teachers say that 100% of her students are engaged in pair work and group work.

Table No.10(Percentage of students' participation in communicative activities)

How many of your students are engaged in communicative activities?	Percentage
Teacher-A	None

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Teacher-B	None
Teacher-C	None
Teacher-D	Almost 100%
Teacher-E	None

Results of question no. 22

Question no. 22 asks the teachers if they follow the Teachers' Guide in preparing their lessons.

Always.....1

Sometimes..... 0

Never..... 4

Results of question no. 23

Question no. 23 is also related with the pedagogic practice of the teachers which asks them in what technique they teach grammar in their class.

In response to the question, 'how do you teach grammar in your class?' 4 teachers say that they teach grammar by explaining the rules. Teacher A, teacher-B, teacher-C, and teacher-E say that they teach grammar by explaining rules first. Then they write example sentences on the board. Teacher- D says that she teaches grammar by explaining rules and making stories. In response to my query what she means by stories, she replies that she makes contexts where she uses the sentences.

6.2. Interview

The semi-structured interview was used as an ancillary tool to the questionnaire. I used it for the clarification of some responses and elaboration of some points. Interview was arranged with Teacher-B, Teacher-C, Teacher-D and Teacher-E. So, there were not that much data for analysis.

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Teacher B says that teachers do not want to engage students in communicative activities because they think it would cut a huge amount of time off the class. Teachers think that they cannot teach important thing within 40-45 minutes if they engage students in communicative activities. In clarifying the technique of teaching grammar, he says that he first explains the rules. Then he writes example sentences and practices the exercises within the rules.

Teacher-C who says that students do not want to participate in communicative activities replies during the interview that students are nervous, shy of speaking in the class. He also says that teachers also do not encourage students to participate in speaking and communicative activities. To clarify how he teaches grammar, he mentions the same technique. He explains the rules first, then writes the structure and example sentences. Then he makes the students practice the exercises within the rules.

Teacher-D was asked how he thinks teachers can encourage students to participate in communicative activities in the class, he says that teachers can do it through creating fun-making, enjoyable games. Teachers can also float interesting topics for debates for students to speak on. In response to the question, 'why are not students responsive to the teacher, he says that students are introvert for losing face. They think they will be ashamed if they make mistakes.

In response to the question, 'how communicative activities help students in expressing them?', she says that when learners always use English to interact and communicate with others, they will become fluent and will not hesitate in course of time.

Teacher-E who says that teachers' financial conditions are not conducive to teachers' communicative classroom practice, says that teachers' insolvency is deleterious not only in CLT or ELT, but also for the teaching profession as a whole. A de-motivated teacher cannot be enthusiastically active and lively in the classroom.

She also says that teachers' interference creates students' dependence on teachers. If teachers always come up with linguistic support, learners' linguistic development will be retarded. He

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clarifies his position by saying that if teachers give props and prompts when students grope for words, they will be very helpful. When asked to clarify how it helps students in learning English without correcting, she explains that she does not correct instantly. It should not be confused with interference which obstructs the language learning. She prefers to correct later on but likes to give instant language prompts.

6.3. Data Analysis

Written questionnaires were used to collect data for this study. Several stages were followed in analyzing the data. First of all, fixed questions were tabulated to record the responses for each participant for each item. The tables were then carefully investigated to identify common patterns. For this purpose questions related with attitudinal perspectives were compared with those related with pedagogical aspects, that is, the real teaching practice of the teachers.

Lack of Correspondence or Mismatch between Beliefs and Practices

In question no. 8, 20% of teachers identified grammar exercise as communicative activities. On the other hand, 80% of participating teachers rated explaining grammar rules or grammar exercises at 7 as the most important classroom activity, and 20% rated it at 5 in question no. 17.

In the question no. 8, majority of teachers identified many activities as communicative correctly. They are described below in percentage-

Describing a picture-80%

Speaking in pairs- 100%

Having a debate or role play- 80%

Group Discussion -80%

Story telling in front of the class-60%

If we compare and contrast the teachers' classroom practices in question no. 17, we see that majority of teachers do traditional language teaching practice. The percentage is given below:-

80% give explaining grammar rules rating 7

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20% give it rating 5

Explaining textbooks- 60% give it rating 7

20% give it rating 6

20% give it rating 5

Translation into L1-60% give it rating 7 and 40% give it rating 5.

So, a huge mismatch is seen between teachers' perception of the principles of CLT and the real classroom practices. It is not surprising to the teachers because they know that what they are doing is not communicative activities, that is, their classes are not communicative.

In question no. 7, 80% of teachers perceive CLT as student-centred approach. 80% believe CLT means verbal interaction between teacher-student and student-student. 60% subscribe to the conception that CLT means only pair work and group work. All these features or principles call for student-centred collaborative learning. But, on the contrary, in question no. 17, we see that majority of teachers still adhere to the traditional teacher-centred language teaching practice. For example, 80% teachers rate explaining the grammar rules at 7 and only 20% rate it at 5 point scale. Similarly, 60% of teachers give explaining textbook rating 7, 20% rating 6 and 20% rating 5. This glaring mismatch is important.

If we analyse question no. 9, we see that, 100% teachers regard large class as a great difficulty and rate it at 3. It means that all teachers believe that large class is the greatest difficulty in adopting CLT in Bangladesh. This is due to the fact that teachers find it impossible to engage students in communicative activities. So, to evade this problem of managing a large class of 200 students, for example, teachers resort to traditional teaching technique of explaining rules, explaining textbooks and translation into L1 as the finding in table 8 shows. Listening to teachers' lecture is similarly preferred by 80% of the respondents and they rate listening activity at 7.

In response to the question no. 14, participants come up with heterogeneous thoughts and perceptions. But, the majority of teachers say that teachers take class with lack-lustre mentality. They lack enthusiasm and interest in classes because of dissatisfaction with their Language in India www.languageinindia.com

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profession and other socio-economic problems. This is applicable to all around the world. When teachers are not satisfied with their pay, they become de-motivated about their profession. Moreover, 60% of the teachers still teach English in the traditional Grammar-Translation method. 60% of the respondents say that language teachers teach in the bilingual way. They use L1 in explaining rules in the classroom.

To see the mismatch between teachers' perception and classroom practices, we can analyse question no. 18, 19 and 21. In response to the question no. 18, "Do you engage students in any communicative activities as required to do in the textbook? Tick those that you do," only 20% teachers say that they engage their students in problem-solving, pair work and group work. The remaining 80% says that they do not do any communicative activities. But, the fact is that these communicative activities, such as pair work, group work are there in every lesson of the course book.

If we analyse question no. 19, 'How often do you arrange students to do these communicative activities?' we see that only 20% says 'always', 80% says 'never'. This mismatch between beliefs and practice is glaring and staggering. If we analyse question no. 21, we see that only teacher-D says that she engages 100% of his students in pair and group work. Other teachers say they never arrange students for any communicative activities.

Teacher -D who says that he engages all his students in pair work and group work, rates explaining grammar rules at 7 and explaining textbook at 7. But, on the other hand, she rates speaking at 5. So, there is a kind of non-correspondence between these two responses. How can a teacher engage 100% of his/her students in pair/group work by rating the 'speaking activity' at 5 and 'explaining grammar rules' at 7 in her classroom practice.

If we analyse question no. 22, we see that 100% of teachers confirm that they read the teachers' guide but they never use it in preparing their lessons. And, in response to the question no. 23, "How do you teach grammar in your class?" the technique they mention is basically the traditional one, that is, grammar-translation method. The technique they mention is that, they explain rules of grammar and then write example sentences. But, the Teachers' Language in India www.languageinindia.com

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Guide for the course book explains the technique of teaching grammar which is in conformity with Communicative Language Teaching approach. TG explains, ‘As with vocabulary, it is important for students to understand function(what the structure is used for),as well as form(the appearance)-i.e. what the structure actually does, rather than simply the words and sounds which make it Therefore, function takes precedence over form. Teaching grammatical rules will not help much- a clear understanding of concept is important. In presenting grammatical structure, therefore, the teachers’ task is to make sure that SS understand its concept or the function in language use as well as the actual words that make up its formation.(P.7).

Congenial Correspondence

A congenial correspondence is noticed between the item no. 11 of question no. 7(table-3) and item no. k. of question no. 9(table-5). In question no. 7, 100% participants argue that CLT is basically an English as Second Language, not English as a Foreign language method (table 3). Similarly, 100% of the respondents subscribe to the conception that CLT, a Western education system is unsuitable in an EFL context(table5). Though there is varying degree of acuteness of the problem, everybody considers it unsuitable in an EFL context. Nobody believes that it is not a problem.

60% subscribes to the shortage of logistic support. 80% considers the students’ unwillingness to participate as the barrier to the implementation of the communicative activities.

There is a congenial correspondence of these responses with the responses in question no. 13. 100% of the respondents agree to the view that in the language classroom in Bangladesh, the learners are passive, non-participating.

6.4. Analysis of Response Patterns

The purpose of this part is to look for the consistencies and inconsistencies in teachers’ responses with regards to the two main issues:-

1. Perception about communicative activities and overall communicative Language Teaching approach.
2. Classroom practices.

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The analysis of the qualitative data demonstrates that the activities identified by majority of the participant teachers in this study are some of the most widely and commonly advocated CLT activities in the general literature and that the CLT characteristics they identify are some right and some wrong.

For example-

Right perception- CLT is a student-centred approach (80%).

Right- CLT means verbal interaction-(80%)

Right- CLT emphasizes fluency over accuracy (100%)

Right- CLT emphasizes communication in L2.(100%).

Wrong-CLT requires a lot of time to prepare class activities (100%)

Wrong- CLT is basically ESL, not EFL methodology-(100%)

Wrong- CLT relies heavily on speaking and listening-(80%)

Wrong-CLT means only group work and pair work(60%)

Wrong – CLT means not teaching grammar(20%)

Wrong –CLT puts too much pressure on teachers(20%)

From the analysis of the above table, it is evident that the majority of teachers have both the right and wrong perceptions about the principles of CLT. So, it is to be seen whether these misconceptions have impact on their teaching practices. It is seen that right conceptions do not contribute to good communicative class room. On the other hand, misconceptions have a direct negative impact on classroom practices.

Correspondence Between Teachers' Perceptions of Communicative Activities and CLT approach:

It is seen that teachers' responses in Question no. 8 (table3) about communicative activities correspond well with their responses in Question no. 7 about the characteristics of CLT approach. Teachers identify describing pictures, having a debate or role play, group discussion, speaking in pairs, story-telling in front of the class as communicative activities, which correspond well with their consistent identification of CLT characteristics. In Question no. 7(a) CLT is student-centred approach (b)CLT means verbal interaction between teacher-student and student-student.(c) CLT emphasises fluency over accuracy(Language in India www.languageinindia.com

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table3). The identified communicative activities are student-centred and they emphasise speaking and listening skills. The CLT activities as identified by the teachers represent their beliefs about CLT and they are reflective of their understanding of CLT approach. This is, however, a partial picture. The two characteristics (1) 'CLT requires a lot of time to prepare class activities-(2) CLT is basically an English as Second Language, not English as a Foreign Language methodology' (table3) are still persisting as unresolved debates. The perception that CLT relies heavily on listening and speaking skills is half true in the sense that CLT advocates the practice of all the 4 skills of language, listening, speaking, reading and writing.

Teachers' Classroom Practice

It is found that majority of teachers do not engage students in communicative activities as required in the course book. That is, there is a huge mismatch between the teachers' perceptions of CLT and the real classroom practice.

Another staggering mismatch between teachers' perception and real practices is seen when question no. 21 is compared with question no. 22. The analysis of question no. 21 reveals the following percentage :-

Teacher-D-100%

Teacher- C- 00%

Teacher- B- 00%

Teacher—B- 00%

Teacher—E- 00%

But, the responses to question no. 22, if analysed in percentage yield the following results:-

Always- 20%

Sometimes-00%

Never- 80%

But, the course book contains a huge number of pair work and group work. It is true that the course book gives priority to pair work because of the bolted down desks in Bangladeshi Language in India www.languageinindia.com

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educational institutions which is however, a reality. There are instructions on how to engage students in pair work and group work in the Teachers' Guide. The introduction chapter of the TG also highlights the importance of pair work. It says, 'While SS are doing pair work, the teacher should go round, listening (monitoring) and giving help if SS need it. The teacher can make note of mistakes s/he hears and deals with them at a later stage if s/h feels that they are sufficiently important'. (Teachers' Guide, p. 8) .

The inconsistencies in teachers' perceptions about CLT activities and their classroom practices become more evident if we compare their perceptions with the results in question no. 17, "while teaching, what do you give more emphasis on? Give rating from 7 to 1 with 7 the highest." If the responses are analysed, it is seen that the majority of teachers have the highest amount of emphasis on the traditional activities. Table 8 shows the following statistics -

Explaining grammar rules is rated at 7 by 80%. This is due to the fact that our examination system is oriented to the testing of grammar.

Listening is rated at 7 (80%). And here listening means students' listening to the teachers' lecture, not to any recordings. It is a fact that in the Higher Secondary ELT classes, there is no provision for listening practice and the course book does not contain any listening practice activity.

60% rate reading at scale 7 because in the examination reading comprehension activity is given importance.

60% rate explaining textbook at 7. It is due to the fact that teachers want to evade communicative activities in their teaching because it requires a lot of time to prepare them.

60% rate translation into L1 at 7 because bilingualism is a common practice in Bangladeshi Bangla-medium education system, irrespective of rural or urban location of colleges.

60% of respondents rate games at 4 and 40% at 3. This is very common and expected of teachers because games requires innovative skills of the teachers and this is very rare in Language in India www.languageinindia.com

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the Bangladeshi English language teachers. But, an unexpected features is that only 40% of the respondents rate speaking and writing activities at 7. This is unnatural because almost 60% of the items in the final examination of the Higher Secondary Examination are about writing. On the other hand, speaking which is not assessed in the final examination is rated by 40% at 7 and by another 40% of respondents at 5 as teaching activity.

If question no.16 is analysed, it is seen that 80% of teachers say that they correct the students instantly if students make mistakes. It is incongruous with their perception of CLT because we see that 100% of teachers conform to the belief that 'CLT emphasizes fluency over accuracy'.

Correspondence Between Teachers' Perceptions of CLT Approach and their Perceived Difficulties in adopting CLT in Bangladesh

In question no. 7 the feature 'CLT requires the teacher to have high proficiency in English' (80%) is congruous with the difficulty reported by teachers in 9 'Teachers do not have sufficient spoken skills. 60% rate it as a manageable problem and 40% rate as a great difficulty. In Question no. 7 'CLT is basically an ESL, not EFL methodology' is believed by (100%). In k of 9 40% rate the problem 'Unsuitability of Western education system in EFL context' at scale 2 'manageable problem' and 60% at scale 3 'a great difficulty' (40%+60%).

Another correspondence is found when the misconception 'CLT puts too much pressure on teachers' (100%) is compared with the difficulties reported by teachers in Question no. 9(c) 'Teachers do not have sufficient time to prepare communicative materials' - manageable problem (40%) great difficulty (60%). The next correspondence is noticed between the perception 'CLT is a student-centred approach (80%) and the perceived difficulty large class size 100% - a great difficulty. However, mismatch is found between the perception 'CLT requires a higher knowledge of target language culture' - 40% and the perceived difficulty 'teacher does not have target culture knowledge' - 'manageable problem' - 60%, great difficulty - 40%.

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When the responses in question no.9, which is a closed question are compared with those in question no.10, an open question, near correspondence between teachers' perceived difficulties in implementing CLT and the potential barriers to the implementation of communicative activities is seen.

(9) Large class size-a great difficulty(100%)

(10) Large class size(100%)

The participant teachers say that they cannot monitor a large class of 200 students and that is why, it is not possible for them to engage students in communicative activities.

(9) Lack of training in CLT –manageable problem-(40%)+great difficulty(60%)

(10) Lack of training-(100%)

This is in keeping with the real picture of teacher training in Bangladeshi ELT education. None of the participant teachers have adequate training in CLT .

(9) Lack of enough logistic support from administration-a great difficulty (80%)

(10) Shortage of logistic support (80%)

The participant teachers mention about the bolted down desks, lack of photocopying facilities audio-visual facilities in the classroom. Most of the classrooms in Bangladesh are under-equipped.

(9) Students do not want to engage in communicative activities-manageable problem (40%)+great difficulty(60%)

(10) Students' unwillingness to participate-(80%)

If this response is compared with response in question no.13, it is seen that all the respondents say that students' role is very passive. They are very shy and do not want to speak in the class.

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Chapter-7

7. Discussion

The present study reveals that the participant Bangladeshi teachers correctly identify the principles of CLT and have the right understanding of CLT. They uphold the misconception as well. But, the wrong understanding or misconception has a direct impact on their class room practices. The right conception does not help them in any way in implementing the CLT. Right conceptions, such as, 'CLT is a student-centred approach'(80%), CLT means verbal interaction (80%) 'CLT emphasizes fluency over accuracy' (100%), CLT emphasizes communication in L2(100%) are not conducive to the teachers' communicative classroom practices in this study. On the other hand, these misconceptions 'CLT requires the teacher to have high proficiency in English'(80%), 'CLT means only group work and pair work'(60%), 'CLT requires a lot of time to prepare classroom activities'(100%) and 'CLT is basically an ESL not EFL methodology'(100%), have direct impact on the participant teachers' classroom practices. Again, it is true that only 20% each ascribe to the misconception 'CLT means not teaching grammar' and 'CLT puts too much pressure on teachers'. From the analysis of the responses in this question, it is evident that the participant teachers have both the right and wrong conceptions about CLT though quite interestingly, these participant teachers identified the communicative activities correctly. The majority of teachers also identified the problems in implementing CLT in Bangladeshi higher secondary ELT classes and those identified problems are very much similar to the problems identified in the studies done in the EFL countries, such as, China, Japan, Egypt, Indonesia and Vietnam.

It is found that teachers uphold many of the common misconceptions about CLT which are reported in research literature as the major impediments to implementation and practice of CLT in EFL contexts. It is true that teachers' belief and knowledge cause misinterpretation of CLT. The study findings of Li(1998), Penner (1995), Ellis(1994), and Lewis and McCook(2002) show that although different educational values and practices are the main reasons for difficulties in implementing CLT in the respective countries, Language in India www.languageinindia.com

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misconceptions and misinterpretations of CLT among teachers are also playing role as barriers.(Karim 2004,pp.27-28). Richardson says that teachers' beliefs influence teaching practice more directly than their knowledge and to understand how teachers think of teaching and learning one should focus on teachers' beliefs and practices.(cited in Sato and Kleinasser1999,p. 496).

One of the misconceptions 'CLT relies heavily on speaking' (80%)(table3) is similar to the Japanese teachers' belief found by Sato and Kleinasasser(1999).They found that the teachers persisted in the traditional practices in their classes. They added that the Japanese teachers believed the misconceptions that 'CLT relied heavily on speaking and listening skills', 'CLT involved little grammar teaching and used time-consuming activities'.

Another misconception held by 100%'CLT is an ESL, not EFL methodology' (100%)(table3) is resonant of the misconception held by the Vietnamese teachers. This study was done by Ellis(1994) where she found that Vietnamese English teachers believed that CLT is basically an ESL methodology, and it did not culturally fit for Vietnam. Similar findings can be found in Burnaby and Sun's(1989) study done to investigate the Chinese teachers' conception about CLT. The study showed that the Chinese tertiary teachers believed that the CLT approach was mainly applicable in China only for those students who planned to go to an English speaking country, but not good for other students.(Karim,30).

Another misconception 'CLT requires a lot of time to prepare class activities(100%) is similar to the Chinese teachers' misconception found in Burnaby and Sun's study. The Chinese teachers believed that as CLT curriculum contains lessons and activities based on students' interests and needs, it is time –consuming and the activities seemed like game rather than serious learning to them. Similar misconception is noticed among 60% of the participant teachers in the view' CLT means only pair work and group work through which communicative activities like problem -solving, role-play, group discussion are done (Karim,30).This view is similar to the teachers' views expressed in Gamal and Debra's study(2001) done in Egypt. The Egyptian teachers believe that teachers in Egypt are considered as knowledge- holders and they might consider that if they play games with students or role play in class, they might not be seen as doing their job. In Egypt Language in India www.languageinindia.com

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experienced teachers expressed their unwillingness towards communicative attitudes and practices. According to Gamal and Debra, the reason might be that experienced teachers were more opposed to change and found it difficult to try any new theory in their teaching.(Karim 31-32). Similar trend was noticed in the more experienced teachers' attitude and classroom practices in this study. It is found that teacher-A (16 years experience) and teacher-C (12 years experience) are not interested in even trying the communicative activities.

Another misconception that 'CLT requires the teacher high proficiency' (80%) is similar to the findings in Gamal and Debra's study (2001). Gamal and Debra identified EFL teachers' lack of English proficiency and limited knowledge of CLT pedagogy as constraints.

There are, however, some redeeming facts about these findings in my study. One example is that only 60% of teachers believe the misconception that 'CLT requires higher knowledge of target language culture.' It may be due to the fact that as Bangladesh was a British colony until 1947, the educated people have some knowledge and idea about the British culture historically. So Karim(2004) says, as a result of Bangladesh's long association with English, it is not as 'foreign' as in other countries that lack a long historical relationship with English.(Karim,80).

Though only 20% of teachers believe the misconception that 'CLT means not teaching grammar', 80% of the teachers rate 'explaining grammar rules' at 7 and 20% at 5. It is true that CLT does not restrict teachers from teaching grammar, but the way teachers teach grammar which is said to be done by the majority of teachers in response to the question how they teach grammar, is reflective of their knowledge about traditional way of teaching grammar. This can be explained as the Bangladeshi English teachers' traditionally-held belief that accuracy cannot be sacrificed at any cost. It is seen that 60% of teachers rate 'Translation into L1' at 7 and 40% at 5. But, 100% of the teachers uphold the conception that 'CLT emphasises communication in L2. This emphasis on the translation as a teaching technique by the participant teachers can be ascribed to the conception that CLT requires the teachers or students to have high proficiency in English(80%).

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Again, the participant teachers do not give due importance to games as a teaching activity. 60% of teachers rate games at 3 and 40% at 2. It has correspondence with the misconception 'CLT requires a lot of time to prepare class activities'. It may be the fact that as teachers uphold this misconception, they avoid games, pair work and group work. Moreover, it can be attributed to 100% of participant teachers' identification of large class size as the potential barrier to the implementation of the communicative activities in the classes. It is really difficult to engage students in communicative activities in large classes of 200 -300 students. And it is also assumed that if so many students are engaged in games, discussion in pair and group, it will be impossible for teachers to manage the class. Moreover, students might speak in L1.

Another activity 'explaining textbook' is rated at 7 by 60%, at 6 by 20% and at 5 by another 20%. This technique saves a lot of time of the teachers from preparing communicative activities. So, teachers use this technique owing to the misconception that 'CLT requires a lot of time to prepare classroom activities'. Moreover, as the Bangladeshi teachers are not trained in CLT, they do not know how to create language games out of the text.

Another correspondence is noticed between teachers' misconception and classroom practice in the area that 40% rate speaking at 7, 40% at 5 and 20% at 3. This may be due to the misconception 'CLT relies heavily on speaking' (80%) and 'CLT requires the teacher high proficiency' (80%). Again, 60% of teachers rate reading at 7, 20% at 6 and 20% at 5. This is a traditional teaching practice among the Bangladeshi EFL teachers. They believe that if students read out loudly in front of the whole class from the text book, it will help improve their pronunciation. Correct pronunciation is regarded as an embellishment by the majority of Bangladeshi English teachers whatever the level. Writing is rated at 7 by 40%, at 6 by 20% at 5 by 20% and at 3 by 20%. This is unexpected because only writing is assessed in the final examination, not listening or speaking. It can be explained in this way that in Bangladeshi ELT classes teachers do not teach the process of writing, rather

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they advise students to memorise some selected compositions(paragraphs, essays, letters and applications) for examinations as a traditional practice.

Again, teachers' identification of the problems as barriers to the implementation of CLT is resonant of majority of teachers' identification of problem in EFL countries. For example, 80% in my study considers 'large class size' 'a great difficulty', and 20% a 'manageable problem' in the way of adoption of CLT in Bangladesh which was reported by teachers in research of Li(1998);Mustafa(2001);Burnaby and Sun(1989);and Gamal and Debra(2001) as one of the constraints for successful implementation of CLT.

80% of teachers in this study rate 'not enough logistic support from administration' as a great difficulty' and 20% as 'manageable problem'. This is consistent with Li's (1998), Burnaby and Sun's (1989) studies. Li's study showed that Korean teachers found the lack of support from administration as frustrating and discouraging. Karim's study shows that 55.56% of his participant teachers identified 'lack of support from administration' as a major difficulty.(Karim,54).

80% of respondents rate teachers' lack of training as a 'great difficulty' and 20% as a 'manageable problem' in this study. Karim's study found 58.33% of his participants' identification of lack of training a major problem. Similar results were also found in Li's (1998),Burnaby and Sun's(1999) and Gamal and Debra's (2001) studies where EFL teachers identified it as a great constraint in the implementation of CLT in Bangladesh. It is found in this study that none of the teachers have any training in CLT. Similarly, it is found that 80% of respondents consider students' unwillingness to engage in communicative activities as a great difficulty and 20% a manageable problem. That is why, it is seen that only 40% of teachers engage students in problem solving, 40% in pair work, 20% in debate and 20% in group work. In this connection, teachers' unwillingness to use TG is attributable to their classroom practices. So, in my study, 80% never uses the TG, and only 20% always.

To sum up, the participant teachers correctly identify the communicative activities of CLT and understand what CLT means. Similarly, they uphold many misconceptions. These misconceptions are similar to those held by many teachers in EFL countries, such as, China, Language in India www.languageinindia.com

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Vietnam, South Korea. The barriers to the implementation of CLT are also same as those found in other Asian ESL and EFL contexts. Because of these misconceptions and barriers teachers cannot implement CLT in class rooms.

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Chapter-8

8. Limitations of the study

1. All the population of this study were from government institutions. Teachers from non-government institutions were not covered. The study could have been more representative if they were covered.
2. Four participants were from urban locations. Only one teacher was from rural area. It could have been better if at least 2 teachers were from rural area. There was no attempt to study whether demographic factors, such as, gender, location, type of the institutions make any difference in the classroom practice.
3. The study was done from the teachers' perspective. That is, the pedagogical perspective of CLT was studied. Students' perceptions and expectations were not represented. If students' views were considered, the study could have been more holistic.
4. The study did not suggest whether teachers believed that any other method than CLT could be effective as an ELT approach for the higher secondary level. Moreover, this study did not consider the perceptions of the teachers of the secondary level .

Chapter-9

9. Conclusion

It is clear from this study that participant teachers bear both the right understanding and misconceptions about the principles and characteristics of CLT. However, they have correctly identified the communicative activities and the potential barriers to the implementation of CLT in Bangladeshi higher secondary ELT classes. Their identification and description of the state of the present ELT classrooms at the higher secondary level are also objective and representative of the whole scenario. Moreover, the conceptions are similar to those held by teacher in most of the EFL countries.

It was also found in my study that though all the participants have theoretical knowledge about CLT and the impediments in the way of the implementations of CLT in Bangladeshi higher secondary ELT classes, their classes are not communicative. To simplify, their classroom practices do not correspond well with their perceptions and beliefs about CLT. They evade the communicative activities of CLT and attribute this avoidance to various factors and barriers as mentioned in the study. However, it is interesting to see that though their right perception do not contribute positively to their implementation of communicative activities in the class, the misconceptions have negative impact on their classroom practice. Teachers evade the communicative classroom practices, such as, pair work, group work, role play owing to the misconceptions about CLT and they are still persisting in the traditional teacher-fronted language teaching techniques, such as, explaining grammar rules, explaining textbooks in the class. They also correctly identify the barriers to the implementation of CLT.

The barriers that these participant teachers mention in this study are similar to the difficulties mentioned by teachers in the studies done in EFL countries, such as, China, Vietnam, Egypt, Bangladesh and Pakistan. The barriers as mentioned by teachers and identified in this study are large class size, the lack of training or retraining in CLT, lack of logistic support, students' unwillingness to participate in communicative activities, exam-oriented students, teachers' lack of time to prepare communicative materials and teachers' lack of fluency. Students' too much care for grammar is also a formidable factor for teachers' Language in India www.languageinindia.com

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giving emphasis on teaching grammar rules and doing grammar exercise. These barriers as well as the misconceptions about CLT discourage the Bangladeshi teachers from engaging students in communicative activities. So, it is seen that teachers still follow the traditional language teaching techniques.

Many teachers in the EFL countries find the CLT activities non-compatible with the education system in non-Western contexts. Shahidullah(2007,p.30) remarks, the classroom procedures-pair work, group work, role play, simulation, drama technique being very active in classroom activities are largely Western in nature and significantly different from teaching and learning experiences and preferences of teachers and learners in non-Western contexts, which in most cases are characterized by learning from lectures and rote learning which are not advocated by CLT as language learning techniques.

It is true that ELTIP program has retrained a huge number of secondary and higher secondary English teachers in the CLT approach and CLT textbooks replaced old, non-CLT textbooks. But, the scenario has not changed much. Still, teachers follow the traditional Grammar Translation Method. Hamid & Baldauf ((2004,p.17)remark, ‘‘Beyond these changes, however, English teaching and learning continued in the same classrooms, surrounded by the same external socio-economic and political realities, with the same teachers and the same generally inadequate facilities.’’Unless these problems are removed, significant improvement in English language teaching is really difficult. That is why, Hamid & Baldauf (2004,17) also comment that the introduction of CLT brought changes in Bangladeshi ELT in theory but there is little evidence of significant changes in teaching practice at the higher secondary level across the whole country. The objective for introducing CLT to develop communicative competence is not fulfilled. So, there is a call for alternative approach to language teaching for the development of communicative competence.

Communicative competence can be developed through other syllabuses as well. So, Howatt (1984,p.287)says, ‘‘Communicative performance can be promoted on the basis of a

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traditional language syllabus, provided that the linguistic material is suitably selected, presented and exercised.”

If CLT is uncritically adopted in the EFL, it is not supposed to bring positive results in language teaching and learning. So, Daoud (1996)& Philipson (1992) suggest that rather than relying on expertise, methodology, and materials controlled and dispensed by the Western ESL countries, EFL countries should strive to establish their own research contingents and encourage method specialists and classroom teachers to develop language teaching methods that take into account the political, economic, social and cultural factors and, most important of all, the EFL situations in their countries. So, Richards(1992 & Ashworth 1984) comment that instead of ‘follow the methods’ techniques, it should try to ‘develop a methodology’ that is culture and context sensitive, in other words, bottom-up, not top-down. Rather than method, technique is more important for effective language teaching and learning because there is no ‘one-to –one relationship between method and techniques’ (Paulston). And any classroom where there is less teacher talk and more students’ task can be communicative (Paulston 1992, p.106).

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Chapter10

10. Reflection

Doing research for the first time is both stressful and perplexing. The pains of hard work is bitter but, the fruit is sweet. The research that I have undertaken has opened up many unexplored avenues before me. Doing this research was challenging for me because for some very unavoidable reasons, I had to spend the whole semester for dissertation in my home country .So, I was very worried about my performance and progress because I did not have direct supervision of my supervisor. So, sometimes I became very confused and frustrated. But, the prompt online responses from my supervisor made my work easy.

Initially, I had a plan to do my research on classroom interaction in Bangladeshi higher secondary ELT classes. Though CLT is the language teaching approach in Higher Secondary ELT classes, teachers usually bypass the interactional activities on excuse that it is the large class size for which they cannot engage students in communicative activities. So, my objective was to see if there is connection between large class size and teachers' avoiding interactive activities in the class. I wanted to investigate what the perceptions of higher secondary English teachers are about the interactional activities. Accordingly, in the original research proposal done in Semester-B, I had the plan to observe three classes of three different sizes to look for myself whether the excuse is either plausible or baseless. Of the three classes the largest one might consist of 75-80, the medium one of 45-50 and the smallest one 30 students. Each class was to be observed for 2 days .But, the interview with 4 teachers revealed the fact that even the smallest class did not have any communicative activities. So, I changed the original plan of the research proposal and gave up the idea of observing classes. Accordingly, in place of observation, I changed my questionnaire a little bit and included among other things, the question, 'how many students they have in their classes. This question helped me to collect data that I would have got through classroom observation. However, I observed a specially arranged private tutorial class of 26 students.

I changed the topic and direction of my research and decided that I would investigate the higher secondary teachers' perception about CLT and their real classroom practices and if there is any mismatch between these two.

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This study revealed the findings that though the participant higher secondary English language teachers have misconceptions about CLT, they can identify the communicative activities. They also uphold many right perceptions about the characteristics of CLT. However, their classes are not communicative. They still follow the traditional Grammar-Translation method. The participant teachers also identified the barriers to the implementation of CLT in Bangladeshi higher secondary ELT classes. The barriers identified by these teachers in this study echo similar problems mentioned in other studies done in EFL countries including Bangladesh. What is found from this study is that teachers can correctly identify the communicative activities and their perceptions about CLT are in most cases right though they have many misconceptions too. Whereas in other studies there is not any mention of mismatch between perceptions and classroom practices, there are staggering mismatches between these two in this study.

The barriers that I personally encountered in accomplishing this study do also need to be mentioned. I needed a seminal book that deals with the ELT scenario of Bangladesh since 1947, the year the British left the Indian sub-continent. I explored every source to get hold of this book in my city. I contacted the seminar library of the Department of English of the university from where I did my first Masters degree. However, I could manage an article of this book from the Internet.

Another great obstacle was in getting the interview. I wanted to make the 4 teachers sit together for the interview. But, after much efforts and patient waiting for a long time, I was able to make two of them sit together. The other two were interviewed separately.

The greatest personal problem was with the time management. I am not a disciplined reader. Sometimes, I did not attend my project work for days together. On the other hand, Sometimes, while engrossed in this work, I forgot all other work.

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I felt relaxed when I got mails from my classmates at the UH enquiring about the progress of my dissertation. I was also happy to realise that I was going to be able to meet the deadline for submission, which, however, was possible for the sincere and prompt responses from my supervisor.

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Appendix –A (Teachers' Questionnaires)

First Section -Demographic

1 Age.....

2. Educational qualification- MA in a)English Literature. b) English Language Teaching. c)

Any module on ELT in MA

3. Total years of experience.....

4. Level of teaching- a)Secondary.

b) Higher Secondary .

5. Experience of teaching- A) General English.

b) Academic

English

6. Have you received any training in ELT, esp. Communicative Language Teaching?

yes

no

- If yes, complete the table-

	program	Organized by	duration	comment about the program

Second Section-Attitudinal

7. What is Communicative Language Teaching Approach in you view? Tick those which you think are the features of the CLT.

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CLT is student -centered approach.

CLT means verbal interaction between teacher –student and student –student.

CLT emphasizes fluency over accuracy.

CLT relies heavily on speaking and listening.

CLT requires the teacher to have high proficiency in English.

CLT means only group work and pair work.

CLT requires higher knowledge of target language culture.

CLT means not teaching grammar.

CLT puts too much pressure on teachers.

CLT requires a lot of time to prepare class activities.

CLT is basically an English as Second Language, not English as Foreign Language methodology.

CLT emphasizes communication in L2.

Other

8. Which of the following do you think are communicative activities? (please tick) fill in the blanks.

Having a debate or role play

Group discussion

Reading dialogues

Speaking in pairs

Dictation task

Story telling in front of the class

Grammar exercise

Describing a picture to a partner

Fill in the blanks

Explaining textbook

9. The following are some of the difficulties that EFL/ ESL have in adopting CLT . Do you come across these difficulties or do you think they might be difficulties for you in adopting CLT I n Bangladesh?

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Try a scale(circle on)the following issues : 1.no problem.....2.manageable problem.....3
.great difficulty

- | | |
|---|-------|
| a)Teacher does not have sufficient spoken skill | 1 2 3 |
| b)Teacher does not have enough target culture knowledge | 1 2 3 |
| c) Teacher does not have sufficient time to prepare communicative materials | 1 2 3 |
| d) Students do not want to engage in communicative activities | 1 2 3 |
| e) Examinations are traditionally grammar based | 1 2 3 |
| f) Large class size | 1 2 3 |
| g) The differences between EFL/ESL teaching contexts | 1 2 3 |
| h)Lack of training in CLT | 1 2 3 |
| i) Not enough logistic support from administration | 1 2 3 |
| j) Teachers do not know what CLT means | 1 2 3 |
| k) Unsuitability of Western educational system in EFL context. | 1 2 3 |
| l) Other | |

Write your views about the following questions .Please try to give as much detailed answers as possible.

10. What are the problems with using CLT in Bangladeshi higher secondary ELT classes? Describe.

11. How important do you think are the communicative activities in learning English in general?

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12. What do you think about the students' participation in the communicative activities in Bangladeshi ELT classes?

Section Three -Pedagogical

13. Describe the role of learners in language classroom in Bangladesh.

14. How would you describe the role of teachers in language classroom in Bangladesh?

15. Do you often interfere when students are doing any communicative activities? If yes, why?

16. Do you often correct students if they make mistakes? Explain if students should be instantly corrected or not.

17. While teaching, what do you give more emphasis on? Give a rating from 7 to 1 with 7 the highest.

Explaining grammar rules	
Listening	
Speaking	
Reading	
Writing	
Games	
Explaining textbooks	
Translation into L1	

18. Do you engage students in any communicative activities as required to do in the textbook? What are those? Tick the ones you use.

Problem solving

Debate

Pair work

Group work

19. How often do you arrange students to do these communicative activities? Tick the one you do

Always sometimes rarely never

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20. How many students are there usually in your class?
21. How many of your students are involved in pair work and group work?
22. Do you follow the teachers' guide in preparing your lesson?
23. What technique do you use to teach grammar in your class?

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Appendix-B

You are invited to participate in a study entitled

‘Communicative Language Teaching Approach at Higher Secondary Level in Bangladesh:
Teachers' Perceptions and Classroom Practice’

Dear Sir/Madam

I have undertaken a study on the topic mentioned above as part of the fulfillment of Masters program in ‘Practice of English Language Teaching’ under the Department of Humanities at the University of Hertfordshire, United Kingdom. This research complies with the ethical standard for research with human subject.

The goal of this research is to investigate English as a Foreign Language teachers' perceptions regarding Communicative Language Teaching (CLT) in higher secondary education in Bangladesh. The main purpose of this study is to investigate the higher secondary ELT teachers' perceptions about CLT and their real classroom practices. They are required to follow CLT syllabus and teaching method. Do they follow it and if they do not, what stops them from following CLT?

Research of this type is important because there is research evidence from a number of countries where the implementation of CLT has encountered a huge number of problems. The implementation of this innovative approach also depends on the teachers' beliefs and understanding of CLT. So, it is crucially important to know about the beliefs of the teachers and the barriers to the implementation of CLT in Bangladesh. The finding of this study might well inform the concerned people about the real picture of ELT education and suggest solution to the problem.

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You are being asked to participate in this study as practising Bangladeshi EFL teachers for a long time. If you voluntarily participate in this study, your participation will include completion of a questionnaire and participation in interview. There is no known or anticipated risks to you for participating in this research.

Your participation in this research is completely voluntary. You may also withdraw from the research any time. However, your anonymity will be protected.

If you have any further queries regarding this study, please contact

Md. Khaled Bin Chowdhury, email:mdkhaledchowdhury@ymail.com or my Supervisor, Andy Gillett, email:andy@andygillett.co.uk

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Communicative Language Teaching - A Comprehensive Approach to English Language Teaching

Daisy, Ph.D.

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Abstract

Notwithstanding the fact that English Language has got central place in educational institutions in India today, teaching and learning English in educational institutions in the country is rather inadequate and unproductive. The existing situation is mainly due to not having significant changes in the pedagogical paradigms like English Syllabus, Teaching Methodology and Testing for long. Though the main reason for the situation includes all the said pedagogical paradigms, much depends on the ways, approaches and methods adopted to teach English. The postcolonial ELT methods are in no way beneficial for the students in the changed scenario where the majority of students are desperate to learn English only to be communicatively competent. The

history of English language teaching has seen the rise and fall of a variety of language teaching Language in India www.languageinindia.com

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approaches and linguists have been trying to develop more and more innovative methods which include - Grammar Translation Method, Direct Method, Situational Language Teaching etc. The latest approach which has influenced language teaching practice around the world is Communicative Approach (or Communicative Language Teaching). It is an approach to the teaching of second and foreign languages that emphasizes interaction as both the means and the ultimate goal of learning a language. My paper will elaborate how this approach becomes a comprehensive approach due to its goal of teaching communicative competence.

Keywords: Pedagogical paradigms, Communicative competence, Accuracy, Fluency, Communicative Language Teaching

Introduction

English Language, the language of news, business, information, opportunity, employment, power and prestige in India, has become the synonym of all progress in the recent years. Notwithstanding the fact that today it enjoys the status of a big business in the wake of globalization, teaching and learning of it in educational institutions in our country is rather inadequate and unproductive. The situation is worse in small towns and rural areas where most of the students observe English as a terrifying subject as they register failure therein and thereof.

Today, a majority of students enter the college and receive education with the notion that they are learning, not for knowledge but for employment. Moreover, the first requirement for any kind of job is to be well versed in English. While the urban students get conducive environment both at home and at college, the rural students remain bereft of the same. The result is that they lack in even the basic functional knowledge of English. Poor souls, who otherwise are considered quite intelligent in other subjects, develop inferiority complex in English classes due

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to their inadequate knowledge and poor command over the language. Unable to use English as the students in big cities do, the students in rural areas develop an aversion and build an antagonistic attitude towards the language. This preconceived notion results into a mental block before the child ventures into learning English language. This fact brings countless problems for the child throughout his education.

Though English has got central place in Educational Institutions in India and it is learned for practical utility these days but the standard of English language in this country especially in the small towns and rural areas is deplorable. Of late, we the Indian teachers of English at the undergraduate level have become painfully aware that most students in the college easily manage to pass the examination without making much effort to either pick up the language or to learn the appreciation of literature. Most of the students attend classes because they have to complete the minimum requirement of lectures so that they can appear in the examination. The situation is worse in rural areas where most of the students are commuters and find it hazardous to carry books for they need both the hands for fighting their way into the crowded buses as well as for getting out of them through the jostling crowds. So, they attend classes without books which are supposed to be their unavoidable companions. Also, most of them have already developed the habit of cramming everything because the effort, the attitude and the methods adopted in schools which are repository of only availability to rural students, do little to help a child who finds solution only in the rote method of learning. This habit of cramming doesn't help beyond several grades when the subject matter swells and the nature of questions require the child to express himself. Therefore 'creativity' is lost somewhere. Even the capable students who can express themselves in writing do so in their native language, not in English. This is their understanding

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of only the vernacular language well that the teacher is always expected to translate each and every phrase so that at least the literary texts are somehow driven home. But there remains the important task of importing the basic function of language i.e. to communicate properly. Though there are some students who can write fairly well in English, but when it comes to speaking, they find themselves in tight corners. Just consider the frustration of such a first generation learner who has all the expectations of his elders behind him and knows that no job is waiting for him till he has a good command over the English language. Hence the students are not eager but unwilling, angry and frustrated.

Now, when we the teachers of English address ourselves to the ever passing problem of how to meet the requirement of Indian students because of their deficiency in the said language, we confront this crude fact that more than the student, it is the teacher of English who is guilty of leaving the student in a quandary. This is so because we refuse to do anything for the student. Most of us have matter of fact attitude towards teaching which allows us to perform our duty only and do nothing else. In a way, we become the carriers of degeneration in teaching as well as life in general, for expediency rather than morals, is what informs all our activities of life including teaching.

Reason

The existing situation is mainly due to not having significant changes in the following pedagogical paradigms:

- English Syllabus
- Teaching Methodology/Training
- The Examination System/ Testing

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Though the main reason for the sad situation of ELT in our region includes all the said pedagogical paradigms, much depends on the ways, approaches and methods adopted to teach English. However much the examination system be faulty and the Syllabus not suitable to the needs of the students, the methodology while teaching is the key factor and the real power in the hands of a teacher. We see that even today, in most of the universities and colleges, the literary texts are taught in the same style as was done in the colonial times which makes the classroom monotonous. Mere listening to the teacher in the class makes the students yawn. English is still treated as a subject to be taught, not a language to be mastered. Also, the postcolonial ELT methods are in no way beneficial to the students in the changed scenario where the majority of students are desperate to learn English only to be communicatively competent.

Teaching Methods

There have been various trends in the field of English Language Teaching since early 20th century. Throughout much of 20th century, the history of language teaching saw the rise and fall of a variety of language teaching approaches and methods. It became a preoccupation of linguists during that period to develop more and more innovative methods. Each new method tried to prove that it provided more effective teaching than the preceding method. Some major trends in ELT include - Grammar Translation Method, Direct Method and Situational Language Teaching (Audiolingualism in US). Let's have a look at the principle characteristics of these major approaches in brief:

- **Grammar Translation Method:** It is a way of studying a language that approaches the language first through detailed analysis of its grammar rules, followed by application of this knowledge to the task of translating sentences and texts into and out of the target

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language. So, Language learning is viewed as consisting of memorizing rules and facts in order to understand and manipulate the morphology and syntax of the foreign language. the major focus being on reading and writing, this approach took sentence as the basic unit of teaching and language practice. Emphasizing on accuracy, the exponents of this approach believed in teaching grammar deductively – that is by presentation and study of grammar rules followed by practice through translation exercises. The Medium of instruction remained the student's native language.

- **Direct Method:** Taking natural language learning as foundation, this method took the target language as medium of instruction. Correct pronunciation and grammar are emphasized but grammar is taught inductively. Apart from reading and writing, speech and listening comprehension are also taught. Taking only everyday vocabulary, the new teaching points are introduced orally.
- **Situational Language Teaching (Audiolingualism in US):** Whereas 'Situational Language Teaching' was a major British approach to teach English as a foreign language in which language was taught by practicing basic structures in meaningful situation based activities, 'Audiolingualism' held that language learning is like other forms of learning. It stressed on the mechanistic aspects of language learning because it considered language as a formal, rule-governed system which could be formally organized to maximize teaching and learning efficiency. There were many similarities between the said two methods. The order in which the language skills were introduced and the focus on accuracy through drill/practice in the basic structures/sentence patterns of the target language suggested that these methods drew

from each other. Also, both methods reflected similar views about the nature of language and of language learning.

Syllabus Categories

Around 1970s, some British linguists realized that there was need to focus in language teaching on communicative proficiency rather than on mere mastery of structures. One of such linguists, D.A. Wilkins proposed a functional or communicative definition of language in 1972 that could serve as a basis for developing communicative syllabuses for language teaching. It was an analysis of the communicative meanings that a language learner needs to understand and express. Rather than describe the core of language through traditional concepts of grammar and vocabulary, Wilkins attempted to demonstrate the systems of meaning that lay behind the communicative uses of languages. He described two types of meanings:

- **Notional Categories** which included concepts such as time, sequence, quantity, location, frequency etc.
- **Communicative Function Categories** which included requests, denials, offers, complaints etc.

Communicative Language Teaching

It was during this period when Language teaching in many parts of the world was ready for a paradigm shift that Communicative Language Teaching came into being. Later, Wilkins' book *Notional Syllabuses* (1976) had a significant impact on the development of Communicative Language Teaching. Support from the Council of Europe and some other British linguists, the rapid application of their ideas by textbook writers along with the acceptance of these new ideas and principles by language teaching experts and curriculum development centres gave

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prominence all the world over to this approach called Communicative Approach or Communicative Language Teaching. It was then that the scope of this approach expanded and linguists started seeing this as an approach which does mainly two things:

- Makes communicative competence the goal of language teaching
- Develops procedures for the teaching of four language skills (LSRW) that acknowledge the independence of language and communication

Communicative Language Teaching is an approach to the teaching of second and foreign languages that emphasizes interaction as both the means and the ultimate goal of learning a language. It can be understood as a set of principles about the goals of language teaching, how learners learn a language, the kinds of classroom activities that best facilitate learning, and the roles of teachers and learners in the classroom. These principles are:

- 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

Since its inception, CLT has served as a major source of influence on language teaching practice around the world and obviously it is due to its goal of teaching communicative competence. Communicative competence is different from grammatical competence in which the knowledge of a language is attained by producing sentences of that language and the knowledge attained is of the building blocks of sentences (i.e., parts of speech, tenses, phrases, clauses and sentence patterns etc.) and formation of sentences. But, while grammatical competence is an

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important dimension of language learning it is clearly not at all that is involved in learning a language. It is because one can master the rules of sentence formation in a language and still not be very successful in using the language for meaningful communication. CLT solves this purpose. It makes a learner communicatively competent by:

- Knowing how to use language for a range of different purposes/functions
- Knowing how to change the language according to formal and informal atmosphere
- Knowing how to produce and understand different types of texts i.e., narratives, reports, interviews and conversations etc.
- Knowing how to maintain communication despite having limitations in one's language knowledge (through using different types of communication strategies)

Tasks/Activities

For the above purpose, a variety of activities/tasks are carried out in a CLT classroom. Some of them are given below:

- Role Play
- Interviews
- Information gap
- Games
- Language exchange
- Surveys
- Pair work
- Learning by teaching

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According to some experts, Communicative Language Teaching means a little more than an integration of grammatical and functional teaching while for some others, it means using procedures where learners work in pairs or groups employing available language resources in problem solving tasks. Since there is neither a single text (or authority on this approach) nor any single model that is universally accepted as authoritative, CLT becomes different from the other approaches of language teaching.

CLT in India

In spite of developments in English Language Teaching and popularity of CLT in many countries as a comprehensive approach, there are many states in India where English language is still facing a very precarious situation. These include mainly the north Indian states. Overall scenario of teaching English in these states is dismal as the graduates passing out from the colleges and universities here are unemployable. No need to say that the sole reason for such a large number of unemployables is lack of communicative competency in the students. So, it is the need of the hour to change the existing syllabuses and reframe the new ones by following CLT approach. It will definitely bring about a positive change in the Indian scenario of small towns where the young ones have inferiority complex just because of their being incompetent in communicative skills.

CLT Advantage

As said above, there are few universities which have changed their syllabuses and follow the latest teaching techniques. Many teachers who have taught and observed the development of students in both – earlier ‘literature focused curriculum’ and the current curriculum ‘focusing on

communicative competence' feel that the CLT approach for teaching English has certainly an edge over the earlier approaches . This is because of the following factors:

- Students stay engaged throughout the class because there are lots of activities which keep them busy
- The interest level of the students is much more than their interest level in the old syllabus because the topics chosen are related to their day to day problems
- The confidence of the learners automatically increases very fast because of each individual's participation
- Hesitation goes away
- Exam fear also goes away due to the lesser number of texts
- The rote learning goes backstage because of lots of exercises related to texts
- The learners develop their own sense of answering when many things are discussed with them beyond the text
- Inclusion of soft-skills in the curriculum designed on CLT approach prepares the learners for the job market

Due to the integrated skills approach in a syllabus designed on CLT pattern, all the four skills essential for a language are covered. Whereas reading/writing skills are covered in the usual classes, Language Labs cover the listening and speaking skills. The difference in students between the two stages i.e. pre and post Language Labs becomes obvious after a certain period. It clearly indicates that the Language labs give a tremendous ignition to the desire of a learner to speak English. The learner's accent, pronunciation, stress, tone etc are controlled and modified according to the standard pattern.

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Accuracy/Fluency

Developing fluency is also one of the goals of Communicative Language Teaching. Fluency is natural language use occurring when a speaker engages in meaningful interaction and maintains comprehensible and ongoing communication despite limitations in his or her communicative competence. Fluency is developed by creating classroom activities in which the students must negotiate meaning, use communication strategies, correct misunderstandings and work to avoid communication breakdowns. Fluency practice can be contrasted with accuracy practice:

Activities focusing on fluency	Activities focusing on accuracy
Reflect natural use of language	Reflect classroom use of language
Focus on achieving communication	Focus on the formation of correct examples of language
Require meaningful use of language	Practice language out of context
Require the use of communication strategies	Practice small samples of language
Seek to link language use to context	Choice of language is controlled

Responsibility

The need for good communication skills has always been there, but Good communication skills have become crucial in the information age we live in. For this, the teachers must make the learners realize the importance of communication skills (in English) in today's world. With the

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number of foreign investors flocking to India and the growth of outsourcing, English has come to play a key role in professional relationships between foreign and Indian companies. With the onslaught of IT and ITES companies, English has become the language of employability and good command over it is considered a unique qualification. So, now, more than ever it becomes the moral duty of the teachers of English not only to create and sustain motivation levels of the college students, but also adopt new innovative methods while teaching, to make the learners communicatively competent.

As said above, it is the duty of a teacher to adopt the best method or technique while teaching English, but the teacher will be helpless in a situation where the authorities/central bodies that control the institutions do not help him/her. It is because the syllabuses based on CLT pattern are generally Task Based and Learner Centered. The tasks or activities carried out in the classrooms require some infrastructure different from the usual old styled classrooms. For example, the usual desks/benches in colleges are heavy and become a hindrance if groups or pairs are to be formed for discussions etc. For that purpose, light weight separate chairs are required. Also, since the students do not rely on the teacher for a model but be comfortable with listening to their peers in group or pair work tasks, the classrooms tend to become noisy which may disturb the adjacent classes. So, not only the infrastructure but an entire separate wing for the language classes is needed. In addition, shorter class sizes, treating English as an important subject like other subjects and supporting the innovative teachers can help to improve the scenario of bad communication skills. For these and other such things the support of the governing authorities becomes essential.

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But again, in spite of the above said factors about the governing bodies, the teacher cannot run away from his/her responsibility. The teacher has to develop a different view of learners' errors and of his/her own role in facilitating language learning. It becomes his/her utmost duty to devote maximum time to the activities to be carried out and give every chance for the learners to speak. In the task based syllabuses, the selected texts are contemporary, relevant to the socio-cultural needs of the students and are usually kept smaller in length and lesser in number. This is done so as to devote maximum number of teaching hours to the activities to enhance the learners' communicative competence. So, only such teachers, who are trained and believe in the positive result of these kinds of activities, can do justice while following CLT approach.

Efforts in India

In the recent past, some efforts have definitely been made in India to improve the teaching of English. With the inception of 'Communicative Language Teaching (CLT)' in late 1960s, English teaching has been affected positively showing some hopeful signs of modifications and modernization. These signs include introduction of CLT curriculum by Central Board of School Education in all its affiliated schools, introduction of 'English for Specific Purposes (ESP)' in some Indian schools, infusion of technology with the teaching of English in the form of Language Labs, availability of the native English Language to the Indian people with the widespread availability of cable Television in India, realization of English as the most preferred language of the global information highway by the new generation with the rise

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of computer expertise and internet and reframing of the curriculum by some universities on CLT pattern. But there still remain many problems and there are few universities which follow the CLT pattern.

Need to adopt CLT Approach

The need for good communication should be realized by one and all. Also, fluency in English being a pre-requisite for success and advancement in many fields of employment in today's world, the demand for an appropriate teaching methodology is therefore as strong as ever. Obviously, when communicative competence is the essential requirement in the global scenario today, CLT becomes the best approach to be followed.

Communicative Language Teaching has been widely implemented since 1990s. The wide acceptance of the Communicative Approach and the relatively varied way in which it is interpreted and applied can be attributed to the fact that practitioners from different educational traditions can identify with it and consequently interpret it in different ways. And since it draws on a number of diverse sources, there is no single or agreed upon set of principles that characterizes current CLT. CLT today refers to a set of generally agreed upon principles that can be applied in different ways, depending on the teaching context, the age of the learners, their level, their learning goals and so on. Today, Communicative Language Teaching continues in its classic form around the world as seen in the huge range of course books and other teaching resources that cite CLT as the source of their methodology. In addition it has influenced many other language teaching approaches that subscribe to a similar philosophy of language teaching.

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It seems that Communicative Language Teaching will continue to be the major general language teaching methodology in the coming years as its principles are supported by the English language teaching profession and by ELT/TESOL specialists and applied linguists. The comprehensiveness of this approach makes Communicative Language Teaching different in scope and status from all the other approaches in the teaching of English and hence its success so far.

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Teaching

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Effectiveness of Computer-Assisted Instruction in Urdu Language for Secondary School Students' Achievement in Science

Muhammad Khalid Mahmood, Ph.D. in Education
Munawar Sultana Mirza, Ed.D.

Abstract

This experimental study examined effectiveness of the computer assisted instruction (CAI) on students' achievement in general science as compared with the traditional method of instruction (TMI). This experimental study was conducted in a public secondary school in Lahore, Pakistan. Post-test only control group experimental design was employed on paired groups matched with respect to intellectual capacity of the students. The CAI program comprising interactive tutorials in Urdu language was used for learning by the experimental group. The control group was taught the same content in the classroom by the teacher through textbook based lecture method, which is the traditional method of teaching in public schools in Pakistan. An achievement test assessing knowledge, comprehension and application components of learning was administered to both the groups after a two month long treatment period. The experimental group performed better on all the three components of the achievement test as compared to the control group. The CAI group also scored higher than the TMI group in various content areas of general science.

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Introduction

Teaching methods and instructional techniques in the classrooms have been changing influenced by learning theories and technological advancements. Maddux, Johnson and Willis (1997) ascribe changes in instructional practices to cultural changes. Technology has changed the whole pattern of human life. The greatest contribution of cyber age technology is the development of computer and its use in all walks of life. The use of computer in teaching learning process has stepped many stages of its evolution. A host of research studies have been conducted to explore the effectiveness of Computer Assisted Instruction in various fields of study and at different grade levels.

Computer-assisted instruction is the process by which written and visual information is presented in a logical sequence to a learner through a computer. The student learns by reading the text material presented or by observing the graphic information displayed. Some of the programs provide audio-visual presentation with an option to the student to select audio presentation in addition to the visual media. Each segment of text is followed by questions, for student's response. Feedback on response is indicated immediately (Locatis & Atkinson, 1984; Wang & Sleeman, 1993). CAI can be characterized as interactive and individualized learning as it usually involves a dialogue between one student and a computer programme and student can learn at his own pace and time frame (Curtis & Howard, 1990).

The mode of presentation of CAI has been changing with the advancements in hardware technology and software development techniques. Learning theories have also been a source of change in computer assisted instruction. The use of computer for behaviorist theory based programmed instruction started in late 1960s. Initial stages of computer technology made possible only behavioral theories based drill and practice programs of CAI. Cognitive theories and invention of personal computers gave CAI the shape of tutorials. More advancement in computer technology gave birth to more interactive programs like simulations. With the advancement of technology new dimensions of CAI have emerged. Bucholtz (1999) adds new meaning to CAI by using this term for internet based instruction

through the use of web pages, web bulletin boards and real audio, graphics and hands-on-applications.

Effectiveness of CAI

There is ample evidence for effectiveness of CAI in various subject areas and at various grade levels. Yusuf and Afolabi (2010) found CAI as an effective mode of instruction for teaching Biology to secondary school students both in individualized and cooperative settings. Singh (2010) demonstrated that simulation mode is more effective than tutorial and drill and practice modes of CAI for teaching science to 9th grade students. Barad (2010) found science teaching through CAI more effective for high IQ students than low IQ students of 9th grade. Kumar (2010) tested the effectiveness of CAI for teaching general science at secondary level and found positive results in favour of CAI as compared with conventional method. Hancer and Tuzemen (2008) found CAI more effective as compared to traditional method for teaching science at primary school level. Raninga (2010) proved CAI as an effective method for teaching mathematics to 7th grade students as compared with traditional method. Ragasa (2008) and Basturk (2005) found CAI more effective than traditional lecture method for teaching introductory statistics to college students.

Poole (1997) have exemplified some successful computer assisted instruction programs and projects and cited findings of research studies as an evidence for the effectiveness of CAI in ‘reading’, ‘writing’, ‘Arithmetic and problem solving’, ‘science’, and ‘social studies’, at all grade levels i.e. from primary to K-12.

Cotton (2001) reviewed fifty nine research studies exploring effectiveness of CAI and concluded that the CAI utilized as a supplement to the teacher directed instruction resulted in superior students’ achievement. Christmann, Badgett & Lucking (1997) conducted a meta-analysis of the studies comparing CAI, Traditional methods of Instruction and Traditional method of instruction plus CAI. It was found that students receiving Traditional method of instruction supplemented with CAI attained higher academic achievement than those receiving only traditional instruction or CAI.

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Roblyer (1988) also found that students who received science instruction through CAI simulations achieved more than those who studied in a conventional learning environment. It was also found that CAI activities are most effective in the areas of science and foreign languages.

Helgeson (1988) reviewed studies determining the effectiveness of CAI in science classroom and science laboratories and found evidence in support of CAI, as laboratory activities and simulations and combination of two strategies yielded higher achievement than did conventional instruction. Findings of the studies conducted by Brophy (1999); Bayraktar (2000) and Carter (1999) also support effectiveness of CAI in science.

Development and Utilization of CAI is not very common in Pakistan. However, the National Education Policy (1998-2010) aims at modernizing education in Pakistan via the application of information technology at all levels. It also emphasizes the different roles of computer as a learning tool in the classrooms.

Present study was designed to explore the effectiveness of CAI program developed by the researchers, presenting learning material in Urdu language.

Objectives of the study

Main objectives of this experimental study conducted in a public secondary school in Pakistan were to:

- determine the effectiveness of the CAI in Urdu language on students' learning general science as compared to the textbook based traditional method of instructions.
- determine the effect of the CAI on students' learning of different content areas of general science i.e. Physics, Chemistry, Biology.
- determine the effect of the CAI on students' knowledge, comprehension and application domains of learning.

Methodology

Design of Experiment

Post-test only control and experimental group design on intellectual capacity wise matched groups was employed in the present study. Raven's Standard Progressive Matrices were used to measure the intellectual capacity of the students for paired matching.

Selection of Participants

Forty students out of total eighty 9th graders of general science group were selected on the basis of intellectual capacity measured on Raven's Standard Progressive Matrices. Twenty pairs perfectly matched on intellectual capacity were assigned randomly to experimental and control groups.

Development of CAI Program

The experiment aimed at comparing the CAI with the Traditional Method of Instruction (TMI) which utilizes text book as the main tool for teaching and learning. It was logical to present the same text as given in text book to the experimental group through the CAI. Tutorial form of computer-assisted instruction was found to be more feasible to serve the purpose.

This program covered a text content of four chapters from the text book of general science for 9th and 10th classes. This text content was selected keeping in view the expected dates and period of treatment. Text material was divided into small segments for presentation in tutorials, each text segment was followed by multiple choice questions and feedback on responses to MCQs to assess and support students' learning. Explanations for terms and concepts in the text were presented through hyperlinks. Software was developed by utilizing in Microsoft flash.

Theoretical Foundations of CAI Programme

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Theoretical orientation of the software used in the present study was developed by the researchers with eclectic approach in mind. Eclectic approach uses principles and techniques from different perspectives as suit the situation at hand (Huffman, Vernoy & Vernoy, 1995). Drill and practice software is oriented to behaviourist approach and works well to memorize and refine skills (Allessi & Trolip, 1995; Hsu, Chen & Hung, 2000; Maddux, Johnson & Willis, 1997; Roblyer & Edwards, 2006). Hsu, Chen & Hung (2000) assert that tutorial programmes are associated to cognitive theories of learning. Roblyer & Edwards (2006) also contend that tutorials can be designed to adopt Piaget's cognitive approach. Tutorials with branching mode of presentations tend to shift their orientation from cognitive to constructivist approach. The programme mainly underlies cognitive approach but behaviorist and constructivist orientations are also prevalent in it as:

- A large number of multiple-choice questions along with feedback on responses characterized the program as drill and practice.
- Text presented in tutorials and explained through hyperlinks made it interactive in nature. Text segments followed by MCQs and feedback on each option of MCQ associated it with cognitive perspective of learning.
- Nature of questions that explores comprehension and application components of cognitive domain and branching mode of presentation due to hyperlinks and feedback blended the programme with constructivist approach.

Treatment

The experimental group was given a treatment in the form of computer-assisted instruction in the computer lab of the school. One of the researchers supervised the experimental group. The control group received instruction from its class teacher as usual. Both the groups were told that their achievement would be tested after completion of treatment.

The salient features of the treatment were embedded in the software used by experimental group. Main characteristics of the software were:

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Mode of presentation: Tutorial mode of presentation was employed in the program as it was to be used to deliver the entire instructional sequence similar to the teachers' classroom instruction on the topic. To enrich learning the unfamiliar terms and concepts were explained through hyperlinks. Multiple choice questions along with feedback on each option followed each text segment so that students may keep track of their own learning.

Multiple choice questions: A distinguishing characteristic of the program is multiple choice questions incorporated in it. A conscious effort was made to make the questions thought provoking to explore knowledge, comprehension and application abilities of the learners. These MCQs and feedback on their options made the programme more effective for learning.

Post test: An Achievement Test comprising one hundred multiple choice items was developed to measure the knowledge, comprehension and application abilities of the students. Percentage of items measuring knowledge, comprehension and application components of achievement was forty, forty and twenty, respectively. Necessary procedure for test development i.e. preparation of chart of specifications, item construction, reviews of the items, content validation, piloting to determine the psychometric properties of the items was followed.

Achievement test was administered to both the experimental and the control groups. Achievement scores of students for both the groups were used to compare the student learning through computer-assisted instruction and traditional method of instruction.

Data Analysis

As the groups were dependent on intellectual capacity, Paired *t*-test was applied to compare the overall, by cognitive levels and by content area achievements of the experimental and the control groups.

Expected scores of the experimental group were also computed through the linear regression equation of the control group data. Trend lines for expected and observed achievement scores across the intellectual capacity score were also drawn for visual presentation of difference.

Comparison of Overall Achievement

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Paired *t-test* was employed to compare overall achievement of the experimental and control groups. Summary of analysis is presented in proceeding table.

Table 1

Analysis of overall achievement scores of the experimental and the control groups

Group	N	Mean	Std. Dev.	Paired Differences		<i>t</i>	Sig. (2-tail)
				Mean	Std. Dev.		
Experimental	20	44.05	9.42	9.75	7.03	6.20	.000
Control	20	34.30	3.64				

Overall mean achievement scores of experimental and control groups on post test were found to be significantly different beyond 0.05 level of significance. It was concluded that students who received CAI showed significantly better achievement than the students who received instructions in traditional manner. However, the achievement scores of experimental and control groups indicate low overall scores of the students.

The reason for overall low scores becomes obvious when composition of the groups is viewed. Each of the experimental and the control group consisted of eleven students with definitely below average in intellectual capacity, seven students with average intellectual capacity and only two were above average in intellectual capacity. Majority of the students in each group who were definitely below average in intellectual capacity pulled down the mean score.

Difference between expected and actual scores of the Experimental group

Analysis on overall achievement scores of the experimental and control group was done by computing expected achievement scores of the experimental group on the basis of linear regression equation for control group data. To find the equation, linear regression analysis was run on control group data by keeping intellectual capacity scores as predictor and achievement scores as criterion variable. The following table presents a summary of coefficients for regression analysis.

Table 2

Summary of coefficients for regression analysis

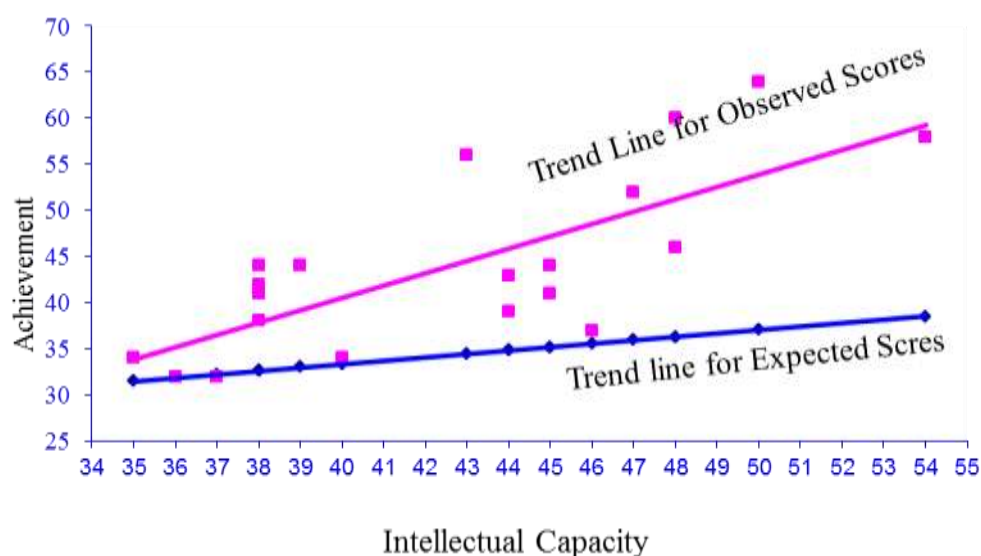
Model	Unstandardized Coefficients		Standardized Coefficients	<i>t</i>	Sig.
	B	Std. Error	B		
(Constant)	18.641	5.690		3.276	.004
Intellectual capacity scores	.368	.133	.547	2.773	.013

Regression equation based on analysis summarized in above table was formulated as:
Achievement scores= 18.641+.368(intellectual capacity scores).

Applying this equation to experimental group data i.e. putting the values of intellectual capacity scores of the experimental group, expected achievement scores of the experimental group were computed. Trend lines representing expected and observed scores are shown in figure below.

Figure1

Comparison of Observed and Expected Achievement Scores of the Experimental Group



Slopes of trend lines on scatter plots of expected and observed achievement scores make the difference obvious. Better observed learning trend can be attributed to the mode of instruction i.e. computer assisted instruction experienced by the experimental group

Comparison of Knowledge Component of achievement

Paired *t*-test was applied to examine the significance of difference between mean scores of the experimental and the control groups on knowledge component of achievement test.

Table 3

Summary of paired t-test comparing knowledge of experimental and control groups

Group	N	Mean	Std. Dev.	Paired Differences		<i>t</i>	Sig. (2-tail)
				Mean	Std. Dev.		
Experimental	20	45.00	10.42				
Control	20	36.375	6.90	8.625	11.39	3.384	.003

Significant value of *t* at 0.05 level of significance revealed that the students of the experimental group who received CAI performed better on knowledge component of achievement test than those who were taught through traditional method of instruction.

Comparison of Comprehension

Comprehension of the experimental and the control group students was compared on 40 MCQs in the post test.

Table 4

Summary of paired t-test comparing comprehension of experimental and control groups

Group	N	Mean	Std. Dev.	Paired Differences		<i>t</i>	Sig. (2-tail)
				Mean	Std. Dev.		
Experimental	20	43.875	11.07				
Control	20	34.00	7.18	9.875	13.14	3.361	.003

Summary of statistical test shows that t- value is significant at 0.05 level of significance. Finding of the test leads to the conclusion that the CAI recipients had significantly better mean score on comprehension component of post test as compared to mean score of TMI group.

Comparison of Scores on Application Component of Achievement

Post test included 20 MCQs assessing students learning at application level of cognitive domain.

Table 5

Difference between the scores of experimental and the control groups on application component of the achievement test

Group	N	Mean	Std. Dev.	Paired Differences		t	Sig. (2-tail)
				Mean	Std. Dev.		
Experimental	20	42.5	16.42				
Control	20	30.75	12.16	11.75	15.58	3.372	.003

Experimental group's mean score on application component of post test was found to be significantly better than that of control group. Analysis revealed that CAI group performed better on, knowledge, comprehension and application components of achievement.

Comparison of Achievement in Biology

General science taught at secondary school level is a blend of Biology, physics and chemistry. Achievement in biology, taught during experiment was assessed on post test. Achievement of both the experimental and control groups was compared by employing t-test.

Table 6

Difference between the achievement scores of the experimental and the control groups in biology

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Group	N	Mean	Std. Dev.	Paired Differences		<i>t</i>	Sig. (2-tail)
				Mean	Std. Dev.		
Experimental	20	44.77	11.26	10.44	8.65	5.397	.000
Control	20	34.33	6.54				

Results revealed that there was a significant difference between the mean achievement scores of the experimental and the control groups at 0.05 level of significance. Hence CAI in the present experiment proved more effective in the learning of biology than the traditional method of instruction.

Comparison of Achievement in Chemistry

Achievement of experimental and control group in chemistry content taught during experiment was also compared to find out the significance of difference.

Table 7

Difference between the achievement scores of the experimental and the control groups in chemistry

Group	N	Mean	Std. Dev.	Paired Differences		<i>t</i>	Sig. (2-tail)
				Mean	Std. Dev.		
Experimental	20	46.875	13.79	10.78	14.39	3.350	.003
Control	20	36.093	6.20				

Results of paired *t*-test revealed a significant difference between mean achievement scores of the experimental and the control groups at 0.05 level of significance. Hence the CAI was proved better for achievement in the content area of chemistry than the TMI.

Comparison of Achievement in Physics

Experimental and control group students' achievement in physics content was also compared.

Table 8

Difference between the achievement scores of the experimental and the control groups in physics

Group	N	Mean	Std. Dev.	Paired Differences		<i>t</i>	Sig. (2-tail)
				Mean	Std. Dev.		
Experimental	20	38.69	11.96	6.95	11.58	2.686	.015
Control	20	31.73	11.02				

Again significant difference in the mean achievement scores of the experimental and control groups in physics led to the conclusion that the CAI was more effective in learning physics as compared to the TMI.

Conclusion

Computer assisted instruction is a better method of instruction for secondary level general science as compared to the traditional method of instruction, as a whole, by selected levels of cognitive domain i.e. knowledge, comprehension and application and is equally good to teach the content areas of biology, chemistry and physics.

Discussion

Results of the study demonstrated that computer assisted instruction was an effective mode for knowledge, comprehension and application domains of learning as well as for learning in all content areas of general science i.e. biology, chemistry and physics.

The results of the present study are in consonance with the results of many of the experimental studies demonstrating effectiveness of CAI for better student achievement in science and mathematics such as Yusuf and Afolabi (2010), Singh (2010), Barad (2010), Kumar (2010), and Hancer and Tuzemen (2008), Brophy (1999), Carter (1999), Bitter and Pierson (1999), and Bayraktar (2000). Review of studies determining the effectiveness of computer assisted instruction by Helgeson (1998) found precedents in support of CAI for Language in India www.languageinindia.com

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science. Meta analysis of researches regarding effectiveness of CAI by Roblyer (1989) revealed that effectiveness of computer assisted instruction depends upon the quality and utilization of CAI software. Computers are highly promising educational tools but it is the way computers are used rather than the actual machines themselves that contribute to learning. The effectiveness of computer assisted instruction for improved student learning as demonstrated by the present study may be attributed to the software used in the experiment and the way it was used.

The software used in the study was developed by the researchers as no software was available to serve the purpose. Educational software development is not the task of an individual. It requires a team effort and host of resources. In spite of these limitations software used in the experiment proved effective for student learning as compared to traditional classroom instruction.

The Government of the Punjab emphasizes use of Information Technology (IT) in Schools and has provided computer laboratories to a large number of secondary schools. The teachers and educational authorities should make wise decisions about different ways of using computer to enhance quality of student learning and to maximize utilization of this teaching and learning tool. Through CAI, quality instructions can be taken to school at lower cost for students of varying learning abilities. A large number of educational softwares are available at World Wide Web. Department of Schools Education should subscribe relevant softwares for school use. Educational software can be used to explain the concepts and processes in such a manner that is not possible through traditional practices. Use of computer assisted instruction for science subjects is indispensable and cost effective.

Private tuition has become a social evil in our society. Evil practices associated with private tuition have a negative effect on the quality of education in public schools. Computer assisted instruction can be used to supplement student learning at school in a much better way than the private tutor. It requires provision of educational software and access to computers. Providing the children with computers and educational software is cost effective than paying tuition fee. Computer assisted learning centers can be established in educational institutions to serve the needs of the students after school time. Those who cannot afford tuition fee can

also benefit from these learning centers. Computer assisted instruction will also facilitate individualized instruction at learner's own pace.

Recommendations

Potential of computer assisted instruction should be utilized to enhance quality of student learning in various subjects especially in science at school level. Software for computer assisted instruction is a pre-requisite and its development is not an individual's task. Institutional set up is needed to develop educational software for different subject areas and grade levels and to organize and coordinate utilization of computer assisted instruction in schools. Pre-service teacher education programs are needed to be enriched to enable prospective teachers to find ways to use CAI. There should be capacity building programmes for in-service teachers to enable them utilize CAI.

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Language in India www.languageinindia.com

12 : 2 February 2012

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

Managing Editor: M. S. Thirumalai, Ph.D.

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Communication is the Key to Effective Construction Management in Small and Medium Enterprises

S. Jeyachandran, M.A., M.Phil., M.B.A., Ph.D. Candidate

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Introduction

The efficiency and effectiveness of the construction process strongly depend on the quality of oral / written communication among construction team members and other stakeholders. Often problems in construction are referred to as communication problems. Due to its specific characteristics, construction industry forms a complex communication environment. This industry is made up of many diverse and competing organizations and professional partnerships, the majority of whom are brought together mostly for a temporary period for working as a team in a project.

The construction industry is known for its adversarial behaviour and it is questionable as to whether there is ever a real 'team effort' when it comes to designing and producing a building. This situation is truer in the small to medium level construction companies.

The Scope of the Study

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Communication is the Key to Effective Construction Management in SMEs

The aim of the paper is to address some of the current issues of SME construction companies based in and around Chennai city. There are a number of SME companies in the Chennai metropolitan areas, besides there are many more located in other cities in Tamilnadu. The representative sample of such organizations has the following characteristics:

- Small to medium size - in terms of turnover Rs.10 to 50 crore per year
- Developing and marketing properties is the scope of business
- Constructing on an average of 100,000 – 150,000 sq.ft per year.
- With/without own labour force.
- The labour force is drawn mostly from migrated community and such migrated labourers do not speak the local language (Tamil). The technical staff at the supervisory level from Tamilnadu generally does not have bilingual or multilingual capabilities.
- Architecture and Structural Engineering Services are generally not in-house, but outsourced.
- Site Engineer / Supervisor job profile is generally not well defined. No communication focused on career development exists.
- Loyalty among employees found in generations is missing especially in the junior level.

What Works and What Doesn't

The 11 most unsuccessful companies in the McKinsey study had poor people management, which showed up as the following:

- Lack of commitment and follow through by senior executives;
- Defective project management skills among middle managers; and
- Lack of training of and confusion among employees.

Whereas the 11 most successful companies in the study had the following excellent people programmes:

- Senior and middle managers and frontline employees were involved;
- Everyone's responsibilities were clear; and
- Reasons for project were understood and accepted throughout the organization.

The difference seems to lie in understanding the basic concept of people management irrespective of the size of operation. Unless management comprehends and fully supports the premise that organization must have high degree communication (like people needing lots of water), the organization will remain stilted.

Building is a people business, the human factor cannot be ignored; thus relationships are critical to the efficiency and quality of the process and the product. Effective communication leads to better understanding; better understanding in turn leads to utmost cooperation resulting in employees' commitment towards their jobs.

Delivery of a well-designed and well-constructed building that is functional and enjoyable to use requires expert managerial skills throughout the entire process, from the team-brief through customers' occupation. At the heart of good people management lies the ability to create, promote and sustain healthy communication networks. Communication will help individuals to establish a degree of trust, help to achieve empathy and thus influence the synergy between them. It follows that the faster they are able to communicate effectively the faster they will establish a good working relationships and hence the stronger the likelihood of a successful project.

Communication Scenario in SMEs in Tamilnadu

In most of SMEs, a well-defined communication system is conspicuous by its absence. Communication is frequently taken for granted until something goes wrong. When such a

situation is observed keenly, it shows people pointing fingers on other sides, claiming of extra efforts (thus costs), coupled with a decreasing level of trust.

A typical small to medium size construction project, as observed in this part of the country, has the following communication peculiarities and challenges:

- Lack of continuity within and between projects of their own, which makes the establishment and promotion of efficient and effective communications very challenging.

With each project individuals are faced with communicating with unfamiliar organizations and unfamiliar individuals. Besides, the present day trend in SMEs shows that the junior to middle level technical supervisory staff in the construction sites pose greater hurdle in the construction progress by their very unmindful and noncommittal attitudes; then under pressure from the management, these employees opt only to move out of the organization rather than correcting themselves and improving their performance. In such environment it takes effort and time for effective communication to be achieved.

- Each new project will have different participants, thus relationships and communication channels have to be (re)created for each project.
- Individual projects are not so much identical in SMEs in terms of design and material specifications. Consistent quality of materials from all the suppliers is not as much guaranteed due to the fact that some of suppliers of construction materials are willingly continuing to be unorganized and finding comfort in running their business without aiming for quality improvement.
- In view of the small size, owners have direct influence over the communication culture by setting the budget and the timescale for completion of the construction works.
- The organizations offering services viz. the architecture or structural engineering firms are not found to be stable; such firms are mostly individual-driven and not having sufficient manpower or required organizational structure, thus affecting the efficiency of the informal communication channels that would have developed.

- Formal written communication channels and tools are not effectively used. Inter-organizational formal communications are not adequate nor face-to-face meetings are held periodically as important means of exchanging and sharing information; sufficient duration is also not allocated to make it efficient.

These characteristics may vary depending on the contextual setting of individual projects, namely the characteristics of the people involved, the structure of their organizations and the relational outsourced services imposed by the management.

However, the top management of construction companies, despite the above deficiencies, will have to strive to achieve the business targets. In order to deliver the desired results, the construction companies should ensure that the right skills and experience are in place in the projects. Besides, it is also essential that the right resources (men, materials and machinery) are allocated in the right place at the right time. Finally, there should be a sense of unity among the construction team created by a clear, shared and understood goal. To activate this mission, it is essential to establish a system of communication of progress, issues and expectations.

Why People Skills are so Important?

The construction industry is not homogeneous industry. Every project is cyclical in nature. With the enlargement of scope of activity of each project, there will be increase in the complexity of the project. In SMEs due to sustained higher attrition level among junior/middle level technical staff, there is a prevailing risk in keeping up the project schedule in this sector and it needs expert people skills as a risk management strategy. Other important aspects requiring people management skills are that there are sufficient number of organizations offering various technical / supply services and the construction companies, though small, are becoming customer-driven to win over competition. All these activities in the construction industry make in fact ‘people skills’ a prerequisite.

Changing Scenario

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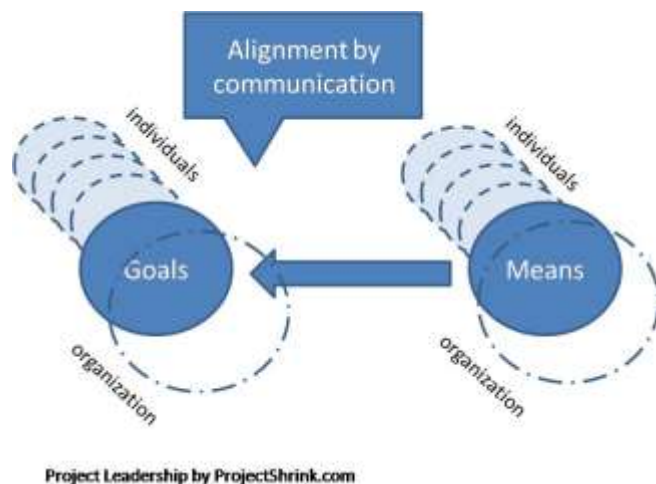
S. Jeyachandran, M.A., M.Phil., M.B.A., Ph.D. Candidate

Communication is the Key to Effective Construction Management in SMEs

The production environment of the construction site involves a very tight time schedule with the full attention to planning, coordination and completion of the building activities. The project manager, the site engineers and supervisors are needed on site to coordinate work, do inspection, write monitoring documents and follow up till the construction activities are completed. Even though monitoring and documentation at the project sites in most of the SMEs are not found to be at the desired level, there are certainly signs of improvement due to the realization that systemizing the production process only will help individuals / organizations to go to the next level of business / career opportunity.

It is experienced in most of the small to medium organizations that using only hard skills at the senior managers' level has led to dissatisfaction at all levels down the line. There are issues reaching critical points due to lack of open communication. A project manager developing a plan in isolation may cause instability in his team. It is only a clear understanding and effective application of soft skills that will enhance the morale of the project team and thus resulting in the success of a project exponentially.

Elements of Project Leadership



Therefore, the elements of construction project leadership are:

- Goals and Means on individual, project and organizational level
- Alignment of goals and means on all levels by communication

Goals

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A project has a goal, an objective. Individuals have goals, ambitions, and interests. If people's goals are met, they work happy; if not, they don't. It is the job for the top management to align the goals on all levels. The management is to keep on tweaking and adjusting and make sure that everyone understands and kept in balance.

A project manager, as the team leader should possess/ acquire the following important communication skills:

- **Convey** complex ideas easily
- Clearly **articulate** what must be accomplished
- Keep team **moving** toward a common goal
- **Foster** an environment that allows team members to communicate openly and honestly
- **Admit** own mistakes without losing respect
- Negotiate, **listen**, and facilitate

The existing practice of relying too heavily on a) Authority, b) Money, and c) Penalty by the project managers should be discouraged to avoid project failure.

Why people work

To manage people, SMEs need to understand why they work for them in the first place and then explore what they need so that they can work better.

Research studies have shown that people are usually attracted to a job for the *extrinsic* reasons such as good pay, good benefits, and good working conditions. They usually stay with a job for *intrinsic* reasons such as liking the people they work with, finding the job challenging, people praising them for the job they do, etc. Therefore, it is said that paying more money (extrinsic motivation) does not make them work harder, but might keep them from leaving. Intrinsic motivation is what builds loyalty and dedication in employees. Intrinsic (or inner) motivation causes people to participate in an activity for their own enjoyment. It is the utmost important task

of the project management to establish an effective communication system to facilitate strong links among the employees as well as leadership with the task.

Conclusion

The full recognition and determination to improve collaborative communication and information exchange throughout all the construction phases will probably have considerable effects on the success of construction projects. It is realized that interpersonal and intergroup communications are vitally important to the success of a construction project.

Accordingly, the following adaptation in communication management is suggested to mitigate the ill-effects of lack of communication in SMEs:

- Team briefing to weekly / monthly meeting should be enforced to channelize formal communication.
- Create more number of face-to-face meetings especially during the initial stage of the construction to alleviate the likely confusions during this period and to facilitate exchange of knowledge.
- The importance of upward communication, from employees to management should be recognized and ways and means of creating and sustaining open communication should be encouraged.
- Informal communication channels should also be given due importance and opportunities created to promote more interactions among employees.
- Regular language classes may be conducted to suit the workplace language environment.

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Reproductive Health and Hygiene among Adolescents

Kavitha V.R.S., M.A., M.Phil.

ABSTRACT

The onset of menstruation is one of the most important changes occurring among the girls during the adolescent years. The menstruation and menstrual practices are still clouded by taboos and socio cultural restrictions resulting in adolescent girls and remaining ignorant of the scientific facts and hygienic health practices, which sometimes result into adverse health outcomes.

Adolescence is a transition stage in the life style, linking childhood to the adulthood during which physical, mental and social development takes place. For a girl, menstruation is a milestone and a sign of becoming a woman. During this phase of growth the girls first experience menstruation and related problems which is marked by feelings of anxiety and eagerness to know about this natural phenomenon. However, they do not get the appropriate knowledge due to lack of a proper health education programme in schools.

Moreover, the traditional Indian society regards talks on such topics as taboo and discourages open discussion on these issues. Unfortunately, the adolescent girls studying in co-educational institutions do not feel free enough to share it with their peers due to which they have high chances to lack adequate knowledge on the same that ultimately confuses them to identify their menstrual problem if any, adoption of healthy food and hygienic practices and right choice of treatment. Hence an effort was made to assess the knowledge on reproductive health among the adolescents (13 – 19) years studying in co-educational institutions (school and college) of Coimbatore.

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A descriptive study design was framed to conduct a study in co-educational institutions at Coimbatore. With the Interview schedule which consisted of 40 questions totally 144 data were collected based on convenience sampling technique and the results of the study denote that only 67.36% of the girls know about menstruation in prior to the very first menarche and a major proportion of the respondents do not restrict any foods which 27.7% of the girls restrict the foods in order to stabilize the menstrual flow. Almost all the girls care their perineum but due to various reasons and with distinct use of toilet articles. A very small proportion of the girls suffer from menstrual problems for which some practice self medications and, some are under treatment and some have recovered after treatment.

INTRODUCTION

Menstruation is a natural phenomenon unique to the females. Hence hygiene related practices of female during menstruation are of considerable importance as it has a health impact in terms of increased vulnerability to Reproductive Tract Infection (R.T.I.). In India, adolescent girls constitute a vulnerable group, where female child is neglected one and, menstruation is still regarded as something unclean or dirty. Therefore it is significant for women to feel comfortable with their bodies and to be knowledgeable about self care practices at the initial stage (adolescent) that promote health and well being and prevent infection and diseases which would effect on their daily activities, their productivity at home or at their work place. Based on a multi stage cluster sampling method of study among 360 married or unmarried, non-pregnant, non-lactating women of reproductive ages, between 12 – 45 years,

Anuradha (2008) found that there is a significant association between menstrual hygiene maintenance and education, socioeconomic status, knowledge prior to menarche, type of protection of, accessibility to water, bathroom facilities and menstrual disorders. Lena (2008) in an interventional study, reported that part of the students had a good knowledge and the other part do not possess knowledge. From the light of foregoing literature it has been planned to conduct a descriptive study on the knowledge on Reproductive health among the adolescents focusing on the hygienic practices during menstruation, prevalence of existing beliefs and taboos, food practices and activities carried on during the menstrual period and, the menstrual problems among the school and college adolescents (13 – 19 years) studying in co-educational at Coimbatore.

METHODOLOGY

- To assess the knowledge and source of information on reproductive health.
- To identify the food practices, activities and the existing socio cultural taboos.
- To evaluate the personal hygiene during menstruation.
- To identify the menstrual problems if any for the adolescents.

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A descriptive study design was framed and the study was conducted in two co-educational institutions of Coimbatore district. With the adoption of convenience sampling technique, data were collected from 144 adolescent girls of 13 to 19 years of age. a structured interview schedule was administered to collect the data which consisted of four parts namely knowledge on reproductive health, food practices, activities and socio cultural taboos, personal hygiene and menstrual problems. Totally it consisted of forty questions.

FINDINGS

With respect to their knowledge and source of information (Table 1) indicates that 67.36% of the school girls had knowledge about menstruation while, 32.63% of them did not know about it in prior to their very first experience. 56.25% of them have received information from their mothers, 18.75% of them has got information from their friends, the source of information for 6.94% of the respondents was from their relatives or neighbours, while a very low proportion (2.77%) of them came to know about menstruation through two sort of sources like friends and relatives or neighbours and from mothers and teachers and 15.27% of the girls came to know about it through mothers, friends and teachers and 15.27% of the girls came to know about it through mothers, friends and television.

With regard to the practice of food habits Table 2 shows that 27.77% of the girls would restrict the foods like papaya, chocolate, sweets, hotly, fatty and spicy food, cool-drink, ice-cream, egg and nuts while 72.22% of the girls do not restrict any food during their menstrual period. 54.16% of the respondents would restrict their activities like pilgrimage, cooking and sports, and touching others and stored food, worship and social occasions whereas, 45.83% of them do not restrict any activities. 27.77% of them were practiced to avoid touching the stored food, 6.94% of the adolescent girls had the taboo like not to sit on threshold and 9.72% of the respondents reported that they do not attend any social functions.

The Table No. 3 displays that less than one fourth 21.42% of the girls has the habit of cleaning their perineum in morning and evening. 42.85% of them use to care their perineum after every urination and defecation. 2.85% of the respondents care their perineum while taking bath alone, whereas, 32.85% of them clean only on the necessity basis and discomfort. With respect to the use of toilet article 37.5% of the use bathing soap, 3.47% of the girls use medicated water, while, 16.66% of them use only hot water and 34.72% of the girls clean only with cold water and, 7.63% of the respondents care their perineum with the use of cotton.

A very high proportion (99.30%) of the adolescent girls has chosen napkin as their absorbent while, 0.69% of theirs is home made napkin. The frequency of changing the absorbent denotes that 52.08% of the girls change it 4 – 5 times a day, 47.91% of the girls changing frequency ranges from 2 – 3 times per day. 62.5% of the respondents reported that they change the napkin whenever the paid is soaked, 22.22% of them change it before going to bed and in the early morning while 8.33%

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of the respondents changing condition is after taking bath and, 6.94% of the girls change it after every urination and defecation. Slightly above three fourth (76.38%) of the girls have the habit of disposing their napkins into the dustbin while, 13.88% of them burn it, 9.02% of the girls bury it and only one of the respondent follow the traditional method of washing it in the cold water to reuse the same in the future.

The 4th Table predicts the menstrual problems of the adolescents that a very high proportion of the girls (81.94%) of the girls are experiencing regular menstrual cycle while 18.05% of them face irregular menstrual cycle. Less than one half (45.83%) of the adolescents has reported that they have painful menstruation for which 9.02% are under treatment like allopathy and 6.94% are under ayurveda. While the others take rest, eat fenugreek, oil massage or press lower abdomen, take hot bath, sleep whereas, 54.16% of them do not experience the pain.

DISCUSSION

Since Indian society is well known for its diverse culture, the socio cultural taboos like restriction to pilgrimage is found to be the most prominent restriction that falls in line with Baridalyne and Reddiah (2004). The most common menstrual problem were painful menstruation and stomach pain during menstruation. The other minor inconveniencies experienced by the adolescents were scanty and irregular period which is similar to the study findings of Barua and Kutz (2001) but among the married women.

The results of personal hygiene denote that almost all the respondents have had the habit of cleaning their perineum with use of antiseptic lotion or with the bathing soap and the change of absorbent is either on the basis of the flow or on the socialized way like before to and after from bed and, with the frequency of urination which is because of the available infrastructure in the educational institutions as most of the girls were from hostel which is located inside the campus. Most of the girls had knowledge about menstruation prior to their puberty which concurs with the study findings of Dasgupta A (2008) that major proportion of the girls was aware about menstruation prior to the attainment of menarche.

The present study findings denote that mother is the source of information which differs with the study findings of Sharma (1998) that source of information is the elder sisters. The difference is plausible due to the first birth order of the respondent and also due to the only girl child in the family where they do not find a chance to share or reveal it to their elder sister.

CONCLUSION

A flood of physical, emotional and psychological changes accompany a girls' transition to an adolescent. During the adolescent years a girl gains a deeper understanding of her body and herself as the ground work is laid for the development of a self confident woman with health habits that will carry her through out life.

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Healthy hygiene practices and nutritious food are vital for adolescent girls for building bones to step into a healthy adulthood.

The health care system provides many programmes specifically tailored to meet the unique needs of young women but adolescence can be emotionally intense as it begins to exercise their independence and redefine themselves as adults. Most of them encounter struggles with body image and self esteem that can leave them vulnerable to depression and eating disorders. Hence, Today's adolescent girls must be equipped with the skills necessary to make appropriate life choices regarding their food habits, hygiene practices towards the reproductive health which involves R.T.I., irregular periods, menstrual problems and feminine cancer consequently, to uplift the reproductive health status of women at the earliest.

IMPLICATIONS

- The educational institutions can tune the knowledge on the role of personal hygiene to the adolescent girls in order to highlight the infectious diseases with its consequences.
- The educational institutions can generate awareness on the significance of reproductive health to safeguard the reproductive health of the adolescents at the earlier stage.
- Mothers have to be educated to train the girls children with regard to reproductive health.
- Adolescent girls have to be driven out of anxiety in prior to menstruation in order to exhibit the problems and inconveniences related to the same.
- Mother community has to be educated about the physiological changes that take place scientifically in order to reduce the existing superstitious beliefs and taboos.
- Efforts can be taken to change the attitudes of society towards women in this regard on discriminatory socio cultural practices.

RECOMMENDATIONS

- An interventional study can be made either with the adoption of Self Instructional Module (SIM) or with the Structured Teaching Programme (STP).
- A comparative study can be made between the rural and the urban girls adolescents or with the early and late adolescents.
- A similar study can be replicated in a large sample.

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KNOWLEDGE ON REPRODUCTIVE HEALTH TABLE – 1

S. No.	Know about menstruation prior to first experience	Frequency	Percentage
4.	Yes	97	67.36%
	No	47	32.63%
	Total	144	100.00%
5.	Source of Information	Frequency	Percentage
	Mother	81	56.25%
	Friends	27	18.75%
	Mother, Friends & Television	22	15.27%
	Relatives / Neighbors	10	6.94%
	Friends / Relatives or Neighbors / Mothers & Teachers	4	2.77%
	Total	144	100.00%

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RESTRICTION OF FOOD HABITS AND ACTIVITIES TABLE – 2

S. No.	Restrict Foods	Frequency	Percentage
	Yes	40	27.77%
	No	104	72.2%
	Total	144	100.00%
	Restrict social activities	Frequency	Percentage
	Yes	78	54.16%
	No	66	45.83%
	Total	144	100.00%
S. No.	Beliefs and Taboos	Frequency	Percentage
	Avoid temple visit	80	55.55%
	Avoid touching stored food	40	27.77%
	Avoid to sit on threshold	10	6.94%
	Avoid attending social occasions	14	9.72%
	Total	144	100.00%
	Total	144	100.00%

HYGIENE OF THE RESPONDENTS TABLE – 3

S. No.	Perineum Care	Frequency	Percentage
	Morning & Evening	31	21.42%
	After every urination & defecation	55	42.85%
	While taking bath alone	4	28.5%
	Whenever feel discomfort / necessary	54	32.85%
	Total	144	100.00%
S. No.	Article used to clean perineum	Frequency	Percentage
	Soap & Water	54	37.5%
	Hot water alone	24	16.66%
	Cold water alone	50	34.72%
	Medicated water	5	3.47%
	Wipe with cotton	11	7.63%
	Total	144	100.00%
S. No.	Type of absorbent used	Frequency	Percentage
	Napkin	143	99.30%
	Cloth	1	0.69%
	Total	144	100.00%
S. No.	Frequency of changing the absorbent	Frequency	Percentage
	2 to 3 times	69	47.91%
	4 to 5 times	75	52.08%
	Total	144	100.00%
S. No.	Type of conditions to change the absorbent	Frequency	Percentage

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	Whenever the pad is soaked	90	62.5%
	After urination & defecation	10	6.94%
	Before going to bed & early in the morning	32	22.22%
	Only once after taking bath	12	8.33%
	Total	144	100.00%
S. No.	Disposal of used pads	Frequency	Percentage
	Throw in dust bin	110	76.38%
	Burn it	20	13.88%
	Busy	13	9.02%
	Wash and reuse	1	0.69%
	Total	144	100.00%

IDENTIFY MENSTRUAL PROBLEMS IF ANY TABLE – 4

S. No.	Perineum Care	Frequency	Percentage
1.	Regular	118	81.94%
	Irregular	26	18.05%
	Total	144	100.00%
	Perineum Care	Frequency	Percentage
2.	Yes	66	45.83%
	No	78	54.16%
	Total	144	100.00%
	Experienced any problems before	Frequency	Percentage
3.	Yes	71	49.30%
	No	73	50.69%
	Total	144	100.00%
	You take any treatment	Frequency	Percentage
4.	Yes	23	15.97%
	No	20	13.88%
	Self medications	28	19.44%
	Total	71	49.29%
	Type of treatment	Frequency	Percentage
5.	Allopathy	13	9.02%
	Ayurvedha	10	6.94%
	Total	144	100.00%

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PSG CAS Please expand the abbreviation. Many may not know what it stands for.

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LANGUAGE IN INDIA
Strength for Today and Bright Hope for Tomorrow
Volume 12 : 2 February 2012
ISSN 1930-2940

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**Informal Language in Opinion Editorials: A Stylistic Analysis of
Political Literature on 234next.com**

Eniola Olamide Adedoyin, B.A.

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ABSTRACT

In this paper, we extract an article from an Opinion Editorial; 234next.com written by Victor Ehikhamenor, a columnist. The article, titled "Igodomigodo must not Comatose" is a literature on politics and the state of the nation - Nigeria. Using Halliday's Systemic Functional Linguistics as theoretical background, aspects of naming, lexical ingenuity and semantic implications are divulged from the text. This is done in the bid to establish writers' idiosyncrasies, who have become prone to using words creatively. The question remains however; whether this aids or inhibits communication. Findings reveal that the text is extremely worded but words are connected creatively and symbolically. We conclude by stating categorically that style is infectious, naming is universal and meaning can be largely subjective though universally appreciable.

Keywords:

Language, Stylistics, Naming, Semantics, Political literature

INTRODUCTION

The issue of style and stylistics is a controversial one because it has been approached from several angles. Some of the conceptualizations include style as ornamentation, elemented expression, deviation from the norm, dispositions of existences or thought, entities beyond the sentence level etc. Beyond these varied interpretations, it is obvious that style exists

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fundamentally at the individual level; idiosyncrasies, mannerisms and preferences of the individual as he expresses himself verbally and in orthography. ¹Jonathan Swift is quoted by Richard Nordquist as saying “Style is proper words in proper places”. Two planes of linguistic engagement often face writers; the plane of selection (paradigmatic) and the plane of combination (syntagmatic). But, if this selection is creatively made, style evolves. It is against this background that the following analysis is built. We extract a two-paged text from an opinion blog and analyze stylistically; studying planes of selection (meaning) and combination (syntactic construction).

THEORETICAL FRAMEWORK

The theoretical framework adopted for this study is the Systemic Functional Grammar by M.A.K. Halliday (1961) who explains the basic assumption of the Systemic Functional Grammar (henceforth; SFG), often referred to as scale and category grammar. SFG states that two basic concepts are involved in the linguistic analysis of language. These concepts are scale and category. Category establishes that there are four categories of grammar – Unit, Structure, Class and System while scale establishes that there are levels of relationships among these categories of grammar. However, each of these levels and categories generates some other sub units so as to achieve a finer and detailed linguistic analysis.

²Jolayemi (2000) expatiates further on this by quoting Halliday (1961, P. 248-255, 1964, P. 302-307) and Tomori (1977, P. 46-56) as saying that Systemic linguistics is a semiological theory because it concedes that any analysis of language must involve not only its grammatical units but also the meaning and the context or situation of usage. Therefore, Systemic linguistics recognizes language analysis at the levels of syntax, semantics and pragmatics. It also recognizes various layers and relationships in the communication of a message which are Substance, Form and Situation.

The basic structure of Halliday’s systemic Functional Grammar informs that the phonic and graphic attributes of language constitutes substance (realized by phonology and graphology). Form refers to the structure of a text and it is subdivided into grammar and lexis. Context refers to situations in relation to form. SFG also recognizes four grammatical categories namely: Unit, Structure, Class and System.

Unit gives the hierarchical nature of sentence structures; the highest in the rank is the sentence, followed by the clause, group, word and the least being the morpheme. Each unit above the morpheme is made up of one or more of the unit that is next below in rank. For instance, a word contains one or more of the unit that is next below it in rank. Thus a word contains one or more morphemes, a group contains one or more words, and a clause consists of one or more groups while a sentence is composed of one or more clauses.

Structure exemplifies the arrangement of elements in the English clause pattern namely: Subject, Predictor, Complement and Adjunct (SPCA). The subject performs the action expressed by the verb or predictor. The predictor is obligatory in a normal clause pattern and it determines the verbal structure. The complement is a word or group of words, excluding the verb that completes the predicate of a sentence or clause. Of all the elements of a clause pattern, the adjunct is the most dispensable as it is mobile and can be placed anywhere within the sentence. Its deletion does not affect the fundamental meaning of a clause.

Class accounts for the groupings of members of a unit, with regard to their operation in the structure of the unit, immediately above, in the rank scale. These groupings are into the verbal group, nominal group and the adverbial group. The verbal group incorporates the predicator. The nominal group incorporates the subject and complement and it consists of the modifier (M), head (H) and qualifier (Q). The adverbial group incorporates the adjunct.

System accounts for a finite set of alternates from which a choice must be made. In English, there is a system of clause providing a choice between main clause and subordinate clause; singularity and plurality; first, second and third person; active and passive voice; past, present, future tense etc.

From the structure above, we can state categorically that SFG operates both at the formal and situational levels. The formal level accounts for the analysis of units of a text at the *phonological, graphological, grammatical and lexical levels* while at the situational level, occurrences of language events are explicated. Thus, the systemic model is both systemic and functional because aspects of sociolinguistics, semantics and stylistics amongst others, are incorporated.

DATA ANALYSIS

The text is something of a political satire. The writer, Victor Ehikamenor, a regular columnist in the site *234next.com*, clones the great Igodomigodo (henceforth IG) and tries to replicate his style of writing in his own article. Victor imitates IG's style and at the same time, satirizes it. The irony of the matter is that readers can hardly understand the writer's diction. History of the persona "Patrick" (alias Igodomigodo) is that he was formerly a member of the Nigerian House of Representative but decamped from the most influential party P.D.P. (People's Democratic Party), to A.C.N. (Action Congress of Nigeria); unfortunately losing in the PDP primaries for a senatorial seat in Edo state. His progenitors; who had also previously decamped from P.D.P. to A.C.N. include the Nigerian ex-ruler; Atiku Abubakar. The language of the text is rather complex and the lines oscillate between semi- formality and total informality. The words used are rather bookish, intense and verbose such that it might be difficult for a layman to understand. However, this is done intentionally in order to reiterate the point that there is gain and loss for every idiosyncratic or individual style. Osundare (2008) hold forth that:

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All art seeks to effect. The efficiency and effectiveness with which art does this depends upon a number of factors, such as the degree of originality or stylistic virtuosity of the artist, the socio-cultural ambience of his operation and its historical imperatives, his view of the role of art in society and the nature of his own social vision.

Style is also infectious as seen in the comments following the essay. The author or writer writes in the past tense, indicating that the event described or illustrated had already taken place. There are eight paragraphs in all, each paragraph carrying a primary unit of information. There are also some words from the native language (Edo) such as *dotoa* and *Igbanaka*. This reflects that the writer still recognizes the importance and relevance of the language because it fits perfectly, the setting and cultural background of the politicians described. The perspective is third person and sentences are written in the passive and mostly, compound – complex sentences.

Coinages exist as in the words *Atikulated*, *Nwodonised* which seems to be a purposeful declension, assuming the meaning of the real words; *articulated* and *disappointed*. We say “disappointed” because the paragraph states that most hopefuls were Nwodonised meaning that the experiences of Nwodo became their own experiences as well and this connotes great disappointment and failure. We reflect that the writer still recognises, respects and appreciates the ability of the native tongue/language to bear the burden of the expressions he had in mind. The English language might not have sufficed to interpret his exact thought which is intended to describe Edo state’s political milieu. It is noticed that English has become highly impressionable in the present 21st century, adopting freely, ideas and philosophies and even naming such after the idealist. We hear of “The Soyinkian ideology or Soyinkian drama” and consequently, an Nwodonised situation as used in the studied text. The question would be; what is the relevance of these coined words to the concept of meaning and then, scholarship? Further analysis is aimed at answering these questions.

Figures of speech used in the text are itemized and explained:

Metaphor as seen in the following examples: *Webster ways* [Paragraph 1]; personification,

Simile: “*tumbling of his political tibia broken... like disingenuous China...*” [paragraph 3];

The author adopts several instances of imageries and simile:

Imageries: “*metric ascension to a paramountical Everest altitude*” [paragraph 4]

“*like disingenuous China dashed on igneous rock*” [paragraph 3]

Pun (razzle – dazzle, 4th paragraph).

Hyperbolic expressions

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[Par. 2 line 4]: “... *IG does not match the textile elongation that spanned kilometers behind Chief Okotie-Eboh*”

[Par. 5 line 6]: “... *characteristics more radiant than the iridescence of a razzle dazzle palace peacock plumage*”

[Par. 8 line 4]: “... *a gaudy god of lexis and structure that wakes one’s laughing bones from a thousand years of solitude*”

[Par. 5 line 2]: “... *Hon. Obahiagbon is a seasoned Centaur who has phonexical prowess.*”

Acronyms

P.D.P. (par. 5 line 10), F.C.T. (par. 6 line 7)

Rhythmic lines

(Igodomigodo’s Lingo, Par. 3 line 6)

Tautology

“... my very individual self, par. 7 line 3)

Alliteration

“... fibular is too feeble in federal financial finagling” [par. 3 lines 3 and 4]

“... dabbled into double-dipping....” [par. 4 line 3]

‘... palace peacock plumage...’ [par. 5 line 6]

The work is an essay which when read, also seems like verses in poetry. This is so because the writer, like a poet, exercises his poetic license (research) and muse or ingenuity when he releases to the public, his perception of issues. Ordinarily, the text could have passed for a regular, every day write up concerning the state of the nation. However, style is a deviation from the norm and like it or not, the author has brought to bear, the worries of literary icons such as ³George Orwell in his essay “Politics and the English language” where he divulges the use of language of politicians and its import on the sanity of the English language globally and nationally. Orwell, in the concluding paragraph of his essay submits that:

I have not here been considering the literary use of language, but merely language as an instrument for expressing and not for concealing or preventing thought... If you simplify your English, you are freed from the worst follies of orthodoxy. You cannot speak any of the necessary dialects, and when you make a stupid remark its stupidity will be obvious, even to yourself. Political language-and with variations this is true of all political parties, from Conservatives to Anarchists--is designed to make lies sound truthful and murder respectable and to give an appearance of solidity to

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pure wind. One cannot change this all in a moment, but one can at least change one's own habits, and from time to time one can even, if one jeers loudly enough, send some worn-out and useless phrase--some JACKBOOT, ACHILLES' HEEL, HOTBED, MELTING POT, ACID TEST, VERITABLE INFERNO or other lump of verbal refuse--into the dustbin where it belongs.

(Source:http://www.george-orwell.org/Politics_and_the_English_Language/0.html)

Orwell identifies dying metaphors, operators or verbal false limbs, pretentious diction and meaningless words after viewing the writings of academics such as Professor Harold Laski and Professor Lancelot Hobgen. In his own view, the language of political writings and speech is decaying.

However, Victor's writing seems to say that despite the ability in English to confuse listeners and users alike, the indigenous native language can still be infused without necessarily *cushioning* the words. Several of the indigenous words used are not cushioned (interrupted) and saliently, this seems like an affront, a bold step towards legitimising the ability of indigenous languages to have the same effect as the English language. If the English language has the ability to confound, so does the Edo language. To a wider non-African and even some African audience, words like “*igbanaka*”, “*abracadabra*” and “*dotoa*” are strange, compelling the readers to carry out researches on what the words could mean.

From the sociolinguistic approach, there is close connection between society, language and individual connection. All forms of text imply an argument. The field of discourse is politics, evidenced in the imagery, diction and phono-graphological representations.

SUMMARY OF THE TEXT (IN SIMPLIFIED LANGUAGE)

The first paragraph states that Edo state's political persona was forcefully removed from the Benin political terrain by political giants who are influential.

In the second paragraph, the author states that he read the news and was surprised or shocked because Hon. Patrick Obahiagbon a.k.a. igodomigodo (IG) reminds him of Niger Delta's chief, Festus Okotie – Eboh a.k.a. Omiemiejor with respect to style. He respects IG's means of communication which is highly flamboyant in the House of Assemblies which was usually hilarious.

In the third paragraph, author states that IG decamped from one party to another which was considered a weak decision.

The fourth paragraph details that he was doing well in People's Democratic Party (PDP) until he decamped into another party; Action Congress of Nigeria (ACN). The latter is regarded as

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a neophyte (beginner) i.e.; not as powerful as the PDP in the ability to support his quest for the senatorial seat which he vied for.

In the fifth paragraph, the author eulogises IG's greatness with words and satirically wards off jesters who seem to think that his political career from the purview of Abuja politics has taken a downward slope saying that he will recapitulate. At the same time, author asks that the great IG should admit that he was not particularly recognized in the ACN manned by Atiku Abubakar in the Niger Delta area. Most who desired a political appointment, failed like Nwodo did.

In the sixth paragraph, the author attempts to encourage IG, an ex-legal eminent person that he should not be discouraged. Rather, he should be encouraged by the public support he seems to continually get. He should return to PDP in the Federal Capital Territory (FCT) rather than continuously complain about his defeat in ACN senatorial primaries in Edo state, Nigeria because the continual attitudinal consequences will be the paralysis of his political career. From the author's point of view, he and the populace need to laugh once again as they used to when he was in FCT's House of Representatives.

In the seventh paragraph, author states that he is yet to see IG since the latter's defeat in the attempt to grasp Edo state's senatorial seat. But, he was sure that soon, they will both seat to resolve or rescue the people of Niger Delta or South South from an imminent political chaos.

In the eighth paragraph, author concludes by advocating for people's support to reinstate the great politician, a man with an unusual communicative lexicon, a god in his own right; hilarious. This, he says, is the only way people from the Niger Delta can temporarily enjoy life without thinking of the privileges they have not been able to enjoy as an oil rich state.

PRESENTATION OF DATA

Phono – graphological Analysis

At this level of analysis, we view that the text is extremely worded. Hence, our analysis will be at two levels; first is a close analysis of the phono-graphological implication(s) of his use of nativised and coined words, proper names; most of which are not cushioned and secondly, randomly selected sentences which divulges the stylistic import and nature of the author's personality and by extension, the style of the text.

(Proper names, indigenous words and coinages)

1. Edo /'edθʊ/

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2.	Hon. Patrick Obahiagbon	/ˈɒnˈpætrɪkɒˈbɑːjɪə(-)ɒn/
3.	Igodomigido	/iː ˈgɒdɒmɪgɪdɒ/
4.	Benin	/ˈbɪnɪn/
5.	Aruaran	/əˈruːəran/
6.	Abracadabra	/əˈbrækədəbrə/
7.	gods	/ˈɡɒdz/
8.	Obeche trees	/əʊˈbiːtʃɪˈtriːs/
9.	Niger delta	/ˈnaɪdʒəˈdeltə/
10.	Chief Festus Okotie-Eboh	/tʃiːfˈfestʊsəʊˈkɒtiː/
11.	Omiemiejeor	/əʊˈmiːmiːdʒə/
12.	Webster	/ˈwebstə/
13.	British lingua franca	/ˈbrɪtɪʃˈlɪŋɡwəˈfrɑːnkə/
14.	Latin	/ˈlætɪn/
15.	Medulla oblongata	/meˈdjʊləˈblɒŋˈɡətə/
16.	People's Democratic Party	/ˈpiːplzdeməˈkrætɪkˈpɑːti/
17.	Igbanaka	/i ˈ(-) aːnəka/
18.	Oduma	/ˈɒdʊmə/
19.	Abuja	/əbʊˈdʒə/
20.	Centaur	/ˈsentɔː(r)/
21.	Cranium bifidum	/ˈkrɪnɪəmˈbɪfɪdəm/
22.	Brutus	/ˈbrʊtʊs/
23.	Calcium carbonate	/ˈkælsiəmˈkɑːbənət/
24.	Narcissistic	/nɑː ˈsɪsɪstɪk/
25.	Homo sapiens	/ˈhɒməʊˈsaːpiens/
26.	God-father	/ˈɡɒdˈfɑːðə(r)/
27.	FCT	/ˈefˈsiːti/
28.	Dotoa	/dɒtə/
29.	Edegbe	/eˈde(-) e/
30.	Politician	/ˈpɒlɪtɪʃn/
31.	Atikulated	/ˈaːtɪkʊlɪtɪd/
32.	Nwodonised	/nˈwɒdɒnɪzɪd/

Statistical analysis of phonemes

The words above are selected at random based on the significance of the words to the overall *thematic preoccupation* or realization of the text. This being so, the significant words are the pillars which subsumes the use of other words and their frequency of use in the lexicon of the writer. This statistical approach to phonemics is therefore aimed at discovering the preponderance of sounds used in the selected words and by extension, the overall essay. From this, we attempt to derive on the average, the conglomeration of phonemes used in the text, their frequency of occurrence and the significance of this.

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Stress placement on the words is indicated by the phonetic symbol ('). However, we do not concern ourselves with weakly stressed syllables but the strong one because that is our area of focus. It is noticed that most of the words are multi syllabic and stress placement oscillates mostly between the first and third syllables except in the case of monosyllabic words where as expected, stress fall on the first and only syllable.

In all, thirty seven phonemes are used in the text as follows /e d ʊ v n p æ t r ɪ k b a j i g m ʊ aɪ ʊ ð ŋ ʃ ð ɔ: tʃ w z s i: dʒ l a: f eɪ aɪ w ð/ and one /gb/ represented as (-). The phoneme is absent in English phonology but present in Nigerian phonology. The /e/ phoneme occurs fourteen(14) times, the /d/ phoneme occurs thirteen (13) times, the /ðʊ/ phoneme occurs eleven (11) times, the /n/ phoneme occurs eleven (11) times, /n/ sixteen (17) times, /p/ five (5) times, /æ/ five (5) times, /t/ twelve (12) times, /r/ ten (10) times, /ɪ/ eighteen (18) times, /k/ ten (10) times, /b/ twelve (12) times, /a/ six (6) times, /j/ once (1), /i/ thirteen (12) times, /g/ six (6) times, /m/ ten (10) times, /ʊ/ five (5) times, /aɪ/ twice (2), /ʊð/ twice (2), /ŋ/ twice (2), /ʃ/ twice (2), /ð/ once (1), /ɔ:/ once (1), /tʃ/ twice (2), /w/ twice (2), /z/ three (3) times, /s/ ten (10) times, /i:/ three (3) times, /dʒ/ thrice (3), /l/ eight (8) times, /a:/ seven (7) times, /f/ five (5) times, /eɪ/ once (1), /aɪ/ twice (2), /w/ twice (2), /ð/ eighteen (18) times and /-gb/ thrice (3).

Twenty one of these phonemes are consonants while eleven are pure vowels and sixteen diphthongs totaling sixteen vowel phonemes. Their frequency of occurrence ranges between one to eighteen times and we notice that the schwa /ð/ has the highest number of occurrence. In other to derive the average frequency of sound occurrence (AFSO) in the text, we divide the total number of sound frequency (TNSF) by total number of sounds (TNSO). Hence:

$$\text{AFSO} = \frac{\text{TNSF}}{\text{TNSO}}$$

Where TNSF = 257 and

TNSO = 37,

AFSO is $\frac{257}{37}$

$37 = 6.94$, approximated to 7.

The analysis above shows there is richness in sound combination inherent in the words used by the author. The average number of sounds used per word in seven. ***The sounds used in the protagonist's name "Igodomigodo" is seven.*** This interesting occurrence reveals a method in the menace and the stylistic choice of the author, in replicating the style of the protagonist.

Graphologically, we view that there is a reinforcement of the topic; "Igodomigodo must not Comatose" in the sixth paragraph. Judging by the first letter beginning each eight paragraph; [T, W,I, H, T, A, I, I], we view that the preponderant letter is the letter [I] which incidentally

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begins the name “Igodomigodo”. Could this suggest that “IG” and the author [I] share an idiosyncratic and subjective view towards self expression and the interpretation of issues? Osundare (2008: 12) has opined assertively that: *“style is never an accident. It is a configuration and a consequence of interrelated factors – historical, cultural, social, and ideological”*. This suggests that style can be a build-up of a preexisting style; an infectious medium of continuation of ideas and ideologies. While the author satirises IG’s menance, he also falls victim of the same syndrome by using even more verbose words than the author will likely have used.

When we count the number of lines that make up each paragraph, we notice a rhythm; [3, 9, 6, 5, 14, 14, 6, 7]. From this, we view that the tendency of the writer to reflect his and IG’s distortion of words and rhythmic imbalance in the construction of sentences and autography seems mutual. This can be poetically likened to a journey that begins with three items for survival, acquiring six others along the way, degrading to six and then five, seeming to increase at a certain kilometer, stabilizing with fourteen items at two distinct points in the course of the journey, finally descending to six towards the end of the journey and ending with seven items at hand. Taken that each item is crucial to the success of the journey, the traveler keeps oscillating between low and high chances of survival. If the numbers of items determine the traveler’s sanity, relevance and focus, the traveler will definitely lack these things because the flow of words is in a state of rumble jumble. This concept can be graphically represented below:

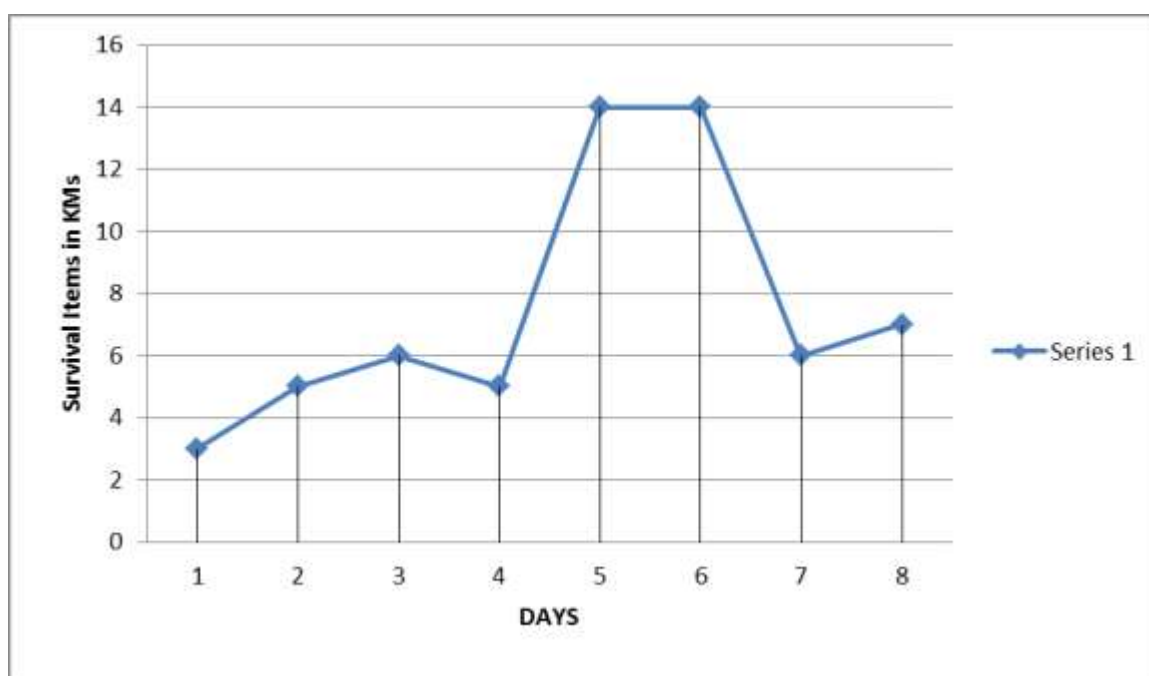


Fig. 3.1: A graphical implication flow of words in sentences and paragraphs

The graph above places an assumption that IG's diction is replicated on the author of the text. When words are few and lines in a paragraph are sparing, this suggests a cycle of word-flow as it pours out from the persona's thoughts. Chomsky in his (1957) *Syntactic Structures* seconds this view by asserting his position as a proponent of "radical behaviourism" where he considers all human knowledge and belief, and all the "patterns" of thoughts and action as characteristic of man which can be explained as "habits" built up by a process of "conditioning". He goes further to state that all humans have a Linguistic Acquisition Device (LAD) which automatically aids the acquisition of language for the purpose of self-expression.

An upward slope in the graph indicates an increase in mental motivation while the downward slope indicates an increase and stability between two time lines as seen in days five and six which indicate a rest and some-what self-actualization. Abraham Marslow's Hierarchy of Needs ultimately confirms that motivation affects output and productivity, first, psychologically and then physically. The implication of the graph can also extend **semantically** to connote that the persona (IG) rises through the ranks in his political career, stabilizes at some point and then experiences a downward slope in societal relevance and success via his failure to grab the Edo senatorial seat. This is why the author encourages him in the last paragraph to pick up the pieces and embrace life with vigour and tenacity as he once did. Could a rise at the end of the graph indicate a sudden willingness to heed the author's advice?

LEXICAL ANALYSIS AND NAMING PERSPECTIVE(S) IN THE TEXT

Probably the most confounding fact discovered about the words used in the text is that they mean a lot more than their surface denotation. This is notable also in the names employed by the author in the text. By names here, we mean personal names and identification tags for the ideologies in the text. The proper names in the text are few but importantly, some words in the text also act as pivots for understanding the cataclysmic occurrences in the Nigerian political milieu. This is why the author overtly advises IG to return to his former party and locate "*a means of rescuing the people of Niger area from a burgeoning conflagration that is currently brewing in body polity.*"

The words listed at the phonological analysis above have a direct import on the overall thematic preoccupation of the text. For instance, the setting of the text is Edo in the Niger Delta, Nigeria. IG is the protagonist while chief Festus is the antagonist. PDP is the party of focal attention because it burgeons the discourse on IG's career and the unfolding of the plot. The words *aruaran*, *centaur*, *abracadabra*, *gods*, *obeche trees* indicate a diffusion of Greek mythology with the African mythology. The words act as spiritual metamorphoses, a situation needing a *duex-ex- machina* where gods or ethereal forces are needed to dislodge the climax in the plot, leading to a catharsis and finally, a denouement.

The word “webster” constitutes the personality of the round character IG and is linked with the French word; *lingua franca* which means *language of convenience*. The word “Latin” is vital because it reveals that there is the presence of Latin-originated registers in the text such as “medulla oblongata”, “fibular”, “cranium bifidum”, “homo-sapiens”, “calcium carbonate”, “modus operandi”, “fiefdom” and “encephalo” amongst others. These words or names serve to preserve the original meaning of some concepts that tend to water-down across generations. For instance, the phrase *Homo sapiens* a scientific term that refers to mankind generally; it actually means “wise man”. Originally meaning *a wise man* but presently, most refer to it as a symbol representing the first name given to a replica of the figure of modern day man.

Narcissism means the habit of admiring yourself too much, especially your appearance. It is derived from the Greek myth in which Narcissus, a beautiful young man, fell in love with his own reflection in a pool. He died and was changed into the flower which bears his name (*Oxford 2006*). By this, we reflect that IG has a tendency for excessive self admiration and reflection which prompts him to speak and act the way he does.

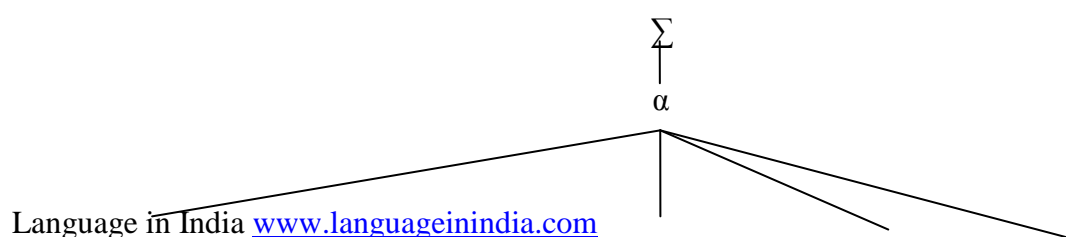
The phrase *senatorial castles* indicate an unfolding of the plot; an event which was to take place at this “location” but failed utterly.

The name “Brutus” reminds one of Dennis Brutus, born in 1924, South African poet, teacher, and political activist, whose lyric poetry is structured around a finely wrought tension between the personal and the political (Microsoft Encarta 2009). The author therefore, creates a synergy between the works of Dennis Brutus and the fierceness of political writings. The concept of *godfatherism* is prevalent in Nigerian political milieu. *Dotoa* (sit down), *edegbe* (transport) *igbanaka* (ladder) *iyemen o! iyemen o!* (exclamation) are all native words that spice up the richness and creativity of the text.

SYNTACTIC ANALYSIS

At this level of analysis, we extract two sentences that interpret the essence of the text in order to analyse the nature of sentence construction and their overall implication on the thematic richness of the text. First, we do a bracket analysis and then reinterpret our findings in phrase markers. It is important to state at the outset that the sentences are sometimes broken into two tree diagrams due to the largeness of each tree where applicable.

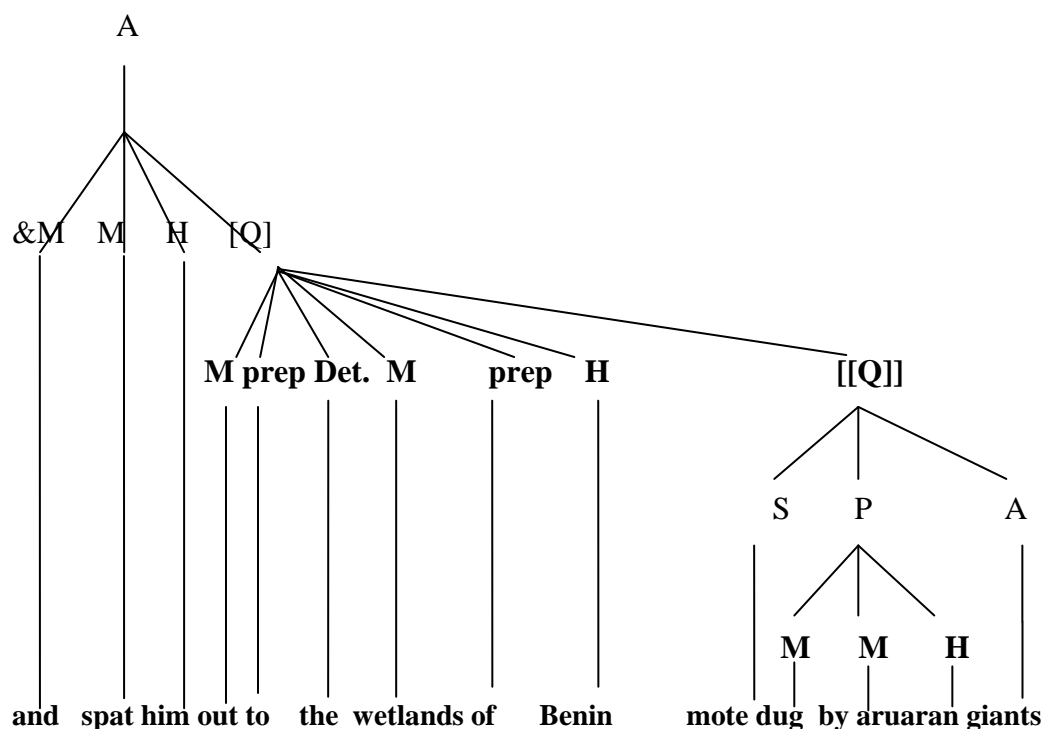
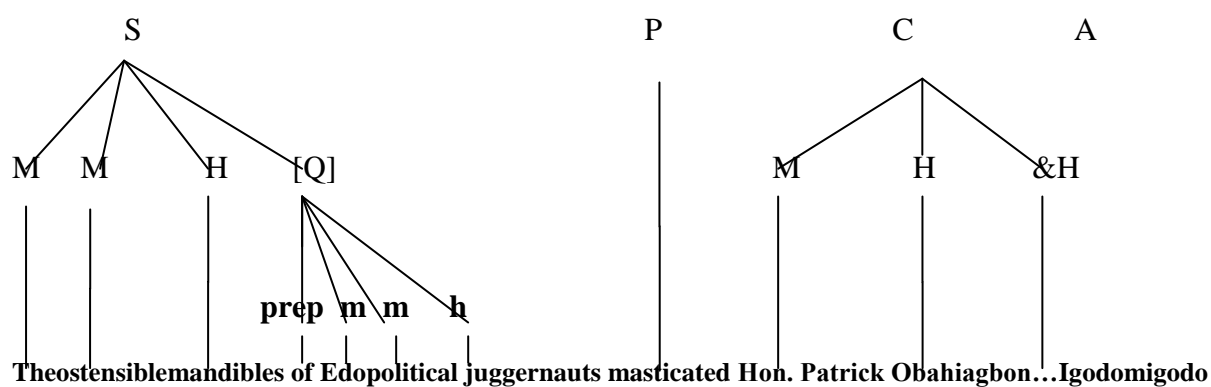
Sentence (1) - The ostensible mandible [of Edo political juggernauts [[masticated Hon. Obahiagbon a.k.a. Igodomigodo [[and spat him out [to the wetlands of Benin mote [[dug by aruaran giants]]]]]]



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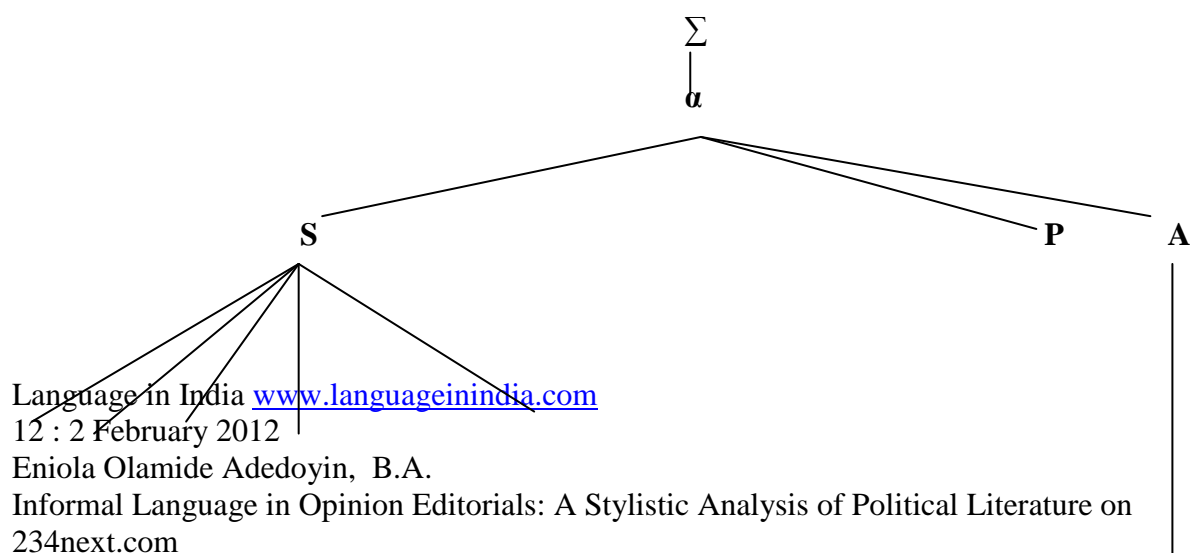
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(Figure 4.1)

Sentence (2)-As an ex-legal luminary [in the metro-political enclave [of Edo state [he [[must not kow tow [[and confine himself [to a small house [of Calcium Carbonate]]]]]]]]



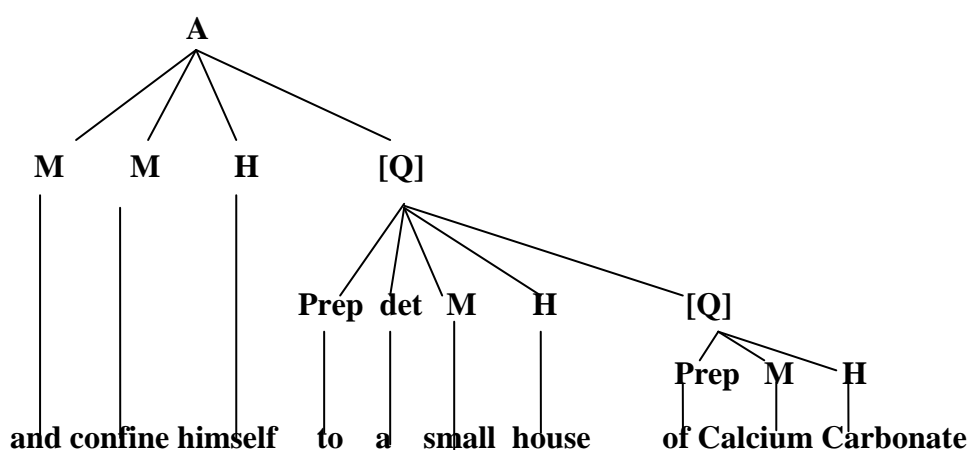
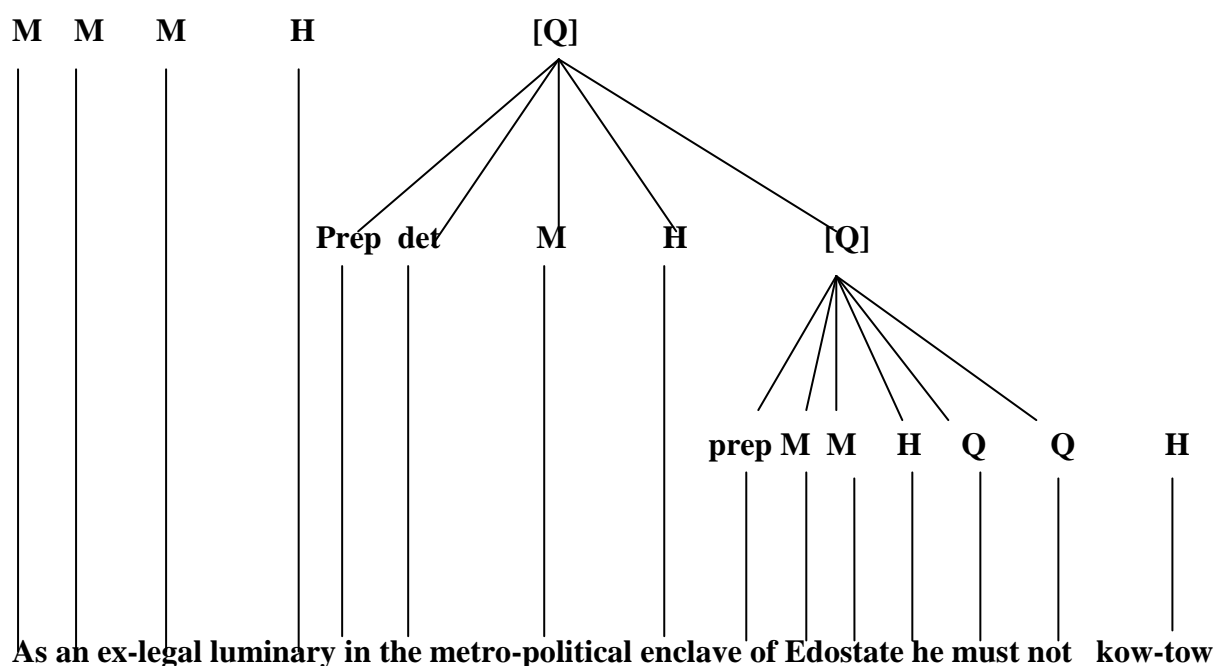


Figure 4.2

The sentences analyzed above indicate several cases of rank-shifted clauses and phrases. They lack brevity; entirely qualifying one another. The author's use of qualifiers is therefore seen to be strategic. First, the nature of the qualifiers used in the text is such that they suggest all new information on their own. If detracted from the main clauses, the subordinate clauses carry a complete meaning, mostly only weakened by the prepositions or conjunctions that precede them. This presents multiple cases of Subjects (S) and predicators (P); requiring a keen eye to distinguish between the main subjects that subsumes the existence of the others in the body of clauses. A good example is the sentence analysed in figure 4.1. The second phrase; "*Edo political juggernauts*" is a subject but not the main subject. *Hon. Patrick Obahiagbon* is the main subject, the centre of the discourse in that complex sentence. Figures 4.3 and 4.4 also depict this aptly.

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The author does not just stop at making a statement but makes sure he pre and post modifies as well as qualifies each statement. This is a case of excessive foregrounding where author's use of prepositions, conjunctions and determiners serve to connect one expression to another; making the article rather wordy. Few predicators are used because the words are predominantly descriptive and sentences are elaborated by nominal and prepositional adjuncts. In figure 4.6 for instance, the phrase "to a small house" is brought to bridge the geographical gap between phrase before it and the last phrase "of Calcium Carbonate"- a syntactic strategy that helps to co-ordinate thoughts.

Using figure 4.6 as prototype, we notice that the author uses a lot of cataphoric expressions. In the dependent clause "As an ex-legal luminary in the metro-political enclave of Edo state", author makes reference to "he" (IG) by firstly describing his status quo with a number of adjectives and nouns. Figure 4.1 presents two occurrences of ampersands tying up expressions that make reference to the same referent. Here, we see that the author enjoys playing with words

In essence, we see that several of the clauses and phrases are actually adjuncts that can be done away with and the discourse will still make perfect sense.

CONCLUSION

From the analysis done above; three things are overt, first, that style is infectious as seen from the author's adaptation of IG's style. Second, that naming goes beyond proper names into ideological tags. Third, that style though subjectively and personally created, has an implication for everyday life and cuts across views from all aspects of life. Above all, the world of politics and political literature as assessed by George Orwell depicts that writings of this nature will continue to be studied by linguists and sociologists for a long time to come.

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APPENDIX

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The ostensible mandibles of Edo political juggernauts masticated Hon. Patrick Obahiagbon aka Igodomigodo and spat him out to the wetlands of Benin mote dug by aruanran giants who knew how to arm-twist abracadabra gods. When I first read the communiqué in the by-product of Obeche trees, I somersaulted. I submit to you that I was overtly flabbergasted beyond my usual bemusement in matters related to our motherland's political lowballing. Hon. Obahiagbon was a staunch reminder of the great son of Niger Delta, Chief Festus Okotie-Eboh aka Omimiejor, though Igodomigodo does not match the textile elongation that spanned kilometres behind Chief Okotie-Eboh. I usually wear hard hat whenever Hon.

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Obahiagbon jaw-jaw with his oral cavity. Though egregiously high falluting, his means of communication was highly flamboyant, a comical academic exercise for those who are learned in the Webster ways. While in the House most makers of law fundamentally found his coagulated British lingua franca and legal Latin jargon hard juggernauts to digest and often times caused them gastronomical malady.

It is hard for one to be suffused with emotional turbulence which could exacerbate the pounding of one's medullar oblongata because of his miscalculated political calculus. Igodomigodo, though popularly gregarious with the powers that be, decided to oscillate to a party who's fibular is still too feeble in federal financial finagling. Shall we shed tears for the tumbling of his political tibia broken to pieces like disingenuous China dashed on igneous rock? I qualm if your answer is dissimilar to a million fans that once fanned the embers of Igodomigodo's lingo.

Hon. Obahiagbon's meteoric ascension to a paramountical Everest altitude in a rocky political terrain in the People's Democratic Party was hitherto devoid of flukiness, until he dabbled into double-dipping in the hands of deceptive gargantuans. Igodomigodo should have known that Edo State's political igbanaka which helps neophytes in climbing to the apogee of senatorial castles rest in the hand of a fierce oduma whose face is mysteriously askew.

Those that are guffawing off Igodomigodo's downward inclination from the acme of Abuja politics must be reminded that Hon. Obahiagbon is a seasoned centaur who has Phoenixial prowess and this factual appurtenance must reverberate in their Encephalo, even in their egalitarian slumbering. Igodomigodo was not a charlatan who suffered from cranium bifidum thereby romanticizing Webster's convoluted compilations at every opportunity, he was a man of many hues with characteristics more radiant than the iridescence of a razzle dazzle palace peacock's plumage. One could articulate his profundity of profitable politics as riding the high horse of uncertainty after the primaries, but only chronological prolongation of Homo sapiens' existence will be able to discombobulate or corroborate such hasty conclusiveness. Igodomigodo will soon cohobate to cohabit with PDP that sculpted him to a gigantic figure in Nigeria's flatulent opinionated quagmire square. He might be discombobulated now by the errant Brutus that anchored a usurious sword in his promissory broad back, but he must take succour in the gospel genuineness that he was not a peculiar specimen in the Niger area's Atikuated primary experimentations. Most hopefuls were woefully Nwodonized.

As an ex-legal luminary in the metro-political geographical enclave of Edo State he must not kowtow and confine himself to a snail house of calcium carbonate, instead he should imbibe public supportive helium and soar above this reckless display of narcissistic hedonism by disloyal recalcitrant and be parsimonious instead of the expected profligacy. The recent gory cadmium topography of Edo campaign terrain does not allow for a protracted political highhandedness, therefore Igodomigodo must find a clever *modus operandi* to navigate the shark-infested and crocodile guarded track back to his PDP kibbutz. He should not placard any Homo sapiens with compulsive rhetoric; instead he must placate the revelling lions that roar in the godfather's expanse fiefdom in our sedimentary FCT city. This is the time to deactivate the defibrillator that will arrest the fibrillation of the dead ventricular muscles of the heart of his old party. Igodomigodo must not dissipate teaming loyalists by wailing about his primary trouncing and yelping *iyemen o, iyemen o*, which could lead to the comatose of

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his fascinating political occupation. We the people need to chortle again, despite the sordid rituals of our current democracy's insidious repercussive and cataclysmic exigencies.

I am yet to Edegbe myself to see Hon. Obahiagbon since the debilitating debacle and indiscriminate fiasco that finagled his fathomless and inestimable bird-at-hand from his grasp in Edo State. But I am persuaded that soon the honourable and my very individual self willdotoa in his palatable palatial palace in the capitol to rub our psyche and situate our cephalo together in locating a means of rescuing the people of Niger area from a burgeoning conflagration that is currently brewing in our body polity.

I bawl out to every non-apolitical personage without timorous tendency to augment support and reposition the great Igodomigodo, a politician with cacophonic communicative prowess, a man whose consternation could re-arrange one's homily faculty, a giant with low tolerance for unjustifiable judiciary acrobatic manipulation, a gaudy god of lexis and structure that wakes one's laughing bones from a thousand years of solitude. That is the only way we from the Niger area can snicker again at our wanton encumbrances while the country lingers on like a malfunctioning choo-choo locomotive.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12: 2 February 2012

ISSN 1930-2940

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Literature: an Effective Tool in Language Learning

J. Lakshmi, M.A., M.Phil. & J. Jayachandran, Ph.D.

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Study of Literature - A Source of All Skills

Literature – a repository of all human emotions - is a perennial source of language learning. There are number of ways to learn the language, among which language learning through literature makes the entire phenomenon colorful. Literature is the sublime record of human emotions. The plethora of emotions recorded in literature enables an individual to learn and master the language. This paper attempts to discuss the role of literature in the process of language learning with a few examples to support the point.

Language, broadly speaking, is one of the best and most effective means of communication without which we cannot lead a successful life. Literature equips us with powerful communicational abilities and aids. It is a rich resource for the learners to acquire all the basic skills of communications, namely, Listening, Speaking, Reading, and Writing. Learners, who acquire skills in the target language, will be able to delineate their ideas through a creative, emotive use of language.

Reading a Literary Work

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In reading a literary work, the learner is often encouraged to recreate the meaning or the reality the writer attempts to represent, through actively seeking evidence from the text and his own knowledge of the world. When the learner reads a literary piece with utmost love for it, he is motivated to interact with the text. This interactive relationship between the text and the reader will teach them to use the language judiciously to achieve the desired effect. In this aspect literary studies serve as a considerable aid to language learning, it deepens the learners sensitivity to language through heightening their critical ability and creative faculty.

“Reading makes a full man; conference a ready man; and writing an exact man...” says Bacon in his essay “Of Studies”. Listening forms the base of all the other three skills: Reading, speaking and writing. A good listener who is able to comprehend the message he listens will certainly develop all the other skills required pertaining to language. Listening to literary texts read aloud in the classroom by the teacher, or among friends, listening to a record version of the text would definitely bring out its rhythmic quality and would kindle the interest of the learner.

Pronunciation

A good training in pronouncing the sounds of the target language will help the learner to use the language effectively. Teachers reading the text aloud number of times at various tempos would help the learners to enhance their understanding towards the language, familiarize the sounds, practice pronunciation of the target language, through which they can achieve an ease in using the language.

Listening Improves with Melody

Texts with highest musical quality stimulate the learners’ interest towards listening. Here is a stanza from Tennyson, which has been universally praised for the word music. Note the alteration and artistic arrangement of the consonants r, n, s, f and l

“O hark O hear how thin and clear,
And thinner, clearer farther going!
O Sweet and far from cliff and scar
The horns of Efland faintly blowing!

The verbal melody in the poem serves as a great source of pleasure and learning. No reader can resist the verbal beauty of Robert Burns; love lyric “A Red Rose”

“O, my love is like a red, red rose,

That's newly sprung in June
O, my love is like the melodies
That's sweetly played in tune."

Such text when used in activities like dictation, which would sharpen the listening skills of the reader, would add color to the entire task. The musical quality of the text would definitely create an unquenchable thirst in the learner for the language. Learner, when involves himself in various listening activities hones listening comprehension.

Speaking and Study of Literature

Speaking, undeniably, the most demanded skill can be acquired through regular touch with literature. People who are very good at talking about their pet subjects and themes, can also expand their language skills to a variety of subjects through literature. Literature is a sublime record of all aspects of life. It provides the learner with a wide range of subjects which the learner can use in any conversation.

Language aspects, which would enhance the communication skills of the speaker, like vocabulary, quotation, Idioms & Phrases and various other figures of speech can be learnt through literature.

Language Learning and Poetry

Poetry primarily deals with human experiences. Professor W.H.Hudson points out that "Poetry is made out of life, belongs to life, and exists for life". Mathew Arnold states: "The greatness of the poet lies in his powerful and beautiful application of ideas to life". The human experience that the poetry deals with is of universal character. The experiences dealt in poetry are recorded in symbols. The symbolic density of poems gives much scope for learning. It sharpens the interpretation skills of the learner. When the learner tries to unravel the meaning of the lines, when he tries to discover the poets mind through his words, it invariably induces the learner to infer, formulate ideas, analyze, all of which activities contribute to sharpen one's critical faculty. Poetry fosters the interpretative skills; a sound interpretation of the source text helps learners to learn the target language in a natural manner.

Acquisition of Vocabulary through Literary Study

Conscious and consistent attempts to improve vocabulary would bring out a big difference in the learners language. Literature undoubtedly is a good source of words. Reading a simple poem will definitely add a few new words to the learners' vocabulary. The right word used in the right place would facilitate better understanding. A Poem from Indian Literature is

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taken for analysis. Themes related to the learner's contemporary sociopolitical situations would appeal to their interest and would make learning comfortable.

NIGHT OF THE SCORPION

Nissim Ezekiel

I remember the night my mother
Was stung by a scorpion. Ten hours
Of steady rain had driven him
To crawl beneath a sack of rice.
Parting with his poison-flash
Of diabolic tail in the dark room-
He risked the rain again.
The peasants came like swarms of flies
And buzzed the name of God a hundred times
To paralyze the evil one.
With candles and with lanterns
Throwing giant scorpion shadows
On the sun-baked walls
They searched for him: he was not found.
They clicked their tongues.
With every movement the scorpion made
His poison moved in mother's blood, they said.
May he sit still, they said.
May the sins of your previous birth
Be burned away tonight, they said.

May your sufferings decrease
The misfortunes of your next birth, they said.
May the sum of evil
Balanced this unreal world
Against the sum of good
Become diminished by your pain, they said.
May the poison purify your flesh
Of desire, and your spirit of ambition,
They said, and they sat around
On the floor with my mother in the centre
,the peace of understanding on each face.
More candles, more lanterns, more neighbors,
More insects and the endless rain.
My mother twisted through and through
Groaning on a mat.
My father, sceptic, rationalist,
Trying every curse and blessing,
Powder, mixture, herb, and hybrid.
He even poured a little paraffin
Upon the bitten toes and put a match to it.
I watched the flame feeding on my mother.
I watched the holy man performing his rites
Too tame the poison with an incantation.
After twenty hours it lost its sting.

My mother only said
Thank God the scorpion picked on me
And spared my children.

A beginner would learn ten to fifteen new words and five to seven fixed and semi- fixed expressions from the above given text. Learning fixed and semi- fixed expressions are essential for vocabulary enhancement. Even if we were to learn a large number of new words in isolation it would not necessarily lead to expressing oneself correctly, as language also consists of group of words that usually go together. In learning English we need to focus on larger chunks of the language, which would help us string words together and express ourselves fluently and effectively. Examples are found in the above given text. Next to vocabulary and ready to use expressions quotations have an important place in language.

Development of Conversational Skills

A conversation started with an interesting quotation will certainly bring life to the conversation. Quotations used in discourse convey the idea of the speaker easily to the listener. There are works in literature containing quotation loaded with meanings. A good example will be Oscar Wilde's "Lady Wilder mere's Fan". The Witty, subtle language of Oscar Wilde will definitely grab the interest of learners. Some of the interesting quotes from the play;

"It is absurd to divide people in to good and bad. People are either charming or tedious."

"I can resist everything except temptation."

"Men become old, but they never become good."

"Crying is the refuge of plain women but the ruin of pretty ones."

"It takes a thoroughly good woman to do a thoroughly stupid thing."

"Between men and women there is no friendship possible. There is passion, enmity, worship, love, but no friendship."

"With a proper background women can do anything."

"When men give up saying what is charming, they give up thinking what is charming."

One single play of Oscar Wilde contains so many quotes, expression, and usage. The subtle use of language, when the learners read, they can work to imitate the same in their Language in India www.languageinindia.com

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conversation. Learning becomes an act of pleasure. Learners can take such interesting text and involve in activities like discussion, debates, presentation, which would heighten their communication skills. Such activities help the learners to bring out their latent potentials. Speaking is an important aspect of language learning and proficiency in it helps the learners to achieve an overall mastery over the target language.

“Reading makes a full man ...” Says Francis Bacon in his essay “Of Studies” A learner through reading literary works can improvise his language constantly. Regular reading gives the reader an insight in to the language and thereby he can develop better understand towards the language.

Developing Writing Skills

Competency in writing is another skill which a literary text nurtures in his learners. A literary text familiarizes learners with various aspects of written language – the structure, word order, diction, and different ways of expressing ideas, coherence in expressing ideas. All these aspects expand and enrich the written skills of the learner when a literary text is taught in the class room. Generally the students understanding of the text is tested through tests where they are required to write on their understanding towards the text. Write critical appreciation, essays, thematic analysis, and analysis of the characters present in the works. Such tasks will definitely bring out their ability to dig out meaning to generate and organize ideas and to discover meaning for themselves through the use of language. It gives them clear insights in to the nature of written communication. Recognizing that writing is primarily a means of communication, they would exercise more care in using and organizing language to shape the learners’ interpretation of what they have written. Another advantage that can be gleaned from asking students to constantly write about the literary works they read is that they can acquire a firmer mastery over the language.

An Integrated Process

Language learning is an integrated process. The entire process with all its ramifications can be mastered through literature. Though there are various other methods through which language can be introduced, taught and acquired, language through literature helps the reader to accomplish the task in a better way. Literature motivates the learners in all possible ways to work with the language. Learning is achieved through enjoyment and appreciation for the text.

Language learning through literature

Starts with delight and ends in wisdom.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

Managing Editor: M. S. Thirumalai, Ph.D.

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University Students' Difficulties in Learning English Language Skills

Wajiha Kanwal, Ph.D. Research Scholar

Fauzia Khurshid, Ph.D.

Abstract

Present study was conducted to explore the university students' difficulties in learning English language skills. In order to highlight the language difficulties a 27 items questionnaire was developed through standardized procedure and the psychometric of this questionnaire was determined through statistical analysis on a sample of 30 students. After ensuring the reliability and validity of research instrument it was administered to 200 randomly selected students of department of English. Collected data was analyzed and percentages. Results showed that overall university students require extra help in improving their English listening, reading and writing skills. Moreover university

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University Students' Difficulties in Learning English Language Skills

students are not fully satisfied with their present course contents of English language and teaching methodologies.

Keywords: students' difficulties, English listening skills, English reading skills, English writing skills. Learning Difficulties.

When we study the history of English language we come to know that English plays a vital role in developing the status of a country. Besides its importance as an international language it is also called the major window on the world, which means that English gives us the view of the various progresses taking place in the world. It also provides us distilled essence of advance and up-to-date knowledge in all fields of human developments and activities (Yule, 1995).

We all know that when Pakistan came into being on 14 August, 1947, there was resistance to the study of English. Generally speaking, there were two groups of people - one was in favor of learning English language and the other was against it. The second group of people did not want to see English in their motherland. Although this resistance to learning and using English is now heavily subdued, mastery of the English language differs from region to region and from one socio-economic status to another.

Listening and reading are known as receptive skills while speaking and writing considered as a productive skills. These skills are better learned and mastered through actual practice. In order to become fluent in English language, learners must develop the habit of using the language frequently. Trudgill, 1992 suggests the following processes: (i) Collect ideas (ii) arrange them in the best sequence and (iii) choose the language in which he has to communicate with others. Learners apply these habits in the mother

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tongue and face their audience with confidence. These habits will also help them in the case of foreign language use.

In our educational institutions in Pakistan, at the elementary level teachers give some instruction in writing and reading skills but at the secondary level these skills are not taught in the same way. In many rural areas of Pakistan the primary education is provided through the native languages such as Urdu, Punjabi, Pashto, Sindhi, etc., with not much emphasis on learning and using English.

There are several factors which affect students' performance in speaking English fluently. They are scared about committing mistakes while they speak. They cannot also express themselves well or adequately because they lack adequate and appropriate vocabulary. Another factor that makes students to hesitate to speak in English is that they are shy and nervous. They feel fearful to speak English in front of other people because they lack confidence about their own competence in English. So, it is important to help the learners overcome their anxiety, nervousness and fear with encouraging words. Good atmosphere and suitable environment can also help students to speak actively, correctly and fluently (Mueen, 1992).

The present study tries to uncover all perceived difficulties assumed in the learning English language skills among the university students.

Statement of the problem

Identify difficulties students face in learning English language skills.

Objectives of the study

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Following were the objectives:

- 1- To study the causes of student's hesitation in learning English.
- 2- The explore problems related to listening, reading and writing skills of the learners.

Research Questions

- 1- Do university students require help in improving English listening skills?
- 2- Do university students require help in improving English reading skills?
- 3- Do university students require help in improving English writing skills?
- 4- Are university students satisfied with their present course contents of English language and teaching methodologies?

Methodology

The study was descriptive in nature. After going through the relevant literature, a questionnaire was developed for the university level students. All the students of the NUML University in the English department FC/GS were considered as population of study. In order to check the reliability and validity of research 27 items questionnaire it was administered to 30 students from the population to check the reliability and validity of research questionnaire. Various statistical analyses were performed such as alpha coefficients and items total correlation. The Alpha coefficient yield .79 and correlation of entire 31 items ranged from .54 to .89 which means that all items have significant correlation to include in the questionnaire for present sample.

Sample

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A random sample 200 male and female students of department of English were collected. Among them 143 were male and 57 female, their age ranged from 20 to 28 years. All of them are studying at post graduate level.

Procedure

The respondents were contacted in their respective classrooms and information about the purpose of study was provided to them. After obtaining their consent, the research questionnaire was given to them with request to complete it in one sitting by selecting appropriate response category which they considered more appropriate regarding their learning difficulties in English language.

Result

The collected data was analyzed and interpreted with the help of percentages (%) with the help of SPSS.16. The data along with its analysis presented in the form of tables. Every item of the questionnaire was presented separately and simple percentage was used to analyze it.

Table 1

Percentages of students responses to the research questionnaire (n=200)

Sr. No.	Detail	Response (Yes)		Response (No)	
		Number of yes	Percentage of yes	Number of no	Percentage of no
1.	Can you speak English?	158	79%	42	21%
2.	Are you taught in class to speak English?	176	88%	24	12%
3.	Much time in English period you get chance for	100% 140 50% 154	70% 77%	60 46	30% 23%

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	improving yours speaking skill.	25% 120 5% 110	60% 55%	80 90	40% 45%
4.	Do you like to speak English in your class?	169	85%	31	15%
5.	Do you feel hesitation in speaking?	110	55%	90	45%
6.	Do you read English in your class?	165	83%	35	17%
7.	Does your teacher teach you the rules of reading English?	163	81%	37	19%
8.	Can you read English news paper?	140	70%	60	30%
9.	Do you read other books in your class except your text books?	109	55%	91	45%
10.	Do you feel hesitation while reading in class?	125	63%	75	37%
11.	Do you practice writing in class?	130	65%	70	35%
12.	Can you write correct English?	102	51%	98	49%
13.	Does your teacher teach you rules of writing English?	135	68%	65	32%
14.	Do you learn English grammar in your class?	140	70%	60	30%
15.	In which language do you write much?				
(A)	English	120	60%	80	20%
(B)	Urdu	150	65%	50	25%
(C)	Punjabi	109	55%	91	45%
16.	Do you want to listen in English?	149	75%	51	25%
17.	Does your teacher speak English all the time in your class?	150	75%	50	25
18.	How much do you understand when your teacher speaks English?	100% 125 50% 150 25% 160 5% 110	62% 75% 80% 55%	75 50 40 20	38% 25% 20% 45%
19.	Can you understand English				

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	news channels?	125	63%	75	37%
20.	Do you face any difficulty in your technical field or in using the internet because of weak English?	129	65%	71	35%
21.	Is the English language where you are learning from your syllabus helpful in working on internet?	160	80%	40	20%
22.	What do you think your English syllabus should be related to?				
(a)	Literature and language	150	75%	50	25%
(b)	Only literature.	120	60%	80	40%
(c)	Only languages.	110	55%	90	45%
23.	Which kind of vocabulary you are being taught your best.				
(a)	Literary	125	63%	75	37%
(b)	Functional	129	65%	71	35%
24.	Do you feel that your English course forms a foundation of technological future oriented course of				

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	study?	129	65%	71	35%
25.	Do you think that present course is helping you in the following?				
(a)	Report Writing	120	60%	80	40%
(b)	Public speaking	125	63%	75	37%
(c)	Giving presentations	122	61%	78	39%
(d)	Official correspondence	130	65%	70	35%
26.	Are you satisfied with the present teaching methodology?	130	65%	70	35%
27.	Do you like to learn English through cassette players, television and computers?	153	77%	47	23%

The results presented in Table 1 relate to students' perceived learning difficulties, likeness of English language course content, 23 % of the respondents agreed that they can speak English well and 77% says yes that they were taught in class how to speak English well. Most of the students agree that they got opportunity to speak English in classroom. As for their response towards their willingness to speak in front of class, 85% says yes

that they like to speak in front of class while for the question whether they feel hesitation in speaking, 55 % says yes that they are hesitant to speak in front of class.

As far as students' reading skills are concerned, 83% says yes that they can read in front of their class, 81% agrees that their teachers teach them rules of reading English, 70% preferred to read English newspaper and 55% would like to read additional books in English and 63% are proficient in reading skills.

65% says yes that they practice writing, 51% says that they write correct English, 68% agree that their teachers teach them rules of writing well and 70% believe that in class they are taught grammatical rules. When asked students' languages preferences 65% reply that they write in Urdu more and the rest says that they write in English.

In response towards students likeness to listening in English 75% of the students say yes to listen in English, 75% confirm that the teachers communicated with them in English. However, only 62% of the students fully comprehend the teachers' lectures while 80% says that they comprehend only 25% of what their teachers say.

As far as the proficiency in the technical use of English language is concerned, 63% can comprehend English news channels; 65% still feel practical difficulties due to their weak English.

As far as the satisfaction of the students towards content of the course is concerned, 75% says that English course content should be based on literature and language.

As far as the English course evaluations are concerned, 60% says that their course helps them to improve their writing skill and 63% agree that the course improves their

speaking power, while 61% feel that this course improves their presentation skills and 56% feel that this course groom their correspondence skills.

Students' satisfaction regarding teaching methodologies was also identified and only 65% students were satisfied with exiting teaching methodologies and 77% of the students feel that with the use of AV aids they can further enhance their English learning skills.

Answer to Research Question

1. University students require extra help in improving their English listening and reading skills
2. University students also require help in improving their English writing skills.
3. At present university students are not fully satisfied with their present course contents of English language and teaching methodologies.

Conclusion & Recommendations

Students are not fully satisfied with the learning outcomes of this course. So teachers should work hard and try to improve students' writing as well as speaking skills through extra reading or computer assisted programs.

On the basis of the research findings, it is concluded that students are hesitant in speaking English and using reading skill. It is recommended that the exercise part should be improved and exercises should be added in order to improve the reading, writing and speaking skills of the students.

Findings show that many students still prefer to write in their native languages (Urdu, Punjabi) so in order to develop literary writing skills students can asked to for

creative writing, may be ask to write poems or essays daily just to overcome hesitation of writing.

Finally it was concluded that students are not fully satisfied with existing teaching methodologies so methodology of teaching English should be revised and A.V aids should provide in all English teaching classroom.

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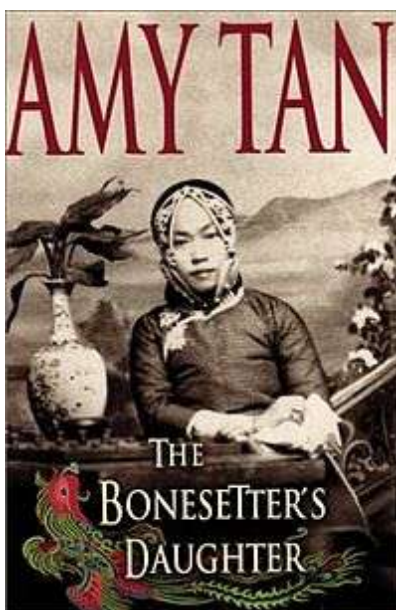
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The Bonesetter's Daughter - An overview

Lakshmi Priya, M.A., M.Phil., Ph.D. Candidate



Spiritual Sustenance in Times of Alienation and Hardship

The Bonesetter's Daughter is written by Amy Tan, the best among Asian American writers. *The Bonesetter's Daughter* unfolds in five linked themes, that is, ghosts, ghost writing, nature, bones, and memory. The novel investigates as to how the spirit of Gu Liu Xin, the

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Chinese grandmother, plays a critical role in developing the psychological integrity of Ruth, the American born Chinese granddaughter.

The story also tells us as to how Gu Liu Xin's ghost helps to guide LuLing, her daughter and Ruth's mother, out of the hazardous situation in China. It also tells us as to how Gu Liu Xin's spirit sustains LuLing in times of alienation and hardship in America. The novel indicates that the womanist spirit of audacity is generational and trans-visible, passing from mothers to daughters or from woman to woman.

A Saga of Three Generations

The title, *The Bonesetter's Daughter*, indicates that the story is about the life of Gu Liu Xin, the daughter of a bonesetter; the novel is a saga of the three generations of women, that is Ruth the American born Chinese daughter, LuLing the immigrant Chinese mother, and Gu Liu Xin alias Precious Auntie and Bao Bamu, the Chinese grandmother. The spirit of the dead grandmother guides both the plot development and the central theme of the story, reclaiming the silenced voice of women.

The Structure of the Novel

The main body of this story consists of three parts. The story in the first part is situated in present America and narrated by Ruth, the American-born Chinese granddaughter. It recounts Ruth's identity and the tension between Ruth and the mother, LuLing. When the story opens, Ruth is a ghost writer in her forties, who works at home and takes care of Art, her American partner, and Art's two daughters from his former marriage.

Mother-Daughter Tension

Nothing seems wrong on the surface in terms of her family life and career. The delicate mother-daughter tension between Ruth and LuLing keeps lingering. Flashing back to her childhood and adolescence, Ruth comes to realize that the mother-daughter relationship is rooted in her identity crisis-living as both American and Chinese. Her Chinese mother's silence and frustrations of living in a foreign country and the miscommunication between her mother and herself. More important, just as LuLing is losing her memory, Ruth recovers her mother's autobiography that is representative of the past memories written in Chinese.

LuLing's Autobiography

The second part is the English translation of LuLing's autobiography. This part delineates both the stories of LuLing and her mother, Precious Auntie. A misunderstanding develops between LuLing and Precious Auntie. LuLing does not learn the truth and how important her mother means to her until Precious Auntie commits suicide in order to save LuLing from a potentially unhappy marriage. After the death of Precious Auntie, LuLing experiences a number of turbulences in the backdrop of Japanese Chinese war and the Chinese civil war.

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Whatever happens, LuLing never stops seeking consonance with her mother who teaches her knowledge, wisdom, love, bravery, and the family art of calligraphy. In the process of LuLing's growth into maturity, Precious Auntie becomes familiar and very close to LuLing. Indeed, LuLing survives every important phase of her life by living on the knowledge and heritage her mother has left to her. In impressing Precious Auntie's spirit LuLing and Precious Auntie become one.

Life in Migration - Struggle to Go Back to Roots

The third part of the story goes back to the present America, which is the epilogue. In this part, Ruth resumes her role as a story teller. The suspense built up in the first part of the fiction is finally given a conclusion here. Both conflicts, namely the strained mother-daughter relationship between LuLing and Ruth, as well as the vague one between Ruth and Art, are resolved. Once Ruth learns the truth of her mother's and grandmother's life-stories, she begins to identify herself with her Chinese ancestry.

While Ruth is being back to her Chinese roots, she becomes more visible for her American partner, Art. Art's recognition of Ruth's presence rekindles his love for her and relieves Ruth's anxiety. However, the vague relationship between Ruth and Art can be seen as subtext to the mother-daughter relationship and reconciliation. Overall, the story is developed on two major parallels, the one between Ruth and her mother, LuLing, and the one between LuLing and her mother, precious Auntie. The two parallel run with the medium of Gu liu Xin's ghost.

The Women Characters

The women characters of the story are LuLing, Ruth (LuLing's daughter), Precious Auntie (LuLing's mother), Gao Ling (LuLing's sister).

LuLing

LuLing plays a vital role as a daughter to Precious Auntie and a responsible mother to Ruth. LuLing explains about her childhood memories that made her life change from an innocent girl to a smart girl. She explains as to how she was very close to Precious Auntie from the day she was born. LuLing learns many things in life through Precious Auntie by growing up in her care. Precious Auntie was not only a nursemaid for her, but was also a tutor who Precious Auntie was so close to her that Lu Ling becomes helpless without her. "I thought the words "Precious Auntie" were the same as what others mint by "Ma". I could not bear to be separated from my nursemaid for even one moment." (BSD 180)

But there is a shift in LuLing's attitude during adolescence, when she considers "Ma" as her real mother understands the difference between a mother and a nursemaid. LuLing admires Precious Auntie for the dexterity in her work. Yet, according to her, Precious Auntie is only a servant, a woman who held no great position in her household, a person no one liked.

I began to increase my respect for mother. I sought her favour. I believed favour was the same as love. Favour made me feel important, more content. After all, mother was the number-one-ranking lady of the house. She decided what we ate, what colors we should wear, how much pocket money we received for those times she allowed us to go to the market. (BSD 181)

As LuLing's transition into adolescence begins to take place, the reader also witnesses a transition in attitude. Eager to please her mother, she agrees to marry Chang's son. She also evolves from an innocent girl to a selfish young woman when she tells Chang about Peking Man. "I felt I had grown up at last and she had lost power over me. It was as if the old I was looking at the new me, admiring how much I had changed." (BSD 191)

However, only when Precious Auntie commits suicide Lu Ling realizes her mistake. Her transition from ignorance to awareness that Precious Auntie was her mother fills her with guilt. "And then I realized: Her face, her hope, her knowledge, her sadness- they were mine. Then I cried and cried glutting my heart with joy and self-pity." (BSD 237)

LuLing then begins to think of Precious Auntie more as a mother than as a nurse maid. She comes to know the actual cause of the marriage. Chang wants to know the secret of dragon bones and the way to it. If his son marries LuLing, she will be a help to him. LuLing refuses the marriage and feels proud that she has done the right act. This makes LuLing change from a young woman who is pampered at her mother's place to a miserable wretch who is shown no love and affection. It is Precious Auntie's death that leads to this transition in her. Her 'ma' later shows open aversion for her. "In times of family misfortune", she began in a sharp voice, "personal sadness is selfish. Still, I am sad to tell you we are sending you to an Orphanage." I was stunned, but I did not cry. I said nothing." (BSD 226)

LuLing understands her position and status only after the death of Precious Auntie. LuLing is sent to an orphanage, where she experiences the transition in her life from a careless, irresponsible girl to a responsible young woman. The orphanage is a part of the Christian Monastery; Where Lu ling experiences a cultural transition. The song that they are taught at the orphanage makes this evident. "We can study, we can learn, we can marry whom we choose. We can work, we can earn, and fate is all we lose." (BSD 231)

LuLing learns to be more responsible as she has to go both roles to fulfil in the orphanage, - the role of a student and a tutor. Along with cultural transition comes LuLing's religious transition. She changes from Buddhism to Christianity. LuLing outlines her own transition in the following lines: "After we finished with those statuses, there were no more idols to be changed to angels. By then, I too had changed, from a tutor to the teacher, from lonely girl to one who was in love with Teacher's Pan's son." (BSD 241)

Gao Ling's Life

Closely linked to LuLing's life is Gao Ling's life. She evolves from the privileged daughter of a household to the daughter-in-law of Chang, who undergoes torture and mental

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anguish. Her next transition is a life of simplicity and independence at the orphanage. But while she offers comfort and support to LuLing at the beginning, it is LuLing who comforts Gao Ling as the LuLing's marriage meets with a tragic denouement at the death of her husband, Kai Jing. LuLing's evolution into a strong-willed woman is evident when she uses her wit and acumen to escape from the Japanese. LuLing and Gao Ling shift to Hong Kong and then to America. From a tutor LuLing becomes an artist and becomes Mrs. Young. Unlike Precious Auntie she resolves to live and not indulge in self-torture. "I sailed for America, a land without curses or ghost. By the time I landed, I was five years younger. Yet I felt no old."(BSD 296)

Here the word 'old' becomes synonymous with maturity and a better understanding of the world. Edwin young, takes care of her, and gives her more importance as a woman. Her transition to motherhood is attained with the birth of Ruth. Only when LuLing becomes a mother, she realizes how a mother is always misunderstood hated. Sometimes like Precious Auntie, she thinks that her death would drive sense into Ruth. "Why I have daughter like you? Why I live? Why I don't die long time go?" LuLing was huffing and shorting."(BSD 140)

LuLing is annoyed with the habits of Ruth as she grows older. She is more Americanized and that leads to a cultural conflict. "You wish I dead? You wish no mother tell you what to do? Okay may be I die soon!" (BSD 49)

Gradually, LuLing's guilt presses her on leading to a transition from remembrance to oblivion. She suffers from Dementia, unable to recollect anything except those incidents concerning her mother her daughter and her sister Gao Ling. But her Dementia enables her to become closer to Ruth.

She evolves into a more caring and loving personality. Towards the end, her daughter 'Ruth' takes care of her and makes her realize that she is more important to her than anybody else. In short, what is evident about LuLing is beneath her confusion-seized talk. Her only concern is for her daughter's life, she wants her daughter to be happy and successful in life. Towards the end, Tan portrays her as a happy, contented woman who sees a new companion in Mr. Tang.

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tongue and face their audience with confidence. These habits will also help them in the case of foreign language use.

In our educational institutions in Pakistan, at the elementary level teachers give some instruction in writing and reading skills but at the secondary level these skills are not taught in the same way. In many rural areas of Pakistan the primary education is provided through the native languages such as Urdu, Punjabi, Pashto, Sindhi, etc., with not much emphasis on learning and using English.

There are several factors which affect students' performance in speaking English fluently. They are scared about committing mistakes while they speak. They cannot also express themselves well or adequately because they lack adequate and appropriate vocabulary. Another factor that makes students to hesitate to speak in English is that they are shy and nervous. They feel fearful to speak English in front of other people because they lack confidence about their own competence in English. So, it is important to help the learners overcome their anxiety, nervousness and fear with encouraging words. Good atmosphere and suitable environment can also help students to speak actively, correctly and fluently (Mueen, 1992).

The present study tries to uncover all perceived difficulties assumed in the learning English language skills among the university students.

Statement of the problem

Identify difficulties students face in learning English language skills.

Objectives of the study

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Following were the objectives:

- 1- To study the causes of student's hesitation in learning English.
- 2- The explore problems related to listening, reading and writing skills of the learners.

Research Questions

- 1- Do university students require help in improving English listening skills?
- 2- Do university students require help in improving English reading skills?
- 3- Do university students require help in improving English writing skills?
- 4- Are university students satisfied with their present course contents of English language and teaching methodologies?

Methodology

The study was descriptive in nature. After going through the relevant literature, a questionnaire was developed for the university level students. All the students of the NUML University in the English department FC/GS were considered as population of study. In order to check the reliability and validity of research 27 items questionnaire it was administered to 30 students from the population to check the reliability and validity of research questionnaire. Various statistical analyses were performed such as alpha coefficients and items total correlation. The Alpha coefficient yield .79 and correlation of entire 31 items ranged from .54 to .89 which means that all items have significant correlation to include in the questionnaire for present sample.

Sample

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A random sample 200 male and female students of department of English were collected. Among them 143 were male and 57 female, their age ranged from 20 to 28 years. All of them are studying at post graduate level.

Procedure

The respondents were contacted in their respective classrooms and information about the purpose of study was provided to them. After obtaining their consent, the research questionnaire was given to them with request to complete it in one sitting by selecting appropriate response category which they considered more appropriate regarding their learning difficulties in English language.

Result

The collected data was analyzed and interpreted with the help of percentages (%) with the help of SPSS.16. The data along with its analysis presented in the form of tables. Every item of the questionnaire was presented separately and simple percentage was used to analyze it.

Table 1

Percentages of students responses to the research questionnaire (n=200)

Sr. No.	Detail	Response (Yes)		Response (No)	
		Number of yes	Percentage of yes	Number of no	Percentage of no
1.	Can you speak English?	158	79%	42	21%
2.	Are you taught in class to speak English?	176	88%	24	12%
3.	Much time in English period you get chance for	100% 140 50% 154	70% 77%	60 46	30% 23%

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	improving yours speaking skill.	25% 120 5% 110	60% 55%	80 90	40% 45%
4.	Do you like to speak English in your class?	169	85%	31	15%
5.	Do you feel hesitation in speaking?	110	55%	90	45%
6.	Do you read English in your class?	165	83%	35	17%
7.	Does your teacher teach you the rules of reading English?	163	81%	37	19%
8.	Can you read English news paper?	140	70%	60	30%
9.	Do you read other books in your class except your text books?	109	55%	91	45%
10.	Do you feel hesitation while reading in class?	125	63%	75	37%
11.	Do you practice writing in class?	130	65%	70	35%
12.	Can you write correct English?	102	51%	98	49%
13.	Does your teacher teach you rules of writing English?	135	68%	65	32%
14.	Do you learn English grammar in your class?	140	70%	60	30%
15.	In which language do you write much?				
(A)	English	120	60%	80	20%
(B)	Urdu	150	65%	50	25%
(C)	Punjabi	109	55%	91	45%
16.	Do you want to listen in English?	149	75%	51	25%
17.	Does your teacher speak English all the time in your class?	150	75%	50	25
18.	How much do you understand when your teacher speaks English?	100% 125 50% 150 25% 160 5% 110	62% 75% 80% 55%	75 50 40 20	38% 25% 20% 45%
19.	Can you understand English				

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	news channels?	125	63%	75	37%
20.	Do you face any difficulty in your technical field or in using the internet because of weak English?	129	65%	71	35%
21.	Is the English language where you are learning from your syllabus helpful in working on internet?	160	80%	40	20%
22.	What do you think your English syllabus should be related to?				
(a)	Literature and language	150	75%	50	25%
(b)	Only literature.	120	60%	80	40%
(c)	Only languages.	110	55%	90	45%
23.	Which kind of vocabulary you are being taught your best.				
(a)	Literary	125	63%	75	37%
(b)	Functional	129	65%	71	35%
24.	Do you feel that your English course forms a foundation of technological future oriented course of				

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	study?	129	65%	71	35%
25.	Do you think that present course is helping you in the following?				
(a)	Report Writing	120	60%	80	40%
(b)	Public speaking	125	63%	75	37%
(c)	Giving presentations	122	61%	78	39%
(d)	Official correspondence	130	65%	70	35%
26.	Are you satisfied with the present teaching methodology?	130	65%	70	35%
27.	Do you like to learn English through cassette players, television and computers?	153	77%	47	23%

The results presented in Table 1 relate to students' perceived learning difficulties, likeness of English language course content, 23 % of the respondents agreed that they can speak English well and 77% says yes that they were taught in class how to speak English well. Most of the students agree that they got opportunity to speak English in classroom. As for their response towards their willingness to speak in front of class, 85% says yes

that they like to speak in front of class while for the question whether they feel hesitation in speaking, 55 % says yes that they are hesitant to speak in front of class.

As far as students' reading skills are concerned, 83% says yes that they can read in front of their class, 81% agrees that their teachers teach them rules of reading English, 70% preferred to read English newspaper and 55% would like to read additional books in English and 63% are proficient in reading skills.

65% says yes that they practice writing, 51% says that they write correct English, 68% agree that their teachers teach them rules of writing well and 70% believe that in class they are taught grammatical rules. When asked students' languages preferences 65% reply that they write in Urdu more and the rest says that they write in English.

In response towards students likeness to listening in English 75% of the students say yes to listen in English, 75% confirm that the teachers communicated with them in English. However, only 62% of the students fully comprehend the teachers' lectures while 80% says that they comprehend only 25% of what their teachers say.

As far as the proficiency in the technical use of English language is concerned, 63% can comprehend English news channels; 65% still feel practical difficulties due to their weak English.

As far as the satisfaction of the students towards content of the course is concerned, 75% says that English course content should be based on literature and language.

As far as the English course evaluations are concerned, 60% says that their course helps them to improve their writing skill and 63% agree that the course improves their

speaking power, while 61% feel that this course improves their presentation skills and 56% feel that this course groom their correspondence skills.

Students' satisfaction regarding teaching methodologies was also identified and only 65% students were satisfied with exiting teaching methodologies and 77% of the students feel that with the use of AV aids they can further enhance their English learning skills.

Answer to Research Question

1. University students require extra help in improving their English listening and reading skills
2. University students also require help in improving their English writing skills.
3. At present university students are not fully satisfied with their present course contents of English language and teaching methodologies.

Conclusion & Recommendations

Students are not fully satisfied with the learning outcomes of this course. So teachers should work hard and try to improve students' writing as well as speaking skills through extra reading or computer assisted programs.

On the basis of the research findings, it is concluded that students are hesitant in speaking English and using reading skill. It is recommended that the exercise part should be improved and exercises should be added in order to improve the reading, writing and speaking skills of the students.

Findings show that many students still prefer to write in their native languages (Urdu, Punjabi) so in order to develop literary writing skills students can asked to for

creative writing, may be ask to write poems or essays daily just to overcome hesitation of writing.

Finally it was concluded that students are not fully satisfied with existing teaching methodologies so methodology of teaching English should be revised and A.V aids should provide in all English teaching classroom.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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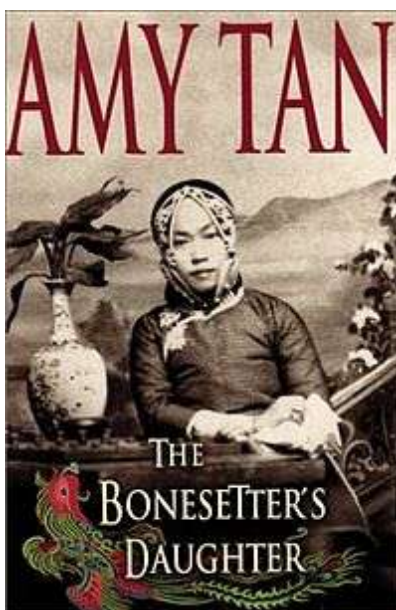
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The Bonesetter's Daughter - An overview

Lakshmi Priya, M.A., M.Phil., Ph.D. Candidate



Spiritual Sustenance in Times of Alienation and Hardship

The Bonesetter's Daughter is written by Amy Tan, the best among Asian American writers. *The Bonesetter's Daughter* unfolds in five linked themes, that is, ghosts, ghost writing, nature, bones, and memory. The novel investigates as to how the spirit of Gu Liu Xin, the

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Chinese grandmother, plays a critical role in developing the psychological integrity of Ruth, the American born Chinese granddaughter.

The story also tells us as to how Gu Liu Xin's ghost helps to guide LuLing, her daughter and Ruth's mother, out of the hazardous situation in China. It also tells us as to how Gu Liu Xin's spirit sustains LuLing in times of alienation and hardship in America. The novel indicates that the womanist spirit of audacity is generational and trans-visible, passing from mothers to daughters or from woman to woman.

A Saga of Three Generations

The title, *The Bonesetter's Daughter*, indicates that the story is about the life of Gu Liu Xin, the daughter of a bonesetter; the novel is a saga of the three generations of women, that is Ruth the American born Chinese daughter, LuLing the immigrant Chinese mother, and Gu Liu Xin alias Precious Auntie and Bao Bamu, the Chinese grandmother. The spirit of the dead grandmother guides both the plot development and the central theme of the story, reclaiming the silenced voice of women.

The Structure of the Novel

The main body of this story consists of three parts. The story in the first part is situated in present America and narrated by Ruth, the American-born Chinese granddaughter. It recounts Ruth's identity and the tension between Ruth and the mother, LuLing. When the story opens, Ruth is a ghost writer in her forties, who works at home and takes care of Art, her American partner, and Art's two daughters from his former marriage.

Mother-Daughter Tension

Nothing seems wrong on the surface in terms of her family life and career. The delicate mother-daughter tension between Ruth and LuLing keeps lingering. Flashing back to her childhood and adolescence, Ruth comes to realize that the mother-daughter relationship is rooted in her identity crisis-living as both American and Chinese. Her Chinese mother's silence and frustrations of living in a foreign country and the miscommunication between her mother and herself. More important, just as LuLing is losing her memory, Ruth recovers her mother's autobiography that is representative of the past memories written in Chinese.

LuLing's Autobiography

The second part is the English translation of LuLing's autobiography. This part delineates both the stories of LuLing and her mother, Precious Auntie. A misunderstanding develops between LuLing and Precious Auntie. LuLing does not learn the truth and how important her mother means to her until Precious Auntie commits suicide in order to save LuLing from a potentially unhappy marriage. After the death of Precious Auntie, LuLing experiences a number of turbulences in the backdrop of Japanese Chinese war and the Chinese civil war.

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Whatever happens, LuLing never stops seeking consonance with her mother who teaches her knowledge, wisdom, love, bravery, and the family art of calligraphy. In the process of LuLing's growth into maturity, Precious Auntie becomes familiar and very close to LuLing. Indeed, LuLing survives every important phase of her life by living on the knowledge and heritage her mother has left to her. In impressing Precious Auntie's spirit LuLing and Precious Auntie become one.

Life in Migration - Struggle to Go Back to Roots

The third part of the story goes back to the present America, which is the epilogue. In this part, Ruth resumes her role as a story teller. The suspense built up in the first part of the fiction is finally given a conclusion here. Both conflicts, namely the strained mother-daughter relationship between LuLing and Ruth, as well as the vague one between Ruth and Art, are resolved. Once Ruth learns the truth of her mother's and grandmother's life-stories, she begins to identify herself with her Chinese ancestry.

While Ruth is being back to her Chinese roots, she becomes more visible for her American partner, Art. Art's recognition of Ruth's presence rekindles his love for her and relieves Ruth's anxiety. However, the vague relationship between Ruth and Art can be seen as subtext to the mother-daughter relationship and reconciliation. Overall, the story is developed on two major parallels, the one between Ruth and her mother, LuLing, and the one between LuLing and her mother, precious Auntie. The two parallel run with the medium of Gu liu Xin's ghost.

The Women Characters

The women characters of the story are LuLing, Ruth (LuLing's daughter), Precious Auntie (LuLing's mother), Gao Ling (LuLing's sister).

LuLing

LuLing plays a vital role as a daughter to Precious Auntie and a responsible mother to Ruth. LuLing explains about her childhood memories that made her life change from an innocent girl to a smart girl. She explains as to how she was very close to Precious Auntie from the day she was born. LuLing learns many things in life through Precious Auntie by growing up in her care. Precious Auntie was not only a nursemaid for her, but was also a tutor who Precious Auntie was so close to her that Lu Ling becomes helpless without her. "I thought the words "Precious Auntie" were the same as what others mint by "Ma". I could not bear to be separated from my nursemaid for even one moment." (BSD 180)

But there is a shift in LuLing's attitude during adolescence, when she considers "Ma" as her real mother understands the difference between a mother and a nursemaid. LuLing admires Precious Auntie for the dexterity in her work. Yet, according to her, Precious Auntie is only a servant, a woman who held no great position in her household, a person no one liked.

I began to increase my respect for mother. I sought her favour. I believed favour was the same as love. Favour made me feel important, more content. After all, mother was the number-one-ranking lady of the house. She decided what we ate, what colors we should wear, how much pocket money we received for those times she allowed us to go to the market. (BSD 181)

As LuLing's transition into adolescence begins to take place, the reader also witnesses a transition in attitude. Eager to please her mother, she agrees to marry Chang's son. She also evolves from an innocent girl to a selfish young woman when she tells Chang about Peking Man. "I felt I had grown up at last and she had lost power over me. It was as if the old I was looking at the new me, admiring how much I had changed." (BSD 191)

However, only when Precious Auntie commits suicide Lu Ling realizes her mistake. Her transition from ignorance to awareness that Precious Auntie was her mother fills her with guilt. "And then I realized: Her face, her hope, her knowledge, her sadness- they were mine. Then I cried and cried glutting my heart with joy and self-pity." (BSD 237)

LuLing then begins to think of Precious Auntie more as a mother than as a nurse maid. She comes to know the actual cause of the marriage. Chang wants to know the secret of dragon bones and the way to it. If his son marries LuLing, she will be a help to him. LuLing refuses the marriage and feels proud that she has done the right act. This makes LuLing change from a young woman who is pampered at her mother's place to a miserable wretch who is shown no love and affection. It is Precious Auntie's death that leads to this transition in her. Her 'ma' later shows open aversion for her. "In times of family misfortune", she began in a sharp voice, "personal sadness is selfish. Still, I am sad to tell you we are sending you to an Orphanage." I was stunned, but I did not cry. I said nothing." (BSD 226)

LuLing understands her position and status only after the death of Precious Auntie. LuLing is sent to an orphanage, where she experiences the transition in her life from a careless, irresponsible girl to a responsible young woman. The orphanage is a part of the Christian Monastery; Where Lu ling experiences a cultural transition. The song that they are taught at the orphanage makes this evident. "We can study, we can learn, we can marry whom we choose. We can work, we can earn, and fate is all we lose." (BSD 231)

LuLing learns to be more responsible as she has to go both roles to fulfil in the orphanage, - the role of a student and a tutor. Along with cultural transition comes LuLing's religious transition. She changes from Buddhism to Christianity. LuLing outlines her own transition in the following lines: "After we finished with those statuses, there were no more idols to be changed to angels. By then, I too had changed, from a tutor to the teacher, from lonely girl to one who was in love with Teacher's Pan's son." (BSD 241)

Gao Ling's Life

Closely linked to LuLing's life is Gao Ling's life. She evolves from the privileged daughter of a household to the daughter-in-law of Chang, who undergoes torture and mental

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anguish. Her next transition is a life of simplicity and independence at the orphanage. But while she offers comfort and support to LuLing at the beginning, it is LuLing who comforts Gao Ling as the LuLing's marriage meets with a tragic denouement at the death of her husband, Kai Jing. LuLing's evolution into a strong-willed woman is evident when she uses her wit and acumen to escape from the Japanese. LuLing and Gao Ling shift to Hong Kong and then to America. From a tutor LuLing becomes an artist and becomes Mrs. Young. Unlike Precious Auntie she resolves to live and not indulge in self-torture. "I sailed for America, a land without curses or ghost. By the time I landed, I was five years younger. Yet I felt no old."(BSD 296)

Here the word 'old' becomes synonymous with maturity and a better understanding of the world. Edwin young, takes care of her, and gives her more importance as a woman. Her transition to motherhood is attained with the birth of Ruth. Only when LuLing becomes a mother, she realizes how a mother is always misunderstood hated. Sometimes like Precious Auntie, she thinks that her death would drive sense into Ruth. "Why I have daughter like you? Why I live? Why I don't die long time go?" LuLing was huffing and shorting."(BSD 140)

LuLing is annoyed with the habits of Ruth as she grows older. She is more Americanized and that leads to a cultural conflict. "You wish I dead? You wish no mother tell you what to do? Okay may be I die soon!" (BSD 49)

Gradually, LuLing's guilt presses her on leading to a transition from remembrance to oblivion. She suffers from Dementia, unable to recollect anything except those incidents concerning her mother her daughter and her sister Gao Ling. But her Dementia enables her to become closer to Ruth.

She evolves into a more caring and loving personality. Towards the end, her daughter 'Ruth' takes care of her and makes her realize that she is more important to her than anybody else. In short, what is evident about LuLing is beneath her confusion-seized talk. Her only concern is for her daughter's life, she wants her daughter to be happy and successful in life. Towards the end, Tan portrays her as a happy, contented woman who sees a new companion in Mr. Tang.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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A Study on Understanding the Factors Contributing To Teachers' Professional Stress in the Private Schools of Gilgit-Baltistan

**Muhammad Ramzan, Ph.D, Yasmin Bano, M.A., Bibi Sultana, M.A., Fozia Bano M.A.,
Aijaz Ahmed Gujjar, Ph.D. Candidate, Javed Iqbal, Ph.D.**

ABSTRACT

The purpose of this thesis is to investigate the factors that contribute to the professional stress of the private school teachers in Gilgit -Baltistan. The researchers have tried to study the factors contributing to professional stress of the teachers who participated in this study. The study highlights useful insights on the various sources of teachers stress, including those related to teachers personal and professional aspects of life. Likewise, the findings also illustrate the “inside-school” and the “outside-school” factors causing teachers stress. Although the researchers have tried to put their best to achieve the research goals, however, the research has its limitation because of the restricted time available to complete the study. The researchers hope that the results of the study would prove helpful in understanding teaching as demanding profession from teachers’ point of view by bringing forward the perceptions that teachers hold about their profession in Gilgit- Baltistan. Subsequently, some recommendations have been offered for the future researchers interested in this area of study.

INTRODUCTION

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A Study on Understanding the Factors Contributing To Teachers' Professional Stress in the Private Schools of Gilgit-Baltistan

Teachers have very important roles and responsibilities in teaching and learning processes and in achieving the overall goals of education. As it is impossible to think that an inefficient teacher will be able to fulfill the purpose of education, even the best teacher fails to do well under inconvenient conditions. However, the teacher has duties with vital effects over students like motivating students, planning class activities, providing knowledge and skills to students, maintaining discipline in the class and keeping parents informed on their children's progress. Hence, teachers need to be aware of enacting the multiplicity of their roles. The multiplicity of roles confronts teachers with numerous challenges including insufficient resources, overcrowded classes, lack of professional development opportunities, lack of parents cooperation, and low financial packages and status, to name a few. By its nature, teaching is one of the noblest professions as usually it is the teacher who shapes the future of a child. As a result, teaching is a very fulfilling and rewarding profession. Students' success in their lives can become tremendous sources of dignity and satisfaction for teachers. However, because of huge responsibilities and the deep-rooted sense of accountability, teaching is also a very stressful and demanding profession. It is challenging in both its intellectual and physical dimensions: intellectually, because the profession requires teachers to constantly enhance their knowledge; and physically, because it requires them to be always dynamic, proactive and smart. Professional life forms the most important part of daily life of human beings and the effects of the professional life, therefore, have important implications for their social lives. So, human are affected from stress in their personal and professional life in various ways. Teachers, too, are affected from stress due to delicacy of their job.

REVIEW OF RELATED LITERATURE

Elaborating his view of stress Kalat (1990) argues that almost everyone shows different reactions to different stress factors (such as being bitten by a snake). He adds that the common everyday situations are at times more stressful to some people than to others. He explains that the amount of stress someone experiences in fact depends on how the person views and understands the stress factor rather than on the event itself (Lararus cited in Kalat, 1990).

Easthope, Maclean and Easthope (1990) suggest that when god hates a man, he drives him into the profession of a school teacher. Muir (1984), however, views teaching profession in contrast to the above statement: "You should take up teaching: it is a nice easy job and good holidays" (p. 04). There are numerous teaching which endorse what Mari (1984) says about teaching. Islamic teaching, in fact, teaching is a noble and sacred profession

Black-Branch and Lamont (cited in Murray-Harvey, 1999 p.1) state that teaching profession is considered to be among the professions in which employees are subject to high levels of stress. Brownell (1997) agreed with his fact saying that teaching profession is comparatively recognized

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as a demanding profession but student related issues and their behavior have made it challenging and stressful.

Day (2000) argues the last two to three decades have been years of struggle rather than growth and development for many teachers. Because of the social and economic changes, society has p The researches have been supporting the fact that teachers are stressed in most cases. The factors induce professional or occupational stress as Lunenburg and Ornstein (1991) assert that extremely high and low job demands, role conflicts and ambiguities, poor interpersonal relationships exert a remarkable influence on the teachers' stress.

Naylor (2001) conducted a qualitative research study on 'Workload and Stress'. He asked 1500 teachers of British Columbia through random sampling to identify and explain the most significant aspects of workload in teachers' professional life. The respondents identified the manifold causes of stress in their work as a teacher. Following are the factors that were reported as being stressful for teachers in the research.

The effects of stress on teachers' health are really upsetting. Teachers' are suffering from different health problems like body aches to acute problems like ulcers. It is because these health problems and increasing demands from teachers, that many teacher are planning to get an early retirement and some in extreme cases are planning to quit their job altogether (Naylor, 2001).

Stress is considered as a human response to dangerous situation. When we face situation which our brain is incapable of handling, it puts the body on alert by producing hormones which are required in fight or flight situation, which are:

- Increase Blood Pressure.
- Repaid Heartbeat.
- Reduce blood supply to skin
- Cessation of digestive activities.
- Increase perspiration.

Additional release of sugar and fast into the system to coup up with the additional energy requirement.

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- All these actions which are mentioned above have a very long lasting negative effect if these stressful situations are to become frequently occurring feature. They may lead to the following serious and even fatal conditions:
- Depression and anxiety.
- Drug Dependency.
- Congenital heart diseases.
- Stress related Diabetes.

METHODOLOGY

Research Question:

What are the factors contributing to teachers' professional stress in the private schools of Gilgit-Baltistan?

Research Design:

In order to gain a deeper understanding on professional stress of teachers in private schools of Gilgit-Baltistan, the qualitative research methodology was used for data collection. The qualitative research involves collecting data on the processes of participants acting, speaking, and showing non-verbal behaviors in an actual setting. Therefore, it helps in developing a complete and context-specific view of what is being studied

Sample:

We should have worked with all private schools to know the factors contributing to teachers stress in these schools. However, in view of the time and resource constraints, we worked with four schools. The sample of our research comprised of four high schools. . One of the sample schools belongs to one of the well established education providing system called the Aga Khan Education Service Pakistan (AKESP) whereas the other three of the sample schools belong to individuals or groups of people managing these schools mostly on commercial basis. We selected four teachers, one from each of the four sample schools. Of the four participants, we intend to include two female and two male participants.

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Instrument of the study:

The present research study planned to on professional stress of teachers in private schools of Gilgit-Baltistan; as such the data was collected from four teachers through field work, semi-structured interviews and classroom observation of all participants.

Data analysis:

Data analysis started right from the stage of data collection. Data organization and analysis included reading and re-reading of the data and organizing the data under similar themes. During the interview process as well as at the stage of transcribing the data, we tried to make meaning of the data. The major cross-cutting themes were selected as findings of the research. According to Bass way (1999) data analysis is basically an “Intellectual struggle” for producing a meaning and reliable conclusion out of huge amount of raw data.

We also noted the recurring important points and these points made the different important categories. The major themes emerged from the various categories.

FINDINGS:

This study explored the factors contributing to teachers’ professional stress in the private schools of Gilgit-Baltistan. In particular, the study investigated to determine teachers stress caused by their jobs in schools as well as their coping behaviors against these factors. With the passage of time, teachers’ duties and responsibilities are increasing and so do the expectations from students. Parents, in particular, are anxious and are ready to sacrifice everything for their children’s success. Teachers have to fulfill parents’ increasing expectations, and address the everyday school challenges, be aware of time constraints, and perform family responsibilities at same the time. Furthermore, as we come to know every day from the published articles on the education in the newspaper and magazines that in Pakistan there is a wave of progressivisms in educational field. As a result, some private schools all over the country adopting foreign textbooks and want teachers to teach according to the modern teaching methods with the emphasis on increasing demands of head teachers and growing expectations of the community without much support to teachers in schools.

Consequently, there is increasing pressure on teachers to meet the numerous demands emanating from various directions. Furthermore, teaching is a very complex and challenging job requiring teachers to deliver their best to achieve the teaching and learning goals. Therefore, teachers feel stressed and frustrated, particularly, when they have to work in less supportive and unfavorable environments.

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CONCLUSIONS:

This study contributed to the existing knowledge base on teachers stress in the private schools of Gilgit-Baltistan. The insights gained by this study are not only useful for teachers, they are also significant for the management and the policy makers. We understand that the efforts and initiatives for school improvement must pay attention to the teachers stress factors. The rapid

Science and technology changes are bringing fast changes in our world and these rapid changes have the potential to add to teachers stress. Therefore, it is essential for the head teachers and school management to understand the sources of teachers stress and take necessary measures before it becomes too late to address teachers' issues. Studying the factors that contribute to the stress of teachers in the private schools of Gilgit-Baltistan proved to be both a very revealing and challenging experience. The topic was significant with regard to gaining insights on the factors that either add to or hinder the morale and motivation of teachers and therefore their performance is not often up to the mark.

Analysis of data reflected that the numerous factors related to teachers stress could fall under the "personal" and "professional" aspects of teachers' lives. Likewise, we found a variety of sources of teachers stress factors: they emanated from the unfriendly working conditions in schools, from inadequate salary packages and lack of resources in schools.

We are thankful to the administration and the staff of Karakorum International University, specially the department of education who gave us a chance to study such an important topic which, we understand, has significant implications for the well-being of teachers working in the private schools of Gilgit-Baltistan. The insights we gained from this revealing journey will always guide us during the months and years to come. We thank you all enabled us to embark on this journey and gain new knowledge from the study findings!

RECOMMENDATIONS:

We recommend that the school management attends to the salary related needs of school teachers. The current financial crisis in the country has threatened the survival of low salaried staff. Parents extend their cooperation to teachers. They need to visit to school regularly to keep an eye on their children's progress.

Parents also need to appreciate teachers' efforts which will release their stress.

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Schools should be equipped with the essential instructional resources to help teachers achieve their goals. This will of course reduce teachers stress and improve their work environment in schools.

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LANGUAGE IN INDIA
Strength for Today and Bright Hope for Tomorrow
Volume 12 : 2 February 2012
ISSN 1930-2940

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**A Linguistic Approach to Comprehensive Study of Compound Words -
With Special Reference to Urdu Language**

Md. Motiur Rahman, Ph.D. (Applied Linguistics)

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Abstract

This paper deals with the compounding words in Urdu language. Formation of Compound word is an important aspect of morphological operation to produce new words in languages with a linear morphological structure. It is extensively used as one of the ways to generate new words and word forms in Urdu language. Urdu language has borrowed a large number of compounds from a variety of sources from other Indian languages, Perso-Arabic and English. The present paper attempts to discuss Indic sources and Perso-Arabic compounds, English compounds, some 'hybrid' compounds, etc. These compounds are frequently used in Urdu language. The present paper explores and describes the various compounding phenomena in Urdu and their implication.

Key Words: Compound Word, Morphological operation, Various Sources, Hindustani, Persian, Arabic and English Languages

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Introduction

Compound is a morphologically complex word containing at least two elements, which can otherwise occur as free form, i.e., as independent word (Toman 1992). For example in Urdu, [kursi-ʧebəl] 'chair and table', [qələm-dowāt] 'pen and inkpot', [haə-

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per], [rat-dn] ‘day and night’, [subəh-ʃam] ‘morning and evening’, [zəmin-asman] ‘earth and sky’, [kitab-kapi] ‘book and copy’ [ʃād-surəḏʒ] ‘moon and sun’, etc. Thus, compounding is a grammatical device by which complex words can be formed from smaller elements, which under normal circumstances, have word status.

The first known ancient Indian grammarians Panini (5th Century BC) and Patanjali (2nd Century BC) are the first linguists to deal with compounding. They studied Sanskrit compounds and their study was based on Semantic criteria (Mahaveer, 1978). Some of the terminologies used by them are still in use, for example, Dvandva compounds for coordinative compounds, Bahuvrihi compounds for exocentric compounds.

In the European tradition, J.G. Schottelius (1612-76) noted that distinction between the modifying and the modified elements in German compounds.

In 20th Century, a rich descriptive traditions as well as different theoretical approaches were developed. The example of the descriptive approach is that of Marchand (1969). Compounds have also been studied from specialized point of view, i.e., their use in contexts (Downing 1977).

Toman (1992) has listed various properties of compounds. Some of these are discussed below:

- 1) Word properties i.e., parts of compounds cannot be re-arranged without change in meaning. For example, [dɪlʃəsp] ‘Interesting’
- 2) Relation between parts, i.e., ‘determination’ and ‘coordination’.

In the first case there is a modifier (determinant) and a modified element (determinatum). The characteristics of determinative compound discussed above can be understood through the examples like /pən-ʃəkki/ ‘Watermill’.

In the second case, it is represented by coordinative (copulative) compounds such as:

- /mehnət-məʃəqqət/ ‘Hardwork’
- /dukh-dərd/ ‘Pain’
- /kənzor-sust/ ‘Weak’
- /zəʻif-kənzor/ ‘Old and Weak’
- /aftab-mahtab/ ‘Sun and Moon’
- /faida-nuqsan/ ‘Profit and Loss’

The above classification is based on semantic intention that the modified part of determinative compound names a set of denotata, while the modifier restricts it to a sub set. Thus the /ʃəkki/ in /pən-ʃəkki/ names a set of denotata called /ʃəkki/, /pən/ restricts it to a subset namely /ʃəkki/ derived by /pani/ ‘water’.

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A coordinative compound in contrast, typically names a conjunction of sets of denotata named by the subparts of the compound. Thus in, /aftab-mahtab/, the hyphenated part is a coordinative compound denoting a conjunction of sets of denotata.

3) Internal structure:

Compounds may have a complex internal structure. This is so because each constituent of the compound can be in itself internally complex. Particularly nominal compounds in languages like German can develop a complex internal structure, For example

[[[[[ober]	[sehul]]	[lehrer]]	[Witwen]]	[verein]]
‘High—	School—	Teacher—	Widow—	Union’

In this sense compounding rules have certain recursive property.

4) Categories involved in compounding

Depending on the syntactic category of morphemes involved, a variety of compounds can be obtained, including noun + noun, compounds [rat-dm], ‘day and night’ [subəh-ʃam] ‘morning and evening’ verb + verb compounds [həsəna-khelna], ‘laughing and playing’ [pərhna-likhna] ‘read and write’ adjectives + adjective [bhukhi-pyasi], ‘hungry and thirsty’ [qudərəti-məsnu’i], ‘natural and artificial’ etc.

Formation of Compounds in Words in Urdu

In Urdu, compounding is one of the various devices used to form or coin new words. It is a very productive device through which different words are constructed.

Urdu compounds may be *tatsam* or *tadbhava*. Tatsam compounds are those which contain pure Sanskrit forms. These are very rare in Urdu. For example, /akaʃ-vani/, /bharət-rətn/, /vir-ʃəkr/, etc.

Tadbhava compounds are extensively used in Urdu language. It may be termed as pure Urdu compounds. Formation of these compounds both the components uses tadbhava. It means this compound words are derived from Sanskrit roots.

In Urdu language, except the above discussed varieties, a large number of compounds are borrowed from Perso-Arabic sources, mainly from Persian and Arabic.

Another kind of compound word is also found in Urdu language. It is technologically called ‘hybrid compound words’. These compounds are formed by adding a tadbhava component with Perso-Arabic and English words.

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Beg (1988) has classified Urdu compounds very systematically.

1. Pure Urdu compounds can be classified into three types.

A) Copulative compounds

Copulative compounds are those compounds in which both the components are syntactically coordinate members. But the important thing is that the copula (i.e., 'or' 'and') is absent.

These compounds are formed in different ways:

- I) When two words having different meaning separately are compounded. They may be noun + noun, verb + verb, adjectives + adjectives. For example.

Noun + Noun	[dīn-rat]	'day and night'
	[sirr-pēr]	'head and leg'
	[sobāh-ḡam]	'morning and evening'
Verb + Verb	[ate-jate]	'come and go'
	[oṭhte-bāṭhte]	'standing and sitting'
	[sote-jagte]	'sleep and awake'
Adjective + Adjective	[ūṭṭ-nīṭṭ]	'high and low'
	[ṭoṭa-bōra]	'small and big'
	[bhāla-bōra]	'good and bad'

- II) When two words having same or equivalent meanings are compounded. For example:

[tān-bādān]	'body'
[kānkār-pāṭṭhār]	'pebbles'
[sāmdḡha-budḡha]	'advisedly'

According to Beg (1988) this class may also belong to the compounds in which one member is tadbhava and the other a Perso-Arabic word. Such compounds are called 'hybrid'. He cited a few examples of these compounds. For example:

Same meaning

[bāvri-dīvāni]	'Lunatic'
[dukh-dard]	'suffering'
[sādiq-sāṭṭā]	'true'

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[xak-dhul] 'dust'

Different meaning

[gʊlab-jamʊn] 'a type of sweet'

[imam-bara] 'A place where functions connected with Moharram are celebrated'

- III)** These compounds are formed when one of the two components is meaningless. The meaningless component is used for only to rhyme with the other one. For example:

[luʈ-lat] 'plundering'

[mar-dhar] 'killing'

[bən-ʈən] 'well dressed'

[bhir-bhar] 'crowd'

[həlka-phulka] 'less'

- IV)** These compounds are formed when the place of copulative conjunction is supplied by a vowel /a/ For example:

[dhər-a-dhər] 'consecutively'

[ʈəp-a-ʈəp] 'sound produced by sword'

[phət-a-phət] 'quickly'

[khəʈf-a-khəʈf] 'packed'

[tər-a-tər] 'sound produced by rap'

B) Determinative Compounds

In these compounds the first member of the compound is syntactically dependent on the second one. According to Indian grammarians this type compounds may be of three types. John Beams (1966) has also discussed these types by the name of 'tatpuruṣa', 'kamdharaya' and 'dvigu'. These compounds are:

I) Dependent determinative compounds

In these compounds the relationship between the two components or members is expressed by different cases, i.e., accusative, dative, genitive, locative etc. But the important thing is that the forms indicating these cases are dropped.

For example:

[pən-ʈəkki] 'Watermill'

[ʊrən-khəʈola] 'Flying cot'

[ʊrən-təʈtəri] 'Flying disc'

[sukh-sagər] 'Sea of happiness'

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II) Appositional Determinative Compounds

These compounds are such type of compound in which at least one member or component is used attributively. For example:

[məha-raj] 'Majesty'
[lal-badəl] 'Red cloud'
[ʃəntʃəl-nari] 'Restless woman'

III) Numeral Determinative Compound:

In these compounds the first component or member uses to be a numeral.

For example:

[nəo-ləkha] 'Of nine lacks'
[bara-sīḡa] 'Stag' 'having twelve horn'

C) Attributive Compounds

These compounds are also known as possessive compounds. It is the compound, which as a whole is generally adjective that denotes a quality or attributes to some person or thing. For example:

[ədḡ-jəla] 'half burnt'
[ʃan-bhari] 'Tricky'

2. Perso-Arabic compounds

Urdu language has borrowed a lot of words from Persian and Arabic languages. It is commonly called a Perso-Arabic Compound words. These are very extensively used in Urdu literature, particularly in poetry. These compounds can also be classified as follows:

A) Perso-Arabic copulative Compounds

Perso-Arabic copulative compounds are the same as tadbhava and tatsam compounds in which the copula or coordinator which combines them is absent. This has three forms in Urdu.

I) When two words having different or same meanings are compounded without conjunction. For example:

a) *Different meaning*

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[zəmin-asman] 'Earth and Sky'
[aftab-mahtab] 'Sun and Moon'
[pedər-mədər] 'Father-mother'
[bələndi-pəsti] 'Height and fall'

b) Same meaning

[mehnət-mʊʃəqqət] 'Hardwork'
[fəhm-əql] 'Wisdom'

II) When two words having different or same meanings are compounded by means of the vowel /-a-/. For example:

[gird-a-gird] 'All sides'
[rən-a-rən] 'Many coloured'

III) When two components are compounded by the preposition /-ba-/ means 'to'. For example:

[qədəm-ba-qədəm] 'Step by step'
[jək-ba-jək] 'All of sudden'
[dəm-ba-dəm] 'Moment by moment'
[dər-ba-dər] 'door to door'

B) Perso-Arabic determinative Compounds

Perso-Arabic determinative compounds used in Urdu are divided into four categories.

I) Perso-Arabic dependent determinative compounds

The first component is syntactically dependent on the second. For example

[jən-nama] 'The book of battle'
[top-xana] 'Artillery house'

II) Perso-Arabic appositional determinative compounds

This compound is formed by at least one of the components is used attributively. For example

[xuʃ-bu] 'Fragrant'
[xuʃ-exlaq] 'well behaved'
[xub-surət] 'good looking'

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[nəo-bəhar] ‘early spring’

III) Perso-Arabic numeral determinative compounds

For example:

[do-ʃəʃm] ‘two eyes’

[do-aləm] ‘two-worlds’

[ʃar-dIn] ‘four days’

[həzar-dastan] ‘thousand stories’

[sə: sal] ‘hundred years’

[do-gana] ‘prayer consisting of two genuflexions’

IV) Perso-Arabic objective determinative compounds

These compounds are adjectives or nouns. In this type of compounds the first member or component is a noun governed by the second component which is usually a verb and sometimes past participle. For example:

[vəfa-dar] ‘Faithful’

[xoda-ʃənas] ‘Godly’

[dɪl-ʃəsp] ‘Interesting’

[dɪl-kəʃ] ‘Beautiful’

C) Perso-Arabic attributive compounds

Urdu is very rich in Persa-Arabic attributive compounds. These are used as adjectives. For example:

[xub-surət] ‘good looking’

[xub-sirət] ‘well behaved’

[xuʃ-rən] ‘of a pretty colour’

[xuʃ-nəsibi] ‘lucky’

D) Perso-Arabic phrasal compounds or ‘Loose compounds’

There are certain types of Perso-Arabic nominal and adjectival phrases, which perform the same function of compounds, are treated by John A Boyle (1966) as ‘loose compounds’. These compounds are extensively used in Urdu language and literature. These compounds are formed both Arabic and Persian rules. They are as follow:

- a) These compounds are formed when two nouns or adjective are joined by the conjunction [-o-] ‘and’ to express the single idea. For example:

[ab-o-həva] ‘climate’

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[rəsm-o-rəvaj] 'custom and tradition'
[rən-o-roʊən] 'paint'
[dər-o-divar] 'wall'
[roz-o-ʃəb] 'day and night'
[rənʃ-o-ʃəm] 'sorrow'
[kəm-o-bes] 'less and more'
[tər-o-taza] 'fresh'
[həsin-o-jəmil] 'beautiful'
[ʃəms-o-qəməɾ] 'sun and moon'
[ʃərib-o-əmir] 'poor and rich'
[xab-o-xyal] 'dream and thought'
[qəlm-o-kıtab] 'pen and book'
[lil-o-nəhar] 'morning and evening'
[dərs-o-tədris] 'teaching'

The above mentioned [-o-] conjunction is known as 'vave atf' in Urdu language.

- b) When two nouns or a noun and adjective are joined by -e- 'of' (possession) genitive marker. It is also known as 'izafat zer or hamza' in Urdu language. 'Izafat zer' is used when the first element of compound word ends with a consonant sounds whereas 'izafat hamza' is used when the first element of compound words end with the vowel sounds. For example:

First element of Compound word ends with the Consonant Sounds:

[məsəm-e-ʃul] 'spring'
[dərd-e-dıl] 'pain of heart'
[xak-e-vətən] 'the soil of homeland'
[jan-e-mən] 'my life'
[sər-e-am] 'in front of everybody'
[qabıl-e-did] 'viewable'
[əhəl-e-əryal] 'family'
[dıl-e-nadan] 'little heart'
[rəd-e-əməl] 'response'

First element of Compound word ends with the Vowel Sounds:

[dərzə-e-hərarət] 'temperature'
[jəzbə-e-dıl] 'feeling of heart'
[nəqtə-e-nəzr] 'point of view'

- c) When two nouns or a noun and adjective are joined by -ul- or -əl- 'of' (possession) genitive marker. It is formed by Arabic rule and extensively used in Urdu language. For example:

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[dar-ul-‘əlum]	‘place of Education/learning’ or ‘Institution/University’
[dar-ul-hükumət]	‘place of government’ or ‘Government’
[əbd-ul-həq]	‘name of person’
[məlk-ul-mət]	‘angel’
[məkkā-əl-məkərrəma]	‘Holy place of Muslim’ ‘religious place of Muslim’
[mədīna-əl-mənəwəra]	‘Holy place of Muslim’
[xadīm-əl-hərmān-o-ʃərifən]	‘Servant of Two Holy Mosques’

3. English compounds

Urdu has also borrowed lots of compounds from English. These compounds are very frequently used in Urdu now-a-days. For example:

[təp-rekərdər]	‘tape recorder’
[moʊər-saɪkɪl]	‘Motor cycle’
[petrəl-pəmp]	‘Petrol pump’
[eər-kəndɪʃən]	‘air condition’

Besides these, compounds are also found in Urdu, which can be termed as ‘hybrid compounds’. These compounds are formed in such a way that one of its components belongs to Urdu and the other one from English. For example:

[moʊər -gəri]	‘Vehicles driven by mechanical device’
[rel-gəri]	‘train’
[saɪkɪl-səvər]	‘cycle rider’
[gəldən-ghəri]	‘golden watch’
[bəs-əddə]	‘bus station’
[jəhəri-pəlānt]	‘atomic plant’
[ətəmɪk-təvənai]	‘atomic energy’
[ʃobə-e-lə]	‘Law Department’

Summary and Conclusion:

Compounding is extensively used as one of the various ways to generate new words and word forms in Urdu language and literature. Urdu has borrowed a variety of compounds as well as their formation processes from different sources, i.e., Indic, Perso-Arabic, Turkish and English.

In Urdu language is commonly found two highly productive compound formation processes, namely, ‘izafat’ /-e-/ ‘of’ (genitive) and ‘vave atf’ /-o-/ ‘and’(conjunctive) borrowed from Persian and Arabic are very important morphological operations to form new compound words in Urdu language. These are extensively used in literary Urdu.

Besides, ‘hybrid’ compounds are also created in Urdu, with the help of Indic, Perso-Arabic and English sources.

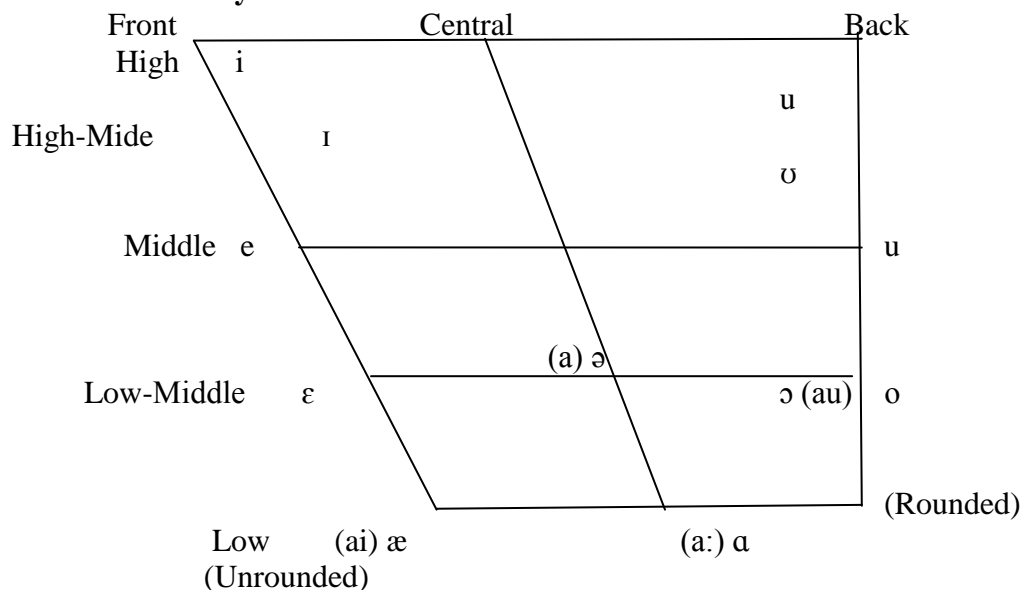
Phonetic Symbol:

Sound System of Urdu Consonants and Vowels are diagrammatically shown in given below. They are as follow:

Chart-1: Urdu consonants system:

→ Point of Articulation Manner of Articulation↓	<u>Bilabia</u> l	<u>Labio-</u> <u>dent</u> <u>ed</u>	<u>Dental/</u> <u>Alveolar</u>	<u>Retrofle</u> x	<u>Palatal</u>	<u>Post-</u> <u>alv./</u> <u>Palat</u> <u>al</u>	<u>Velar</u>	<u>Uvul</u> <u>ar</u>	<u>Glott</u> <u>al</u>
Nasal	M		n	ɳ (N)			ŋ		
Plosive	P b		t d	ʈ ɖ	ʈʂ j(dʒ) ɟʂ jh		k g	q	
	Ph bh		th dh	ʈh ɖh			kh gh		
Affricate									
Fricative		F	s z (ʒ) ʒ(ʒ)			ʃ (sh) ʒ	x ğ(ɣ)		ħ ʔ
Tap or Flap				R Rh					
Approximant		v	l			y w			

Chart-2: Urdu Vowel System



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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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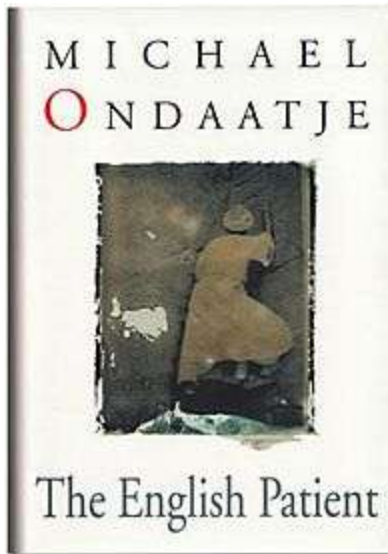
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Making Life Livable in Adverse Conditions: A Study of Michael Ondaatje's *The English Patient*

Pauline Das, Ph.D.

Mary Christina, Ph.D. Scholar



Introduction

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The English Patient

In 1971, Canada became the first country in the world to declare multiculturalism as official state policy. The bold step charted the path to a vibrant and evolving cultural mosaic premised on mutual respect for Canadians of all backgrounds and ancestry. Today, multiculturalism is a touchstone of Canadian national identity and a point of pride for the Canadians. Michael Ondaatje's *The English Patient* recalls how people of different nations come together in adverse conditions by negating their individual identity and embracing a oneness of mind and spreading love that would make their lives livable.

Death versus Rebirth

The novel is set in the turbulent times of the World War. The atomic bomb in Ondaatje's *The English Patient* symbolizes the western aggression and reawakens the characters to reality. On the other hand the Italian villa symbolizes the spiritual death and rebirth of the inhabitants. Even though war destroyed the villa, nature replaced the void with new life. This mirrors the way the characters learn to live again after the emotional destruction of war. The symbolism of the patch-work-quilt and the Italian-villa, talks about the art of survival amidst crisis.

The Power of Love

Love being one of the major themes in *The English Patient* shows the different cultures of people of different countries who have come to mutual understanding in an Italian villa during the World War II. Each one has his / her experience from war and the love that emerges is one of mutual needs and the search for fulfillment of those needs during the stress of wartime.

Desert as a Setting

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As a setting for a love story, the desert is an empty and barren place, which helps us to focus on the intensity of personal connections that take place there. At once harsh and beautiful, the desert acts as an intensifier, heightening the drama and the tragedy in human relationships (Marie, 5). Here the tragedy is mainly associated with their cultural differences with a quest for identity.

The Impact of War

All the major characters that have been introduced have been entirely altered by the war. Caravaggio, a former thief, has lost not only his thumbs, but also much of his youth and his identity. He can no longer steal, nor can he live any kind of happy life. He finds himself envious of those “whole” men he sees, men who can live independently and without pity. The English patient has likewise been visibly transformed by the war. Having literally lost his entire identity, he is alive only to reflect on the life he once had. Hana, too, has been irrevocably altered by her wartime experience. After having a near break-down, Hana stands on the cusp of adulthood, unsure whether to take charge of her life or to hide and look for shelter like a child (The English Patient). She chooses to postpone her decision, remaining in a villa and caring for a burned man. The war has taken a piece of each character’s identity, replacing it with a scar that each now bears.

Love Transcends Culture and Identity

Love, if it is truly heartfelt, transcends place and time. Hana feels love and connection to her father even though he has died alone, far from her in another theatre of war. Almasy desperately maintains his love for Katherine even though he is unable to see her or reach her in the cave.

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Likewise, Kip, despite leaving Italy to marry in India, never loses his connection to Hana, whom he imagines thirteen years later and halfway across the globe. Such love transcends even death, as the characters hold onto their emotions even past the grave but definitely has its impact from cultural differences. This idea implies a larger message- that time and place themselves are irrelevant to human connection but culture and identity intervenes to change lives (Marie,2). We see this especially in Almásy's connection to Herodotus 'The Histories', whose writings he follows across time through the desert. Maps and geography become details, mere artificial lines that man imposes on the landscape. It is only the truth in the soul, which transcends time that matters in the novel.

Suffering Teaches Mercy

War can change people's life. It has a definite impact on you. But when you have lived through it there are so many valuable lessons learnt. Suffering talks about mercy, when you suffer even the smallest kindness shown by someone touches you. You learn the value of mercy. Love is the embodiment of mercy, kindness and patience. When you have experienced that even for a short time you learn of its impact: How it has the power to change a man. Love is a powerful thing when you use it in the positive manner, it can help you to change your life for the better, in the negative way it destroys everything in its path, it consumes.

The Possibility of Multiple Realities Existing Simultaneously

The Herodotus book highlights the possibility of multiple realities existing simultaneously. The geographical and cultural descriptions Almásy records in the book belie the existence of his Language in India www.languageinindia.com

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affair and obsession with Katharine (Marie, 8). Writing over the words of Herodotus, Almásy is literally rewriting history, choosing his perception of reality over that of his historian predecessor. By connecting them to the present moment, relating them to their own lives, they change the history, introducing a new dimension into it, thereby giving a new identity.

Consuming of Oneself and the Past

As the English Patient writes in his book,

A love story is not about those who lose their heart but about those who find that sullen inhabitant who, when it is stumbled upon, means the body can fool no one, can fool nothing- not the wisdom of sleep or the habit of social graces. It is a consuming of oneself and the past. (Ondaatje, 104).

Culture Differences

The major characters are analysed based on their cultural differences made evident in their love relationship and how incidents are interpreted differently based on their culture. Kip is an Indian Sikh who works as a British sapper. Much of Kip's goodwill toward the English emerges from his experience with Lord Suffolk and his staff. Suffolk is astute enough to recognize Kip's skill and character, and thus not only trains him in bomb defusing, but also welcomes him into the family, even taking him to see *Peter Pan* when he wanted to (The English Patient). Kip is touched by the fact that this true English gentleman would look past his race and take him under his wing. It becomes evident that Kip feels closer to his English family than to his Indian one.

Though he talks sadly about his mentor Lord Suffolk and his premature demise, he seems Language in India www.languageinindia.com

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relatively nonchalant about the fate of his Indian family. When Hana asks if Kip's father is still alive, he replies as if it is not much concern to him: "Oh, yes. I think. I've not had letters for some time. And it is likely that my brother is still in jail."(Ondaatje, 120)

Adopting other Customs and Losing One's Identity

As a soldier who has had a difficult life both at war and at home, Kip is a conflicted and complicated character. Ondaatje takes free license with Kip, employing him as a lens through which to explore Anglo-Indian relations during a period of chaos for the British Empire. Kip's experiences in India with his brother who harbours deep resentment toward the West and with fellow soldiers in England who react with reserve to his brown skin highlight the strained and skeptical relations between two parts of one large Empire (The English Patient). As an Indian man serving in the British army, Kip straddles two worlds, walking a fine line between adopting Western customs and losing his national identity.

Events and Realities are not Isolated

However, the news of the atomic bomb brings the reality of the outside world back into to the sheltered environment of the Italian villa. When Kip hears about the United States' bombing of Hiroshima, he screams, falling to his knees. His pain comes not only from the shattered lives of the Japanese people, but from the shattering of his own ideals. Despite his older brother's anti-western warnings, Kip has put his faith in the west, adjusting to its culture and doing all he can to save it from destruction. He denies, in his own mind, that the west could be as oppressive to Asia as his brother claims. The explosion of the atomic bomb symbolizes the destruction of Kip's

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entire belief system. The bomb's intrusion on their villa existence highlights the fact that events and realities are not isolated. What happens in Japan touches the very heart of emotions in a small villa in the hills of Italy. Kip responds to the news of the bomb by running away, escaping his life in the villa. He views his running away as a flight from the oppression of the west. Ultimately, however, Hana's suspicion that Kip can so easily move on is confirmed, as he finds himself tied to the life he once led. Kip's emotional tie to Hana transcends time and geography, and transcends even the great realities of nationality(Marie,2).

National Identity

Kip in *The English Patient* is not welcomed amidst his colleagues due to his brown skin. There is division in the name of regional demarcations. Ultimately, however, the characters cannot escape from the outside reality that, in wartime, national identity is prized above all else. This reality invades Almásy's life in the desert and Kip's life in the Italian villa. Desperate for help, Almásy is locked up merely because his name sounds foreign. His identity follows him even after he is burned beyond recognition, as Caravaggio realizes that the "English" patient is not even English(Marie,3). For Kip, news of the atomic bomb reminds him that, outside the isolated world of the villa, western aggression still exists, crushing Asian people as Kip's brother had warned. National identity is, then, an inescapable part of each of the characters, a larger force over which they have no control.

Kip's Characterization

Far from being perfect at his profession, Hana remembers him being

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constantly diverted by the human element during burglaries. ...Breaking into a house during Christmas, he would become annoyed if he noticed the Advent calendar had not been opened up to the date to which it should have been (*The English Patient*).

Such diversion signals fallibility in Caravaggio, and his remarkably human actions give us the sense that even though he is a thief, he may not necessarily be immoral. In contrast, Kip's profession in the army is a noble one. He saves innocent lives every day by defusing bombs, a duty that neutralizes aggression. As a character, however, Kip is not gripped by the same humanizing diversions that occupy Caravaggio. While he is working on a bomb he completely puts aside the human element of his work. He does not give a thought to his feelings or emotions, but only to the task at hand. He repeatedly thinks that he needs either Hardy or Hana to "bring him back to humanity"(Ondaatje, 119).

The Nature of Humanity during Wartime

This contrast between Kip and Caravaggio emphasizes the nature of humanity in wartime. As the characters find it is so necessary to protect them emotionally, they find it easy to sacrifice humanity (*The English Patient*). Kip sections off his humanity, seemingly saving it until the war by placing a wall between himself and everyone else. *The English Patient* also does this throughout the 1930s, refusing to let anyone get close to him in his travels, his affairs, and his friendships. He shares little about his private life, choosing to stick to only the descriptive facts when he writes about the landscape and the geography. This detachment is what makes Katherine's entrance into his life so disruptive to him. She forces humanity and fallibility into his

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life. In the end, Ondaatje offers no judgment on the characters varying approaches to the question of humanity, as both Kip and Almásy are left with only the consequences of their decisions.

Being Nationless

Kip's experience highlights the fallacy of being "nationless." Though he is born of a different nation-albeit part of the British empire-Kip finds a nation to which he attaches himself both in nature and in action. Such an understanding of Kip's connection to a nation sheds light on the English patient's connection to his own nation, as the patient himself invites this comparison. The patient has left his European home and joined the nation that is the desert. There, like Kip, he has found his skills were most useful, and feels able to erase his past so that he may be known and valued for what he has to offer the people of his new nation, the desert. Escaping one's nation, then, becomes a larger metaphor for escaping one's past, and creating a new identity: one that is based on personal character (Marie,3).

Gaining Identity

The protagonist and the "English patient" of the novel's title, Almásy exists as the center and focus of the action, despite the fact that he is without name or identity for much of the novel. Almásy thus serves as the blank sheet upon whom all the other characters focus their desires and expectations. Little by little, he reveals his identity, and finally his name, in Chapter IX. When Almásy's name is revealed we discover the great irony of the novel: the English patient is not even English, but rather Hungarian by birth, an "international bastard" who has spent much of

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his adult life wandering the desert(The English Patient). In this way, the English patient serves to highlight the great difference between imagination and reality, and the abstraction of concepts such as nationality and citizenship. On the whole, Almásy is not at all what the other characters think he appears to be.

Casting away National Identity

Though Almásy is not a highly dynamic character-by the year in which the story is set, all the events of his life have passed, he is arguably the most intriguing and mysterious figure. He is portrayed in a sympathetic light, but we must keep in mind that this may be because we hear his story from his own point of view. From an objective perspective, many of his actions, lies, and betrayals appear reprehensible(TheEnglishPatient). Nonetheless, Almásy escapes total condemnation because of his knowledge, charm, and adherence to his own system of values. To Almásy who places no value in the concept of nations and states it is not at all unethical to help a German spy through the desert. Indeed, Almásy concludes that national identity is completely irrelevant in the desert. Ultimately, however, he suffers greatly for his beliefs and for his moments of passion. Almásy's enduring spirit and his firm connection between past and present are what keep him, the English patient, foremost in our minds

Nationality and identity are interconnected in *The English Patient*, functioning together to create a web of inescapable structures that tie the characters to certain places and times despite their best efforts to evade such confinement. Almásy desperately tries to elude the force of nationality, living in the desert where he creates for himself an alternate identity, one in which family and

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nation are irrelevant. Almásy forges this identity through his character, his work, and his interactions with others. Importantly, he chooses this identity rather than inheriting it. Certain environments in the novel lend credence to the idea that national identity can be erased (Marie, 3). The desert and the isolated Italian villa function as such places where national identity is unimportant to one's connection with others. Kip, who becomes enmeshed in the idea of Western society and the welcoming community of the villa's inhabitants, even dismisses his hyperawareness of his own racial identity for a time.

Multiculturalism – the Identity of Canada

The English Patient suits to represent Canada's culture as the Italian villa becomes a symbol of Canada as a whole. It is a place where immigrants from different parts of the world unite together under one roof. In the novel the cause for this unification was World War II, the most adverse condition from which they made their lives livable by erasing their individual identity and separate nationality and opting for togetherness.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

SManaging Editor: M. S. Thirumalai, Ph.D.

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A Survey on the Annual Progress Report of English during 2008-2010 in the Degree Colleges of Nagaon Town, Assam

Parbin Sultana, M.A., B.Ed. (G.U.), M. Phil., Ph.D. Scholar (T.U.)

Abstract

This study is conducted to interpret the Annual Progress Report of English in the Degree Colleges of Nagaon Town, Arts faculty during 2008-2010. The reason behind this study is to enquire the development of English in this town as well in Assam, and the motivation of its people towards the learning of English, when English gets the priority all over the world. Assam is comparatively a backward state of India in the field of education, where English is no doubt a difficult subject for many. This is an adequate reason for a critical study and minute observation for the sake of its development.

I tried to explore a small area of my native town to bring some desirable changes in the application of English, and collected the opinionnaire of the selected people to know what they think is needed for developing English in our place as well as in our country.

Introduction

English enjoys an immense popularity and world-wide distribution which has the legitimate claim of being the medium of International communication. A person who knows English is understood anywhere in the world. Today, rapid progress in transport and communication system Language in India www.languageinindia.com

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has been making the world a smaller place. Similarly, we need a common medium of communication to express our views on international platforms. A common language is a great commenting force and bond. There is no other language except English which can serve this purpose.

A Glance at the History of English Teaching in Assam

Assam is one of the states of north-east India. English was introduced in Assam under the East India Company's rule in 1826 according to the treaty of Yandabo. The American Baptist Mission Foreign Society sent a mission under Reverend Nathan Brown and Oliver Cutter to Assam to spread education, especially Christianity through English. The Christian Missionaries were the pioneer in the field of modern English education in Assam. However, formal English language teaching was started in Assam since 1858 in a slow pace (Devi, 1978). After the independence, the scenario of ELT in Assam has changed drastically. The syllabus design and material production were given more importance than the class-room practices. After the 1960s, the communicative approach to language teaching has been felt more vigorous than the any other approaches in the class-room practices (Richards & Rodger, 1985). It is also a content of the present syllabus of the schools but seems very forcefully carried out.

Language and Literature in the Context of Indian English

The development of Indian English is marked by Indian English literature. Language is essentially a skill. It is not a content subject. There are four fundamental skills of language. Those are listening, speaking, reading and writing. Of these, speaking and writing are active or productive skills, while listening and reading are passive or receptive skills. Similarly, listening and reading are oral skills. Reading and writing are written skills (Sarma & Mohapatra, 2009). Without these skills, literary development is impossible. Literature is an art of writing. It is a creative art, written by creative literary artists.

“What purpose does English literature serve in our teaching programme?” is the question frequently asked by the Indian people. We are not alone in raising objection to the inclusion of English literature in our curriculum. The protest is also heard from all the developing countries in the world that they need English language for economic development but what could they do with the literature. The answer is that they have to swallow a dose of English literature to learn the language better.

The University curriculum had changed but very little after Indian independence. It is considered that English literature is a window to the Western thought and culture. In the 1950s and 1960s, various forms of literature were prescribed for various under graduate classes. The study of English literature is strengthened as a result of satisfactory cultural orientation on the student. Such an orientation becomes easier through the reading of the English literature. English was the first language of many people then and the official language for many years. But soon regional

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languages like Assamese, Bengali, Marathi, Hindi, etc. became the first language in the states of India. Now, Hindi becomes the National language and English is regarded as L2, L3, as FL (Foreign Language) or as a library language in India (Kachru, 1983).

No Alternative to English

Though English has not been enriched with the higher standard in India, yet there cannot be any alternative other than to English in the fields of medical, engineering, technology, business, and so on (Sood, 1995). So, the importance of English cannot be neglected. On the contrary, it is seriously needed for various purposes:

1. Today, the world has become a smaller place. We have to come in contact with other countries for social, political and cultural affairs. So we must know English, otherwise we may not be able to communicate with the people of other countries of the world.
2. This is the age of science and technology. Only English can keep us stable in the torrent of scientific knowledge coming from the developed countries of the world. Therefore, to cut off ourselves from English means to get rid of the sources of knowledge.
3. The treasure of knowledge is stored in English. We cannot get that knowledge unless we know English.
4. Most of the good literature of the world is stored in English. We cannot get that knowledge unless we know English.
5. To translate the knowledge that is stored in English into our regional languages, we must know English. Only the English knowing person can do it better.
6. India is a multi-lingual country. Hindi as national language has failed to establish a balance among the different native languages of India. Today, English plays a significant role as a link language in India. It links the various states and without it communication among the people would be impossible.

The above discussion explores that India needs to develop English at higher proliferation. To meet the needs of the world, communication and technology has given much emphasis on English which becomes a must for us.

Objectives of the Study

The following objectives are formulated for the study to find out:

1. To what extend our students know English?
2. Whose achievement in English is better between boys and girls?
3. What percentage of marks is achieved in English by the students at degree level?
4. What percentage of students secured first class/first division (60%) marks in English?
5. How many students secured the second class/second division (40-45%) marks in English?
6. How many students got less than 30% marks or failed in English?
7. What is the motivation of people towards the learning English?

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8. How English is treated by the people of our society?

Research Design for the Proposed Study

The District Nagaon covers the central part of Assam which is famous for housing the people of all the community. Students from all these communities are equally facilitate to attend in all the Schools and Colleges of Nagaon Town. It has many established colleges. For the proposed study, the investigator has selected only Arts faculty of the four Degree colleges of Nagaon town:

1. Nowgong College.
2. Nagaon Girls' College.
3. A.D.P. College.
4. Khagarijan College.

For this proposed problem, a 'Proforma' for the collection of basic data was made which was used to collect information on educational status especially on the achievement of English of the degree appeared students. A set of questionnaire was prepared with 15 basic questions on different aspects of English and its importance. At the time of administrating a questionnaire, a set of opinionnaire was also used to make it more reliable which also contained 15 simple yes/no questions. The investigator has conducted an interview with various persons from the society (literate person, illiterate person, social workers and officials) to know the interest, attitude and desires of the people regarding the development of English education in our society. And finally, as an investigator I made an observation to all the records and collected data to make the study more reliable.

Findings

The study is confined to the arts faculties of Degree level only. No doubt, this study has represented a large number of mediocre students. In the degree level, it is seen that out of total number of students three fourth remain in the arts faculty and other one fourth in science and commerce faculties. So, the results and findings of this study may be considered the results and findings of the mediocre/average/large number of students:

1. The study shows that the standard of English even in the degree level is very poor. This backwardness in English is started from the Primary level onwards.
2. There is no significant difference between the boys and the girls in respect of achievement in English. Both boys and girls show almost equal standard in English.
3. The study reveals that the performance in English major courses by the girls' is slightly better than the boys.
4. The study reveals that more than 50% students, who appear in the English examination, get less than 40% marks every year.
5. The study shows that there are dropouts of students in English. However, the rate of dropout is not so high.

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6. The study indicates that some of the students of English get zero marks. Some students in English major-course appear in one or two paper(s) while in others remain absent.
7. The study reveals that a large number of students in English get less than 30% marks are considered fail. Thus a large number of students in English fail every year.
8. The study finds that about 20% of the students in English get grace marks to be passed. The grace marks may vary from 5 to 10.
9. The study indicates that some of the students show better results in English General Courses than the English Major Courses. They secure more than 60% marks.
10. The study shows that none of the students who appeared in English major/special courses during the period 2008-2010 at Nagaon Town got first class. It shows as a dismal picture of English especially in the major courses.
11. The study reveals that girl students' performance in English has been improving year after year. This improvement is seen not only in the English General courses but also in the English major courses.
12. The study reveals that the Basic English is not properly taught at the primary and the secondary level for which the student cannot show better result even in the degree level.
13. The study finds that there is a lack of skillful and efficient teacher for teaching English in the primary and the secondary level.
14. The study finds that the prevailing or existing educational system of our country itself is defective for English learning. There is a lack of conducive environment for English learning.
15. The study shows that the needful material facilities are also not available for English learning.

Information (Based on Opinionnaire, Questionnaire and Interview)

Additional information based on Opinionnaire, Questionnaire and Personal interviews can be summarized as follows:

1. More than 90% respondents of the Opinionnaire agreed that "English is a Universal language of International Communication".
2. 80% respondents are of the opinion that "English should not be considered a world language".
3. More than 60% respondents opined that if English is made a 'link language' in a multi-lingual country like India, it would be good for all.
4. 75% respondents are of the opinion that in the age of globalization, English should become a compulsory language for us.
5. Only 50% respondents agreed that students with the background of English medium, who appear in the degree major examinations in any discipline display better results than the students who studied through the medium of regional languages like Assamese, Bengali, Bodo, etc.
6. Majority believe that there are many reasons for the lack of English knowledge are due to the unsatisfied environment, lack of worthy English teachers, defective educational

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system, unawareness about the importance of English, dearth of needful materials for English and so on.

7. Majority believe that there are many reasons for the lack of English knowledge such as unsatisfied environment for application, lack of worthy English teachers, defective educational system, unawareness about the importance of English, dearth of needful materials and so on.
8. Majority believe that lack of communicative skills, lack of sufficient conversational environment etc. are also responsible for which students show poor result in English.
9. Cent percent respondents to opinionnaire stated that it is an established fact that the knowledge of science, technology, medicine, literature etc. are highly stored in English and in order to translate these English books into mother tongue or regional language, “experts” in English language must be produced. Vigorous training and other necessary facilities should be provided to increase the number of “English experts”.
10. Most of the respondents are agreed that the government of Assam does not want to injure the sentiment of people. Therefore, the Assam government is neither giving due priority to in English learning nor is it trying to regulate the growth of private English medium schools in Assam.
11. Most of the respondents have stated that some organizations like Asom Sahitya Sabha rightly want to raise the standard of Assamese language giving stress on the official use of it and at the same time, they wanted to raise the standard of English through private English medium schools. Therefore, they remain silent on the growth of private English medium schools.
12. Cent percent respondents to opinionnaire admitted that proper guidance and counseling are essential for learning English.

Conclusion

It is apparent from the findings mentioned above that the achievement in English of the degree level students of Assam in general and Nagaon Town in particular is very slow and in poor condition. They neither able to become a proficient language speaker of English nor can write it correctly. There are very few pupils who have properly understood the prescribed text for them if not explained by the teacher. So, students are highly dependent on others to learn it. In our place, especially in the regional medium schools, it is seen that emphasis is always given to the learning from grammar to the construction level but it is not seen that emphasis is given on the application of it in practical situation. Therefore standard of English they cannot maintain and the negligence of the society they suffer.

In Assam, especially in the Nagaon district, people are highly ambitious to learn English, want to speak English, but they are unable to perform while trying to do it. From the responses of the opinionnaire, it is found that the disqualification behind this lack is mainly due to the poor quality of primary education and the lack of skillful learning. If basic education is not improved, the higher education will not proliferate. At the higher level it is not possible to impart basic knowledge of English.

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In the age of Globalization, the English pursues the highest position in the world. So, keeping aside all the obstacles and interferences that are arisen from the native languages, English should be given higher importance for its development in our country. Hence, it needs some suggestions for further improvement.

Suggestions

1. Many parents both literate and illiterate are unaware about the demand and international importance of English. They should be made aware of the importance of English through instruction, guidance, meeting, conference, posters and so on.
2. English words on domestic things and utensils can be used. And conversation in simple English should be practiced if possible.
3. Necessary cares should be taken to learn English books and other materials. Students should be encouraged to participate in meetings, seminars, debating etc. in English.
4. Primary school stage is the foundation of education. Learning English should be started from this stage, and grammar composition etc. in the simple form should be taught by the skilled/trained teachers. Teachers should also be a good conversant in English.
5. Audio-visual aids especially models, pictures, metronome etc. can be used to teach the children of primary stage.
6. Secondary school stage is the best and important stage of language learning. So grammar, composition, comprehension, phrases and idioms etc. in higher form should be taught by special trained teachers. Audio-visual aids may also be used in this stage.
7. At the college level, especially in the graduate level writing answers in English should be made compulsory. In Assam, students are allowed to write answers in the examinations either in Assamese or in English in the subjects other than the English. As a result, most of the students write their answers in Assamese instead of English. It is also seen that students who have passed from the Assamese/any other regional language medium scares to go for further study, because higher studies or advance studies are generally confined in English. So, English should be developed from the basic level to remove the scare for it.
8. Growing private schools of English medium may be encouraged but should be regulated by the government especially in the case of appointment of the teachers, salary of teachers, collection of tuition fees from the students, provision of co-curricular activities and so on.
9. Recognition of English should be given by the government (state/central).
10. Rewards, prizes and scholarships may be granted to the students, who show brilliant results in English.
11. Both boys and girls should receive equal status from the parents. There should not be any discrimination in taking care, in spending money and in supplying learning materials.
12. Residential facilities for girls should be provided from the secondary school onwards.

From the above discussion, we may wrap up the study by saying that English being the reservoir of all scientific, commercial, industrial and cultural ideas, we should learn it to gather the important knowledge existed in the depth of it. Many colleges and universities have taken the bold steps to make it compulsory. Students are also showing interest in it. They not only change their motive but also want to develop the culture of western civilization in their life. This affects our society, our culture, our ego for the nationality and etc. to some extent. But, the mode of learning through English has been so deep-rooted that to discard it at this stage will amount to national suicide. So, it is necessary to adopt effective methods of teaching for the sake of country's development. Pupil should acquire English only to beat the world but they should not forget the responsibility for their country and culture. The learning of English language is not a lifeless or monotonous process. Different training institutions should be established for the training of English teachers to teach in different stages of schools from primary onwards. Government as well as Non-Government Organizations (NGOs) should take initiatives in this respect.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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The Infinite Curiosity - Exploring Romantic Tendencies in *Raja Gidh*

Hammad Mushtaq, M.S. English

Abstract

This paper attempts to present that Bano Qudsia's novel *Raja Gidh* has certain elements which resemble the characteristic style of writings of the English Romantic Age in order to establish that Qudsia's novel is a romantic work. It has outlined some of the prominent features found in the writings of the English Romantic Age in order to trace them in the novel *Raja Gidh* through analysis of the novel's plot, behavioural patterns of the characters, themes and settings.

Since the novel is in the Urdu language, the researcher has translated certain important passages that were essential for the development of the argument into English. Starting with some definitions of the term romanticism, the discussion focuses on traces of the most prominent romantic characteristics, such as joy and melancholy, imaginative power, love for the unattainable things, romantic settings, anti-conventionalism and love of freedom in characters, themes, attitudes and plot, in the novel *Raja Gidh* in order to establish that it is predominantly a romantic novel.

Key Words: Qudsia, Romanticism, *Raja Gidh*, Beauty, Irrationality, Melancholy

Introduction

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Raja Gidh (1981) is the first full-length novel written by novelist, short story writer, intellectual, and playwright Bano Qudsia (born 1928) who started the journey towards novel writing with her novellas *Parda* and *Shehr-e-Baymisaal*. The novel is generally considered to be one of the most widely read Urdu novels.

The literal meaning of the title *Raja Gidh* are: Vulture King. The title, however, has also been translated as *The King Buzzard* by Prof. Masood Ashraf Raja (2007). The novel apparently relates the story of the unfulfilled love of two characters Seemi Shah and Qayyum who remain under the influence of a deep melancholy and a sense of nostalgia due to their failure in love while the deeper meaning of the novel suggest the theme of *Halaal* and *Haraam*, where the bird vulture symbolically stands for the practice of *Haraam* or the forbidden. There are many elements in the novel, both objective and subjective, which make it a romantic tale. Apart from its romantic appeal, the novel also raises many psychological, moral and philosophical questions concerning the relationship of men and women in the Pakistani society.

The purpose of the present article is to establish that *Raja Gidh* is a romantic novel and the author of the novel is considerably influenced by the writers of the English Romantic Age. In order to fulfil this purpose, we need to start by taking a look at the major characteristics of the English Romantic Age. This investigation will give a deeper and more elaborate insight into *Raja Gidh* which is considered to be one of the best novels in Urdu literature. The present paper will be beneficial for the researchers of both the Urdu and the English literatures since it offers application of the characteristics the English Romantic Movement on a novel taken from the realm of Urdu literature.

Hypothesis

The present research hypothesizes that Bano Qudsia's novel *Raja Gidh* is predominantly a romantic novel since it contains considerable amount of characteristics that are comparable to the characteristics of the writings of English Romantic Age.

Literature Review

Raja Gidh is generally hailed as one of the best novels ever written in Urdu language (Khokhar 2000: p.116). Though the novel is a master piece and reflects Qudsia's creativity, yet certain critics censure Qudsia for being deeply influenced by her husband Ashfaq Ahmed. The presence of a male narrator in *Raja Gidh* made some critics to even say that the novel was in fact written by Ahmed rather than Qudsia. Khokhar in this regard believes that whenever Qudsia endeavours to resolve various issues related to Sufism under the influence of her husband's Sufi tendencies, she complicates the issues rather than resolving them. He also shows his concern about Qudsia's tendency for the frequent use of English words in her writing which gives a foreign touch to her plays and novels (pp. 115-16).

Successful delineation of the rustic characters in urban settings is another important aspect of Qudsia's novels. Qudsia herself had a rustic background which enabled her to delineate the behaviour and psyche of her rustic characters quite intricately. Sadeed rightly assumes that Qudsia's novels portray her severe reaction against the culture of the big cities which is evident from her character portrayal of Rasheeda (in *Shehr-e-Baymisaal*) and Qayyum (in *Raja Gidh*). Both these characters belong to a rustic background and suffer from severe psychological dilemmas because of the intricacies of the urban life (1998, 574).

Qudsia portrays both male and female characters with equal mastery yet Akhtar asserts that Qudsia's delineation of the female characters is matchless since she unveils the female psyche with intricacy together with a thought provoking pungency (Akhtar 2000, 513). Akhtar believes that the central theme of *Raja Gidh* is man's moral degeneration which is portrayed through woman's vain love and man's sexual desire. He asserts that Qudsia has raised the male and female sexual relationship to the dignity of an epic where leaving behind the gender difference she delineates the emotional relationship between two human beings (p.496). Akhtar also considers Qudsia to be anti-reformist during the Reformist Movement of 1940's and 50's; she tends to favour traditionalism like many other authors of her time including Qudratullah Shahab, Nasir Kazmi, Saleem Ahmed and Ashfaq Ahmed (p.473). The tendencies like love for rustic life, Sufi spirituality and portrayal of intense human emotions make Qudsia's writings comparable with the writings of the English Romantic Age. However, before we can establish this relationship it is necessary to see what characteristics did the writings of the English Romantic Age had.

On Romanticism

The writing tendencies of the writers of the English Romantic Age are usually summed up in the term *romanticism*. The term relates to the writings created from the late seventeenth century to the mid of nineteenth century. The term, however, has so many different definitions that it is almost impossible to reach a general definition. While realizing this difficulty, Daily (1998, p.487) rightly states, "There was not one Romanticism, but several different Romanticisms with varied and conflicting themes." As a way out the researcher has tried to put together the most striking qualities present in almost all the major romantic writers to call it romanticism. Imagination seems to be a synonym to romanticism since both literature and art of the period tended to capture human imagination: "What ultimately unites the greatest portraits of this period is that they capture not a likeness, but our imagination" (Tscherny 1987).

Romantic authors like Wordsworth, Shelley, Keats and Byron emphasized on assertion of the self and gave value to the individual experience and "imagination was their watch word" (Drabble 2001, p.843). Apart from these three elements, most of the writers set a revolt against the existing socio-cultural conventions and were more interested in the inner and subjective experiences rather than the objective and outer experiences. The element of revolt led the romantic mind even to Satanism (Thorslev 1963). Some

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tendencies common among most of the writers of English Romantic Movement have been pointed out by Daily (1998, pp.487-488):

1. The supplementation of empirical knowledge with knowledge gained through intuition or imagination.
2. The focus on subjective experience or "inwardness"
3. The emphasis on the limitations of intellect and reason
4. The idea of conflict as inherent in human nature
5. The acceptance, and even celebration, of the irrational; and
6. The view of nature as the inner source of transcendent meaning in the universe.

Many critics believe that novelists and poets of the age, apart from depicting natural beauty, wrote highly emotional, thrilling and exciting narratives and poems (Kelly 1990; Kiely 1972; Leavis 1962; McGann 1983). Aikin (1994) while discussing the characteristics of the English romantic novel also asserts that the romantic novels were exciting and thrilling to such a degree that their thrill even dominates the description of natural scenes.

Another set of the romantic tendencies derived by Ogle are “escape, primitivism, revolt, eroticism, pessimism, mysticism, and realism” (1943, p.3). Compton-Rickett’s further complicates the definition by saying that romanticism is an “expression of sharpened sensibilities, heightened imaginative feelings and a love of beauty” (1963).

Miles (1999) believes that apart from other attributes, the tendency of melancholic thinking was the hallmark of the romantic mind which led many romantic writers towards philosophical expressions. . This tendency of the writers made him label the novels of romantic age as “philosophical romance” (Miles 2001). Romantic poets and novelists were greatly inspired by the supernatural phenomenon (Clery 1975) and dealt with natural objects beyond their physical qualities. Abraham believes that the romantic poets wrote in a visionary mode of poetry and can necessarily be called “poet-prophets”; they believed in spontaneity and the essential element of their poetry was “poet’s personal feelings” (p.125). One last tendency of the romantics was the tendency of blending together joy and melancholy This tendency made Kermode believe that among the romantics, “joy cannot be had without anguish” (Kermode 2002).

It can be said that all the writers of the romantic age had a different tinge of romanticism; yet, features like intense emotions, subjectivity, irrationality, mental and psychological conflict, melancholy, nostalgia, eccentricity” creative imagination and a desire for freedom from social, cultural or religious norms, were present in almost all the major poets and writers of the age.

The researcher will now endeavour to trace some of these features of romanticism in Bano Qudsia’s novel *Raja Gidh*.

Methodology

The study carries out qualitative analysis of the scenes, settings, characters, and attributes of writing style prevalent in Qudsia's novel *Raja Gidh* in order to establish that the novel contains several tendencies that are comparable to the tendencies of the writings of English Romantic Age and the writer is influenced by those writings. Before carrying out the analysis the researcher has collected some characteristics of the writers of the English romantic age through various definitions of the term English Romanticism. These characteristics are then traced in *Raja Gidh* through analysis of the novel's themes, plot construction, settings, and behavioural patterns and emotional states of the characters.

Theoretical Framework

Romantic tendencies of the late eightieth and early nineteenth century have been used as theoretical framework for the present research. These tendencies are determined through various definitions of the term *romanticism* given by Ogle (1943), Daily (1998), Drabble (2001), Miles (2001). These definitions have been discussed in detail in the literature review section.

Instrument and Delimitation

Prominent characteristics of the English romanticism have been used as research instrument in this study. Plenty of characteristics can be gathered through various definitions of the term romanticism; however the study has been delimited to the a few characteristics: beauty, curiosity and irrationality, unconventional theme and plot, blending of joy, melancholy and pessimism, irrationality and Revolt against social norms, mysticism, subjectivity and the supernatural. The focus of study is limited to thoughts, behaviour and relationship of the four major characters Seemi Shah, Qayyum, and Prof. Sohail and Aftab.

Analysis: Romantic Tendencies in *Raja Gidh*

Beauty, Curiosity and Irrationality

Romantic writings display "heightened imaginative feelings and a love of beauty" (Compton-Ricket 1963) which is expressed both in form of natural and human beauty. Qudsia's *Raja Gidh* is comparable to the romantic writings as it contains very vivid images of both the natural and the human beauty. Seemi's beauty and attractiveness, as described by the narrator Qayyum, together with the beauty of the Lawrence Garden depicts Qudsia's flare for the beauty of nature. Seemi doesn't have an extraordinary physical beauty but the charisma of her personality makes her aesthetically appealing and for this very reason all the major characters of the novel fall in love with her though none of them succeeds completely. Aftab falls in love with Seemi but leaves her to marry

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Zeba. Qayyum falls in love with Seemi and is able to establish physical relations with her but Seemi cannot give her heart to Qayyum as she keeps on loving Aftab till the end of her life. Professor Sohail falls in love with Seemi but cannot even express his love to her. So all the characters try to get their satisfaction and joy in their own way but none of them succeeds.

The irrationality of behaviour in the quest for unattainable objects again is a romantic attribute as pointed out by Daily (1998) who considered irrationality to be the very core of romanticism. The quest of all the lovers including Seemi, Qayyum, Prof. Sohail and even Aftab, is an irrational quest since they all know very well that the object of their desire is very difficult, if not impossible, to achieve. Their quest is a quest for something too difficult, something unattainable, and something that deepens their suffering and melancholy after just a few moments of joy. Their passion is the passion for the unattainable. Qayyum finds himself quite helpless in this regard and says, "*Raat ko ponay aik bajay kisi aur admi ki mehbooba key sath yun gahri batain kartey hoay sarkon per ghomna aik anokhi see baat thi.*" (It was quite a strange thing to walk on the roads at midnight, with someone else's mistress and to talk so intimately with her.) (p. 221). Qayyum could not win Seemi's love even after spending many nights with her. She remains something unattainable for him till the end of the novel.

The theme of *Raja Gidh* is the practice of *Haraam* (the forbidden) and the mental and spiritual damages caused by such practice which culminates into madness. The thought patterns and the misery of the vultures in the sub-plot seem to be a symbolic representation of Aftab's life in the main plot. Both Aftab and the vulture (of sub-plot) indulge themselves in the practice of the forbidden and both feel a strange sort of maddening mental and emotional instability. Both fulfil their desires yet both remain utterly dissatisfied and disturbed. This theme dominates both the main and the sub-plots. Behind this theme is the ceaseless and intense curiosity of Qayyum for women (i.e. Seemi and Abida). Qayyum is a highly romantic character as his unending desire to establish the forbidden relationship provides a parallel to the romantic sensibility dominated by the sense of revolt against society and religion, love for beauty, and eroticism (i.e. Aftab's physical relations with Seemi and Abida).

Joy, Melancholy and Pessimism

Joy accompanied by melancholy is the defining characteristic of the English romantic period as pointed out by Miles (1999) and Kermode (2002). The tendencies like melancholy and nostalgia may lead to pessimism. A study of Qudsia's characters in *Raja Gidh* provides sufficient matter to assert that almost all her characters display this blending of joy and anguish through their thoughts and relationship. This blend of joy and anguish, at times strong and at times mild, is traceable throughout the novel.

No one in the novel is happy without the texture of misery in his or her happiness. This melancholy is mostly caused because of the pessimistic thinking of the characters. Qayyum, the narrator of the story, is the saddest, most miserable and the most pessimistic

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of all characters. The joy and satisfaction he receives from his relationship with Seemi Shah or, in the later part of the novel, from Abida, is always of a fleeting nature because both the women he loves desert him after short phases of physical interaction.

Qayyum's pessimistic nature cannot derive any happiness from life after failing to win Seemi's heart: "*Seemi key ishq main fail ho ker mujhay pass honay ki khabar ajeeb see lagi.*" (After being flunked in Seemi's Love, the news of passing my final examination could not please me.) (p. 139). All the attributes of a patient of melancholic depression are present in Qayyum. He is a patient of ulcer, anxiety and depression; he cannot concentrate on any of his life's activities. During one of his meetings with Professor Sohail, Aftab talks like a tired, defeated, woe-stricken, worn out, aimless person: "*Main under sey is qadar praganda hun key concentrate nahin ker sakta sir. Darasal mujhay khud nahin maloom key mujhay kia chahiay. Main kiss liay perishan hu [...] Main is qabil nahin hun. Main koi mission apna nahin sakta_ no thank you.*" (I am so disturbed from within that I cannot concentrate, sir; in fact I don't even know what I hanker for, why am I so sad [...] I can't have a mission in life) (pp. 336-37).

Seemi Shah is another melancholic soul; her melancholy and her misery provide a pivotal point around which all the rest of the melancholies of the novel seem to revolve. Aftab's sadness has its roots in Seemi, Qayyum's melancholy resides in the image of Seemi and even Professor Sohail's dissatisfaction resides in his failure to achieve Seemi's love. Seemi Shah, on the other hand, has the ultimate dejected soul who loses all the mirth of life soon after her parting with Aftab. This mixture of joy, melancholy and pessimism prevails throughout the novel and every single character suffers from it to some extent.

Heart Over Mind

Romantics were highly imaginative as they trusted more on the activity of heart rather than mind (Drabble 2004). Imagination is a powerful tool in the novel and makes it a romantically charged novel. Seemi's imagination is dominated by the image of Aftab which haunts her thoughts so much that she even has his hallucinations. Her imagination is strong and continuously driven towards a single object, i.e., Aftab. Seemi knows very well that Aftab is out of her reach; but when she imagines how Aftab and Zeba would be spending their time, she becomes more melancholic. When Qayyum suggests that Seemi should write a letter to Aftab, she refuses comparing her letters (which she would not write) with withered flowers: "*Kia milay ga khat likh ker? Meray khat to shakhon per he sookh gaiay na main ney unhain guldan main sajaia na kisi ney unhain galay ka haar kia.*" (What would be the use of writing a letter? My letters are like flowers, withering away on their branches; no one would ever put them in a vase nor make a necklace out of them.) (p. 128).

Seemi's melancholy springs out of the failure in love and ends up in the deep feeling of jealousy. In a fit of melancholy and jealousy, her imagination works even more strongly. She is capable of creating imaginary scenes about the relationship of Aftab and his wife Zeba. While talking to Qayyum, she says, "*Sardion main.... Lambi ratoon main aik hi*

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takiay per sir dharey woh adhi adhi raat tuk batian kerain gay— aur aftar usay meray mutalik aisey sub kuch batiaay ga.. jaisa— main haqiqat nahin thi aik wahim thi.... Aik infatuation” (They would talk to each other till mid night, with their heads resting on a pillow, in the long nights of winter—and Aftab will tell her about me—as if I was not a reality but a delusion—an infatuation.) (p. 125).

Seemi’s imagination after parting from Aftab was much complex because when Aftab asks Seemi to become an air hostess, she creates an intensely emotional imaginary scene about what will happen if she becomes an air hostess. She imagines that as an air hostess one day she would serve Aftab and his family in a flight and would take Aftab’s son to the toilet where the child would ask her about why she is kissing him or why she is weeping and she would not be able to tell him the reason (Qudsia 1997, pp.159-160). These incidents show a great imaginative capability of both Seemi Shah and the author.

Irrationality, Emotions and Revolt against Social Norms

The writers of the English Romantic Age did not like to follow the traditional or the conventional thoughts and structures in writing poetry or novels and were driven by individualism. Traditions were sometimes ignored or broken to the degree of rebellion; Thorslev asserts in this regard, "whatever the romantic movement is, it is certainly a period of rebellious individualism" (1963, 221). This trait of the romantic writers is very noticeable in *Raja Gidh*. The novel opens with the scene of a classroom where girls and boys, sitting together, hear intellectual outbursts of a young professor who introduces himself to the class in a novel way. Metaphors like "*bhatti say nikla makai ka dana*" (freshly backed popcorn) for the October day, "*Choolistani hernian*" (choolistanian deer) for the girls, "*Amreeki filmon ka charta suraj*" (a rising star of the American movies) and "six million dollar man" for Aftab Butt (Qudsia 1997, pp. 5-6), used in the very beginning are also strikingly unconventional because of their novelty and farfetchedness.

Though the division of the plot into chapters and subchapters is quite conventional yet the sub-plot of the novel that resembles a beast fable seems unique and quite unconventional where birds have called a conference to discuss various issues including the madness of the vulture community¹.

Seemi is an educated urban girl of moderate intellectual capability who turns into a philosopher after losing her love. Qayyum, who has a rustic background, gets inspired by her personality, right at the beginning of the novel: "*Mian nay is sey pheley itni mukamal sheri larki nahin dekhi thi.*" (I had never seen such a complete urban girl.) (p. 21). Seemi is herself a modern girl yet she hates the modern ways of her parents. She feels suffocated when she observes the mechanical behaviour of her parents and prefers to stay away from her parents’ home. Seemi believes that she cannot live with her parents because, "*hum teenon I’kathay rehnaay kay process main aik saturated point per aa gay*

¹ See Masood Ashraf Raja’s article *The King Buzzard: Bano Qudsia’s Postnational Allegory and the Nation-State* for an in-depth study of *Raja Gidh*’s sub-plot and significance of the birds’ allegory.

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thay.” (the three of us had attained a point of saturation in the process of living together.) (p. 212). She hates the artificial affection and care her parents have for her and always strives to keep away from them.

Seemi’s love for Aftab is the strongest and the most profound romantic factor in the novel. Her love is blind, passionate, intense and perpetual, nothing can change it, and nothing can replace it. She cannot listen to any logic or reason against her love for Aftab. She is not satisfied at having enjoyed Aftab’s love for a limited time; she wants a complete, unending relationship with Aftab. While talking to Qayyum she says: “*Mohabat panay wala kabhi is baat per to mutamin nahin ho jata key usay aik din key liay mukamal taur per aik shakas ki mohabat hasil hui thi. Mohabat to Quyyum her din key sath aada chati hey. Jub tak roz is tasveer main rung na bharo tasawar feed kerney lagti hey.*” (A lover cannot be satisfied with just one day’s love of the beloved; love needs to be revived every day; love’s like a painting that starts fading out if you don’t add more colours to it every day.) (p. 127).

Seemi’s love for Aftab matures and deepens further after Aftab’s marriage with Zeba; she starts feeling barrenness and meaninglessness in her life. Qayyum, however, knows that Seemi is after a phantom that would never become a reality. Failure in love converts an ordinary girl into a philosopher. Seemi admits herself: *Quyyum—main tumhain aik baat bataon- jab koi admi nakam ho jata hey to phir woh apnay aap ko analyze kertay kertay philosopher bun jata hey.*” “Let me tell you one thing Qayyum, when someone fails, he indulges so much into self-analysis that he becomes a philosopher” (p. 57).

On the day of his marriage, Aftab, while talking to Qayyum, comes up with his view of Seemi’s problem: “*Semi khabi nahin samhaj sakti—woh both ziada zinda hey—mohabat kerti hey ji jan sey—zindagi hisab ka sawal nahin hey lakin woh usay kisi formuly sey hal karna chahti hey.*” (Seemi can never understand— she is too alive— she loves with her whole being— (she doesn’t know that) life is not a mathematical question which can be solved with some mathematical formula.) (p. 75). Aftab knows Seemi’s psyche very well: “*Seemi bari zidi hay_ bohat ziada_ woh mohabat ko kisi jamid lamhay main band kerna chati hay.*” (Seemi is too obstinate—she wants to encage love into some static moment of time.) (p. 79). Seemi’s love for Aftab is irrational and has no boundaries. She would love him till the dooms day even when she knows that he is unfaithful to her. She knows that Aftab is not faithful to her yet she would love her till the dooms day. She tells Qayyum, “*Mujhay Aftab sey mohabat hey aur qyiamat tak rahaey gi lakin woh bewafa hay.*” (I love Aftab and will keep on loving him till the dooms day, but he is unfaithful.) (p. 172). Seemi’s strong spiritual love for Aftab and the intensity of her emotions make her a befitting romantic character.

Seemi cannot handle the problem of being alone successfully. The sense of solitude is probably too deep rooted in her; she can’t go back to her parents’ place because she thinks that they will not recognize her, she spends time with Qayyum but Aftab’s memories haunt her so much that she utterly forgets Qayyum’s presence and ignores him rather ruthlessly. Life for her has no meaning; she has no aim, no ambition in life. Aftab

is her only aim, her only ambition, her only hope; but, at times, even that aim, that ambition, that hope starts getting obscure. She is emotionally disturbed and her emotional conflicts are evident from this remark: “*Main.... chahati hun key Aftab badal jaiy—khosh rahay aur mujhay bhool jaiy aur main chahti hun who mujhay khabi na bhola—jaisey main chahti hun us ka khat khabhi na aiay aur phir bhi her roz main us key khat ka intizar kerti hun.*” (I wish that Aftab may change – forget me, and live a happy life; and I also wish that he may never forget me– just as I wish that his letter may never come and yet I wait for his letter every day.) (p. 233). Seemi also seems puzzled about her emotions and while talking to Qayyum says, “*Main to khabi hasad sey aashna na thee [...] Ab mujhay aftab ka khayal kyun nahin aata- main sara din Zeba key mutaliq kyun sochti rehti hun.*” (I was never familiar with the feeling of jealousy [...] why don’t I think about Aftab now? – why do I think about Zeba all the time?) (p. 169). These emotional conflicts and psychological complexity are apparently caused due to her irrational thinking and her uncontrollable desire for an object which is unattainable.

Romantic Settings, Mysticism and the Supernatural Elements

Ogle (1943) considers subjectivity and mysticism to be essential elements of romanticism. Self-exploration and subjectivity are two sources that lead towards mysticism and spirituality. Qudsia’s characters show intense tendency towards self-exploration, spirituality and mysticism. She provides apt settings to her characters where mystic imagination is easy to be grasped and nourished. She deliberately selected Lahore as a setting for her novel which appears to be the most appropriate setting for a romantic theme. Lahore is a historic and legendary city of Pakistan. Its very name has a romance in it. Its parks, its bazaars, its gardens, its foods, its historic buildings and its people; all have a power to invoke the human imagination and the passion for beauty. Shah asserts that “Lahore is a love affair; it has nothing to do with reason.” (2005, p. 225). Sidhwa (2005, p. 227) considers Lahore a synonym of romance: “Perhaps this is the word that best captures the city of Lahore: romance.... Romance floats in the very air of Lahore.... The very climate of Lahore is passionate.” At the very beginning of the novel Bano introduces Seemi as “a creature of the Gulbarg society”. She describes Seemi’s appearance and attitude in relation to her social background. The mention of Lahore, by name, occurs the first time on page 120, when Qudsia associates the romantic melancholy of the city with its gloomy evenings: “*Mujhay sham us pul per mili jo chawani ko sheher sey milati hey. Us pul key uqab main stadium tha aur samany do rowia sarak thi. Lahore sheher tha*” (I met the Evening on the bridge that joins the cantonment with the city. In the background was the stadium, a double road in the front; and there was the city of Lahore.) (p. 120). Thus, no other place could have been as appropriate a setting for a romantic novel as Lahore.

Lawrence Garden with its tall camphor trees, cuckoos and crows, the gloomy evenings, the shrine of a Sufi called Baba Turtmir and the presence of certain supernatural beings, becomes the most appealing romantic setting in the novel. It is the escape-point for self-pitying Qayyum; and a meeting point of Seemi and Qayyum as well. Qudsia describes

Qayyum's first meeting with Seemi in the Lawrence Garden in such an imaginative way that it seems to be an image of some Gothic dream:

"Kaheen door bagh main aik koil bilak rahi thi. Main aahista aahista Baba Turat Murad kay mazar ko janay wali sarak per ja raha tha.. phir main nay Seemi ko dekha. Kafi fasaly sey- who kafoor kay darakhat taley zanoon per sir dharey chup chap bethi thi. Kafoor ka darakhat- seemi—aur sham mujhey meray khawboon ka hisa lagay."(A cuckoo was cooing in some distant corner of the garden. I was slowly heading towards the road that led to Baba Turtmir's shrine when I saw Seemi at a distance—she was sitting silently under a camphor tree with her head on her knees—the camphor tree—Seemi—and the evening appeared to be images of my dreams.) (Qudsia 1997, p. 121).

The serenity of the park, its birds, camphor trees, and the camphor leaves spread on the grass; all represent the writer's love for nature and its objects and remind us of Wordsworth's poetry. There is also a strong supernatural presence in the Lawrence Garden which is quite comparable to the supernatural atmosphere of Coleridge's poems *Kubla Khan* and *Rime of the Ancient Mariner*. The place where Seemi and Qayyum meet is haunted by ghosts and genies. One of them, "nine meters tall and bald headed" (Qudsia 1997, pp. 134-153), carrying a torch in his hand appears and disappears from and into the trees very often. But no direct relation is established between them; they can neither frighten Seemi and Qayyum nor do they interfere into their affairs.

Seemi's spiritual and mystical strength is also revealed at several points in the novel. She can tell about little incidents of Aftab's life without being physically present at the occasion; she astonishes Qayyum by telling him about how he met Aftab at the airport and how Aftab received a cut on his face in the morning while shaving. Qayyum, upon hearing this, calls her a clairvoyant.

Conclusion

Elements and characteristics like preference of emotions over intellect, love for nature and the unattainable beauty, imaginative expression, melancholy, individualism, unconventional treatment of plot, and delineation of the supernatural, are spread throughout *Raja Gidh* and can be observed quite vividly. All these qualities significantly resemble the characteristics of the writings of the English Romantic Age and establish *Raja Gidh* as predominantly a romantic novel.

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- Note: *All the translations included in this paper are the researcher's own.*

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Assamese Influence on Bodo

Pratima Brahma

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Abstract

In Assam, languages belonging to different language families are found, namely, Indo-Aryan and Tibeto-Burman. Language can get changed by the influence of periphery and lack of words for some specific fields. Assamese and Bodo are the major inhabitants of Assam. Assamese belongs to Indo-Aryan group of language family and Bodo belongs to the Bodo group of Bodo-Naga subsection of Tibeto-Burman language family.

Though Assamese and Bodo belong to different groups of language families and their phonemic characters are different, both these languages have influenced each other because of periphery. In this article, an attempt has been made to present the lexico-statistic data of Assamese and Bodo with phonemic transcription in Assamese alphabetical order to show the Assamese influence on Bodo language.

1.0. Introduction

The statistical figures state that the total Assam Area covers 78, 523 sq km. The state of Assam is situated on the north-eastern front of India. Assam is surrounded by six of the other sister states: Arunachal Pradesh, Nagaland, Manipur, Mizoram, Tripura and Meghalaya. The forest lands occupy a major part of Assam's area Dispur is the capital of Assam. Assam comprises the Brahmaputra and the Barak valleys along with the Karbi Anglong and the Dima Hasao district with an area of 30,285 square miles (78,440 km²). Assam became a part of British India after the British occupied the region following the First Anglo-Burmese War of 1824–1826.

The word *Assam* is derived from Sanskrit word '*Asoma*' meaning 'peerless'. Assam is in fact, peerless, judged by her exquisite natural beauty, cultural richness and human wealth. The ancient name of Assam was "Pragjyotisha" or the place of eastern astronomy in the earliest days and is mentioned frequently in Indian scriptures, mythologies and poetical works as "Kamrupa". In 1228 after the mighty Ahom administration the "Pragjyotisha", is known as Assam.

2.0. People and the language

Assamese

Assamese is the name and language of a community. Assamese belongs to Indi-Aryan group of language family. Assamese and the cognate languages, Maithili, Bengali and Oriya, developed from Magadhi Prakrit. According to linguist Suniti Kumar Chatterji, the Magadhi Prakrit in the east gave rise to four Apabhramsa dialects: Radha, Vanga, Varendra and Kamarupa; and the Kamarupa Apabhramsa. Assamese is used mainly in Assam in North-East India. It is also spoken in parts of Arunachal Pradesh and other northeast Indian states. Nagamese is an Assamese-based contact language which is widely used in Nagaland. Small pockets of Assamese speakers can be found in Bhutan. Assamese is the official language of Assam. The English word "Assamese" is built on the same principle as "Japanese", "Taiwanese", "American" "Chinese," etc. It is based on the name "Assam" by which the tract consisting of the Brahmaputra valley was known. The people call their state *Ôxôm* and their language *Ôxômiya*. Bihu is their main seasonal festival, 'Satra' and 'Namaghar' is the main cultural and religious institution of Assamese. *Chador mekela* is the famous

traditional attire for Assamese woman. “Gamucha” is the recognizable cultural symbol of Assamese people.

Bodo:

Bodo is the name language of a community as well as language (B.H Hudgson 1846). It belongs to Bodo sub-section of the Bodo-Naga section under the Assam-Burmese group of the Tibeto-Burman branch of Sino-Tibetan or Tibeto-Chinese language family (LSI, vol-II. Part-III, Grierson, 1903). The total population of Bodo speakers according to the census of India 2001 is 13,15,771 It is spoken by the Bodo people in north-eastern India and small adjacent areas of Nepal, Bhutan and Bangladesh. The Bodo speaking areas of Assam at present are stretching from Dhubri in the west to Sadiya in the east. The Bodo language of Assam has at least four clear-cut dialect-areas with a sufficient number of dialectal variations; they may be called North-eastern, south-western, north-central and southern dialect areas with phonological, morphological and glossarial differences. Bodo was included in the 8th scheduled of Indian constitution in 2003. It is also an associate official language of Assam and is used as official language in BTAD area. It is also used as medium of instruction in lower primary and upper primary schools and is used as MIL in higher secondary and under graduate level. It is also taught as elective and major subjects in under graduate level and it is studied as subject in post graduate level.UGC (University Grants Commission) has included Bodo as subject in NET examination.

3.0. Vowel phoneme chart of Bodo and Assamese:

According to Phukan Basumatary (2005) Bodo has the following vowel phonemes:

	<i>Front</i>	<i>Central</i>	<i>Back</i>
<i>High</i>	<i>i</i>		<i>u u</i>
<i>Mid</i>	<i>e</i>		<i>o</i>
<i>Low</i>		<i>a</i>	

Chart -1 Bodo vowel phoneme

Assamese is said to have the following vowel phonemes:

	<i>Front</i>	<i>Central</i>	<i>Back</i>
<i>High</i>	<i>i</i>		<i>u</i>
<i>High mid</i>			ʊ
<i>Mid</i>	<i>e</i>		<i>o</i>
<i>Low mid</i>	ɛ		ə
<i>Low</i>	a		ɔ

Chart-2 Assamese vowel phoneme

4.0. Consonant phoneme of Bodo and Assamese:

Bodo:

	<i>Place of articulation</i>
--	------------------------------

<i>Manner of art</i>	<i>Bilabial</i>	<i>Alveolar</i>	<i>Palatal</i>	<i>Velar</i>	<i>Glottal</i>
	<i>vl</i> <i>vd</i>	<i>vl</i> <i>vd</i>	<i>vl</i> <i>vd</i>	<i>vl</i> <i>vd</i>	<i>vl</i> <i>vd</i>
<i>Stop</i>	<i>p^h</i> <i>b</i>	<i>t^h</i> <i>d</i>		<i>k^h</i> <i>g</i>	
<i>Nasal</i>	 <i>m</i>	 <i>n</i>		 <i>ŋ</i>	
<i>Fricative</i>		<i>s</i> <i>z</i>			 <i>h</i>
<i>Rolled/trill</i>		 <i>r</i>			
<i>Lateral</i>		 <i>l</i>			
<i>semi-vowel</i>	 <i>w</i>			 <i>y</i>	

Chart 3

Bodo consonant phoneme

Assamese:

	<i>Place of articulation</i>				
<i>Manner of art</i>	<i>Bilabial</i>	<i>Alveolar</i>	<i>Palatal</i>	<i>Velar</i>	<i>Glottal</i>
	<i>vl vd</i>	<i>vl vd</i>	<i>vl vd</i>	<i>vl vd</i>	<i>vl vd</i>
<i>Stop</i>					
<i>aspirated</i>	<i>p^h b^h</i>	<i>t^h dh</i>		<i>k^h gh</i>	
<i>Un-aspirated</i>	<i>p b</i>	<i>t d</i>		<i>k g</i>	
<i>Nasal</i>	<i>m</i>	<i>n</i>		<i>ŋ</i>	
<i>Fricative</i>		<i>s z</i>		<i>x</i>	<i>h</i>
<i>Rolled/trill</i>		<i>r</i>			
<i>Lateral</i>		<i>l</i>			
<i>semi-vowel</i>	<i>w</i>			<i>y</i>	

Chart-4

Assamese consonant phoneme

5.0. Assamese Influence on Bodo

Bodo have six vowel phonemes i.e. /i, e, a, o, u, u/ on the other hand Assamese have nine vowel phonemes i. e. /i, e, ε, a, o, ɔ, ə, u, u/. The vowel phonemes /ε, ə, u/ can not found in Bodo. The phoneme /ɔ/ occurs in word final position in Bodo as allophone of /o/ i. e. /t^haso/ > /t^hasɔ/ ‘arum’ /mok^ho/ > /mok^hɔ/ ‘mention’ etc.

Bodo has sixteen consonant phonemes including two semi vowels i. e. /p^h, b^h, t^h, d^h, k^h, g^h, m, n, ɲ, s, z, h, r, l, y, w/, on the other hand, Assamese has 21 consonant phonemes and two semi vowels i. e. /p, p^h, b, b^h, t, t^h, d, d^h, k, k^h, g^h, m, n, ɲ, s, z, x, h, r, l, y, w/. The consonant phonemes /b^h, d^h, g^h, x/ can not found in Bodo. The consonant phonemes /p, t, k/ can occur in words final position in Bodo as allophone of /p^h, t^h, k^h/.

Lexically Bodo and Assamese have influenced each other. Assamese and Bodo have used many common words which some of these are Assamese origin and some of these are Bodo origin which they articulate according to their own phonological rules. The words like /garu/ < /gandu/ ‘pillow’, /nidan/ < /nidan/ ‘diagnosis’ are Bodo origin and /ɔzon/, ‘weight, /gɔrib/ ‘poor’ etc. are Assamese origin. Orthographically the word /gandu/ is Tibeto-Burman origin.

Handloom is the traditional culture for Bodo women, the name of handloom instruments are both Bodo and Assamese origin, i.e. /salkuta/, /kilabari/, /kuta/, /maku/ /sal/, /tat/ etc. are Assamese (Indo-Aryan) origin and the name of handloom instruments like /surk^hi/, /k^hadini/, /gork^ha/, etc. are Bodo origin.

Animal’s name in Bodo (Tibeto-Burman) language is started with /m/ and /b/ but it is to be noted here that words that begin with /b/ is very rare in Bodo i.e. /burma/ ‘goat’, /muusu/ ‘cattle’, /muisu/ ‘buffalo’ /mu/ ‘deer’, /muider/ ‘elephant’ etc. Animals name which are not started with /m/, are not Bodo origin. It may be Indo-Aryan origin. E.g. /g^hora/ > /gorai/ ‘horse’, /xiyal/ > /siyal/ ‘fox’, /xiŋho/ > /siŋho/ ‘lion’ etc.

In Tibeto-Burman language bird's names are started with /d/, i.e. /daok^ha/ 'crow', /daot^hu/ 'dove' etc. and those which are not started with /d/ is not Bodo origin i.e. /xila/ > /sila/ 'kite', /parɔ/ < /p^haru/ 'pigeon' /soka/ < /sok^ha/ 'sparrow' /səgun/ < /sigun/ 'vulture' etc.

Assamese belongs to Indo-Aryan language group and Bodo belongs to Tibeto-Burman group of language family as we have mentioned above. Bodo and Assamese are the major inhabitants of Assam. Lexically both the languages influenced each other. As Bodos are living in lower Assam for generations together where Kamrupi dialect of Assamese is spoken by the native Assamese speakers, a lot of Kamrupi Assamese influences can be seen in the Bodo language. Following are the presentation of phonemic data of Assamese and Bodo:

Assamese	Bodo	Glosses
1. /ɔzɔr/	/ojot/	'objection'
2. /uzɔn/	/ojon/	'weight'
3. /uthi/	/ut ^h i/	'getting up'
4. /uttirɔ/	/ut ^h ri/	'success'
5. /upai/	/upai/	'chance'
6. /ural/	/ual/	'grinder'
7. /kot ^h al/	/k ^h ant ^h al/	'jackfruit'
8. /kodal/	k ^h odal/	'spade'
9. /kona/	/kona/	'corner'
10. /kobita/	/k ^h ont ^h ai/	'poem'
11. /kɔt ^h a/	/k ^h ut ^h a/	'voice, language'
12. /kɔpal/	/k ^h ap ^h al/	'forehead'
13. /kɔbiraz/	/kubiraj/	'physician'
14. /kɔmɔla/	/k ^h omla/	'orange'

15. /kɔlɔm/	/k ^h ulɔm/	‘pen’
16. /kamla/	/k ^h amla/	‘labour’
17. /kekora/	/kaŋk ^h rai/	‘crab’
18. /kerahi/	/k ^h erk ^h a/	‘a kind of basket use for washing rice’
19. /kilabari/	/k ^h ilabari/	‘a kind of stick use for handloom’
20. /kadini/	/k ^h adini/	‘handloom comb’
21. /kasi/	/k ^h asi/	‘sickle’
22. /kait ^h a/	/k ^h ait ^h a/	‘handloom needle’
23. /kundi/	/k ^h undi/	‘ridge of basket’
24. /kumra/	/k ^h umbra/	‘white gourd’
25. /k ^h ɔrɔs/	/koros/	‘expenditure’
26. /k ^h ɔbɔr/	/kobor/	‘news’
27. /k ^h ɔraŋ/	/k ^h oran/	‘dry’
28. /k ^h o/	/k ^h o/	‘netlike implement made of bamboo for preserving seeds’
29. /k ^h ɔnti/	/k ^h ont ^h i/	‘a kind of weapon use for digging hole’
30. /k ^h abu/	/k ^h abu/	‘trick’
31. /k ^h utra/	/k ^h uduna/	‘a kind of green leaf vegetable’
32. /k ^h ata/	/k ^h ata/	‘loose paper’
33. /k ^h atir/	/k ^h atri/k ^h at ^h ir/	‘respect’
34. /k ^h ar/	/k ^h ardui/	‘a kind of traditional acid’
35. /k ^h irki/	/k ^h urk ^h i/	‘window’
36. /k ^h uta/	/k ^h un.t ^h a/	‘handloom post’

37. /k ^h usi/	/k ^h usi/	‘happy’
38. /kusiya/	/k ^h usiya/	‘a kind of eel with black- brown colour’
39. /goli/	/goli/	‘cow shed’
40. /goli/gili/	/goli/	‘mixed-up with water’
41. /gɔɾɔka/	/gork ^h a/	‘handloom implement’
42. /gɔɾib/	/guurib/	‘poor man’
43. /gɔɾb ^h ɔ/	/guurbuu/	‘womb’
44. /gɔɾb ^h ɔbɔti/	/guurbubothi/	‘pregnant’
45. /gɔhɔna/	/gohena/	‘ornament’
46. /gandɔi/	/gandui/	‘one of the two beams of a handloom on which yarns and woven cloths are rolled up’
47. /gamla/	/gamla/	‘open mouthed basin’
48. /gamsa/	/gamsa/	‘traditional towel’
49. /gara/	/gainai/	‘planting’
50. /garu/	/gandu/	‘pillow’
51. /gari/	/gari/	‘vehicle’
52. /gai/	/gai/	‘cow’
53. /gain/	/gahen/	‘heavy wooden pestle for pounding and husking paddy etc.’
54. /gao/	/gami/	‘village’
55. /gaobura/	/gaobura/	‘village headman’
56. /g ^h ɔtɔk/	/k ^h ot ^h ok/	‘matchmaker’
57. /g ^h ɔtna/	/k ^h ot ^h ona/	‘occurrence’
58. /g ^h ora/	/gorai/	‘horse’

59. /gura/	/gundui/	‘powder’
60. /zoŋ/	/joŋ/	‘spear’
61. /zoŋal/	/joŋal/	‘yoke’
62. /zonmɔ/	/junum/	‘birth’
63. /zat ^h a/	/jat ^h a/	‘grinder’
64. /zika/	/jɪŋk ^h a/	‘a kind of gourd’
65. /zent ^h er/	/jen.t ^h er/	‘cotton spinning wheel’
66. /tool/	/t ^h ool/	‘round sitting site’
67. /t ^h undri/	/t ^h undri/	‘handloom string’
68. /tulsi/	/t ^h ulsi/	‘tulsi plant’
69. /tɛɔl/	/t ^h eoʊl/	‘bamboo sting’
70. /dɔn/	/don/	‘small size of basket’
71. /dos/	/dai/	‘offence’
72. /dɔbɔl/	/doblai, dobol/	‘square size of circle of paddy field’
73. /dɔrza/	/dor/	‘door’
74. /daŋnat ^h a/	/dangunata/	‘a kind of handloom implement made of bamboo to twist thread’
75. /dan/	/dan/	‘contribution’
76. /dam/	/dam/	‘price’
77. /dabəɾ/	/dabur/	‘a kind of open mouth basin’
78. /dal/	/dalai/	‘branch’
79. /dalim/	/dalim/	‘pomegranate’
80. /daini/	/daini/	‘witch’
81. /din/	/din/	‘day’
82. /dokan/	/dok ^h an/	‘shop’

83. /duli/	/duli/	‘a large open mouthed bamboo basket for keeping grains’
84. /dɛksi/	/debsi/	‘a type of pot’
85. /d ^h ɛki/	/diŋk ^h i/	‘a kind of grinder’
86. /d ^h ɛkiya/	/diŋk ^h iya/	‘fern’
87. /dɛgar/	/degar/	‘sharp weapon’
88. /nokɔl/	/nok ^h ol/	‘imitation’
89. /nɔgɔd/	/nuɔgud/	‘cash’
90. /nɔgɔr/	/nuɔguur/	‘town’
91. /nɔzɔr/	/nuɔjuur/	‘look’
92. /nɔrɔm/	/norom/	‘soft’
93. /nɔstɔ/	/nosto/	‘destroyed’
94. /naki/	/nak ^h i/	‘nose string’
95. /naŋal/	/naŋuul/	‘plough’
96. /nam/	/nam/	‘name’
97. /nalis/	/nails/	‘complain’
98. /nara/	/nara/	‘paddy’s stem’
99. /narikɔl/	/nareŋk ^h ol/	‘coconut’
100. /nimɔntrɔn/	/nimontro/	‘invitation’
101. /niyɔm/	/nem/	‘rule’
102. /nidan/	/nidan/	‘diagnosis’
103. /nila/	/nila/	‘blue’
104. /nisan/	/nisan/	‘mark’
105. /nɛmu/	/lebu/	‘lemon’
106. /nə/	/nuu/	‘heddles’

107.	/pət ^h ar/	/p ^h ut ^h ar/	‘field’
108.	/pər ^h /	/p ^h orai/	‘read’
109.	/pərda/	/p ^h uisali/	‘screen’
110.	/pap/	/p ^h ap/	‘sign’
111.	/papi/	/p ^h ap ^h i/	‘signer’
112.	/pan/	/p ^h at ^h ui	‘batal leaf’
113.	/pagol/	/p ^h agla/	‘mad’
114.	/pag g ^h or/	/p ^h agk ^h or/	‘kitchen’
115.	/parɔ/	/p ^h ruu/	‘pigeon’
116.	/pit ^h a/	/p ^h it ^h a/	‘traditional cake’
117.	/porohit/	/p ^h uruhid/	‘priest’
118.	/puwa/	/p ^h uŋ/	‘morning’
119.	/puza/	/puja/	‘worship’
120.	/puzari/	/pujari/	‘priest’
121.	/pohor/	/p ^h ohor/	‘light’
122.	/prōman/	/p ^h roman/p ^h urman/	‘proof’
123.	/prōhōri/	/p ^h ohera/	‘watchman’
124.	/puk ^h uri/	/pokri/	‘pond’
125.	/p ^h ul/	/p ^h ul/	‘flower’
126.	/p ^h erai/	/ p ^h erai/	‘the bamboo frame of a thatch house on which thatch grass are placed’
127.	/p ^h esa/	/p ^h esa/	‘owl’
128.	/bɔgɔri/	/buigri/	‘plum’
129.	/boza/	/boja/	‘bundle’
130.	/bozai/	/bojai/	‘load’
131.	/bɔdnam/	/bodnam/	‘bad reputation’
132.	/bɔndhɔ/	/bondo/	‘closed’
133.	/bɔsɔr/	/buusur/	‘year’

134.	/bɔsta/	/bɔst ^h a/	‘a kind of bag use for paddy’
135.	/bowari/	/bahaori/	‘daughter-in-law’
136.	/bagan/	/bagan/	‘garden’
137.	/bazar/	/bajar/	‘market’
138.	/baduli/	/badali/	‘bat’
139.	/ban/	/ban/	‘exorcism’
140.	/band/	/bandu /	‘dam’
141.	/banda/	/banda/	‘servant’
142.	/bami/	/bami/	‘a kind of fish’
143.	/bala/	/bala/	‘sand’
144.	/baltɪŋ/	/balt ^h ɪŋ/	‘bucket’
145.	/baɔka/	/baok ^h a/	‘a piece of split bamboo with pointed ends used for carrying loads by shoulder’
146.	/bikri/	/bik ^h ri/	‘act of selling’
147.	/big ^h a/	/biga/	‘counting system of land’
148.	/bidai/	/bidai/	‘fare well’
149.	/bindu/	/bindu/	‘point’
150.	/bir/	/bir/	‘warrior’
151.	/bisswas/	/bisas/	‘belief’
152.	/bis/	/bis/	‘poison’
153.	/buzi/	/buji/	‘act of understanding’
154.	/beda/	/beda/	‘a kind of rake’
155.	/behar/	/besor/	‘oil seed’
156.	/bɛl/	/behel/	‘wood apple and its tree’
157.	/bɛra/	/bera/	‘fencing’
158.	/b ^h ol/	/bohol/	‘the club gourd’
159.	/b ^h ɔtuwa/	/but ^h wa/	‘a kind of edible vegetable’
160.	/mona/	/mona/	‘bag’
161.	/mɔndir/	/mondir/	‘temple’

162.	/mora/	/mora/	‘sitting sit made by bamboo or cane’
163.	/mɔwa/	/maowa/	‘a kind of small fish’
164.	/maku/	/mak ^h u/	‘a kind of handloom weapon transpiring the thread’
165.	/magur/	/magur/	‘a kind of scale less fish’
166.	/mandali/	/mandali/	‘highest pillar of the house’
167.	/mara/	/mara/	‘to sort out seed from stalks’
168.	/mimaŋsa/	/nimaŋsa/	‘decision’
169.	/mihi/	/mihi/	‘smooth’
170.	/mukti/	/muk ^h t ^h i/	‘release’
171.	/mut ^h a/	/mut ^h a/	‘classifier denoting small bundle’
172.	/mud ^h a/	/muda/	‘top of the house’
173.	/mela/	/mela/	‘fair’
174.	/mɛl/	/mel/	‘conference’
175.	/mɐi/	/mwi/	‘harrow’
176.	/rɔza/	/raja/	‘king’
177.	/rani/	/rani/	‘queen’
178.	/ras/	/rasu/	‘reed of handloom’
179.	/raidan/	/raidun/	‘cane’
180.	/laz/	/laji/	‘shame’
181.	/lat ^h i/	/laot ^h i/	‘stick
182.	/lɔp ^h a/	/lap ^h a/	‘a kind green vegetable’

183.	/lai/	/lai/	‘a kind of green vegetable’
184.	/lau/	/lao/	‘gourd’
185.	/lik ^h /	/lir/	‘write’
186.	/soka/	/sok ^h a/	‘sparrow’
187.	/xona/	/sona/	‘gold’
188.	/solai/	/solai/	‘match’
189.	/xɔti/	/sot ^h i/	‘chaste women’
190.	/xɔtya/	/suiuu/	‘real’
191.	/xɔndeh/	/sondeho/	‘uncertainly’
192.	/xɔnyax/	/soinasi/	‘ascetic life’
193.	/xɔnman/	/sonma/	‘respect’
194.	/xɔman/	/soman/	‘equation’
195.	/sɔrki/	/surk ^h i/	‘a kind of spinning wheel made of bamboo’
196.	/xɔha/	/sohai/	‘bearable’
197.	/xɔtru/	/sut ^h ur/	‘enemy’
198.	/xɔmpotti/	/somp ^h ot ^h i/	‘wealth’
199.	/xɔmad ^h an/	/somadan/	‘solution’
200.	/xɔmossya/	/somoissya/	‘problem’
201.	/xakk ^h i/	/sakk ^h i/	‘witness’
202.	/xad ^h u/	/sadu/	‘honest’
203.	/salɔni/	/sandri/	‘sieve’
204.	/xal/	/sal/	‘handloom’
205.	/xal.k ^h uta/	/sal.k ^h un.t ^h a/	‘handloom post’
206.	/xahɔxi/	/sahos/	‘courageous’
207.	/xima/	/sima/	‘boundary’
208.	/silɔni/	/sila/	‘kite’
209.	/xilik ^h a/	/selek ^h a/	‘a kind of bitter fruit’

210.	/silim/	/silim/	‘vessel’
211.	/sukti/	/sukti/	‘agreement’
212.	/suŋa/	/suŋa/	‘tube’
213.	/xut/	/sut/	‘interest’
214.	/sumbək/	/sombuk/	‘magnet’
215.	/setɔn/	/set ^h on/	‘consciousness’
216.	/xewali/	/sep ^h ali/	‘a kind of flower’
217.	/xiŋhɔ/	/siŋho/	‘lion’
218.	/xəgun/	/sigun/	‘vulture’
219.	/hazira/	/hajira/	‘daily labour’
220.	/haturi/	/hat ^h ura/	‘hammer’
221.	/hal/	/hal/	‘plough’
222.	/hah/	/haŋsuw/	‘duck’

6.0. Conclusion:

From the above mentioned data, it becomes clear that though Assamese and Bodo belongs to different group of language families, lexically both the languages have influenced each other in case of periphery. As both the languages belong to different family of languages, they have some phonemes which are not to be found in the other language. As a result of it, they have to articulate those common words as per their individual phonological system.

Assamese has nine vowel phonemes and 23 consonant phonemes including two semi vowels otherwise Bodo has six vowel phonemes and sixteen consonant including two semi vowels. The vowel phonemes /ɛ, ʊ/ cant not be found in Bodo. The vowel phoneme /ɔ/ is possible only to occur in Bodo in word final position in influence of near phonemes. The consonant phonemes /b^h, d^h, g^h, x/ in Assamese can not occur in Bodo.

The phonemes /b^h, d^h, g^h, x/ become /b, d, g, s/ in Bodo. The consonant phonemes /p, t, k/ can occur in words final position in Bodo as allophone.

The contact between Bodo and Assamese is a very old one and it is going for several centuries. Assamese, being the language of the majority community of Assam influenced the Bodo language as far as above mentioned lexical items are concerned. The Bodo language has borrowed those words from Indo-Aryan language Assamese as the Bodos came into day to day contact with the Assamese community. Of course, the above mentioned words are of Indo-Aryan origin, but these words are borrowed by Bodo only from Assamese language. So we can see clearly the Assamese flavor in those words as other Tibeto-Burman languages that are not in contact with Assamese language are not using these types of words.

Therefore, we can conclude it by safely saying that since Bodos are exposed to the Assamese language from their very birth, they are incorporating these Assamese lexical items in their everyday use of Bodo language. The borrowing that took place in Bodo language is a need fulfilling exercise as originally these words were either not available in Bodo or Bodo lost it because of excessive contact with the Assamese population. Whatever may be the case, it is a fact beyond doubt that this is case of lexical borrowing by Bodo from Assamese language. These Assamese loan words, it must be noted here, are pronounced in a typical Bodo way as per the phonological system of the Bodo language and as a result of it, sometimes it becomes very difficult to identify the original form of the words. The phonological rules that are applied by Bodo speakers in case of Assamese loan words are substitution, de-aspiration or aspiration, vowel shifting, vowel insertion, consonant shifting or elision, voicing, devoicing etc as the case may be.

Colophon:

I express my sincere gratitude to Prof. Ajit Kumar Baishya, Professor, Linguistics department, Assam University, Silchar, for his valuable comments and suggestions, which inspired and helped me to improve this paper. Without which help and support this article might not be completed. I am indebted to him.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Towards a Critique of Cultural Hegemony and Nationalist Resistance: A Reading of Wole Soyinka's *The Lion and the Jewel*

Hussain Ahmed Liton, M.A.



Wole Soyinka

<http://www.grioo.com/info182.html>

Abstract

The present study attempts to delve into the cross-cultural hegemonic counter discourses that can be well explored in Wole Soyinka's play *The Lion and the Jewel*. The multiple issues of cultural intersections, colonial ramifications of the indigenous

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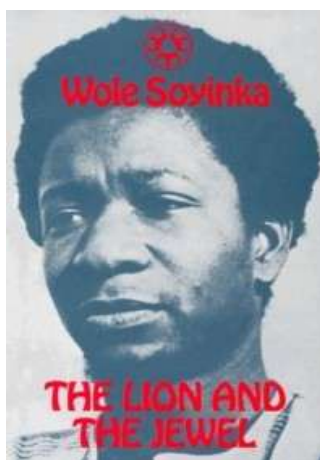
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native culture, tradition, legacies and values; clash between colonizer and colonized, the superior and the inferior; binary oppositions (dominant vs. local resistance, civilized/savage); nationalist resistance and subversion of the alien intrusive culture—all can well lead to a very relevant postcolonial scrutiny of the play.

The paper investigates the hegemony of British cultural paradigms in African context and the peripheralisation of African national history, culture, tradition, and values, and at the same time, focuses on nationalist resistance against cultural hegemony on the praxis of post-colonial cultural analysis. In other words, it explores the cultural encounter between the hegemonic and the inferior, between the east and the west, and vis-a-vis, local counter resistance against the European cultural hegemony and dominance in the context of the play on the praxis and nature of Post-Colonial literary criticism. In addition, it is intended to explore how the exploitation of cultural hegemony comes off cultural displacement, and nationalist resistance regains ethnic cultural heritage and identity. It would, thus, shed new light on the postcolonial and cultural study in general and on Soyinka criticism in particular.

Keywords: Culture, Colonialism, Post-colonialism, hegemony, resistance, binary oppositions.



Cover page of the play

***The Lion and the Jewel* –Post Colonial Writing**

Wole Soyinka, in his *The Lion and the Jewel* tries to project colonial and post-colonial concerns by way of reflecting the dominance of hegemonic culture and local/nationalist resistance in the structural strain of the play through the voice of Sidi, Baroka and Sadiku who represent colonized African natives, and Lakunle who represents the European colonizer and propaganda in the African world.

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The play can be placed on the map of Post-Colonial writing in the global context because it censures the Anglo-African cross-cultural encounter. It further talks about the peoples and cultures of a land, which has emerged from subjugation, and domination of colonial rule.

The conflict between Sidi and Lakunle is a conflict between colonial and post-colonial consciousness, a clash between European and African culture; the conflict between Lakunle and Baroka is a conflict between the colonizer and the colonized, and between the white and the black. The final victory of Sidi and Baroka over Lakunle is the victory of African tradition and the defeat of European imperialism.

The Value of a Culture

Actually, the value of culture as an element of resistance to foreign domination lies in the fact that culture is the vigorous manifestation of opposition to white supremacy and politico-cultural hegemony. This is the vagaries of post-colonial literatures to challenge and to illegitimize establishing Eurocentric power, legacy, hegemony and authority through conquest and invasion, underling their differences “from the assumptions of the imperial centre. It is this which makes them distinctively post-colonial (Ashcroft, Bill, et al, 1989, p. 2)”. It is necessary to define some related terms like ‘Post-Colonialism’, ‘Imperialism’, ‘Colonialism’ and ‘Post-Coloniality’ before evaluating Soyinka’s *The Lion and the Jewel* in the frame of Post-Colonial study.

Imperialism, Colonialism and Post-Colonialism

Imperialism denotes “the fact of a powerful country increasing its influence over other countries through business, culture, etc” or “a system in which one country controls other countries, often after defeating them in a war” (Oxford Advanced Learners' Dictionary, 2000, p. 649). In other words, this term refers to “the dominance of one state over another territory for political subjugation and economic exploitation (Das, 2001, p. 88).”

Imperialism is a tool for both political and cultural imposition on the conquered territory. On the other hand, “**Colonialism** involves the consolidation of imperial power, and is manifested in the settlement of territory, the exploitation or development of resources, and the attempt to govern the indigenous inhabitants of occupied lands, (Boehmer, 1995, p. 2).”

Post-Colonialism is the expression/confession of experience of the exploitation of a colonial rule of the indigenous people through achieving independence and overcoming political and cultural marginalization of imperial rule. “The Post-Colonial discourse refers to the writing and reading habits rooted in colonial psyche as a consequences of European expansion and exploitation of ‘other’ worlds.

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Post-Colonial Literature

The 'Post-Colonial Literature' is a term of collectivity for the literatures emanating from the Third World Countries, which share certain formal and discursive feature. They demonstrate 'resistance' and 'subversion' of the imperial 'centre' (the 'colonizer', the 'dominant' or the 'hegemonic' power) (Pandey, 1999, p. VII)". In other words, Post-Colonialism is the attempt of "rising high above the worn-out shell of Europe (Spender, 1974, p. 4)", and the emergence of new self-awareness, self-assertion, critique and national identity from the yoke of colonial suppression and subjugation. Soyinka terms this as "self-apprehension".

The term 'Post-Colonial' semantically indicates an involvement with national culture after the departure of the imperial power. The period independence is called 'Colonial period' and the period after is called 'Post-Colonial' period. But, with the progress of post-colonial consciousness, this demarcation line has been relaxed. Regarding this Georg M. Gugelberger asserts that 'Post-Colonialism'

"... is not a discipline but a distinctive problematic that can be described as an abstract combination of all the problems inherent in such newly emergent fields as minority discourse, Latin American Studies, Third World Studies,... and so on, ... "minority" cultures are actually "majority" cultures and that hegemonized Western (Euro-American) Studies have been unduly privileged for political reasons" (Hawthorn, 2000, p.269).

Therefore, the term seems to be virtually an all-embracing and bears no fixed ideological baggage. Bill Ashcroft et al., uses the term 'post-colonial' "to cover all the culture affected by the imperial process from the moment of colonization to the present day" (Ashcroft, Bill, et al, 1989, p. 2). In the same manner, John Peck and Coyle have agreed: "(It) is used to refer to all those literatures and cultures affected by the experience of colonization" (Peck, John, & Coyle, Martin, 1993, p. 8). In Jeremy Hawthorn's words:

... the term (Post-Colonialism) can be used in a relatively neutral descriptive sense to refer to literature emanating from or dealing with the peoples and CULTURES of lands which have emerged from colonial rule ... (2000, p. 269).

This is exactly why Bill Ashcroft et al., call "*... the literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries, and Sri Lanka are all post-colonial literatures*" (Ashcroft, Bill, et al, 1989, p. 2). Actually, "*what makes them distinctively post-colonial is that they have emerged in their present form out of the colonial experience and asserted themselves by emphasizing the hostility with the*

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imperial power and by underlining their difference from the imperial centre” (Askari, 2003, p. 24).

Post-Colonial Literature means the literature written after the departure of the imperial power in a formerly colonized territory regarding indigenous people, culture, values and tastes censuring the uncensored paws of the colonizing ticklish offshoot. Elleke Boehmer offers an arresting view of this literature in the following manner:

“...post-colonial literature is that which critically scrutinizes the colonial relationship. It is writing ... to resist colonialist perspectives. As well as a change in power, decolonization demanded symbolic overhaul, a reshaping of dominant meanings. Post-Colonial literature formed part of that process of overhaul..., post-colonial writers sought to undercut thematically and formally the discourses, which supported Colonization- the myths of power, the race classifications, the imagery of subordination. Post-Colonial literature, therefore, is deeply marked by experiences of cultural exclusion and division under empire. Especially in its early stages, it can also be a nationalist writing... Postcoloniality is defined as that condition in which colonized peoples seek to take their place, forcibly or otherwise, as historical subjects” (Boehmer, 1995, p.3).

In fact, Post-Colonial literature is an enterprise writing back to contest the sovereignty and the superiority of British tastes and values. Obviously, it nurtures the interest of the margin relegating the centre, the dominant, or the hegemonic. The work of Edward Said, Salman Rushdie, Homi Bhabha, Bill Ashcroft, Helen Tiffin, Gareth Griffiths, Spivak, Chinua Achebe, N.C. Chaudhuri, V.S. Naipual, Patric Williams, Laura Chrisman, Ajaz Ahmad, Franz Fanon, Ngugi wa Thing’o, R.K. Narayan, Raja Rao, and Ania Loomba, among other post-colonial critics from all directions of the world, demonstrates such a consciousness that goes beyond the textual parameter and colonial hallucination. They also attempt to generate a more comprehensive perception of the colonial tricks and treatments underlining the post-colonial urgency to revert to the cultural past and glory. Similarly, the works of Wole Soyinka re-evaluated within the texts own culture, history, politics and religion overtly manifest the importance of his writings especially *The Lion and the Jewel* as a pioneering effort to set up post-colonial perspective through the nationalist resistance against hegemonic culture in the field of African literary arena.

Decolonizing Mission

Soyinka depicts the decolonizing mission of the Africans in the play through the symbolic representation of the characters like Sidi, Baroka and Sadiku. In the history of European colonization, the Victorian era is a marked zenith of western imperialism in the modern world. At that time, Africa became an important venue for European

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colonization. It was the time when the colonial propagandist (narrative) writings by authors like Kipling, Conrad, E.M. Forster, Rider Haggard, Mary Kingsley and others in great numbers anchored in triumphalism tempering with a sympathetic criticizing look at European imperialist mission of colonialism in the Orient and Africa. They contributed a lot to that mission of occupying and enlightening Africa.

Wole Soyinka, on the contrary, contributed his writings, especially *The Lion and the Jewel* as a sequel to that mission of colonial propagandists. A post-colonial reading of Soyinka's *The Lion and the Jewel* is bound to reflect the discursive mission of decolonization through this text, which questions the inadequacy of white man's supremacy, and attempts to dismantle the colonial subjugation and cultural hegemony, and to re-read the own cultural heritage, religion, history, synchronism, custom and glory.

Moving to Post-Colonial Resistance

The play *The Lion and the Jewel* moves from a colonial domination to a post-colonial resistance. The colonial rule has brought historical, social, political and cultural change or erosion to the indigenous people. The indigenous people like Sidi, Baroka and Sadiku, to maintain their own freedom and cultural identity, relentlessly combat against Eurocentric cultural hegemonizing and hybridizing effort. This attempt can be taken as a form of resistance to the former colonizer. With reference to this, it is important to mention here that

“Early nationalist fiction, and drama by writers such as Chinua Achebe, Ngugi Wa Thiong’O and Wole Soyinka, who seek to affirm or validate their own cultures and show that Africans did not hear of civilization for the first time from Europeans,... they locate their fiction and drama in very specific communities- Igbo or Gikuyu, or Yoruba. But the Igbo or Gikuyu, or Yoruba community portrayed is also presented as a metonym for the nation as a whole, for Nigeria or Kenya, and indeed, is often read as a metonym for the peoples of the African continent as a whole (Innes, 2007, p. 161)”.

Lakunle's love for Sidi was infatuated and aggravated in the face of African tradition. To marry an African girl traditionally the groom must pay 'bride-price', which is opposed to Lakunle's western view. Here lies the crux of the problem. Sidi, the Jewel and Belle of African Yoruba society is adamant not to marry without having lawful 'bride-price'. Lakunle thinks this tradition should be replaced by superior western civilized culture and tradition. To him, traditional African custom as

“A savage custom, barbaric, out-dated,

Rejected, denounced, accursed,

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Excommunicated, archaic, degrading,

.....

Retrogressive, remarkable, unpalatable.

[With a sudden shout]

An ignoble custom, infamous, ignominious

Shaming our heritage before the world (Soyinka, 1963, p. 07).”

In addition, to him, paying ‘bride-price’ is equal to buying a *heifer* from market place. This is a serious indignation to indigenous culture and it marks Eurocentric racist look. Lakunle attempts to convince Sidi by his aesthetics of love and poetic sensibility along with the pleasures of modern life: “*Oh Sidi, I want to wed/ Because I love/ ... As one flesh. / An equal partner in my race of life. / ... Together we shall sit at table.... Like civilized beings. ... So choose. Be a modern wife, look me in the eye/ And give me a little kiss-like this. [Kisses her.]* (1963, pp. 8-9)”

His ultimate mission is to implant the Eurocentric culture and values in African world. After Sidi being deflowered by Baroka, Lakunle liberally desires to marry her and implores her: “*Dear Sidi, we shall forget the past/ That we forget the bride-price totally* (1963, p. 60).” This approach subtly underlines cultural displacement, which is the common facet of post-colonial literature.

Lakunle, on the contrary, encounters a rigid resistance from his ladylove. Sidi, a deep-rooted tradition ridden African girl is unmoved by the superficial wind of Europeanization or modernity, and tells him to ‘pay the price’ if he wants to marry. She rejects his westernized idea of love-marriage and kissing a ‘way of civilized romance’, and exactly utters: “*A way you mean, to avoid / Payment of lawful bride-price/ A cheating way, mean and miserly* (1963, p. 09).” Even Sadiku-head wife of Baroka tauntingly advises Lakunle in case of his failure to manage ‘bride price’: “*Take a farm for a season, one harvest will be enough to pay the price...* (1963, p. 36).”

Further, Baroka –the Bale and lion of Ilujinle, a village of Lagos-the capital of Nigeria resists whiteman’s attempt of modernization scheme. He suspects and resists Lakunle’s feasible courtship with Sidi and attacks him polemically: “*You tried to steal our village maidenhead/ Have you forgotten?* (1963, p. 17).” Thus, Soyinka in the play develops a counter discourse against British cultural hegemony in profusion.

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Meanwhile, Sidi develops self-bloated egoism and narcissistic pride of her own beauty because her photograph appears in the Lagos magazine. Now, her beauty and fame goes beyond Lagos city. Man like Baroka-the Bale of the village, desires her hand in marriage. She rejects Sadiku's wife of Baroka's proposal and utters: "***You'll make no prey of Sidi with your wooing tongue/ Not this Sidi whose fame has spread to Lagos/ And beyond the seas*** (1963, p. 20)." In addition, she poses question to Sadiku: "***why did the Lion not bestow his gift/ Before my face was lauded to the world?*** (1963, p. 21)". Sidi's pride and confidence in her own charm and beauty makes her totally careless about men who seek her hand in marriage. For instance, she has no regard to Lakunle's intellectual calibre and white identity, and therefore, nick names him as a 'bookworm'. Similarly, she shows contrast her own superiority with Baroka's inferiority, and boastfully says to Lakunle:

"My name is Sidi, and I am beautiful.

The stranger took my beauty

And placed it in my hands.

Tell me of my fame.

Loveliness beyond the jewels of a throne- (1963, p. 20)"

Indeed, Sidi's self-conscious appraisal of her individual potency marks subjective identities of indigenous people and shapes a metaphor for all "marginalized" voices and specificity in deconstructions of "racism" in colonialism.

Baroka, on the other hand, feels insulted in Sidi's rejection of matrimonial proposal and designs diabolic trick to sup with her at his bed-chamber. He pretends that he has lost his manhood and he explains why he wants to marry Sidi, "***My manhood / Ended near a week ago. / ... I wanted Sidi because I still hoped-/ My failing strength would rise and save my pride*** (1963, p. 29)."

Sadiku, now, employs new technique to push Sidi into Baroka's bed. She reports that it is time for woman to rejoice and mock at Baroka's loss of virility and invites Sidi to attend ritual party where only women are allowed. Thus, she arouses Sidi's intense curiosity and she is convinced to torment Baroka over his loss of sexual potency. Lakunle advises her not to meet Baroka in privacy but she does not pay heed to his precautionary words. She, therefore, meets Baroka in privacy but is finally deflowered by the virile man of sixty. Lakunle feels hurt to see his beloved being deflowered by his rival. His liberal outlook enables him to forgive her for loss of virginity and offers

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to marry her. But, Sidi who has drunk the nectar of sexual pleasure with Baroka to whom she has surrendered her maidenhood refuses to marry Lakunle: “*Why did you think after him, / I could endure the touch of another man? ... And would I choose ..., / A beardless version of an unripened man?* (1963, p.63).” She, who, further, eulogizes Baroka’s sexual strength in comparison to Lakunle, engages to national culture: “*For a man of sixty, / ... But you, at sixty, you’ll be ten years dead! / In fact, you’ll not survive your honeymoon... / Come to my wedding if you will* (1963, pp.63-64).”

The play ends with the marriage of Sidi, the Jewel and Baroka, the Lion. Thus, the surrender of Sidi to Baroka is the testimony to the victory of traditional African values, and the defeat of westernized cultural imperialism and colonization at Ilujinle, a deep-rooted traditional African Yoruba village. Actually, Soyinka portrays Ilujinle village “as a metonym for the nation as a whole, for Nigeria..., and indeed, is often read as a metonym for the peoples of the African continent as a whole (Innes, 2007, p.161).” Finally, the conflict between modern European and African values is resolved in favour of the latter. Lakunle, despite his European ways of life, is looked down upon and ultimately rejected by Sidi who conforms to African tradition by marrying Baroka.

The Civilizing Mission

In most cases the western notion of imperialism/colonialism to ‘others’ like Asia, Africa is a part of its *la mission civilisatrice or the civilizing mission*. Kipling terms it as ‘Whiteman’s burden’ to civilize the ‘other’ world. In the *Lion and the Jewel*, Soyinka deconstructs and dislodges this notion of Eurocentric white racist supremacy and hegemonic persistence of their civilizing mission with post-colonial re-visioning inquiry. Lakunle-the representative of white European encounters in his mission only people of inferior races, namely Sidi, Baroka and Sadiku. He repeatedly uses the term ‘savage’ for them, considering them devoid of human qualities and put them against his civilized white identity which is enlightened by qualities such as, rationality, loyalty, goodness, intelligence and power of judgement. He addresses Sidi as ‘ignorant-girl’, ‘illiterate goat’, ‘bush-girl’, and ‘a race of savages’: “Bush-girl you are, bush-girl you’ll always be; / Uncivilized and primitive- bush-girl! (1963, p.09)”

Again, he considers Baroka-the Lion and Bale of Ilujinle as inferior uncivilized race: “He (Baroka) is a savage thing, degenerate/ He would beat a helpless woman if he could... (1963, p.35)” and “Baroka is a creature of the wilds, / Untutored, mannerless, devoid of grace (1963, p.58).” In addition, he terms Sadiku as “... a woman of the bush (1963, p.36),” and desires to start by teaching her and advises her to: “attend my (his) school (1963, p.37).” Lakunle’s this appreciation justifies the colonizers’

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civilizing mission to the indigenous people as a means of hegemonic cultural exploitation and imperialism.

Thus, Lakunle demonstrates his Eurocentric assumption that 'other' world is uncivilized and savage race. Here lies the necessity of civilizing those Calibans. The need, therefore, to "civilize" these inferior peoples was often advanced as one of the major justifications for European control of Africa. But, Lakunle's white supremacy encounters resistance from the natives like Baroka and Sidi who refuse to conform to the new culture. Here Soyinka is successful in portraying nationalist resistance against Eurocentric cultural hegemony.

The Binary Oppositions

The binary opposition (civilized/savage, black/white, east/west) that Soyinka's Lakunle constructs a line of difference between himself and Sidi and Baroka resembles the one through which the West saw the rest of the world over centuries. In the true sense of the term, Lakunle typifies the imperial hubris relentlessly trying to assert his Eurocentric sense of hegemony over Sidi, Baroka and Sadiku: "If now I am misunderstood by you/ And your race of savages, I rise above taunts/ And remain unruffled (1963, p.03)". He feels that these people are seriously in need of receiving western civilizing light. To this end, in *Ilujinle*, Lakunle is a school teacher symbolizing his civilizing mission to enlighten savage cannibals of Africa as Defoe's Crusoe's treatment to Friday in *Robinson Crusoe*. Under the array of such Civilizing light, the colonizers control education and therefore, they control thoughts and ideas absorbed by the youths who receive new cultures and ideas at a young age. Because of this, original culture is lost in new generations, a way of cultural displacement. Lakunle's belief in successful diffusion of this light can make life more and more comfortable that finds its expression in his idea of 'progress' in Africa:

"Within a year or two, I swear,

This town shall see a transformation

Bride-price will be a thing forgotten

And wives shall take their place by men.

.....

We must reject the palm wine habit.

And take tea, with milk and sugar." (1963, pp.36-37)

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Lakunle's above-stated idea of 'progress' determines the process of establishment of European norms and values. Here an obvious sharp contrast is revealed between the traditional African culture and the modern or Europeanized way of life. It causes cultural erosion and displacement. Actually, cross-cultural or ethnic intersection of the colonizer and the colonized shapes the impact of the culture of the colonizers on the culture of the colonized. The play, *The Lion and the Jewel* interrogates assumptions underpinning postcolonial native cultural identity and its liberationist rhetoric by focusing upon the discursive anti-colonialist practices and the impact of the global, the regional, and the local upon each other. The concern of this paper is to reflect the conditions under which a resistant 'global imagination' comes into being. Lakunle, a homegrown version of the African as anglophile encounters resistance in the traditional African community with regard to plan of modern 'progresses'. Sidi rejects his fashionable western cultural lifestyle as absurd to traditional society: "*O- oh. You really mean to turn/ The whole world upside down* (1963, p.05)".

Progress as Mechanical Uniformity

In Baroka's view, so-called progress contributes nothing but the mechanical uniformity of things and violation of virgin vitality and beauty of Nature. He foils the surveyor's laying of railway track, a means of avoiding the entry of Eurocentric modern civilization into the heart of traditional Africa. For this activity, Lakunle calls him old-fashioned 'rogue', a sworn enemy against his scheme of progress. But, the paradox is that old-fashioned Bale is enough powerful to resist and decline cultural imperialist approach in order to restore and revert to national culture forgotten once. In the play, a particular focus is on the reshaping of inner maps of the metropolis through the ethnic voices and the alternative and interstitial modes of approach associated with the margins, the Africans. It gets its true reflection in the voice of Baroka-the Bale of Ilujinle:

*"Among the bridges and the murderous roads,
Below the humming birds which
Smoke the face of Sango, dispenser of
... lightning; ...But the skin of progress
Masks, unknown, the spotted wolf of sameness...
Does sameness not revolt your being,
My daughter?* (1963, p.52)

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In post-colonial ambience, the colonizer encounters outright resistance from the indigenous inhabitants and so, nothing exceptional happens to Lakunle. His European ideas of progress expressed in the establishment of roads, railways, industries and technology in various aspect of life. This progress will shorten the distance between people of different nations by bridging them into the web of communication and transportation. But, the traditional African view point expressed through Baroka's opinions, does not agree with the modern point of view. He dismantles and subverts Eurocentric views: *"I do not hate progress, only its nature / Which makes all the roofs and faces look the same (1963, p.52)."*

Baroka's views, obviously, demonstrate that modernity is not always desirable and that native, rural, traditional culture has its own virgin vitality and beauty, which needs to be re-discovered by the indigenous people. Baroka's respect for his own culture does not allow him to recognize the so-called superiority of Western culture. Indeed, quest for own 'cultural identity' is a powerful and creative force as emergent forms in the psyche of marginalized peoples. Such a conception of 'cultural identity' played a critical role in all post-colonial struggles in reshaping the world. *"In post-colonial societies, the rediscovery of this national identity is often the object of what Frantz Fanon once called a -passionate research... directed by the secret hope of discovering beyond the misery of today, beyond self -contempt, resignation and abjuration, some very beautiful and splendid era whose existence rehabilitates us"* (Williams, 1994, p. 393).

To Restore and Rediscover

The colonized peoples always attempt to restore and rediscover their pre-colonial cultural identity because Colonialism is not simply content with imposing its rule upon the present and the future of the dominated country but it also distorts and disfigures the past history, culture and power of the colonized territory what Fanon (1963, p. 170) avowedly calls :

"Colonialism is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic, it turns to the past of oppressed people, and distorts, disfigures and destroys it" (as cited in Williams, 1994, p. 403).

This is the reason why, Soyinka's Baroka subverts and disregards the entry of Lakunle's idea of 'progress' in the African traditional village though modern progress more or less can render pleasures and comforts in the sphere of social life. Therefore, the struggle of Baroka and Sidi against Colonialism's cultural hegemony is to revert to their past cultural heritage and glory which is analogous to Okonko's attempt in Achebe's *Things Fall Apart*. Thus, Soyinka in his play establishes Africanness that is

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articulated in direct opposition to dominant Eurocentric discourses. This approach makes the play, *The Lion and the Jewel*- anti-colonial nationalist writing what a postcolonial literature attempts to “*write back to centre*”.

Intellectual Potholes and Myopic Cultural Roadblocks

Ostensibly, the text heavily hinges upon the cultural intersection reflecting intellectual potholes and myopic cultural roadblocks, that determine the trajectory of socio-cultural change but at last, there is Afrocentric “counter-hegemonic moves” focusing Yoruba culture and tradition. In the play, the active and genuine exercise of African culture as determined by symbols, motifs, rituals, musics, drums, scripts, proverbs, and ceremonies conceptualize identity in ways that promote and modify national perceptions of ‘Africanism’, relegating from the colonial and neocolonial logic of cultural denigration in a manner that fully acknowledges the cosmopolitan and global contexts of African postcolonial formation.

Soyinka subtly portrays counter-hegemonic discourses through nationalist resistance against Colonialism’s cultural hybridity and hegemony. He juxtaposes two value systems as counter discourses through the lens of Post-Colonial criticizing look. The play draws a subtle line of contrast between Western and African viewpoints in case of conventions of love and marriage like the payment of ‘bride-price’ and other social matters as well. The sharp contrast between the African and European cultural values with regard to ‘progress’ claims to convey a postcolonial message only by understanding and embracing the idea of cultural hybridity while attempting to explore the concept of national identity emerging from the shell of cultural imperialism. Lakunle and kindred souls believe in the European ideas of ‘progresses’ expressed in terms of their belief in the establishment of roads, rails, bridges and international web of communications, whereas Baroka- the embodiment of African tradition does not believe in the artificial modern ‘progress’. In addition, Sidi’s approach to life is complimentary to Baroka’s. Being deeply rooted in African tradition, she is not attracted by Lakunle’s Europeanized and sophisticated approach to life. Her philosophy perfectly matches Baroka’s animalistic and vitalistic one. This is the reason why she is magnetically attached to him after tasting his sexual vitality in bed.

By contrast, Lakunle’s rational way of convincing a young girl in accepting marriage proposal is not appreciated by the tradition-ridden girl Sidi. As a result, she refuses to marry Lakunle whose aesthetics of love and romantic sensibility have no significance in the tradition-ridden society. Moreover, Lakunle’s belief in monogamy is contrasted with polygamy-the African custom. All over again, Lakunle does not believe

childbearing in marriage, whereas tradition-ridden society firmly believes in functional marriage.

This phenomenon testifies to the deep-rooted strength of traditional native culture unshaken by the superficial wind of Europeanization or modernity. Lakunle's modernity and Europeanization are appropriate to the process of his own acculturation and consequently, he encounters nationalist resistance. Thus, in *The Lion and the Jewel*, cultural repression vis-a-vis nationalist resistance under colonial rule underscores greater value of counter discourses as counter hegemonic practices.

Women's Position

Women's position in postcolonial societies and literatures is a matter of debate and inquiry. The integration of women into nationalist and anti-colonialist movements has been an important issue for questioning women's position in most post-colonial societies. Soyinka's women play a surprising role in anti-colonial movement. Their active participation and gender interests within the parameters of cultural nationalism valorize a resistance against colonizers' process of subordination and material feminism. Lakunle, a westernized educated fellow considers women as timid, fragile, subordinate, weaker sex, inactive, ignorant but paradoxically, at the same time terms women as "equal partner in life". He treats Sidi as his supporting element in white imperial mission, in his voice- "*Just the one woman for me... Alone I stand/ For progress, with Sidi my chosen soul-mate,*" (1963, p.26).

This is essentially Western materialistic approach to women and a trick of patriarchal control over the indigenous women. Furthermore, Lakunle's condemnation of the bride price is an insult to womanhood, especially to African women. His Eurocentric outlook to women is exposed in his address to Sidi: "*It's in my book. / Women have a smaller brain than men/ That's why they are called weaker sex*" (1963, p. 04). On the contrary, Sidi, tradition-ridden tribal girl apparently dismantles and disorients the Western attitude to women patronizingly: "*The weaker sex, is it? / Is it the weaker breed who pounds the yam/ Or bends all day to plant the millet/ With a child strapped to her back?*" (1963, p. 4).

Women in Soyinka's *the Lion and the Jewel*, enjoy unfettered operations of national patriarchy. Interestingly, there is no white woman in the play. The lack of white women may function as a potential escape, by allowing within the parameter of the text, the unspoken displacement of the condemnation of women from women in general and to African women in particular. Similarly, Rudyard Kipling in his novel, *Kim* liberates Indian women from the nuisance of white women by discarding white women characters within the textual portrait gallery.

To Conclude

On the whole, what emerges from the present study is the conviction that in Soyinka's *The Lion and the Jewel*, it is the consequences of European colonization and cultural domination and perversion in Africa that determine the trajectory of change and thereby the nature of colonized cultures, national cultural consciousness and anti-colonial resistance. Culture, in reality, is the expression of the heart of national consciousness. The final triumph of African cultural tradition over Westernization is obviously an objective correlative of Wole Soyinka's philosophy, which recognizes the postcolonial need for nativization, and rediscovery of cultural past, glory, grandeur and heritage. This is how, the play makes an attempt at establishing Africanness relegating and resisting Eurocentric hegemonic power, culture and values.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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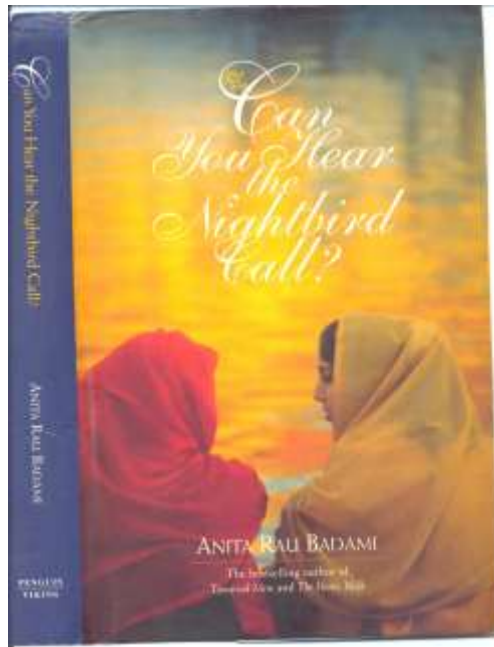
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An Androcentric and Gynocentric Perspective of Women as Victims in Partition Fiction: A Comparative Study

Radhika Purohit, M.A., M.Phil., Ph.D.



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Abstract

This paper is a comparative study of the novels of the male and female writers on the theme of Partition of India. It is an attempt to study the manner in which the male writers have dealt with the aspect of victimization of women during the catastrophic events of the Partition as compared to the women writers. It also attempts to analyze the possible reasons behind the difference in the perspectives of the male and the female novelists in projecting women as the prime targets and victims of this history of death, destruction, defilement and destitution.

Introduction

Woman victimization is one of the evils confronting women all over the world this evil is further compounded if they are placed in unstable political societies or events. Women being extremely vulnerable are easy targets of any form of oppression, humiliation, deprivation and discrimination. Partition literature explores the sexual trauma, sufferings and painful experiences of women during and after the Partition. This in many ways substantiates the fact that inequality of sexes is neither a biological fact nor a divine mandate but a cultural construct.

Six novels have been taken up for this comparative study of which three works of the male novelists namely; *The Train to Pakistan* by Khushwant Singh, *Tamas* by Bhisham Sahni and *Azadi* by Chaman Nahal will be compared with the works of three female novelists namely; *Earth 1947* by Bapsi Sidhwa, *What the Body Remembers* by Shuana Singh Baldwin and *Can You Hear the Night bird Call?* by Anita Rau Badami.

The Andocentric Perspective

Train to Pakistan is truly brilliant in its approach and presentation of the Partition. The village of Mano Majra and the characters that inhabit it realistically depict the psychology of the Indian village. Suresh Chandra remarks that “*Train to Pakistan* is a

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village specific and not a village-centered novel for the feeling and concern for the village.”¹ It tries and captures a villages’ tryst with Partition. The predominant quality of the novel lies in its trenchant exposition of the theme of Partition thus fulfilling its primary objective.

The novelist analyses the cause of the Partition from political, communal and bureaucratic aspects and simultaneously deals with its drastic effects leading to mass scale violence and victimization. The novel is sarcasm on the religious and the federal aspects of the Indian society.

“*Train to Pakistan* shows how peace is disturbed by the fundamentalist forces in connivance with the government machineries and how personal loves of Hukum Chand for Haseena and Juggat Singh for Nooran assert itself and saves the train to Pakistan from being ambushed”.²

Khushwant does not fail to condemn the reigning Congress government and its policies. Also, the attitude of local police and petty government functionaries is very agreeably depicted. The author takes the opportunity to expose the low morality of the administration that is deeply affected by the existing communal and religious fervour. This victimization of the administrative system at the larger scale is apparent in the form of the Magistrate Hukum Chand. The police force in Punjab suffered from several failings and weaknesses: inefficiency, corruption, unscrupulousness and greed.

It focuses on the plight of the uneducated in the country poignantly revealing their pathetic condition for being forced into the confusing mess of the Partition and how easily they can be influenced and how susceptible they are to rumours.

It also deal with the principle value that if the educated people had taken a right step at the right time then there would not have been such a massive bloodshed in India.

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This novel is certainly about the innocent victims of the Partition where the village of Mano Majra provides the base for the different social, economic, federal and political thread work required to illustrate the suffering. The social sufferings such as Partition from the beloved, the trauma of leaving the homeland have been dramatically presented. The suffering part of the victims in the train is provided as a cause for the start of the chaos in the village. The whole part of the Partition is presented to show the human dimension of the momentous event

The train motif is also employed to depict the ghastly and awful experience of human beings involved in a historical and dehumanizing process. It symbolized death and disaster of the Partition as much as it symbolized life and action before the Partition.

However Singh's idea of victimization can be more importantly viewed in his portrayal of common people as victims of: politics at both state/regional and national level, as victims of the selfish motives of the bureaucrats or as victims of their ignorance and illiteracy rather than victims of the Partition violence.

Portrayal of Women in *Train to Pakistan*

In spite of the numerous merits, the novel falls short in the following aspects. Firstly it is essentially patriarchal in its representation. Secondly it depicts the lop-sided view of the victimization of the Partition violence and lastly it conspicuously misses women characters and their points of view of the Partition.

Women in the novel are presented as non-entities ever involved mechanically in the routine menial household chores. "Women rub clarified butter into each other's hair, pick lice from their children's heads, and discuss births, marriages(p.5). "women, who had gone from door to door collecting and dropping bits of gossip...." (p.78) "Women fed their children on stale leftovers from the day before. They did not have time to light their hearths." (p.83) or "hearths over which women were cooking the evening meal." (p.165) throughout the length of the novel the women are described doing nothing else

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other than these. Endowing women with no individuality displays a patriarchal approach towards women.

Politics, economy, religion and even the social context is thought from the points of view of the people who are classified by their professions and education and not by sex. Presenting too many perspectives, through different role portrayals, has overshadowed the more significant themes of the suffering and victimization of women and children. The problem is well highlighted by the list of the sufferings and a vivid description of the violent scene of the arrival of corpses in the train, but he fails to foreground the cause of female victimization in particular.

The only two very insignificant female characters that one finds in the novel are: Nooran, the object of Juggat's passion and Haseena, the object of Hukum Chand's lasciviousness. Haseena at that tender age is nothing short of a victim of the typical Indian representative of bureaucracy in India under the British Raj and ironically not of the Partition.

There is no woman thought in the book and at one point called the "weaker sex" just to give a hint of the existing social conditions. The women voice seems subdued and alienated, displaying a dominant masculine ideology in operation with regard to the Partition.

The women in Singh's fictional world are silhouetted against this vast, panoramic background, the great human catastrophe of the Partition as depicted from men's' point of view. It merely indicates and suggests the awful and ghastly experience of women involved in this historical and dehumanized process but does not portray or depict their fate, their misery and their sufferings.

"The sexual, predominantly masculine, symbolism Singh uses to locate the three Indian communities in the novel is redolent of the theory examined by George Mosse in 'Nationalism and Sexuality' –that only men, masculinity and heterosexuality can co-exist with a nation."³

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This view point can be substantiated by the fact that Jugga's male body takes the acclaim of heroism whereas the bodies of Noor and Haseena which are sexually and culturally "othered" through prostitution and pre-marital pregnancy are deployed differently. They are not coded as heroic.

The apparently straightforward, historical-realist plot is complicated by Juggat Singh's affair with a Muslim girl and Hukum Chand's liaison with a Muslim girl. Ralph J. Crane in this regard opines that "The treatment of Muslim women thus becomes a means of measuring Sikh and Hindu communal nationalism."⁴

However this also reveals that women never inhabit the identity of a proper religious subject. Women's bodies are not marked in a canonized ritual warp, for women are never 'properly' ethnically identified except through their relations with Hindu, Muslim or Sikh men.

Chand's response about the Hindu women being so pure that they would rather die than allow Muslims to lay hand on them, not only erases from the ethnic community the presence of the raped Hindu women, but also endorses the contemporaneous popular ideology of suicide as the only option for women raped, or about to be raped. This reinforces the common Hindu nationalist rhetoric about women's purity and defilement, supposedly making the very victim- the women of that violence desire physical death. In the character of Hukum Chand lies the failure of the novel in failing to transcend and envision discourses beyond patriarchy and communalism.

Lack of Women Perspective

Khushwant Singh unfortunately has missed the women perspective in the novel which is sad since here was one of a true writer who could capture India from villages to cities like no one else could. It would be more appreciable if he would have thought of women not as objects of sex (as he does with both the women characters in the novel) but more as victims of the Partition violence. Three full pages of the novel is devoted to describe the

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love making acts of Juggat and Nooran and twice the number of pages to describe the lustful encounters of Hukum Chand with Haseena. And even here one can easily feel the male domination pervading in these sexual descriptions. The novel fails to challenge the production of women as sexual objects and cultural symbols that grounds ethnic sexual violence. When a novelist does not fail to miss or ignore women as a source of men's sensual pleasure how does he miss or ignore women as the victims of men's retaliation?

Overlooking this aspect of the Partition is indeed strange and unanswerable. Or perhaps the answer lies in the fact of sexual politics.

Bhisham Sahni's novel *Tamas*

The full story of Partition and its intense impact on the human beings once again comes alive in Bhisham Sahni's novel *Tamas*. The events described in *Tamas* are based on true accounts of the riots of 1947 that Sahni was a witness to in Rawalpindi. The subject matter of: communal riots has made *Tamas* (The Darkness), one of the most controversial works in Indian literature. Filthy politics played in a small town district center to create a religious divide, which in turn would encourage the geographical divide in pre-independence India, is the theme of this novel.

Robert Stam and Alessandra Raengo comment on the novel thus: "It is written in a classic realist mode with both small and large events woven together to create the plot for the main characters, who become the subjects of its quasi historical narrative. Throughout the novel, a series of episodes that resemble the casual impulse of the traditional documentary form are deployed. The theme of ordinary people as pawns in the large game of the political intrigue immediately after Independence remains the guiding thread of the narrative....."⁵

Tamas relives the four days of communal violence through the eyes of different characters in the book and their horrifying experiences. It reveals how politicians use innocent and ignorant people to cause communal riots, the Congress party workers

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dispute among themselves for leadership, the non-violence movement is ridiculed by the so-called nationalists, and the inert but deeply interested British government: form a part of this collective insensitivity. *Tamas*, is a mirror to our narrow minded society, and reflects the cracks in the foundation of our secular democracy.

Tamas harshly reminds that politicians are the first step towards insanity of human kind. Be it a Muslim, Hindu or Sikh, every politician is self-centered. The events after the riots depicting more than hundred villages drowned betray humanism showing how British achieved their divide and rule policy successfully.

The author also shows how religious ethics can cause havoc in a peaceful city. The people driven by their emotions and feelings of vengeance kill each other. The role of the religion in politics is so well emphasized and highlighted that it becomes the central idea of the novel.

Tamas does not have one protagonist and it gives the interpretation of the same situation through different characters. The novel deals with some real-life incidents conveying a subtle message that Partition was not the solution to any of the problems India faced in 1947, and a bit more restraint amongst the individuals was all that was needed to keep India from dividing.

Speaking of the victimization aspect of the Partition violence, the praiseworthy aspect of *Tamas* is that it covers almost all the sections located in different places of the Indian community. It shows the victims in the town, village, young, and old, Muslim, Hindu, Sikhs and English. The author very intelligently introduces the characters and powerfully depicts the physical and the mental suffering of the victims. A narrative of factual details saturates all the personal stories.

The sequences after the riots are equally distressing where many characters relate their stories to the relief camp managers. The women caught by the mobs are sexually harassed and killed. Some women killed their own children and then killed themselves to

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escape from the mobs. The women who had been carried away by the mobs lived in constant fear, agony and apprehension. Psychological sufferings of the people benumbed their wits. Those who had been forcefully converted lost their people, their religion and most importantly their esteem and lived as underdogs in the other community. All these sufferings have been shown very vividly and thoughtfully placed by the author in the novel.

One of the most moving accounts is the description how a defeated Sikh, Iqbal Singh, gets converted to Islam to save his life and how he is demeaned and ridiculed by the Muslims:

However, the absence of the women's views is conspicuous, as no woman character is fully developed and the trauma that women experienced during the Partition is not projected in depth. The female characters in the story merely exist in the shadow of the dominant themes of politics, religion and communalism. As such the perspective in which the story is presented is that of a man. The depiction of women victimization lacks the feminine experience and sensitivity, Perhaps a different dimension would have been added to the story, if the Partition violence had been presented through the experiences of a woman as a victim of the actions perpetuated by men.

Nahal's *Azadi*

Azadi is a deeply touching saga of the Partition of the sub-continent and the accompanying disaster. The novel is realistic in its chronicling the details and in depicting a picture of human cruelty and perversity. "It also has a remarkable penetration and convincingness in its well-executed and gripping narrative, clear cut and readily identifiable characters and a kind of grisly, macabre atmosphere that has its own sharp appeal".⁶

As Khuswant Singh and Bhisham Sahni were more inclined towards the themes related to politics, communalism or religion, Nahal chose to deal with 'exile', as a consequence of

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the Partition. Unasked for exile, the suffering and loneliness that such forced exile imposes on the persons involved, is an experience by itself. Nahal confesses that “I wrote *Azadi* as a hymn to one’s land of birth, rather than a realistic novel of the Partition”.⁷

“Like the important novels written on this theme *Azadi* also focuses on the common man rather than on historical figures of the time.”⁸

There are only two characters in the novel that evolve and develop with the story – Lala Kanshi Ram and his son Arun. The novel opens projecting the protagonist indirectly. The prime concern of the author is the travails of migration which is depicted through the character of Lala Kanshi Ram, whose placid life is disturbed by the enervating change wrought by the Partition. Uprooted from home and feeling “crushed” (205) he is still “not defeated”, (269) as he leaves for India. The exodus of the people of the refugee camp, the painful experiences in the camp, the sad news of his dear daughter Madhubala’s death and series of experiences made his heart heavy and sadden his soul. But the protagonist in him is powerful as instead of getting down and defeated; he gains heroic endurance: “Many parts of him had died, but there were others still alive, forcefully and affirmatively alive, and he knew he was not defeated.” (p.269)

“The members of Kanshi Ram’s family suffer from a psychological partition from one another and feel unable to communicate mutually. All of them suffer from a sort of existential loneliness. Perhaps, all the material suffering like displacement, loss of land, home, roots, friends and relatives and so on have awakened in them the deep seated Hindu philosophical feeling of ‘vairagya’ or detachment.”⁹

“It is a Partition novel with a difference, as Nahal stresses through the protagonist Lala Kanshi Ram the necessity of human forgiveness, laying due emphasis on the “affirmation of life” to which he is committed through his stark realism, though it gets dissipated by a heavy dose of romantic love and sex.”¹⁰

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With regard to the depiction of violence and victimization in general, *Azadi* is full of graphic description of human indignity and brutality, mass murders and mass rapes, large scale abductions and parades of nude women. One of the most powerfully touching scene in the novel is the parade of the naked Hindu and Sikh women in Sialkot. In retaliation, Muslim women are paraded exactly in the same manner in the Indian Punjab.

“The novel is an example of how religion could generate in man the most destructive and inhuman frenzy. The description of the parading of the naked Hindu women by Muslims at Narowal is an example of it.”¹¹

Viewing *Azadi* from a feminine perspective one can admit without any hesitation that its perspective is male-oriented. Though all the characters in the novel, more so the women experience the same effects of a cataclysmic event marked by brutality, violence, bloodshed, mass murder and rape it is the varying reactions of the two male characters namely Lala Kanshi Ram and Arun, to these events which becomes the centre of interest in the novel.

“It is thus that the transformation of history into art is effected most successfully through the multiple perspective in which the events and actions are presented, by our being made to see the tragic drama enacted at once in the minds of the two characters representing two different generations and two different values and world views”.¹² (132) It is once again as in *Train to Pakistan* and in *Tamas* that the male characters alone are the centre of consciousness.

The episodes of love between Arun and Chandni are unwanted and uncomfortably sensual. The book was declared “obscene, vulgar and communal”. “In describing with intimate detail the liaison between Arun and Chandani, the author appears to be aiming at killing with one stone two birds of sex interest and social reform.”¹³

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The openness and boldness with which the sensuality of a women's body have been described in these episodes could have been more appropriately and meaningfully used to describe the victimization of women in the novel.

A View from the Feminist Perspective

Viewing from the feminine perspective, these three eminent novels on Partition considerably fall short in the depiction of the theme of women victimization with major women characters and their enduring the Partition tragedy. Women have been denied their due place in a narrative where they deserved to be the foremost. Why? The following aspects emerge upon a close analysis.

Firstly, men simply project on to women the attributes of weakness and masochism. This ignores the unconscious psychological processes of gender formation and the more impersonal social and economic factors of women oppression.

There are numerous such citations in these novels already mentioned which substantiate this attitude.

The Result of Men Shaping Literary Values and Conventions

Secondly, literary values and conventions have themselves been shaped by men. Thirdly, the male writers address their readers as if they are always men. The various scenes describing the love-making in *Train to Pakistan* and *Azadi*, and even the scene describing the parade of the naked women on the street in the latter confirm this limitation of a male writer.

Kate Millet, in *Sexual Politics* exposes the oppressive representations of sexuality that one can find in male fiction. The characters of Nooran and Haseena in *Train to Pakistan* and their depiction merely as objects of sexual pleasure for their men, the sketching of

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female characters and incidents related to them in *Azadi* or even *Tamas* are all such glaring examples of male domination pervading the sexual description. These novels are examples of narratives that carry the tone of one male relating an exploit to another in the masculine vocabulary and point of view. Are these male novelists compelled by their gender to reproduce the oppressive sexual politics of the real world in their fiction?

If the point of argument is that these writers narrate events from male point of view, as they are men, then this should be true for the women writers as well. But no women writer discussed in this work has excluded or ignored men's perspective in their narratives just because they are women. Male characters have been given equal significance and are depicted with equal sensitivity. The characters of the ice-candy man, Sardarji, Pa-ji or Satpal in the novels of the female novelists are sketched with great care and detail and one does not get a feeling that since the writer is a woman the male characters are reduced to insignificance, the feeling that one gets when reading a male novelist. If women can write about men without any prejudice in spite of being a woman, then why should not men write similarly about women because they are men?

Women's Experience – A Different Perspective

The literature about women is realities of their mental and physical sufferings and desperate struggle for a meaning in life and living. A woman's experience includes a different perceptual and emotional life; women do not say things in the same way as men and have different ideas and feelings about what is important and what is not. Sensitive as they are women writers express themselves by portraying characters or events with relation to exploitation, destitution, suffering and violence.

Since the theme of Partition demands portrayal of not only the socio-economic or political or humanistic implications of the tragic experiences of the suffering millions but also the deep psychic disturbances and emotional transformations brought about by that traumatic experience in the lives of women, portrayal of substantial female characters

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becomes indispensable. Though all the characters in these novels experience the same traumatic effects of brutality, violence, bloodshed, mass murder and rape, it is the varying reactions of the male protagonists to these events which become the central concern of these novels. Whereas the fact is that it is women who are the primary victims of any such conflict because of their being extremely vulnerable targets to sexual violence. The magnitude of this kind of violence is the most devastating kind and is beyond comprehension.

Manto's Short Stories

Quite unlike the male novelists discussed in this paper, Manto's short stories "scathingly critique the multiple forms of discursive and embodied violence that saturated women's lives during the Partition. Through irony, many of his stories make visible the female subject's dehumanizing reduction to a sexual object of communal consumption and ethnic exchange."¹⁴

The Gynocentric Perspective

Explaining the importance of examining women's experience Gerda Lerner says:

"Women have been left out of history not because of the evil conspiracies of men in general or male historians in particular, but because we have considered history only in male-centered terms. We have missed women and their activities, because we have asked questions of history which are inappropriate to women. To rectify this, and to light up areas of historical darkness we must, for a time focus on women-centered enquiry, considering the possibility of existence of a female culture within the general culture shared by men and women. History must include an account of the female experience over time and should the development of feminist consciousness as an essential aspect of

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women's past. This is the primary task of women's history. The central question it raises is: What would history be like if it would be seen through the eyes of women and ordered by values they define?"¹⁵

This question is suitably and duly answered by the female novelists of the Partition: Sidhwa, Anita Rau Badami and Baldwin.

The Female Novelists on Partition

All the three writers discussed in this paper have used their protagonists to explore a 'female consciousness and value system'. These female novelists have been influential in drawing attention to the differential history of women's experiences during the Partition. Narrating the stories of women characters who experienced the migration and violence, the novelists have revealed the complex dispossessions which is both psychic and material. They in these novels make visible the trauma, anguish, pain and ambivalence that mark the experience of Partition.

While Sidhwa specifically explores the abducted women's experiences, Anita Rau Badami represents an actual violation of the female body during the violence, through her writings. Baldwin on the other hand portrays women as victims of both the patriarchal society and the Partition.

Sidhwa's Novel

"Sidhwa's novel was written at a time when interest in the ongoing impact of Partition especially in the lives of women, was just beginning to be explored."¹⁶

The entire story is narrated by a child in a way that "Sidhwa's fictional, partial and episodic figuration of Lenny's reflections on her childhood experiences represents an

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effort to make visible the fragmented, non-linear, and contradictory experience of 'independence' alluded to in the 'cracking' metaphor of her title"¹⁷

"Lenny observes the clamorous horrors of Partition from the lap of her beautiful Ayah, or clutching her skirts as she is pursued by her suitors through the fountains, cypresses and marble terraces of the Shalimar Gardens."¹⁸

This is apparent when she ponders if the Earth will bleed when the adults "crack" India. This device of the child narrator, who has no Hindu, Muslim or Sikh motives behind her observations, enabled Sidhwa to treat the holocaust of Partition with objectivity and lack of prejudice. The disruption of a settled order, the traumatic separation of friends, the sense of loss and uprootedness are all revealed through the wondering eyes of precocious Lenny.

Though the novel includes a host of characters from all communities; Hindus, Muslims, Sikhs, Christians and Parsis, which contribute to a multiple perspectives of the Partition, the novelist is more concerned about the miniscule minority, namely the Parsi community. The characters that surround Lenny are "Slavesister", "Electric Aunt", "Old Husband", "Godmother", "Ayah" and "Ice-Candy Man". In fact Ice-candy man is a Muslim street vendor, drawn like many other men by the magnetic beauty of Ayah, Lenny's nanny. In contrast, Sidhwa portrays the Godmother as a true source of strength and action, through knowledge instead of pride and rhetoric. Lenny's mother, and other Parsi women when they help Hindu and Sikh families escape in safe convoys to India and assist in the rehabilitation of destitute and kidnapped women. Lenny's Godmother rescues the Hindu Ayah who was forcibly married to her former Muslim friend i.e. the Ice-Candy Man.

Irrespective of community all people invariably suffered during the Partition--"Amidst banter, repartee and humour the novelist subtly portrays the underlying fear of the Parsis about Partition and Independence".¹⁹

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“The novel points to the (im) possibility of completing the history of Partition with ‘first hand’ testimonial or fictional accounts by underscoring the ‘unnarratable’ quality of ‘abducted women’s’ experience even while the novel signals the importance of understanding the causes and consequences of their predicaments”.²⁰ Ayah eventually becomes one of these ‘abducted’ women, but Lenny’s naïve view of her and other women’s treatment dislocates the state’s and community’s attempts to justify their actions and their ambiguous attitude towards women. For example when the Recovered Women’s Camp is first established in Lenny’s neighbourhood, she recalls how she assumes “it’s a women’s jail, even though they look innocent enough.” (p.201) Lenny’s naïve observations point to the anxiety surrounding their ‘sexual contamination’ by the other community that turns women into outsiders. Ayah’s replacement, Hamida, who has just been released from the camp, sees herself as a ‘fallen woman’ and tries to explain that the women are ‘fate smitten’.

“Lenny’s interrogation of the normalized assumptions that inform the ‘abducted’ women’s treatment helps to make visible the way patriarchal nationalist interests produce their identities as polluted. Her off-center view highlights how the women’s suffering is both the result of the brutality of their abductors and the ostracization they experience when they are ‘recovered’.”²¹

Looking at the novel from feminist perspective, Fawzia Ahmed Khan aptly points out that, those who display moral strength in the novel are all women. If “the bloody history of the Indian-Pakistani Partition had been defined..... by the kind of values women like Godmother and Ayah stand for, then the world might be a less violent place”.²²

The women certainly play the pivotal role in the novel. Lenny’s comprehension of the events of the Partition is narrated through the story of what happens to her beloved Hindu Ayah. When the story begins, Ayah is surrounded by many admirers, Hindus and Muslims. Among her many admirers is the ice-candy man after whom the novel is named.. Unfortunately her charms lead to her abduction by a group led by the ice-candy

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man. He keeps Ayah, renamed Mumtaz, but she is eventually rescued. At the beginning, Hindu, Muslim, Sikh admirers, flock around Ayah, gradually the change in the situation is depicted by the change in the dwindling group around Ayah. They still come, but in “twos or threes, or singly” (147). The amorous, playful caresses of the earlier scenes become lustful, threatening and violent. The scene of Ayah’s abduction, juxtaposing sexual images with images of violence is described with symbolism and sophistication. The last thing that Lenny notices is Ayah’s slack mouth that gaped piteously, her disheveled hair flying into her kidnappers’ faces, staring as if she wanted to leave behind her wide-open and terrified eyes.

Lenny remains tormented by Ayah’s rape and kidnap and her child mind is mature enough to realize that Ayah’s ‘carrying away’ had less to do with fate than with the will of men. Eventually when Ayah is finally traced Lenny can clearly see that the radiance and the animation in Ayah had gone. “Can the soul be extracted from its living body? Her vacant eyes are bigger than ever: wide-opened with what they’ve seen and felt.” (p.261). She seemed past everything: emptied of life and despairing. Her spirit was killed and her angel’s voice mutilated. Thus Bapsi Sidhwa captures in a few lines the terrible consequences of the victimization of women. The theft of the body de-genders Ayah as it robs her of her privacy, personal dignity and agency. The denouement of the novel and the defiling of the ayah can be seen as reflecting symbolically the despoiling of the country.

Sidhwa succeeds in drawing out the most damaging effect of the Partition, the literal desecration of women on both sides of the conflict. Sidhwa recalls the chilling shrieks and moans of recovered women at the time. “Victory is celebrated on a woman’s body, vengeance is taken on a woman’s body. That is very much the way things are, particularly in my part of the world”.²³ She says of these women: “Terrible vendettas were enacted on their bodies, not so much to dishonour them as to humiliate the men of another faith.”²⁴

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Ananya Jahanara Kabir writes, “she is a woman who has written a novel, from an upper middle class perspective, about women whose lives were deeply affected by the Partition.....”²⁵

“The tension between the historical and fictional events inscribed in Sidhwa’s narrative suggests how the discourse of gender, class and nation overlap and converge to become increasingly restrictive of women’s agency as the country faces independence. Whereas before Partition Lenny observes how Ayah is able to deflect patriarchal expectations of monogamy and conjugality, after Partition, her actions are constrained and her agency and body governed by patriarchal struggle over land and identity. Sidhwa’s narrative practice seeks to destabilize patriarchal nationalist discourse and work against the practice of making women the ‘ground’ in struggles for post-colonial self-determination. At the same time it maps how women’s identities, far from being determined by discourse, are mediated, challenged, resisted or transformed by their desires and discontents.”²⁶

In her interview in “Spincycle” Bapsi Sidhwa observes: “I imagine that as women, consciously or unconsciously, we bring out the problems and discrimination women face and project our aspirations. I myself don’t like to preach about feminism but the ways the stories unfold illustrate their position in the family and in society.”²⁷ However being deliberately feministic, a woman writer essentially tends to depict the reality from the female perspective. It is this perspective which is missing in the Partition novels of the male writers.

What the Body Remembers

What the Body Remembers is the next novel taken up in this paper. “My writing seems to rise from a sense that there is something missing, a subject, a story, or an area that has

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received too little attention and *What the Body Remembers* rose from that same dissatisfaction. The Partition of India in 1947 into India, East Pakistan and West Pakistan has received academic attention, but you can count the number of novels in English about it on the fingers of one hand.... But so far, we haven't read novels in English that put Sikh women front stage and certainly none that are about the experience of these women during Partition.”²⁸

The protagonist Roop is a beautiful sixteen years old girl, when she is married in 1937 to a man twenty five years her senior. She already knows that he has a barren wife Satya, but agrees for the wedding. She is also confident that she will win over her husband, Sardarji, and his first wife Satya, a proud and combative woman. The rich and multi-layered narrative traces the fragmentation of India, from 1928 to just after the Partition in 1947, through the lives of Satya, her husband, Sardarji, and Roop, her co-wife.

The story is presented in dated chapters, and the main story covers the years 1928 to 1947 in Roop's progress. The profound terror of the Partition wounded their sense of family, community and country and changed the world for them. The upheaval of the Partition is projected with remarkable balance by the novelist. The novel certainly focuses sharply on the women in such turmoil, the characters finding themselves in a part of Punjab that has suddenly become Pakistan. The story of marriage is used as a metaphor for the story of both exile and uprootment from one's home, with the meaning of home constantly evolving and changing for both women.

Baldwin's Novel

Baldwin convincingly recreates the colour and customs of colonial India, with the characters, dominantly women, on whom she showers all her focus and attention, emerge fully formed and complexly drawn.

A major part of the novel is focussed on Roop as she confronts the challenges of bigamy and then the larger trials created by the violence that accompanied the Partition.

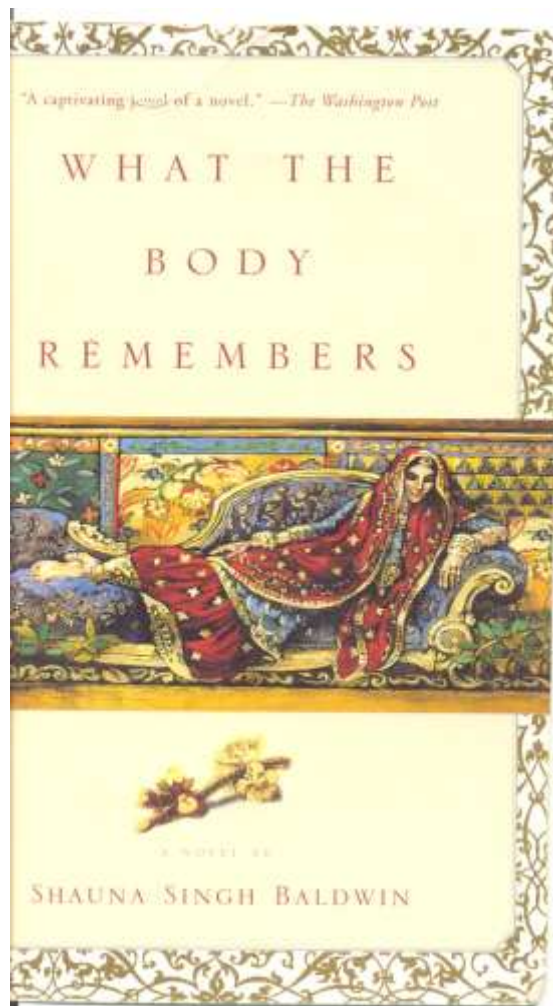
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In spite of all the beautifully done parallels between the two women, they are in the same situation in reality not only due to their marriage to the same man, but because they must survive in a world where the wishes of women usually come second to those of men. Satya and Roop so different in their personality and character yet live under the same fear and belief: the fragility of their security. Both find it difficult to remain within the carefully defined roles in Indian culture. However, though entangled within the restrictions of their culture, both manage to find a sort of freedom, at the end of the story. The chain of colonization is made clear in one of the novel's overt literary parallels: just as Britain controls and uses India, so do Indian men control and use Indian women.



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The novelist substantiates this observation quite evidently in the novel in various situations. Roop knows that she is married to give Sardarji sons, “for what a woman is made for” and therefore she always sees the danger of being sent back to her father in disgrace if she fails in this purpose, “where a man has tried two women for the perpetuation of his tribe, why not try a third? A fourth? What is there to stop him?” (p.218)

The pain that Roop experiences after she is separated from her babies does not belong to Roop alone but to all women who are the victims of this patriarchal set up, “think how my heart aches for words of concern, not for Sardarji’s second wife or for the mother of his children, but for Roop....men can’t imagine a woman’s world, they have to be told of her pain in words or they live in oblivion...they are their father’s children to do with them as he pleases. I who bore them am to be discarded, empty husk of no consequence now. They are his, not mine. His to give to her, his to care for, his to starve or shame or abandon,” (p.255) She believes that a “woman must choose the wisdom of lies over the dangers of truth.” (p.468) Thus she dwells upon the unenviable position of women in the society.

When Roop is fighting the panic and terror of searching for her family, who is dislocated during the riots and rampage, a familiar voice says clearly in her mind, “ We are each alone, though a crowd of our quom might mill about us, little sister. Always each woman is alone. Roop looks around mystified, hears of “women abducted, mutilated, always by *them* ---never by us. *Men etch their anger upon woman-skin; swallow their pride dissolved in women’s blood.*” (p.431) Poor women’s bodies remember, all the time, through all time.

Baldwin offers a profound message, a learning point in this context, “Guru Nanak says that all men are born of women, that the lineage continues because of a woman. The Guru says all women are valuable as princesses and should be called Kaur to remind men of it....she who gives birth to kings....there is none without her.” (p.330)

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The family of Sardarji is effectively used as a trope to Partition. The novel brings out the theme of estrangement and division at various levels: personal, political and metaphysical besides foregrounding the pathetic predicament of Indian women. It is self-division that leads not only to the particular neuroses of marriage but also culminates in the political violence of the country's Partition. Thus Sardarji's family becomes the metaphor for the Partition of India and Pakistan.

The writer portrays the threat of violence on women with immense sensitivity. The car in which Roop was traveling with her children, a maid- servant and the driver was stopped by Muslims. She feared of "dying young without ever reaching Delhi, about to be raped, mutilated like the woman whose breasts were cut off, or made to recite the Kalima." (p.421) She managed the situation by trying to look as haughty and commanding as Satya. Her maid Jorimon was attacked by a "charged mass of men, grunting like animals in the dark. "Roop pounded with clenched fists at the men as hard as she could..." (p.421) In those few minutes of terror Roop had learned, that there are so many things men can do to women that are so much worse than death.

Finding her way through the violence surrounding her everywhere Roop wonders in frustration, "Is this the India we fought for? She is like a woman raped so many times she has lost all count of the trespassers across her body. Who will rescue and pyre the bodies of my quom? What use now to be Hindu, Sikh, Muslim or Christian, what use the quom, the caste, the compartments that order our lives?" (p.422)

When Roop reached the station to receive Sardarji, she "sank to her haunches with shards of eyes piercing through her veins" to see the train smeared with blood and windows smashed. She feared Sardarji dead and lost her mental balance temporarily. She continued to wait for Sardarji for days witnessing every bloodied train from Lahore. She heard several news and stories of raped daughters, naked Sikh women forced by Muslims to dance before mosques, naked Muslim women forced by Sikhs to dance in the compound of the Golden Temple in Amritsar. "Everywhere on this platform, women

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pulled remnants of rags about the breasts- Satya would say they have learned shame, shame of their own bodies, from men of all faiths who cannot trust each other.” (p.432—34)

She could bear it no more; blood simmers to boil in her veins. In a state of unknown stupor she discarded all her clothes for everyone to see a woman’s body without shame. She wanted to scream, “See me, I am human, though I am only a woman. See me I did what women are for. See me not as a vessel, a play thing, a fantasy, a maid servant, an ornament, but as Vaheguru made me... If a man does not lay claim to my body, the country will send someone to do so.”(p 436)

The upheavals of the Partition are expressed in an admiringly controlled narration. The novelist is unobtrusively but deeply conscious of the truth that the trajectories of lives, with or without such disruptions, are always cruel, unexpected and appalling.

The other extremely heart-rending tale of victimization is of Roop’s sister-in-law, Kusum, who was found with each limb severed at the joint. Her body was sliced into six parts, then arranged to look as if she were whole again. But surprisingly the body had no signs of rape and no sign of self-defense. Jeevan, her husband was perplexed, “to cut a woman apart without first raping---a waste, surely. *Rape is one man’s message to another: I took your pawn. Your move.*” Jeevan continued to think what message could this be? Kusum’s womb, the same from which his three children came, had been delivered and ripped out. The message that he was given was, “we will stamp your kind, your very species from existence...this is a war against your quom...we take the womb so that there can be no Sikhs from it.” (p.447)

Ironically it was later revealed that it was none other than Jeevan’s father, Kusum’s own father-in-law who instead of handing over his daughter-in-law in the hands of the Muslims, put her life to an end. Many women like Kusum were killed by their own kith and kin to save them from dishonour. Either way woman was the victim.

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Kusum willingly went to her death just as she was offered it: 'for the respect of her community'. She represents millions of such women, all those daughters and daughters-in-law who had no practice of saying 'nahin-ji' or 'no-ji'. Those words drowned before they took shape or sound, in the blood that she bore within.

The novel is an assertion of the women's spirit, very pertinently portrayed through the disembodied voice of Satya that initiates and concludes the narration. This is a woman's perspective. Such writings become more intimate account of this most momentous event, because it was women who suffered most. It is precisely this intimacy of the victimization that makes such novels extremely powerful.'s

Anita Rau Badami's *Can You Hear the Nightbird Call?*

One more such exceptionally powerful novel is *Can You Hear the Nightbird Call?* (2006) by Anita Rau Badami. Her biggest challenge in writing *Nightbird*, Badami says, was "I wanted to humanize the facts, to give life and shape to the dry bones of history and to the randomness of reality."²⁹

The author realizes her objective by connecting the lives of three women whose destinies are intertwined by coincidence and the succession of violence. The novel encompasses a period of over half a century, from the years leading up to the partition of India and Pakistan in 1947 to the explosion of the Air India flight in 1985. The sequence of events moves between the personal and political effortlessly and the characters of three woman protagonists are naturally integrated to the drama and turmoil generated by the Partition of India. Her empathetic understanding of the expatriate world is certainly exceptional..

The best part of Badami's book, is her portrayal of strong, intelligent women endeavoring to make their lives meaningful despite the cultural and political upheavals. This is something that is largely absent and omitted in the novels of male writers of the Partition

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fiction. This novel is a substantial addition to the genre of Partition fiction that fills this vacuum, that is; a woman's experience of the Partition.

The novel does not merely concentrate on the violence on women during Partition but its aftermath as well. Encompassing the violence that was initiated with the Partition and continued till the assassination of Mrs Gandhi the novel emphasizes the reality that colonialism humiliated the men and they in turn humiliated the women. So whenever the condition of the society is weak or turbulent, it is the women who suffer the most. It gives men the vent for their frustrations and vengeance. It depicts how women, being extremely vulnerable, are easy targets of any form of oppression, humiliation, deprivation and discrimination.

Can You Hear the Nightbird call? is the story of three women: Sharanjeet Kaur better known as Bibiji in Vancouver, Leela Bhat, her neighbour from Bangalore and Nimmo, Bibiji's niece, who is orphaned by the violence that engulfed India after the Partition, and is now rebuilding her life in Delhi. The lives of all the three are once again devastated as the external political disturbances erupt and destroy the lives of these three women. The Nightbird is a bird, whose songs are supposedly a portent of ill-luck.

Starting with the Partition of India, the story follows with the sequences and events of the changing Indian political scenario with the two wars with Pakistan, separation of Bangladesh, fight over Kashmir, death of Nehru, Indira Gandhi taking up the reigns of the country as India's first woman Prime Minister, the demand for Khalistan, Indira's policies with regard to the Sikh community, the government's attack on the Golden Temple in the name of "Operation Blue Star", the culmination of the Sikh's bitterness leading to the assassination of Mrs. Gandhi, followed by the massacre of the Sikhs in the country. Less than a year later, Air India Flight 182, en route from Canada to India, explodes off the coast of Ireland, killing all 329 people on board. Two Canadian Sikhs were charged with sabotage.

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In this sense one can assert that 1947 alone was not the year of the Partition. It was in fact only the beginning of the Partition in India. All the events and incidents of communal hatred and violence and terrorism that India has been witnessing since 1947, can be traced to the Partition of India. Hence Partition cannot be viewed as a single event of 1947 but as one which has cast its sinister shadow on the future as well.

This escalation of violence in India reverberates in the Indo-Canadian community, pushing all the three otherwise resilient protagonists to disaster. Pa-ji is shot dead at the Golden temple in an attack by the Army leaving Bibiji thoroughly confounded and shattered. Nimmo's husband, her son and daughter are all slaughtered in the violence transforming her into a living corpse and Leela Bhatt was one of the passengers on board of the ill-fated Air-India Flight 182, hoping to visit her home for the first time after 18 years since her arrival to Canada.

This is one novel where women are in the front and centre of the struggles, transforming hardship and pain into power. In Badami's experience, women never talk about getting back [home]. Instead they are focused on keeping their children safe, cooking their family's next meal, and picking up the pieces of their lives. She strongly believes that women are resilient by their very basic nature. The three protagonists in the novel are inspired by a collection of survivor's testimonies published by People's Union for Democratic Rights/ People's Union for Civil Liberties in 1984 about the impact of the Delhi riots. One experiences these events through the lives, thoughts and understandings of these characters who endure the trauma of devastation. This is what can be appropriately treated as a novel of women victimization. The novel illustrates the impact of political and communal violence with propinquity and power that newscast and history records cannot.

The novel that covers the times of turbulence from the Partition to the assassination of the late Prime Minister Mrs Gandhi stands as the strongest evidence and conformation to

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the argument that whatever may be the cause, whoever may be the perpetrators the fact remains that it is always the woman who is on the receiving end of violence.

It was in 1984, that Bibi-ji and Pa-ji take the uneventful journey to Amritsar to the Golden Temple. It was the time when “Sant Bhindranwale is holed up in the temple complex with his followers and the government is out to get him”. (p.314). “Pa-ji had heard of the deeply conservative preacher named Bhindranwale, whose pungent diatribes against the government of India were earning him an ever growing following among the Sikhs. He had heard the stories that it was Indira Gandhi who had promoted Bhindranwale for political reasons and now he had fallen into disfavour with her. But he could not really believe that a village preacher, however charismatic, could have the power to create this kind of violence.....” (p.315). Regrettably he also did not realize and believe that this violence will consume him as well, because Pa-ji becomes a fatal victim to the firing of the police and the Army in the premises of the “Harmandir Sahib”.

Once back to Vancouver, Bibiji lost track of her life. The Delhi Junction was closed indefinitely. She was unable to use the bedroom she had shared with Pa-ji. The epilogue of the novel dated June 1986, portrays Bibi-ji as an old woman living in a dead house....with neither husband nor friend nor child, only ghosts and guilt for company”. (p.394-95).

Kanwar, Bibiji’s “sturdy, loving, lost sister” (p.7) was the direct victim of the Partition violence. While Sharan moved to Canada, Kanwar stayed behind in a land that would soon be split into two nations.

She talked about the impending Partition, in her letters to Sharanjeet: All her suspicions and premonitions of the Partition come true as Kanwar falls prey to the spreading violence. This is how Kanwar is victimized as recollected by her daughter Nimmo, who was very young at the time and witnessed the whole ghastliness of her mother’s death. These horrific memories haunt her throughout her life: “the morning had drifted by in

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silence, when Nimmo recalled it....there was a commotion at the far end of the mud lane....her mother came rushing inside the house and locked the door. She picked up Nimmo and lowered her gently into the large wooden bharoli of grain in the dark corner of the house....Nimmo heard fists pounding on their door....the sound of footsteps entering the house and insistent male voices. Her mother's voice grew higher and angrier. It altered and became pleading, and then abruptly she uttered a single scream, which turned into a sound like the one a stray dog had uttered when they found it dying in the gully behind their house. Then it ceased, that quivering animal whisper..... She had stayed in the bin for a long time, waiting for her mother to pull her out.

“Time lost its shape and meaning as she sat hidden in the grain. She sucked on her fingers, consumed by a terrible thirstshe crouched there until painful cramps overtook her legs...she tried chewing a few grains, but they tasted like chalk and made her even more thirsty. To her shame she felt her bladder open and the warm liquid spread around her bottom... what was her mother doing on the other side? Nimmo had wondered beginning to panic”. (p.156-156). When her mother eventually opened the lid and lifted her out of the bin, Nimmo hardly recognized the dirty, bleeding woman who wept with a soundless, juddering agony.....still in the dark her mother pushed her into an inner room, drew the door shut...” never to emerge (p.154-56). This silence returned to haunt Nimmo again and again

Nimmo found herself adopted by the Sikh couple who had rescued her in the kafeela. She was eighteen when she married Satpal. Mother of three children now, Nimmo found herself settled into an uneventful existence. Yet the chalky taste of fear that had clogged her throat since her mother had thrust her into the wheat bin remained with her even now, even when she was a grown woman with a family of her own.

Nimmo, Bibiji's niece, daughter of her sister Kanwar, can be viewed as a psychological victim of first the Partition as a child and an adult victim in the riots of 1982. She was orphaned in the Violence of 1947 and lives haunted by the memories of her mother being

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raped and then committing suicide. Ironically the past re-emerges during the riots of 1984 when she hides her daughter in the same way as her mother had hid her, but ironically fails to save her life.

Sometimes when she heard water running at night, she was reminded of her mother's furious washing, and her nostrils would fill with the smell of the pale violet soap....her fear was monstrous, silent thing that often woke her, sweating and shaking, from troubled sleep. It made her suspicious of everyone, even neighbours.....how could she explain what it was like to have your life pulled out from under your feet, to wake up one day and find you have no family or home in the land your people had tilled for a hundred years?..... And as much as she tried, Nimmo could not rid herself of the memory of a pair of feet dangling above a dusty floor, their clean pink soles smelling delicately of lavender soap.” (p.158-59). While Kanwar is a victim of physical violence, Nimmo is a victim of psychological violence.

Quite incidentally, Nimmo too like Bibiji had always been an ardent admirer of Mrs. Gandhi and always defended her whenever Satpal voiced his dissatisfaction of Mrs. Gandhi's political moves and motives.

Soon his fears, about the rumours of the war became a fact. The country was at war. People fearfully discussed what would be the third war with their neighbour in the twenty four years since Partition. But Nimmo loved Mrs. Gandhi for her stubborn strength.....and for the sense that she gave to women across the country that if she could survive so could they. This was a country of excesses, and “Nimmo was determined not to be a victim ever again.” (p.225).

But the unrest and discontent among the Sikhs was gaining power like whirlwind enveloping this minority community from India to Vancouver. The policies of the Congress party and government created an ill-will in the Sikhs. When emergency was declared in 1975, it only added to the displeasure especially of the Sikhs. Nimmo

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shivered. She found it difficult to believe that the woman she so admired, and for whom she had voted in two elections, should impose such a thing as this Emergency without good reason. The country must be in danger she thought. How quickly fear had sneaked into their small, peaceful world, Nimmo thought. How fragile is her safety.” (p.275) “Was the situation of the Sikhs in India so wretched? Could yet another division of the country heal the wounds that had been caused by the first one?” (p.292). The wounds that were caused by the Partition still fester and give rise to fresh suspicions.

The massacre and armed attack on the holy shrine of “the Golden Temple” intensified the dislike of the Sikhs for the government and lead to the most shocking and horrifying incident of the decade; the assassination of Indira Gandhi by her Sikh bodyguards. The retribution was achieved. This in turn triggered off the most savage rampage of Sikh massacre ever known. Nimmo stayed awake all night expecting violence to erupt out of the darkness. She could sense lurking it out there. She prepared herself to protect her daughter. The memories of the past, of the grain bharoli came flashing back. She locked her daughter in the steel almirah.. “It was the last safe place in the world that bin of grain...stay there my daughter... or they will get you.” (p.361). She saw a spire of smoke emerge. Choked by dread, she ran back inside and saw that the man had put the whole room on fire. A strong smell of kerosene filled the room and in the centre of the fire stood the steel cupboard. Nimmo heard herself screaming. “A high pitched stream of sound that seemed to belong to somebody else.” (p.362) Screaming all the time she raced to and fro but the fire wouldn’t die down. She frantically searched for the keys only to realize that the men had stolen the keys. The fire engulfed the almirah with her daughter shouting from inside. The flames leapt making everything blood-red and smoke-black.

Her son Pappu, who had left for the shop that morning, was also brutally burned alive and Satpal who was out of Delhi at the time met the same fate: “silently Satpal uncoiled his hair and waited trembling to see what further indignities they would inflict on him before they killed him. He wished he had the time to phone Nimmo once again. He thought of

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her as he had last seen her, standing in the sunlight; leaning against the door of their home.he knelt while one of the men poured kerosene over his head, the acrid smell making him dizzy and nauseous. One man dropped a car tire over his head and jammed it about his shoulders, immobilizing his arms. Another lit a match to his streaming hair, wet with kerosene. The flames into his scalp, crept like a dreadful river down his face, licked at his eyebrows, his eyelashes. The heat burned his eyes and his last thought was that he could not even weep. He could not even weep.” (p.371)

Nimmo is transformed into a living corpse, falling into the deep abyss of senselessness. She is Nirmaljeet Kaur- “A woman damaged in places too private to see.” (p.399). Thus the novel has a gory ending.

Conclusion

After an analysis of these three women writers of the Partition fiction one can confidently affirm that they have produced such responsive works on the Partition that essentially evoke empathy and sensitivity in the reader (surely a female reader). Their concern for the predicament of women is so apparent. They have depicted the female sensibility so effectively. It is indeed remarkable to witness the fact that women writers write with a sense of analysis, interpretation and evaluation of their social, political and economic realities and produce writings that reflect their responses to the flux of experiences. This is very true of all the three women writers discussed in this paper. They have viewed the Partition from a distinct and different perceptual and emotional perspective. Though they have similar outlook on this historical event what is remarkably diverse is the approach that they are able to exhibit in displaying different ideas and feelings that are particularly sensitive to a woman. These writers have certainly projected themselves as ‘modern’ women who pride themselves on their thinking, take action, work, and create on the same terms as men; instead of disparaging them. They have succeeded in proving themselves their equals.

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The novels have tremendously succeeded in depicting as to how disenfranchised as sexual objects, communal commodities, and patriarchal property, by both nation-state and their relations, thousands of women experienced multiple forms of gendered and sexual violence during the Partition. These female writers were able to do this may be due to the fact that there are certain differences between men and women; their(women's) eroticism, and therefore their sexual world, has a special form of their own and therefore women cannot fail to engender a sensuality, a sensitivity which is of a special nature.

All the three female novelists share the similarity of employing female narrators to voice their various predicaments. Under this apparent similarity lies the rich diversity that is reflected in the narration. Bapsi Sidhwa tries to correct the imbalances and prejudices projected by the Indian writers, by depicting an alternate tale of victimization of the Muslims by the Hindus and Sikhs. She also specifically takes up the issue of abducted women through the character of ayah. Baldwin tries to project the predicament of women in a patriarchal society and elevates the gender inequalities. Standing apart from these two novelists, Badami intertwines the theory of nation and violence to the conflict between two nationalities. She also depicts how the women's body becomes a site of contestation between men of different communities during the riots. Further she focuses on the psychological violence which lacks strong presence in the first two writers. The protagonists of these novels undergo a metamorphosis which is very essential to depict the catastrophe of the Partition in the background. They emerge with a new identity, breaking the traditional barriers, social and ethical rules of the male dominated Indian society. They may not be heroic in the traditional sense but in the magnitude of their submission to the uncontrollable world around them.

It is remarkable to see how these women writers have written with an analytical sense, interpretation and evaluation of their social, political and economic realities and have presented writings that reflect their responses to the flux of their experiences.

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Keeping the arguments of patriarchy or feminism aside, one fact that emerges without any contradiction is that the horrors of the Partition with its throes and predicaments, has been the prime concern of the writers. We can find the wounds and scars of the Partition still fresh in our hearts even after several decades.

Explicating the religious madness with racial hatred and separatist politics that transformed man into beast has remained the first priority of all these writers. They have put the theme of human values being thrown to winds, men becoming homeless, lonely and alienated and strangers to their background over everything else. All other aspects have come next. They all have in essence conveyed that even in the stormy night of bloodbaths; people maintained their notes of brotherhood and love.

“The Partition novels represent the great strength of human love after the horrors of partition holocaust, the endless catastrophes and inconclusive miseries which plundered their happiness and filled them with notes of tragic pain. The novelists therefore, display their characters as the sensible, humane and generous messengers of human love and they stand as the torch bearers to the homeless refugees who have the fractured consciousness and the broken hearts.”³⁰

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Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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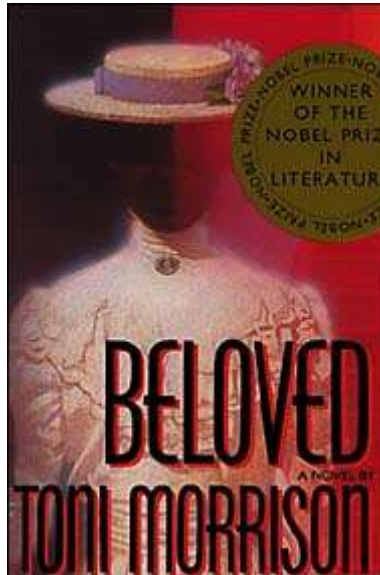
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Abstract

Toni Morrison's *Beloved* (1988) highlights the importance of confronting, reclaiming and transforming history, and it points to the healing potential of memory. In her novel, Morrison shows what slavery did to black people bodies and minds; what it meant for them to be owned by somebody else as well as the difficulties of claiming ownership of oneself. What is very specific for this story is the mark of alienation that slavery left for African-Americans. Morrison rewrites the life of the historical figure Margaret Garner (1856), who killed her child to prevent her recapture into slavery. John Hope Franklin describes the way that Slave Codes embodied the repressive culture of slavery, almost completely denying personal wholeness (124). These laws forbade marriage, free mobility, self-defence, and a host of other activities among slaves.

Key Words: Slavery, Memory, Depersonalization, Identity, Horrible effects of slavery

Beloved examines the connection between an enslaved past and the distortion of identity. Slavery, after all, was a system predicated on dehumanizing and impersonalizing human beings; the system was called for the crushing of the language, family names, culture, and tribal history of the slaves. The enslaved Afro-Americans were treated like objects and were “moved around like checkers” with no respect to filial relationships (*Beloved* 23). In fact, most enslaved Afro-Americans were treated worse than animals. Barbara Schapiro states that “the worst atrocity of slavery, the real horror the novel exposes, is not physical death but psychic death” (156).

Under times of slavery, blacks were not allowed to have a sense of self, a sense of individuality or self-worth. The dehumanization which Sethe and Paul D experience as slaves causes them to lose their sense of self-worth and leaves them questioning their existence as humans. These characters do not refuse to look back. Their history haunts them until they finally reconstruct the pieces of themselves and, in the process, embrace love. The ghost in *Beloved* represents the psychological effects of the experiences of slavery repressed by Sethe, Denver, Baby Suggs, and other characters in the novel.

Beloved, The Baby Ghost

Morrison gives Sethe's dead daughter the distinctive name everyone privately gives to their most beloved; her name is the same as the only word inscribed on the headstone of Sethe's dead daughter, and when Sethe first sees her, her water breaks (*Beloved* 52). Beloved also appears to be the age Sethe's daughter would be if she were alive, “nineteen or twenty,” but she acts as though she is the age she was when she was killed, “like a two-year-old” (*Beloved* 55, 98). For Sethe Beloved is her resurrected “crawling-already” girl. The community also believes that Beloved is the reincarnated ghost of Sethe's daughter. Not only the characters accept the presence of ghosts without question, but Sethe tells Denver that “nothing ever really dies” (*Beloved* 37) and another character states that “people who die bad don't stay in the ground” (187), a traditional African belief (Hurstons 280).

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Memory

One of the reasons Sethe is so overjoyed by the resurrection of her daughter is that it relieves her of the need to explain the past and relive her actions, “I don’t have to remember nothing. I don’t even have to explain. She understands it all” (*Beloved* 183). Sethe explains her experience of time and “rememory,” “Places, places are still there. If a house burns down, it’s gone, but the place—the picture of it—stays, and not just in my rememory, but out there, in the world . . . even if I die, the picture of what I did, or know, or saw is still out there” (*Beloved* 35-36). She says to Denver, “Someday you be walking down the road and you hear something or see something going on. So clear. And you think it’s you thinking it up. A thought picture. But no. It’s when you bump into a rememory that belongs to somebody else. Where I was before I came here, that place is real” (*Beloved* 36).

The Loss of Motherhood

And though the plot turns upon the loss of a child, this history-as-daughter’s-rememory is pervaded with grief for lost mothers, *Beloved*’s aching desire for Sethe; Sethe’s mourning for Baby Suggs, and Sethe’s loss of her own mother, remembered in excruciating fragments, a hat in the rice fields, a scar under her breast (*Beloved* 61). Missy Dehn Kubitschek makes the insightful comment that “beneath Sethe’s passionate commitment to motherhood lies an equally passionate desire to be mothered, to be a daughter to her mother” (170). This multiple mourning for mothers inscribes the tragic experience of Afro-American children and women under slavery.

Maternal Milk, Sethe’s Personal Misery

Sethe tells Paul D very succinctly when she goes to the barn to look for Halle, her personal misery continues when the milking occurs. One of schoolteacher’s nephews beat her while she was pregnant with Denver, injuring her so badly that “her back skin had been dead for years” (*Beloved* 18). Sethe narrates thus:

After I left you, those boys came in there and took my milk. That’s what they came in there for. Held me down and took it. I told Mrs. Garner on em. She had that lump and couldn’t speak but her eyes rolled out tears. Then boys found out I told on em. Schoolteacher made one open up my back, and when it closed it made a tree. It grows there still.

“They used cowhide on you?”

“And they took my milk.”

“They beat you and you was pregnant?”

“And they took my milk!” (*Beloved* 17)

The milk is the only gift Sethe has for her children, a symbol of her motherhood, “Milk was all I ever had” (*Beloved* 195). “Her complete focus upon bringing the milk to her children,

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who have travelled to Baby Suggs's house ahead of her, to the utter disregard of the pain she suffers during the journey, underscores how Sethe considers her milk to be of greater value than her body itself" (Field 3). Therefore, when recalling the incident eighteen years later to Paul D, the milking still causes her to weep. The theft of Sethe's milk is clearly traumatizing to her, for, as Schapiro writes, "she feels robbed of her essence, of her most precious substance, which is her maternal milk" (159).

Halle, A Broken Twig

Hiding in the barn, Halle sees the entire incident of the milking. The horror of viewing the consideration and treatment of his wife as animal breaks Halle. Like Sethe, it seems that Halle didn't want to see what was in front of him—he just "couldn't get out" in time (*Beloved* 72). Seth's womanhood is violated by the rape she has lived and her husband, the father of the owners of the "milk," observes and does not stop it. Not only would he be unable to free her from slavery, he was helpless to halt the process of brutality. Escape from the plantation was Halle's only other avenue for the salvation of his family and himself from slavery. Halle is last seen by Paul D "sitting by the churn . . . [with] butter all over his face" (*Beloved* 69).

White Angel

Sethe maintains her decision to run though she was six months pregnant. Just as she had given up all hope of life for herself or the baby, Amy Denver, a white girl, helps her. She aids in the birth and delivery of Sethe's baby, Denver, carefully wrapping her in the rags of her own skirt (*Beloved* 84). Sethe and her four small children came to live in freedom with Baby Suggs. Baby Suggs washes Sethe, soaks her feet, "grease[s] the flowering back," makes her a dress and drops just about anything to massage her neck when the weight of things remembered or forgotten was too heavy for her (*Beloved* 93).

The Main Misery of the Novel

When Schoolteacher arrives at 124 twenty-eight days after Sethe's escape, Sethe flies to the shed to demonstrate her claim to herself and her children, the property that schoolteacher seeks as his own. Sethe reflects on this time, "bit by bit, at 124 . . . she had claimed herself. Freeing yourself was one thing; claiming ownership of that free self was another" (*Beloved* 95). She pushes her "best thing[s]", her children, into and over the veil; "[She] took and put [her] babies where they'd be safe" (164). Sethe's response when faced with returning to slavery and surrendering her children to that fate is "No. No. Nono. Nonono" (*Beloved* 163). She cut her two-year-old daughter's throat with a saw, so that no "gang of whites [would invade] her daughter's private parts, [soil] her daughter's thighs" (*Beloved* 251). Commenting on Sethe's murder of her baby, Morrison says, "It was absolutely the right thing to do . . . but it's also the thing you have no right to do" (Rothstein 17).

Motherhood does not liberate Sethe. It limits her self-image and her capacity for agency. According to Carole Boyce Davies, Sethe's heroic response to enslavement paradoxically becomes the kind of mother-love that society enforces on women (54). Sethe believes death to be a kinder alternative than rape; that worse than death is the fact that "anybody white could take your whole self . . . [and] dirty you. Dirty you so bad you couldn't like yourself anymore. Dirty you so bad you forgot who you were and couldn't think it up" (*Beloved* 251). Pamela E. Barnett analyzes Sethe's actions as such, "For Sethe, being brutally overworked, maimed, or killed is subordinate to the overarching horror of being raped and "dirtied" by whites; even dying at the hands of one's mother is subordinate to rape" (419).

Who is Responsible?

Although some of the others saw schoolteacher and his posse "nobody ran on ahead" to warn Sethe and Baby Suggs of the imminent danger (*Beloved* 157). Spite, malice and jealousy prevented them from alerting Sethe. Kristina K. Groover theorizes that here "the community fails to perform its role" (71), although Baby Suggs, known as an "unchurched preacher" (87) teaches them to love themselves through a hybrid sort of spirituality. She directs them to love each part of themselves, and of each other. That can only happen by honouring "the essential need . . . for *mutual* recognition" (157). The Cincinnati community of former slaves is indirectly responsible for Sethe's infanticide. As Melissa Walker says, it is "the collaboration of the black community with the conditions of slavery that led to the murder" (37).

The day before the main misery, Baby Suggs had hosted a party to celebrate the safe arrival of her daughter-in-law, the guests wake up the next day resentful and envious of Suggs for having had the audacity to be so free and generous. Elizabeth Kella suggests that the community perceives Baby Suggs' celebration as a threat to communal identity and a violation of exchange economy in making reciprocity impossible. She simply gave too much and therefore "offended them by excess" (Kella 138).

The Beginning of Isolation

Sethe's interpretation of love, saving her children from slavery through infanticide, indeed splits both she and Baby Suggs "wide open," breaking them both (*Beloved* 162). As Clenora Hudson-Weems states, both Sethe and Baby Suggs are consistent in their love and commitment to family; they both quest for wholeness through freedom (131). After a lifetime of resisting slavery and racism, Baby Suggs is beaten down, not only by the oppressive white society but by the failure of her own people, so that "her faith, her love, her imagination and her great big old heart began to collapse" (*Beloved* 109).

After the misery, Baby Suggs isolates herself in her room. Although she concludes that "there is no bad luck in the world but whitefolks," the communal disjunction which led to the misery also contributed to her eventual heartbreak and death (*Beloved* 89). In her postmodernist reading of *Beloved*, April Lidinsky observes that Suggs's death "forms the brutally lucid index of

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the limitations of masculinist models of individualism, for she does not fail the collective in her loss of faith. Rather, her loss of faith stems from the collective's failure" (208).

The entire community then, and not just Sethe, was complicit in the misery. Indeed, as Walker points out, Sethe's infanticide cannot be isolated from the social context—"slavery itself and the public policies—the Fugitive Slave Act and lynching—that slavery engendered"—within which it occurs (39). The betrayal by the community is itself a twisted, inhumane response to the brutality of slavery. When Sethe emerges, under arrest, to head to the jailhouse, their feelings of animosity and their continued hesitance in freely giving love are displayed afresh. "In perceiving Sethe as a monster for having killed her child, the community projected its own guilt for its complicity in that act" (Winsbro 152). The continued hostility between Sethe and the black community serve as a barrier, which isolates her. Groover estimates "Sethe's self-isolation unforgivable" (70).

Beloved Reborn

124 is full of spite and venom. The baby's ghost is understood to be "evil," by Paul D, "sad," by Sethe, and "lonely and rebuked" by Denver (*Beloved* 13). The ghost reminds Sethe every day of the freshness of her past history. Although Sethe begins her day "working, working dough" as a means of "beating back the past," she cannot beat back the ghost (*Beloved* 73). This time Sethe's past refuses to be silent. She is trapped by her memories, "her brain was not interested in the future. Loaded with the past and hungry for more, it left her no room to imagine, let alone plan for, the next day" (*Beloved* 70). Judith Thurman points out that the impossibility of erasing the past is due to the fatal relationships which slavery produces. In fact, these relationships—master-slave, mother-child, etc.—are "what we experience as most sinister, claustrophobic and uncanny in the novel, and [they are] what drive home the meaning of slavery" (Thurman 179).

At the heart of *Beloved* are Denver's and Sethe's journeys toward self-definition and a newly constructed sense of self. Beloved does act as a catalyst for the liberation of Sethe and Denver from their years of isolation and of incomplete or distorted identity. Ralph D. Story discusses "Sethe's inner quest . . . for completeness; her destiny was to fulfil her promises as a mother: to love, to cherish, to protect, to teach and to give" (22). Sethe refuses to accept oppressive ways of living that do not allow her to love her children freely. Sethe with a fierce desire gives her children all that had been denied to her—mother's milk, freedom and love. In her role as mother, she loves, and thereby provides an example of resistance to oppression.

When Paul D drives the baby ghost out and then heads upstairs with Sethe, Denver resents his presence and ejection of "the only other company she had" (*Beloved* 19). Beloved is not only a ghost of Sethe's killed daughter, but also a symbol of the link between the present and the past. Therefore, through the recreation of the maternal bond, Sethe searches for her self-affirmation. It is not until Beloved's physical arrival that Sethe is finally allowed to "re-examine her story with regard to sacrifice, resistance, and mother love" (Kella 129).

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Beloved seduces Sethe in to telling her story. Coming from the place of the dead, this ghost begs to have history told to her. Talking about the past is usually too painful for Sethe, but with Beloved, she finds herself enjoying the process. Winsbro observes that “Beloved’s spirit feeds off the stories told by and about Sethe because these stories define her own individual rather than collective identity” (136). Once Sethe believes that Beloved is her baby returned to flesh, she thinks she has been freed from the pain of that trauma, “I couldn’t lay down nowhere in peace, back then,” she thinks, recalling her daughter’s death. “Now I can. I can sleep like the drowned, have mercy. She come back to me, my daughter, and she is mine” (*Beloved* 204). “Despite the characters’ efforts to diffuse the power of the past, the ghost baby, like the traumatic nightmare, intrudes on the present, forcing Sethe and Paul D to remember what they have tried unsuccessfully to forget” (Barnett 420). The baby girl, who has come again eighteen years later, is the actual characterization of Sethe’s psychological torments. She embodies Sethe’s “quest for social freedom and psychological wholeness” (Bell 8).

“Unspeakable Thoughts, Unspoken”

When Sethe discovers Beloved’s identity, she interprets her reappearance as a sign of forgiveness and in immense relief turns her back on the world and devotes herself to loving Beloved; she believes she is forgiven and given a second chance. Beloved wants to completely join with her mother. “Rather than illuminating the singular self, a mirrored unity is revealed, and the mother and daughter witness the singularity of their indivisible selves and their material and spiritual forms” (Washington 181). Beloved’s goal is for her and Sethe to be joined as one.

Sethe and her two daughters, now isolated and passionate trio have joined together, bound up through history, memory, love and motherhood. Katherine B. Payant sees the moment in the women’s lives as reunion between the mother and the sisters, thus emphasizing the positive aspect of the ghost’s appearance (199). Each speaks a monologue in turn, “Beloved, she my daughter. She mine;” “Beloved is my sister;” “I am Beloved and she is mine” (*Beloved* 200-210). Their voices then join in a fugue of woman-woman love, “You are my sister/ you are my daughter/ you are my face; you are me;” “I have your milk/ I have your smile/ I will take care of you;” “You are mine/ you are mine/ you are mine” (*Beloved* 216-17). The longings of all three may have created Beloved, “the ominous claim ‘mine’ reflects all three women’s claims on each other” (Kubitschek 169).

Beloved manages to separate Paul D from Sethe by moving him slowly from the house and seducing him against his will. Eventually, he is forced to give in to her order, “You have to touch me on the inside part and you have to call me my name” (*Beloved* 117). Barnett links her to the succubus, “a female demon and nightmare figure that sexually assaults male sleepers and drains them of semen” (418). In some supernatural way, she effectively rapes Paul D. Beloved moves Paul D out of the house just as Paul D had chased the baby ghost out of 124 Bluestone. In fact, it is Paul D’s own fear of facing his past that displaces him.

Maternal Love

Playing and interacting with Beloved becomes the centre of Sethe's focus, first to the exclusion of her job and then to the exclusion of Denver, "she cut Denver out completely. Even the song that she used to sing for Denver she sang for Beloved alone" (*Beloved* 240-41); "Excluded from the Beloved-Sethe dyad, Denver is forced into the role of the outside other and assuming that role is her salvation" (168). Beloved demands more and more from Sethe, while Sethe diminishes, so that it seems to Denver that "the thing was done," "Beloved bending over Sethe looked the mother, Sethe the teething child . . . Beloved ate up her life, took it, swelled up with it . . . And the older woman yielded it up without a murmur" (*Beloved* 250). No matter how much Sethe explained, cried and sought to convince Beloved of her love for her, "Beloved denied it" (*Beloved* 242). However, after Sethe kills Beloved to prevent her from being taken into slavery and to put her somewhere where she would be safe, Beloved "vacillates between rapturous awe of her mother and pathological desire to destroy her" (Washington 183). Beloved may not want to completely destroy Sethe, but she does wish to strip Sethe of any individuality she may possess, or, as Teresa N. Washington states, "she wants the two of them to 'join' and return fully unified to the 'other side'" (183). The ownership love that drove Sethe's desperate action was now being enacted through Beloved's accusations and demands. "Sethe was trying to make up for the handsaw; Beloved was making her pay for it. But there would never be an end to that" (*Beloved* 251).

Denver's Self-Definition

When Denver sees her mother "spit up something she had not eaten," she leaves 124 to look for help and then work to support her mother, her sister and herself. She is encouraged by Baby Suggs spirit, which directs Denver to "go on out the yard. Go on," it is the "rememory of Baby Suggs that finally transforms isolation into a quest for help" (Lidinsky 210). Denver must go into the world to find some, and so begins to bring her haunted family back into its community and into time. Kubitschek points out that "Denver feels her potential to become a mother while simultaneously affirming her status as daughter" (171-72). Denver's new identity is an ideal blend of self-interest, personal responsibility toward Sethe, and a relationship with the greater black community. Groover summarizes this act as Denver's "rite of passage into womanhood" (74). It can also be viewed as a voyage into adulthood and self-recognition in the eyes of the community. In other words, Denver provides a developmental model of a person who escaped the threat of total alienation and became aware of her place in the social structure.

Female Solidarity

When the women of the town hear that Sethe's murdered baby has returned, they overcome their long time disgust and decide to save Sethe from Beloved's life-threatening abuse, "the past [was] something to leave behind. And if it didn't stay behind, well, you might have to stomp it out" (*Beloved* 256). Doreatha Drummond Mbalia comments on the unity and communal bonds inherent in this gesture; "Once the enemy is identified, once it is out in the open, the

community struggles collectively against that which divides them” (91). Moreover, it is significant that the community is involved in the exorcism because *Beloved* represents the pain of slavery they all suffer in some way. Her story is the story of a whole community, a small narrative that overflows into a larger narrative. The women share the feelings function as a self-help group to fight back the trouble. Amy Binder sees the road to social change in “subjective negotiations of a sense of individual self and identification with a group that aim together at forming collective identity” (qtd. in Kella 37). Female solidarity also empowers the female protagonists to establish their own identity. Sethe’s *journey inside* in search of her own identity could not have taken place without the community’s reassessment.

Healing through Bonding

Thirty-strong women come together in a communal effort of their own; they march to the house and perform a collective exorcism:

The voices of women searched for the right combination, the key, the code, the sound that broke the back of words. Building voice upon voice until they found it, and when they did it was a wave of sound wide enough to sound deep water and knock the pods off chestnut trees. It broke over Sethe and she trembled like the baptized in its wash. (*Beloved* 261)

Beloved disappears without a trace; by exorcising *Beloved*, the community exorcises the past, opening the way for the old harmony, inspired and nurtured by Baby Suggs (Winsbro 153). Sethe cannot heal herself; she needs the collective power of the community. Mbalia noted, “It is only through the collective will and the action of the people that *Beloved*, the enemy, dies” (91). Sethe now has an opportunity to redefine her identity on the basis of her cultural heritage. Despondent at *Beloved*’s departure, Sethe resigns herself to death; fully convinced that *Beloved* was “best thing” (*Beloved* 272). Sethe suffers from losing her child again and ends up a broken woman. She continues to deny herself the truth of her own self worth. “When you kill the ancestor,” Morrison said, “you kill yourself” (“Rootedness” 344).

End of Alienation

There is hope at the novel’s end when Paul D re-enters, as a Baby Suggs like figure, to wash Sethe, as Baby did when she had first arrived, and to call her to claim, to accept and to love herself. He tells her, “You your own best thing, Sethe. You are” (*Beloved* 273). Paul D “wants to put his story next to hers” and he tells Sethe, “Me and you, we got more yesterday than anybody. We need some kind of tomorrow” (273). Healing allows Sethe to see that she is worthy of love—Paul D’s and her own. Sethe and Paul D look back to embrace their individual and communal history and move into a future where love is a real possibility. With Denver out in the world, Paul D by her side, the ghost chased out of her life, and the community of women ready to accept her back into their fold, Sethe’s life holds more possibilities than it ever has and offers a more “liberating vision of motherhood” (Kubitschek 165). All of them have a chance to leave the

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past behind and start again by focusing on the future. They are agents in each other's healing, and their relationship is intertwined with the community that surrounds them (Hudson-Weems 120).

Beloved is a fine illustration of the journey to self-reliance on a *communal* as well as *individual* level. The novel portrays successful development of the "black identity" in times when a black person is denied it. During the struggle for self-definition, Sethe and Denver learn to *self-possess* their own *selves*, and overcome the conviction of being someone else's *possession*. *Beloved* concludes with emphasis on the importance of communal participation in the processes of emotional and spiritual healing and stability. It delineates "the intrinsic value of collectivism to the African community" and risks of "isolation" both for the individual and "for the race" (Mbalia 88-90).

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Learning Academic Idioms Some Useful Techniques for Beginner Learners

Rajakumar Guduru. Ph.D. (ELT)

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Abstract

The learning and teaching of idioms has been neglected by both the learners and teachers at the rural as well as urban ESL environment. Hence, the second language learners seem to lack the knowledge of idioms. This results in their poor competence of English idioms. This lack of knowledge of English idioms further results in learners' lack of comprehension and in improper use of these idioms even at learners' intermediate and graduate levels.

The learners come from poor educational backgrounds and therefore face academic challenges from their elementary studies right up to their higher education. Having acquired only basic interpersonal communication skills (BICS) (Cummins, 1984) and a limited amount of proficiency in language skills, at college or university level, these learners struggle to cope with academic demands. They are severely lacking in advanced linguistic skills (knowledge of idioms or word combinations) that constitute cognitive academic language proficiency (CALP). Such a lack adversely affects their academic achievement.

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Hence, the present paper offers ESL beginner learners of English some useful idiom learning techniques such as: learning idioms through mnemonics, learning idioms through conversations, and learning idioms through idiom-display on notice boards.

Introduction

Idiomatic expressions create a significant portion of our everyday communication. Therefore, understanding idioms is one of the advanced and fundamental aspects of vocabulary/word knowledge (Nation, 1990). Since, the language at higher level is mostly operated on idiom choice principle, the knowledge of idioms in learning a new language is essential for second language learners as they go up higher levels of learning.

The idiom principle postulates that the word choices or combinations are not random and language users also have available to them “a large number of semi-preconstructed phrases that constitute single choices, even though they might appear to be analyzable into segments” (Sinclair, 1987, p. 320). This principle involves the appropriate use of idioms which are metaphoric in meaning and not literal. Thus, we can say that ‘idiom principle’ relies on multi-word syntagmatic chunks which may be the underlying principle of language production (Lennon, 1998).

Inevitable Use of Idioms in English

The use of idioms has become so common in English that it can be difficult to speak or write without using them (Seidl and McMordie, 1978). Learning of idioms must be considered an integral part of language learning because they frequently occur in academic context.

Start Teaching Idioms from the Beginner’s Level

Therefore, research suggests that (Irujo, 1993) teaching of idioms should not be put off until students reach advanced levels. Idioms can be taught to learners under vocabulary activities of the course textbook by including them in dialogues and stories which are created to supplement regular materials (Nation, 2001).

The learners who come from mother tongue medium background lack knowledge of idioms in L2. This lack of understanding of idioms thwarts not only learners’ communicative competence, but also adversely affects their academic growth. Hence, they need to be taught frequently occurring idioms in the academic context in order to promote their vocabulary and higher level skills in language.

Formulaic Sequences which Include Idioms

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Nattinger and DeCarrico (1992), are of the opinion that Formulaic Sequences (FSs) (i.e. idioms, formulas, prefabricated patterns, etc.) are frequently found in language use and they make up a large proportion of any discourse. Erman and Warren (2000) calculated that FSs of various types constituted 58.6% of the spoken English discourse they analyzed and 52.3% of the written discourse. According to Foster's (2001) rating scale 32.3% of the unplanned native speech was made up of formulaic language.

If FSs are so widespread in English discourse, it would imply that proficient speakers must have a knowledge and mastery of these sequences at some level. Thus, it is quite clear that fixed expressions, including idioms, form a major chunk of any language. This supports the view that language consists of not only individual words – open choice principle – as most of us think, but also chunks/fixed expressions – idiom principle.

Idioms in Natural Communication

Liontas (2002) found that idioms form a large part of natural communication and therefore knowledge of idiomatic expressions leads to increased conversational fluency. In a nutshell, idiomaticity would allow learners to produce English more confidently and 'with less effort' (Sinclair, 1987). From these arguments above, it becomes clear that idioms are quite important in the context of second language learning and teaching.

Academic Idioms and L2 Learners' Communicative Competence

It is a common knowledge that idioms are pervasive in everyday communication. Such frequency of occurrence of idioms implies that a sound knowledge of idioms is inevitable for language proficiency and higher levels of fluency as well. The same view was expressed by Ellis (1997) and Yorio (1989) when they say that adequate knowledge and appropriate use of idioms in L2 is an important indicator of L2 communicative competence.

The emphasis on communicative competence and the social role of language has in recent years led to a concern with linguistic appropriateness rather than accuracy. To elaborate, communicative competence is the ability to interact appropriately with others by knowing what to say, to whom, when, where, and how (Hymes, 1972). Emphasizing the importance of exposure to idiomatic expressions, Yorio (1989) argues that the use of idiomaticity in communication indicates second language proficiency. In other words, a person's language proficiency level can be assessed based on his/her good grasp of idioms. Research (Weinert, 1995; Wray, 1999, 2002; Schmitt, 2004; cited in Liu, 2008) shows that there is a consensus of opinion among language learning theorists and practicing language teachers that the number of idioms acquired is positively correlated with the degree of success on communicative tasks, suggesting a close connection between idiom acquisition and communicative ability.

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Communicative Competence

Communicative competence is the ability of the learners to interact with other speakers, to make meaning of what has been said. The communicative competence of a learner is measured in terms of fluency, comprehensibility, effort and amount of communication in unrehearsed communicative tasks (Byram, 2004). This implies that learners need higher order language skills to acquire figurative competence in order to perform in communicative contexts. Thus, emerges the notion *figurative competence* is introduced (Levorato and Cacciari, 1992) to account for the production and comprehension of idioms. Figurative competence includes a set of abilities such as: the skill to decode the various (dominant, peripheral, polysemous) meanings of a word, the ability to suspend a literal-referential strategy, to produce novel figurative expressions and to construct a coherent semantic representation related to a given figurative expression (Andreou & Galantomos, 2008).

Thus, it is obvious that learners' ability to produce idioms in L2 can be correlated with their development in cognitive and general linguistic skills in L2 (Caccari & Levorato, 1989). Hence, this figurative competence in L2 correlates, to a degree, with learners' proficiency in the target language because the ability to adequately use idiomatic expressions constitutes a substantial part of "communicative competence" within a sociolinguistic interpretation (Hymes, 1968; cited in Coulmas, 1979).

Such knowledge bridges the gap between learners' available functional literacy in L2 and the required figurative competence needed at higher level of academic performance.

Pre-constructed Phrases

It is clear that idioms are an important class of pre-constructed phrases and many of them have a very high-frequency of use. Knowledge of academic idioms is the immediate requirement of the learners to function well in the academic context and it enhances learners' cognitive academic language proficiency (CALP). Academic idioms are those which frequently occur in an academic context (<http://www.idiomconnection.com/mostfrequent.html>). They help learners sound fluent in their academic speech. Academic idioms are commonly formed with a particular set of verbs, which have very broad meanings (e.g. get, have, make, take, etc). Some of the useful techniques for learning academic idioms have been discussed below.

1. Learning through Mnemonics

Memory techniques which are often called mnemonics are regarded as cognitive strategies. The beginner learners could rely on the useful memory strategies such as memorization, the keyword method, and idiom notebooks to learn English idioms. These are discussed below.

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a) Memorization

Memorization is a very common technique used by all learners. Memorization requires repeated learning and it is one of the techniques used for learning idioms. This technique could be used in contexts where:

- idioms which cannot be easily linked through association,
- many idioms have to be learned in a limited amount of time,
- information had to be recalled quickly, and
- when idioms represented abstract concepts or were difficult to visualize as mental images.

Memorization as a technique strengthens learners' idiom learning through association i.e. remembering links from one meaning to the other. This strategy helps learners to remember not just one idiom, but a group of other related words. Given below is a sample task to help learners memorize meanings of idioms.

Task:

Memorize as many idioms as you can from the list given below.

Idiom	Synonym	Antonym
<i>All of a sudden</i>	Suddenly (adj)	Gradually (adj)
<i>Come up</i>	Happen (verb)	Postpone (verb)
<i>Break up</i>	Divide(verb)	Unite (verb)
<i>For good</i>	Permanently (adj)	Temporarily (adj)
<i>Go on</i>	Continue (verb)	Stop (verb)
<i>Of course</i>	Certainly (adj)	Possibly (adj)

In the list above learners are provided with additional support that aids their comprehension and recall in the sense that they could easily access meaning of a given idiom with either a synonym or an antonym. Idioms that consisted of similar parts of speech (i.e. infinitive verb + infinitive verb; noun + noun; adjective + adjective; etc) could be provided for quick comprehension.

b) The Keyword Method

The keyword method is another technique which could be used to learn the meanings of idioms. This technique could help learners build word associations which in turn facilitate retention of the meanings of idioms. This could also help learners build new and typical connections between idioms and their meanings and between meanings and the context in which they occurred. In the table below notice how the verb 'go' (keyword) conveys different meanings when combined with different prepositions.

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Table No. 1
The Keyword Method

Idiom	Meaning	Example
go in for	buy	Suchi wanted to go in for a new car.
go about	do something	I don't know how to go about planning my trip.
go off	start working	If you touch it, the alarm will go off before time.
go on	continue	Once the music started, it would go on for hours.
go through	suffer	Rajesh had to go through a very hard time.
go above	difficult	What the speaker said went above my head.
go up	increase	Prices are sure to go up after the budget.
go for	win	The car has gone for the singer.

Task:

Match the beginning of each sentence in column A with the most appropriate ending in column B.

A	B
Kiran and Mary are very good children. They always look	after his younger brother.
The students are very much looking	for my gloves.
When Lakshmi was away for work, Ravi looked	into the disturbance caused by a few gangsters.
I look	forward to an excursion.
The police looked	in on my grandparents every weekend.
Since yesterday I have been looking	up to their mother.

Here learners have to understand the keyword in order to match the two parts of the sentence correctly. Tasks such as these would strengthen learners' knowledge of word association which they have learned in the previous task.

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c) Using Idiom Notebook

Learners could maintain idiom notebooks in which they write idiom definitions, example sentences and other information so that they could consult them whenever required. They could frequently use idiom notebooks learn idioms by themselves. Learners should take some personal interest to maintain idiom notebooks for this purpose. The table below presents a sample page in the idiom notebook.

Table No. 2
A Sample Entry in the Idiom Notebook

Idiom	Literal meaning	Figurative meaning	Grammar
<i>come about</i>	come for sth	to happen	verb
<i>break up</i>	to break sth	to separate/fail	verb/noun
<i>look out</i>	to look outside	to be careful/vigilant	verb
<i>hold on</i>	to hold sth	to wait	verb
<i>kind of</i>	to be kind/type of	somewhat	adjective
<i>in place</i>	in a place	ready/perfect	preposition
<i>for good</i>	goodness sake	forever	adverb

Learners may take interest in the activity to collect idioms which they find interesting and difficult. As part of regular classroom activity, learners could share idioms by writing them on the backboard which they have recently collected. Thus, there could emerge a pool of idioms which could later be organized with the help of the teacher in categories of theme, grammatical structure, grammatical form and keyword, etc.

2. Learning Idioms through Conversations

Another important technique for learning idioms is through conversations. Learners may expose themselves or take part in informal conversations. Learners, as part of the listening classroom activity, could also listen to conversations played from podcasts. Learners could be encouraged to role play the conversations which in turn enabled them to initiate short conversations among themselves on similar lines. Further, teachers could provide learners with transcripts of short conversations which consists of considerable number of idioms. Here, learners could read the conversations and understand the idioms that they find in these conversations. Let us look at an example conversation below.

(Context: *Two friends meet in a park and talk about their past experience*).

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A: Didn't you once go sailing? On a holiday or something?
 B: Oh, yes!
 A: Tell me about it please.
 B: I'll never forget the time I first went, actually. Um ... I set off from the shore to get to the boat in little hurry ...
 A: Yes.
 B: ... with an engine. And that was fine, I was moving along and about halfway there I suddenly noticed water was coming in at the bottom.
 A: Oh, what did you do?
 B: Hm ... I looked around to see if there was a bucket – I could chuck it over the side – and all there was in fact was a sort of shovel thing. So ...
 A: Oh, what hap ... what happened next?
 B: Well, I started shoveling water out and ... um ... oh yes, the ... the next thing that happened was that the engine stopped, so there ...
 A: Uh! How did you feel about that?
 B: Oh, terrible! And I'd never been sailing before ...
 A: Yes.
 B: I couldn't even swim, actually. I didn't know what to do ... as far as I remember, I started shouting and whistling and nobody took any notice.
 A: How did you manage to reach the shore, then?
 B: Well, I used my hands and with much difficult I could reach the shore.

The tasks such as the above could motivate learners to do short conversations. Learners could be given the above task in pairs and could be encouraged to come up with such short and real conversations. Learners could be provided sample conversation tasks to read and understand idioms in them. After learners have completed reading it, they could be asked questions such as: *Did you understand these idioms? Is this a friendly conversation? What do the idioms mean?* Learners could be asked to read the conversation again for better understanding idioms. Later, learners should be given an opportunity to use the same or similar idioms in the conversations both in their literal and figurative meanings.

3. Learning Idioms through Idiom-Display on Notice Boards

Idiom display on notice board is a technique which the teacher could inculcate in the learners as the habit of idiom identification and to ensure a sense of learning and responsibility among the learners. Learners may be encouraged to post idioms on the classroom notice board twice a week. Learners may be suggested to collect idioms from course books and newspapers, and to create colourful posters of idioms with their meanings and example sentences.

Such posters on display would be appreciated by their teachers as well as many other learners. Gradually, such an activity would develop into a friendly competition among the learners.

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Learners might preserve these posters by pasting them on the classroom walls which would serve as means of exposure to all the learners as they got to see them daily in the classroom which in turn would facilitate long term retention.

Conclusion

This paper has discussed some useful techniques for learning most frequently occurring English idioms from the beginner learners' point of view. It has also highlighted the point that acquisition of receptive as well as productive knowledge of these idioms is possible through incidental learning. The techniques discussed in the paper, if practiced well, would enhance learners' vocabulary knowledge thereby preparing them to face the linguistic and cognitive challenges posed by the difficult and unfamiliar idioms in the academic context. However, learners should prioritize learning the aspects of idiom knowledge which are necessary to meet their immediate academic needs.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Teaching Writing Literary Prose through Metaphor Analysis

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Abstract

When we look at a literary text, we expect it to be deviant in various ways: phonological, lexical, syntactic and semantic. Semantic deviation is the most prominent feature of a mature literary text. Study of metaphors can be very helpful in understanding semantic deviation of a text.

This research article is a study of how metaphor-analysis can be employed in the teaching of a literary text to facilitate the learners to know how a text says more than it seems to say. To transform the teaching of literature from a dull one way traffic from teacher to student, approaching literature through language is of utmost importance as it provides an occasion for active involvement on the part of both the teacher and the student. Especially, teaching or reading literary prose demands doing something more than summarization of the themes. This paper develops a strategy to work on a text of literary prose through metaphor analysis in group work in a class room activity.

Metaphor analysis helps the students decode the second layer of meaning of the text. If the results of metaphor analyses are arranged into paragraphs to tie them into a coherent essay, it would be a worthy effort on the part of the students to get at something through personal critical thinking and to get rid of blind cramming of ready-made material, so

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much needed in Pakistani environment of teaching literature in class room. The issues involved are choice of a thematically and culturally appropriate text rich in metaphors. Before assigning the students the task of writing, the teacher will have to acquaint them with some model/s of metaphor analysis and technique of paragraph writing. To enhance connotative depth, to let students decode the text for what the text says more than its apparent meaning, Geoffrey N. Leech's three stage model of metaphor analysis can be used. For briefer time span activity and for relatively better students, Randal Holme's source-domain-target-domain model can be useful. Use of a Pakistani text to work in Pakistani environment would facilitate both the teacher and the taught.

Key Words: Writing, metaphor analysis, paragraph writing, literary prose

Introduction

Teaching of literature is a problematic area in Pakistani context on the part of both the teachers and the taught. The students complain that literature is generally taught denotatively with no or a very less sensibility of its connotative significance. The teachers generally have to face the problem of teaching literature to such students as have no background of the subject at graduate and even at post-graduate level. Even at Punjab University, Lahore, the one of the oldest seats of higher education in Pakistan, the students getting admission to MA English programme do not have the necessary background in literature. It leads to poor pedagogy at Master Level.

We have been teaching literature & linguistics at GC University, Faisalabad for the last 6/7 years. It is a new university, only eight years old. Here we receive very poor stuff in terms of understanding of literature as well as grip on language, the latter being more serious problem. The assignments assigned to the students are generally unproductive, uncreative and more a formality than a true exercise in development of meditative and analytical capability.

Our experience is that students, at least at graduate level, are rarely given a genuine situation, occasion, and thinking equipment to work on literature. The teachers being the product of the same system and environment are mostly ill equipped with strategies of teaching literature. One of our students asked us whether or not Dr Crag should be considered part of sub-plot of Hedda Gabbler. It was actually a question in his mid-term examination which more than half of the students could not properly attempt. We asked him what his opinion was. He said that he did not consider him to be so but he was afraid of giving his opinion in the paper lest it should be incorrect.

Correctness or otherwise of the opinion is not our concern here. What we felt important was his fear. This fear is rooted in lack of practice in analytical writing on literature. Secondly, most of the students lack formal and systematic approach in their writing at paragraph level as well as essay level. This article offers one possible strategy of teaching

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writing on literature in Pakistani context. It is meant for the students of literature at graduate level but is valid for initial phase of postgraduate level as well.

Ur's Stages of Writing Process

Penny Ur (1996, p.167-168) gives three stages of writing process. In the first stage, a short text is to be prepared preferably on paper to make possible crossing rather than erasing or deleting the undesired parts. The second stage is for personal reflection or for comparison if one is working in a group. And the third stage is for conclusion, for finalization of the results.

Density, Organization and Detachment

Out of nine characteristics of writing that Penny Ur points out, three are relevant to our present purpose: density, organization and detachment (1996, p.160). A written text is denser than speech which is 'dilute and full of repetitions, glosses and fillers' (p.160). For organization Ur says: 'A written text is usually organized and carefully formulated since its composer has time and opportunity to edit it before making it available for reading' (p.161). Both these points are valid for the activity proposed in this article.

The third feature, detachment, is a flaw of writing: 'The writing of a text is detached in time and space from its reading. The writer normally works alone and may not be acquainted with his readers' (p.161). In Actual normal situation Ur is right but in a classroom activity and especially in a group activity, the writer/s will have feed back, correction, review, addition and deletion before the final draft. The teacher's feed back or interception will also compensate for the detachment problem.

Solution to the Problems of SLL (Second Language Learning) Environment

Ur is right in his observation that 'there is probably no one right system of writing that we should recommend' (1996, p.168) but in case of classroom activity, especially for the students of graduation and even those of masters in Pakistani context, they cannot be left to follow their own plans whatever to write an essay on literature. They should have a clearly defined plan at their early phase of the development of writing skill. It would be more productive practice to provide them one way of thinking to work out in group. The one way of thinking should not be interpreted as discouragement of free thinking rather in our context teaching of literature is generally via cramming which is sufficient to the purpose and spirit of the subject. Geoff Hall points out that in second language teaching environment, literature is used without coordinating the linguistic and the literary. He says:

- a. Literature is typically used in more traditional ways in university foreign language education. 'Literariness' is emphasized and linguistic elements underplayed;

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b. In second language teaching situations, where language is required more immediately for communication, and at lower schooling levels, literature is more likely to be integrated into a communicative curriculum, where language issues are focused on and 'difficult' or distracting literary features are played down;

c. It follows that better balanced and better integrated approaches may have much to offer. (Hall, 2005, p.47)

He further regrets that 'the teaching of literature in second language contexts is typically not systematic... The language of the text itself is considered incidental and is not focus of attention except for some more formalist-stylistic approaches' (Hall, 2005, p.58). Analysis of metaphors could be a very fruitful activity to decode a literary text. It simultaneously covers linguistic and literary aspects of the text and leads the students to the decoding and interpretation of the text through conscious raising of the literary language.

Widdowson is right to point out that "Reading as the understanding of discourse ... involve(s) recognition of the value words and sentences take on in association with each other as elements in a discourse" and he calls this ability both in reading and writing "interpreting" (1992, p.63).

Metaphor analysis also functions to mature reading to the level of *interpreting* in Widdowson's terms and this is to him the "highest level of skill: it is the ability to process language as communication and it lies under all language use" (1992, p.66).

Choice of Model for Metaphor Analysis

The purpose of this article is not to evaluate effectiveness or otherwise of a model of metaphor analysis. Any model can be taken for such purpose. But we suggest Geoffrey N. Leech's (1989) or Randal Holmes' (2004) models which are easier and more direct and target-domain focused and therefore more feasible for a classroom activity.

Language and Metaphoricity

The whole of the language is metaphorical in its nature. Even our most prosaic utterances are metaphorical. For example, *he is at home*, *the baby is cutting teeth these days*, and so on. It seems mankind is doomed to think in terms of an analogy (reference). Randal Holme (2004) goes one step ahead and unravels how even prepositions are metaphoric actually: we are looking *into* the matter; he was leaning *against* the wall, etc. But metaphors of this kind are obviously dead metaphors and it is living metaphors that make a text literary. A student of literature is after living metaphors, the other ones being too obvious to carry any meaning or any metaphoric force.

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Why Literature through Language

Traditional teaching of prose involves summarizing the prose essays, or at the most the teacher may assign one specific aspect to work on and this work mostly does not go beyond cramming a ready-made essay from a helping book. The result is that the work is neither teacher focused nor student focused, to be rudely straight-forward. At least our experience has been something like that. If we want to see the learners “motivated, relaxed, positive and engaged” (Arnold 1999; Tomlinson 2008), they should be provided with such situations as help them work personally and independently. This can be achieved by making the students work on literature through language, by refining their sensibility of language. Without this kind of strategy and attitude, the pedagogy would be far from George Eliot’s conception of teaching of literature as “the highest of all teaching because it deals with life in its highest complexity” (1967, p.9-10). Working through this process, will be a liberating phenomenon and will lead to independent and creative approach to literature. Roman Jakobson observes that “A linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and not conversant with linguistic methods, are equally flagrant anachronisms” (1960, p.377). Sage (1987) is of the view that lengthy text poses a problem of how to maintain students’ interest (1987, p.87). If a longer text of a novel or a drama is split into parts, the parts may not have the same communicative and semantic wholeness of significance as the total text has. Obviously texts have a lot of items of information which at the time of their first occurrence only prepare the reader for its later occurrence/s where its true significance unfolds. A text like Sara Suleri’s *Meatless Days* already divided into chapters facilitates teacher’s work; the text is already divided into chapters for comprehension and critical work in doable chunks without disturbing the meaning’s entirety.

Choice of an Appropriate Text

Choice of appropriate text according to level of the students, the availability of time and the text having the aspect necessary for the activity chosen is a significant issue because “some form of written discourse are reciprocal” (Widdowson, 1992, p.65). Duff and Maley (2007, p.12-13) suggest that teachers can cope with challenges of suitability of a text if they consider the following aspects:

- Interest of the students in the subject matter
- Suitability of the level of the language
- The right length of the text for the available time
- The extent of required cultural and literary background for interpretation of the text
- Cultural appropriateness of the text
- Potential of the text language learning activity

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A Case of *Meatless Days*

Sara Suleri's *Meatless Days* is a very relevant text for teaching literature through language in Pakistani context in view of the aspects and issues presented above. It is a richly cultural oriented text and then it is in memoir form rather than a novel. A novel, if it is, say, magical realist novel, it would be difficult for average graduate students to decode its metaphoricity. Or, again, if we take, say, Stephen Leacock's *Men who have Shaved Me*, it is impossible to work on its metaphoricity because it is not a metaphoric text, although it is, no doubt, universal in its treatment in the choice of the theme and exploitation of the loquaciousness of barbers.

Meatless Days is a valid choice from another point of view: In Pakistani context it would be a shared experience for the students and therefore it would pose no interpretative hurdle. Krashen's (1999) observation supports this point of view: "... the language experience needs to be contextualized and comprehensible" because mature reading involves "understand[ing] the author's intention" (Bright, 1970, p.57). *Meatless Days*, a Pakistani's writer's text, written in Pakistani context, to be taught by Pakistani teachers to Pakistani students, makes an ideal choice of the text because, as Brumfit says, it is very important the text should lend itself to the students for "discussion and personal involvement" (1986, p.32). It therefore serves the purposes of literature in a language class: it is authentic material; it is culturally rich and that it offers an opportunity of a lot of personal involvement (Collie and Slater, 1990, p.30).

Leech's Three-Stage Model for Metaphor Analysis

Introduction to Geoffrey N. Leech's (1989) and Randal Holme's (2004) model of metaphor analysis will equip the students to think over the text for suggested meanings. Leech's model analyses a metaphor in three stages: Stage I separates literal from figurative; Stage II develops correspondence between tenor and vehicle; Stage III provides ground for correspondence. Here follows an example of application of this model:

Leech gives a three-stage model for analysis of a metaphor. In the first stage, he proposes to separate literal (L) from figurative use (F) as follows:

L : the eastern -----where the great sun begins-----
F : // // ↘ gate ↗ // // // // ↘ his state

'Gate' and 'state' are metaphorical because literally there is no gate to be used for entrance nor the Sun is a king to have a state. Therefore, both these words have been placed in figurative section for metaphoric treatment.

In the second stage, he suggests to "construct tenor and vehicle by postulating semantic elements to fill in the gaps of the literal and figurative interpretations" (Leech, 1989,

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p.154). The blanks in the literal part of the expression are reconstructed with those elements of meaning that “might reasonably fill the gaps” (154). Both auxiliary “might” and the adverb “reasonably” indicate the multiplicity of possible constructions of tenor and bear the stamp of lack of finality and decisiveness. Leech gives the third stage as follows:

Ten: the eastern	part of the sky	where the great	sun	begins	its daily course
Veh: //	Gate //		King etc	//	his state

Leech propounds two rules to be observed in construction of tenor and vehicle: the gap-fillers should be loose and general, not more precise than required by the context; and secondly, one had better not place metaphors in the gap-fillers because explanation of one metaphor by another will complicate the issue.

The third stage comprises of the statement of the ground of the metaphor. It is easy to perceive it after finding tenor and vehicle. The rule is to ask oneself “what similarity can be discerned between the top and the bottom lines of the analysis?”(Leech, 1989, p.155) Leech admits that answer to this question depends upon personal intuition. The ground for the metaphor as given by him is as follows:

There is an obvious resemblance between the sun and a king: we look up to both; both are glorious and of dazzling brightness (the one literally and the other metaphorically). The eastern quarter of the sky is like a gate because it is the sun’s entrance to the sky (155).

Randal Holme’s Source-Domain-Target-Domain Model

The second model by Randal Holme (2004) analyses a metaphor by studying the relationship between source domain and target domain. This model shows how two domains are analogous in a metaphor by developing the relationship between them. Galileo argued that if a stone is dropped from the mast of a moving ship, it falls to the base of the mast. It shows that the ship is not moving but actually it is moving because everybody knows. He inferred that when a stone is dropped from a tower, it falls to the point exactly under the one from which it is dropped. The earth, therefore, is not moving.

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But the argument is invalid like the previous one. Randal Holme illustrates this analogy by the following figure:

Source Domain	→	Target Domain
Drop an object from a mast and the object falls at the base of the mast	→	Drop an object from a tower and the object falls at the base of the tower.
Therefore the ship is not moving but everybody knows that the ship is moving	→	Therefore the world is not moving
Therefore the argument is flawed	→	Therefore the argument is flawed
The ship is moving	→	The world could be moving

The source domain is the conceptual domain used to develop metaphorical expressions and target domain as the conceptual domain that is implied, suggested and understood. This model decodes a metaphoric expression by mapping “the systematic set of correspondences that exist between constituent elements of the source and the target domain and are not pre-existing”. Conceptual metaphors function through the set of mappings that apply to a source-target pairing. Conceptual metaphors employ a more concrete or physical concept as their source and explain more abstract concepts as target. While applying this model, the researchers have observed the principle of unidirectionality which states that metaphorical process goes from the more concrete to the more abstract, and not the other way round. Hence, abstract concepts are understood in terms of prototypes of concrete processes. This model unfolds a metaphor by locating one to one relationship between source and target domain, between concrete and abstract. Now if a group of, say, five students is assigned *Papa and Pakistan*, a chapter from *Meatless Days* by Sara Suleri and each of them analyses ten metaphors, it will be a good preliminary exercise to be matured into an essay in the next phase. A teacher can use the following group exercise/ activity:

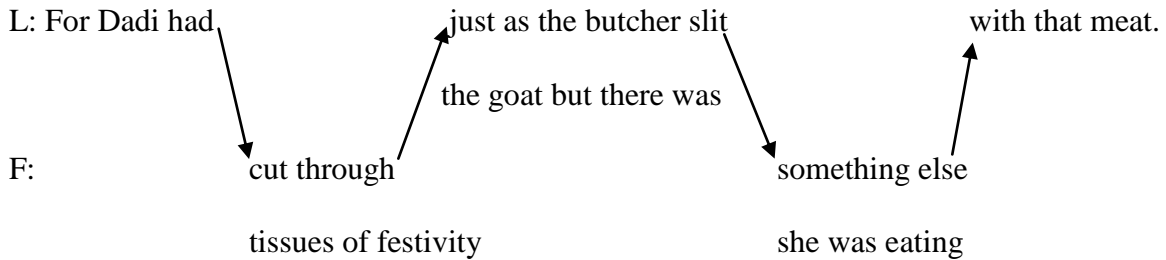
Strength of the group: 5 students

Activity: Each student should find ten metaphors concerning food and analyze them.

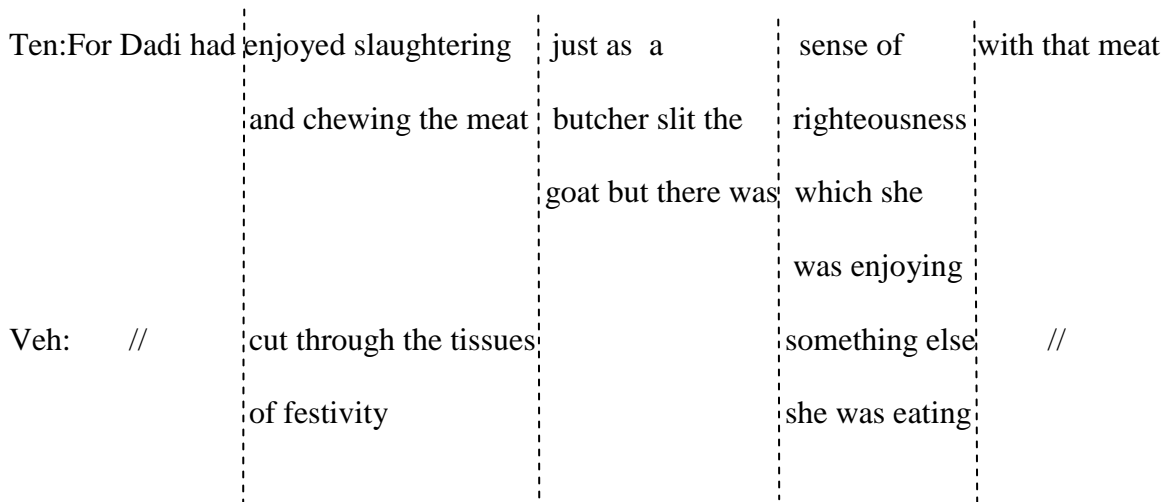
Here follows an example:

For Dadi had cut through tissues of festivity just as the butcher slit the goat, but there was something else that she was eating with that meat. (Suleri 1990, p.5)

Stage I



Stage II



Stage III

Ground:

Dadi's extremely assertive religiosity is compared with a butcher's cutting the tissues of the goat. It is this sense of self assertion which Dadi enjoys in addition to the taste of meat. Sacrifice is compensation for her being a non-entity.

(a) Source Domain

Cutting through the tissues of an animal's flesh while butchering it.



Target Domain

→ Consummation of getting pleasure from the festival.

Butcher is to goat



What Dadi is to festivity.

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A butcher slaughters the goat to earn his living; religion is something peripheral.

→ Dadi enjoys the festival and self-assertion; religion is peripheral.

(b) Source Domain

→

Target Domain

Belief in God gives a sense of having a right faith.

→ Something else she was eating.

Sense of right faith gives self-assurance.

→ Eating gives satisfaction and satiation.

Belief in and performance of a religious ritual gives relief and spiritual accomplishment

→ Eating gives Dadi sense of accomplishment.

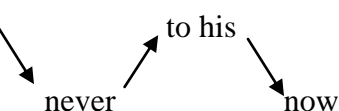
Now, how to carry out this activity if there are five students in a group? If each of them analyses ten metaphors, the group activity will provide analysis of fifty metaphors. The group then can mature this activity into an essay on the chapter which will give a fair cross section of how and what the text carries under the denotative layer of the language.

Consider the analysis of three metaphors form *Papa and Pakistan*, a chapter of *Meatless Days*:

Example1

It was hardly simple playing the part of never to his now (Suleri 1990, p.110).

Stage I

L: It was hardly simple playing the part of
F: 

Stage II

Ten: It was hardly simple playing the part of	extreme submission	to his	extreme assertion
Veh: //	never	//	now

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Stage III **Ground**

These metaphors show Suleri's use of bathetic: she develops the narrative about critical moment in history and then lets the situation fall to her home to reveal the respective status of man and woman there and by implication in Pakistan in general. In this sentence, the adverbs of frequency, never and now, metaphorically represent the condition of living of women and men respectively in Pakistan. Suleri takes "now and never" (110), the title of the pamphlet published by three students at Cambridge, develops it into a sentence "Are we to live or perish forever?"(110), feels it to be a particularly Pakistani question, and then concretizes and specifies it with reference to the example of her father who always occupied the assertive position of 'now' and placed the members of his family, especially women, at suppressed position of 'never'. He ate up his family's 'now' leaving behind 'never' to sustain his 'now'. In Mr. Suleri's frame of mind women could never step beyond the limits of the commodity meant to serve man. This was normal and any other pattern of thought, a marked situation that proposed a different status for her was unthinkable for him:

Example 2

The Quaid, with an added twist, in my Pip's impassioned discourse at home became the father (Suleri 1990, p.113).

Stage I

L: The Quaid with an
F: added twist in my Pip's impassioned discourse at home became the father.

Stage II

Ten: The Quaid with a(n) reverential semantic addition in my Pip's impassioned discourse at home became his second self
Veh: // added twist // the father

Stage III **Ground**

Sara Suleri's father made Mr Jinnah the father from the Quaid, thus bringing him down to his own level: Mr. Suleri, a father, can best see Jinnah as the father so that both of them be mutually inclusive.

Suleri herself has manhandled lexis in the given chunk of language. Comments on Jinnah serve as an indirect satiric attack on her father: Despite that Jinnah manhandled Pakistan into being, that he acted his pretentious role excellently to maintain his distinguished position in history, Mr Suleri, unable to see through the surface, was swept away by his charismatic personality because he himself was Jinnah at heart in the sense that he manhandled his family as long as he could: he divorced his cousin wife, married a white-legged lady in England, maintained his god-like position at home, always dealt with his home as if it were his world and he liked the children to congregate in his room at tea time (Suleri 1990, p.7). Mr Suleri's glorification of Jinnah is actually glorification of a part of himself, the part that always exercised unquestioned authority at home. The next two metaphors support this interpretation of Suleri's character.

Papa's delight in the babies often implied that they were a respite after he had dealt with the day's true significance (Suleri 1990, p.118).

L: Papa's delight...they were a
F: after he had...true significance.

respite

Ten: Papa's delight...they	provided leisurely time of	after he...true significance
	no significance for vane	
	hobby-like activity	
	for relaxation.	
Veh: Papa's delight...they	were a respite.	after he...true
		significance

Example 4

He still believed he had a veto power over his children (Suleri 1990, p.121).

Stage I

L: He still believed he had a veto power over his children.

F:

Stage II

Ten: He still believed he had a (n)	absolute unquestioned power to reject.	over his
		children.
Veh: //	veto power.	//

Stage III

Ground

Mr Suleri's role in the family is the same as that of a permanent member of "security council": any proposition is accepted or rejected depending upon veto power bearer's arbitrary sweet will. Mr Suleri enjoyed absolute authority at his home throughout his life but towards the end of his good days, things started falling apart and the centre started losing its certitude and sanctity. But Suleri is unable to see, recognize and admit the change.

Example 5

He could not understand that he made a separation in his head between himself and Ifat's children. "They belong to their father", he told us angrily, "you cannot interfere" (Suleri 1990, p.126).

Stage I

L: They
F: belong to their father

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Stage II

Ten: They are property of their father

Veh: // belong to //

Stage III

Ground

As woman herself is a commodity to be owned by man, she cannot own anything else, another commodity, namely children, nor can a commodity inherit anything to another commodity. When she ceases to exist, she loses her recognition in parents and roots in children. All privileges in Pakistani society fall to the father who is the owner of the things like wives and children, and no one can interfere in his ownership.

When all the students will complete their analyses, the class will have a joint session to share what they have done and to be able to put in one paragraph the overlapping interpretations. In this process new groups can also be formed. The students number can preferably be fixed to keep equal number of students in all the groups to encourage sharing and sense of team work but of course it is not the last word; the teacher knows his class and individual differences and caliber of the students. And this article is offering only one possible strategy for class work expecting all innovations and adjustments.

Here follows an example of a paragraph developed out of a metaphor-analysis following the given model:

Papa was a man of absolutely dictatorial temperament. His inspiration from history was Muhammad Ali Jinnah whom, in his impassioned discourse, he called the Father, a counterpart or second self of Papa himself. Referring to him as the Father meant that Papa wanted to occupy the same status at home as he carried in history. He extended this authority, got from historical analogy, to his home as well: he behaved towards his children as though they were something insignificant as compared to his political activities and he exercised his veto power over his children reducing them to a powerless minority pushed to the margin. They were bound to play secondary and subordinate role to Papa's unquestionable authority.	Introductory sentence
	Supporting Detail
	Exemplification
	Conclusion

With the required modification Bright's group activity for Parents' Day can be adjusted to our need of classroom activity (Bright and McGregor, 1970, p.174):

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- Group 1 Papa's Domineering Temperament
- Group 2 Papa's Attitude towards Children
- Group 3 Papa's Air of Self-Importance
- Group 4 Attitude towards Dadi
- Group 5 Attitude towards Mamma

Then through a brain storming activity introductory paragraph of the essay can be developed by interaction between the teacher and the students in which the students would of course play the central role and the teacher would be a facilitator. Or the group leaders can be given the joint task of developing the missing links and introduction and conclusion of the essay. The teacher would at the end give his own input to make some addition or deletions or corrections if necessary. The final manuscripts would go to library and its copies would go to every student. It will of course evolve by repeated errors and inputs and it may take a week or so but it will contribute towards making the classroom activity meaningful.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

Managing Editor: M. S. Thirumalai, Ph.D.

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Amiable Tactics to Enliven the Reluctant in the EFL Classroom

A. Ramesh Babu, Ph.D.

Jaiwanth Rao, M.A. (English), M. Phil., Ph.D. Candidate

Abstract

The paper tries to explore amiable tactics to enliven reluctant in the EFL Classroom. In EFL classroom, many students face the language problems. They must practice language structures in communication way in English language in the classrooms and outside of the class room. Lack of motivation brings them down from learning place. Though they get some opportunities to speak in English, a few students dare to communicate in English. The paper provides umpteen techniques will help to teachers as well learners to triumph over the problem.

Key words: Tasks, learning, communication, teacher and students

Most of the students are afraid of speaking in English in front of others. The teacher should motivate them to speak in English. In some cases, lack of motivation throws the students to leave the school. In India, it is a big problem commonly found in EFL contexts besides the other problems such as big classrooms, more number of students in classes and lack of trained teachers in English. Instead of using English, some of the learners depend on their mother tongue especially when they do not get the meaning for some words. They should be encouraged to communicate in English. In this paper, we have given some significant points that facilitate

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English teachers to make the learners to get interest on English. When the students grab hold of the awareness towards learning English, they without difficulty become skilled at a language.

Create the environment for learning

As most of the students do not acquire the chance to verbalize in English, they will not endeavor for it so the teacher must generate the environment for learning. Learners' achievement in language acquisition largely depends on their milieu. Many students like to speak in their mother tongue because they feel very comfortable with the use of mother tongue. When we, as teachers, create the environment for learning, we give the scope for the learners to speak in English. We should strictly tell the learners to speak in English only so that they try to communicate in English. They will get the meaning for some simple words such as "bring it", "pick up", "do it fast for me", "good evening everybody" and so on.

Extend equal support to all students in the classroom

The teacher should support the learners uniformly. They can be allowed to have a conversation with their mates so that they will feel more confident in speaking English. The teacher must permit students to take time to frame their answers and support students to speak up. Tsui (1996:160) suggests that "allowing students to check their answers with their peers before offering them to the whole class also encourages students to speak up." According to Young (1991: 427), "teachers can start with finding out what students are anxious about. Giving equal importance make the learners to be active in the classrooms. Then teachers can help them ease some of their irrational fears and teach them strategies such as self-talks and doing relaxation exercises to deal with fears."

Attend to individual students' requirements

Since the learners come from different places and languages, they must be helped to learn a language. There are students who have dissimilar state of mind. Srinivas (2008: 80) says: "This is a challenge for a teacher to solve and simple solutions cannot meet such a complexity." In a class of mixed communicative ability, many of the teachers anticipate that every student should perform at the same level but it is not the correct judgment. They should remember that learning a language is depending on the learner's background and social environment also. The teacher should make available them the learning ways from the society. He must direct them how to face the problems by communicating if they encounter any kind of problems.

Correct the errors

The teachers should make his participants to come out to communicate something on the dais. They must concentrate on the learners who could not write the script properly. By editing their libretto, they will be motivated. The learners must aware of the grammatical errors. If time

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permits, they must be explained simple, complex and compound sentences from grammar. Of course, the level of students is going to be different and therefore the teacher's feedback needs to be worked out in that context. The focus should be to enhance their vocabulary and gradually make corrections in a restrained way without shattering their confidence in cases where the fluency is lacking.

Diminish the level of task difficulty

When the learner's task level is not difficulty as they expected, they get concentrate to learn a language. If they do not know the task as it should be, they will not be able to perform the task well which reduces their absorption to learn language. The teacher should provide the learners more time to do the task and allow "them to perform oral tasks without time pressure" (Ellis, 2005: 14) by giving them enough time to plan for and perform a task at the same time so that they reach teacher's expectations.

Call for tasks within students' knowledge

When the learners know the task, they will be able to perform the activity excellent. According to Nation (2000: 78), "teachers can create recalling and sharing-experience opportunities for students to make use of their background knowledge and experience in doing the tasks." The teacher should give score the difficulty level of oral tasks to suit their students' communicative ability so that they can improve the learner's language ability. Prabhu (1987: 105) adds: "students may learn more effectively when their minds are focused on the task, rather than on the language they are learning."

Use the technology in classrooms

The motivating teacher always uses modern technology in the classrooms. Numerous students get concentration to learn the language and also we can identify minimum three widespread reasons of student motivation provided by a technology enhanced setting: communication, empowerment, and learning. Communication is represented by the finding that students like the ability to communicate with others and to engage in real, as opposed to contrived, communicative acts. Empowerment explains the finding that students feel empowered in the technology environment since they may feel less isolated. The learning factor describes the finding that students believed the computer gives them certain kinds of control over their education by enabling them to learn faster and more autonomously and to inscribe more ingeniously. Students in the computer- mediated communication project reported positive attitudes which could be attributed to these factors. Brownlee-Conyers (1996. 34) says that the technology will provide "motivation, improvement in self-concept and mastery of basic skills, more student-centered learning and engagement in the learning process, and more active processing, resulting in higher-order thinking skills and better recall."

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Give many communicative tasks

Communicative task such as role play, situational dialogues, participating in group discussions and debates make the students to learn a language. Every student's participation is necessary for the task to be completed. Each participant must get the unique things and has to participate actively. The teacher would make his class more interesting and communicative, filled with activities. He should create more cordial and congenial atmosphere among the students which would surely ensure a spontaneous flow of a language.

Some principles of Communicative Language Teaching include:

1. Language should be a means to an end and the focus should be on meaning, not on the form.
2. The learner has to formulate and produce ideas, information, and opinions and so on.
3. Teacher intervention to correct mistakes should be minimal as this distracts from communication. (Richards and Rodgers, 1994: 154)

Enhance students' self-confidence:

Whenever the students do mistakes, it is the teacher's duty to give suggestion to them and have to change their negative beliefs and attitudes towards the mistakes that done by them. Teachers should discuss with students the value of language use even if it is with full of mistakes and errors. When students are rewarded for successfully conveying a message, they will gradually change their perceptions about mistakes and language use. The teachers' tolerance of mistakes also needs to be made clear because there is no point in trying to change students' attitudes when the teacher still keeps them. To give a chance for them to speak in English, the teacher should reduce the level of subject. When they are habituated to learn it, he must add some more sentences and increase the level of subject.

Use mother tongue when it is necessary

The mother tongue plays a very important role in everybody's individual life because they learn many words from their surroundings. Though many people learn English, they might expert at their Mother Tongue alone. It is too difficult to explain everything in the target language so that the learners may tend to their local language. To make them to understand, teachers should use their mother tongue sometimes only. Using mother tongue can help learners in numerous ways. When the teachers utilize the language, they can effortlessly attract the learners but there is a big quandary that some of the learners may attract to use the local language only. The teachers should purposefully lead students to English by using their mother tongue.

Make the learners to speak outside of the classroom also

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Learning a language is a skill. If the learners want to learn a language in a classroom, they may get failure result. They should try to get new words and sentences outside of the classroom also. For example, when they get the time with their friends in travelling or somewhere, they should try to chat in English so that they learn English structures. They may get many opportunities such as English clubs inside and outside the school. They must utilize it to reach the goal.

Conclusion

This paper tries to give amiable tactics to enliven reluctant in the EFL Classroom. It sincerely suggests umpteen techniques that can be used to address the problem. Students might have many problems in related to learn a language. It should be noted that the list of techniques is far from comprehensive because the causes of students' reluctance to speak are varied. Teachers need to become accustomed these techniques to suite their class situation. In addition, many of these solutions should be implemented simultaneously so that they can supplement each other in tackling the predicament from dissimilar angles, creating a better possibility that the problem will lucratively be solved.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Opinion of the Students Regarding the Use of Motivational Techniques at Higher Education Level in Pakistan

Muhammad Naseer Ud Din, Ph.D.

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Abstract

The study investigated into descriptive research to evaluate the **Opinion of the students regarding the use of motivational techniques at Higher Education level in Pakistan**. Education must transfer from generation to generation the core of our culture's accumulated body of knowledge. For this many think that to believe in an accepted body of knowledge that prioritizes what is important to learn and what is not slang is a mark of elitism and exclusivity. Its importance in educational administration is only beginning to be understood and applied to professional and other adult employees. Teachers motivate learners through a variety of strategies based on understanding of learner's growth and development patterns, individual ability differences, and of internal and external factors that may arouse and sustain the desire to learn more.

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Opinion of the Students Regarding the Use of Motivational Techniques at Higher Education Level in Pakistan

Main objectives of the study were to evaluate the motivation techniques, views of teachers about the input and output of motivational techniques, to assess the students' opinions and to find out the impact of motivation techniques used by the heads on the performance of teachers.

It has to be noted from the responses of the students, that a large number of them view that their teachers provided a good ambience environment, avoided socializing with students, used answer question techniques, behaved of fair and justice, play criticize positively. A very few of them opined that their teachers gave individual attention and controlled the students' activity properly.

Keywords: student's performance, students' opinions, motivational techniques, individual ability differences, **use of motivational techniques**

Introduction

Teachers have both intrinsic and extrinsic needs. A teacher who is intrinsically motivated may be observed to undertake a task for its own sake, for the satisfaction it provides or for the feeling of accomplishment and self-actualization. On the other hand, an extrinsically motivated teacher may perform the activity/duty in order to obtain some reward such as salary. Extrinsic motivation plays an important part in people's life. It is very important too strong in influencing a person's behaviour. Therefore, the aim of the organization should be to build on and enhance the intrinsic motivation for teachers to teach effectively and at the same time, to supply some extrinsic motivation along the way for college improvement (Kerlinger, 1993).

The study of motivation from the psychological perspective is fairly new and extremely complex. Psychologists do not know exactly what motivates individuals to work. Research of human behavior has, however, allowed psychologists to explain motivation and develop models to aid managers in understanding how to get the most out of people. Before entering into the practical motivational tools available to managers, it is very important to first consider the following key building blocks and patterns (Mescon and Micheal, 1985).

An environment that nurtures educational motivation can be cultivated in the home, in the classroom, or throughout an entire school, college and university. One of the most effective avenues for engendering student motivation is a college culture. School, College and University culture can be embodied and transformed through channels such as shared values, heroes, rituals, ceremonies, stories and cultural networks (Deal, 1987).

When educators think about motivation, they usually think in terms of youngsters in classrooms and the teacher's function of motivating students. Educational administrators can take advantage of times of educational change by including strategies for increasing teacher and student motivation. A leader to ensure that "motivation and the investment in rewarding acknowledgment motivates the teachers and learning of students will be enhanced.

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Motivation, however, can be considered in terms of teachers and other personnel in an institute as well as in terms of the principal's function of motivating staff or, for that matter, in terms of the superintendent's function of motivating principals. To think of motivation in terms of adult behavior is to raise the question of whether one can motivate someone to do something or whether motivation is internal to each individual and affected only indirectly, if at all, by other people" (Silver, 1983).

Literature

The job of a head in the educational institutional is to get things done through teachers. To do this the head should be able to motivate teachers. But that's easier said than done! Motivation practice and theory are difficult subjects, touching on several disciplines. Human nature can be very simple, yet very complex too. An understanding and appreciation of this is a prerequisite to effective teacher's motivation in the educational institutions and therefore effective management and leadership.

Carlisle (1982) states: "Motivation is largely the responsibility of the educational administrators/managers. Motivation includes the internal state plus all the other internal and external factors that determine the amount of energy and enthusiasm an individual puts into a job."

According to Mullins (1996), motivation required for a person to high level of performance is satisfaction with the job. Satisfaction is not the same as motivation. Job satisfaction is more attitudinal, an internal state. Although the level of job satisfaction may well affect the strength of motivation, this is not always in the case. A person with a high level of job satisfaction holds positive attitudes toward the jobs. Arif (1992) defines that attitudes consists of feelings for or against an object. Attitudes involve emotion, for or against, an objective and cognitive elements. Attitude like motives arouse and direct purposefully activity.

Heads need to provide the right organizational climate to ensure that their teachers can see that by working towards the organizational / institutional goals they are also achieving some of their own goals. These goals could be such things as financial rewards or personal rewards such as the respect of their colleagues or job satisfaction or a combination of any number of things that the teachers consider to be important. It is not good giving someone a pay rise if they are dissatisfied with the job and they do not see money as a very important factor in their working life (Peters, 1992).

The development of different approaches to organization and management has highlighted the changing concept of motivation at work. There are many competing various models which attempt to explain the nature of motivation (Owens, 1991). These models are to some extent true and these help to explain the behaviour of certain people at certain times. These models can be helpful to motivate people. There are two types of motivation theories: content and process. The content theories are based on the basic need and drives. The other theories focus on the process by which people are motivated. Content theories of motivation explain

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the dynamics of employee needs, such as why people have different needs at different times, content theories of motivation, which stress the analysis of underlying human needs (Daft, 1997).

Most motivation theorists assume that motivation is involved in the performance of all learned responses that is, a learned behavior will not occur unless it is energized (Morgan, 1986). The major question among psychologists, in general, is whether motivation is a primary or secondary influence on behaviour. The behaviour is changed by analyzing the antecedents (environmental cues) and consequences of behaviour and changing them as necessary. Individuals are assisted in acquiring desirable behaviour by creating positive rewards for good behaviour and by designing appropriate reward contingencies.

According to Smith (1994), motivated employees are needed in our rapidly changing workplaces. Motivated employees help organizations survive. Motivated employees are more productive. To be effective, managers need to understand what motivates employees within the context of the roles they perform. Of all the functions a manager performs, motivating employees is arguably the most complex.

Motivation is one of the greatest gifts we have in all aspects of our lives, but so many of us don't even realize we have it or know how to use it. Motivation techniques can mean the difference between success and failure even if you are qualified to succeed. Even people who use motivation techniques know that without them their enthusiasm would fade. People who develop a vision control their own life and destiny. With no vision, your life and destiny are controlled by outside forces. The application of motivation techniques can change this destiny (Stipek, 2002).

Finding the motivation techniques to put meaning and purpose in our life, developing a vision and becoming highly motivated can lead us towards a successful and exciting life. There are different motivational techniques used by heads of the institutions of higher education which ensure that the teachers augment their professional output.

Objectives:

The study was based on the following objectives:

1. To investigate the motivation techniques used by the heads of institutions of higher education.
2. To examine the views of teachers about the effective and ineffective motivational techniques used by their heads.
3. To identify the students' opinions about the performance of the teachers.
4. To find out the impact of motivation techniques used by the heads on the performance of teachers.

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Opinion of the Students Regarding the Use of Motivational Techniques at Higher Education Level in Pakistan

Methodology:

Survey and questionnaires were the main means of data collection. Three different self assessment questionnaires were administered on sampled principals, teachers and students at degree colleges of public sector in Pakistan. Data collected through questionnaires were tabulated, analyzed and interpreted category-wise, compare responses of three groups (Principals/teachers, teachers/students and principals/students) and compare responses of male and female principals, teachers and students. To analyze the data, chi-square as a contingency test and percentage were used.

Result

The following results are presented after the data were analysed statistically

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Table: 1 **QUESTIONNAIRE FOR PRINCIPALS**

Principal							
<i>Statements</i>		SA	A	UD	D	SD	χ^2
1	The principal provides job security to his teachers.	16	20	7	27	30	88.3
2	The principal consult his teachers to take in decision-making.	9	15	7	36	33	137.4
3	The principal provides ample chances for professional growth.	6	27	5	33	29	243.4
4	The principal is never reluctant to allow the teachers freedom of action.	11	30	5	33	29	228.5
5	The principal places staff members on jobs in which their individual abilities are most likely to be fully utilized.	47	24	2	15	12	38.5
6	The principal establishes a good relationship with his teachers.	23	38	3	22	14	14.7
7	The principal assigns the examination duties among his teachers justly.	12	13	7	41	27	32.1
8	The principal awards teachers with financial incentive for extra academic work.	16	12	3	40	29	125.6
9	The principal assists and leads his teachers to gain achievable targets.	32	45	4	11	8	30.0
10	The principal gives feedback to his teachers on their academic performance.	10	16	5	27	42	315.8
11	The principal delegates responsibility and authority to subordinates.	5	15	4	30	46	259.1
12	The principal recommends timely promotion of his teachers.	45	15	3	26	11	0.5
13	The principal ensures evaluation of teachers' performance regularly.	20	15	4	35	26	147.4
14	The principal reposes his teachers for achieving institutions goals.	30	37	6	10	17	17.6
15	The principal offers financial incentives to the teachers for their better performance.	34	24	11	18	13	13.2

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Table: 2**QUESTIONNAIRE FOR TEACHERS**

Teachers							
<i>Statements</i>		SA	A	UD	D	SD	χ^2
1	Job security enhances the performance of the teacher.	36	31	5	18	10	663.5
2	Participation in decision-making about academic matter enhances the performance of the teachers.	43	23	4	18	12	27.7
3	Ample chances for professional growth by the principal enhance the performance of the teachers.	54	27	3	10	6	91.7
4	Freedom of action enhances the performance of teacher.	35	48	2	9	6	96.8
5	Placement of staff members on job in which their individual abilities are most likely to be fully utilized enhances their performance.	31	48	2	16	9	1373.2
6	Good relationship with principal enhances the performance of teacher.	34	39	2	16	9	3.1
7	Unequality in assignment of examination duties augments performance of the teacher.	13	15	3	25	44	916.4
8	Financial incentive for extra academic work enhances the performance of teacher.	41	27	3	20	9	900.9
9	Assistance and guidance by the principal in achieving targets augments the performance of the teacher.	44	25	5	16	10	160.4
10	Feedback on academic matters enhances the performance of teacher.	51	31	3	10	5	1220.8
11	Delegation of responsibility and authority enhances the performance of teacher.	43	32	3	14	8	38.0
12	Timely recommendation for promotion by the principal enhances performance of the teacher.	48	39	2	1	10	950.2
13	Regular evaluation of the teachers enhances their performance.	46	32	2	11	9	1015.2
14	Trust in teachers for achieving goals by the principal leads to better performance.	43	31	2	14	10	1091.3

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15	Financial incentives on better performance cause high performance.	42	36	2	10	10	1264.9
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Table: 3 QUESTIONNAIRE FOR STUDENTS

Students							
<i>Statements</i>		SA	A	UD	D	SD	χ^2
1	Your teacher gives individual attention to students.	11	15	3	35	36	21.1
2	Your teacher welcomes the students in the classroom.	43	29	3	17	8	255.5
3	Your teacher always discusses his subject matter in the class.	41	40	2	7	10	274.2
4	Your teacher is never reluctant to allow freedom of actions.	41	32	3	13	11	192.3
5	Your teacher controls the students' activities properly.	8	10	3	36	43	369.9
6	Your teacher assesses students' performance appropriately during the lesson.	36	40	2	14	8	25.3
7	Your teacher keeps a positive attitude towards students.	45	31	2	12	10	258.4
8	Your teacher perpetuates check and balance in the academic session.	10	13	1	41	35	19.1
9	Your teacher influences students to change their attitude or behaviour.	28	43	2	18	9	9.9
10	Your teacher tries to settle disputes among pupils.	12	13	3	34	38	6.6
11	Your teacher provides social support for high academic achievement.	44	37	2	8	9	423.9
12	Your teacher gives feedback to his students on their academic matters.	9	11	2	33	45	281.3
13	Your teacher disseminates any new ideas instantaneously.	11	16	3	32	38	22.9

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14	Your teacher reposes in his students.	13	8	3	36	40	263.2
15	Your teacher ensures a regular performance evaluation plan.	7	17	2	33	41	259.4

Overall Comments

In general most teachers and students agree that their principals provide personal loyalty to them. It is note worthy that some principals appreciate the teachers to develop senses of humors, award with impressive titles and chide them on their mistakes for better performance.

Generally principals are punctual, sympathetic and role model for teachers and students. They acknowledge the teachers achievements, care teacher's ego, establish good relationship with them and assign them appropriate workload according to their choice and interest, so that they may increase their performance.

A significant number of principals are ambitious, therefore they develop habits of self-study among teachers, provide them ambience environment, give them verbal or non verbal recognition, allow them to enjoy fringe benefits, assist and lead them to achieve targets, award them with financial incentives and provide them ample chance of professional growth.

Some principals are very strict, conscious and responsible about their duties. They submit medical bills of their teachers quickly, consult their teachers in many matters, recommend timely promotion of their teachers and also give feedback to the teachers on their academic performance.

Some principals believe in reality, they trust in their teachers, delegate responsibility and authority to their teachers and allow them freedom of action. Majority of the teachers give no importance to professional competition among teachers, provision of instructional technology and provision of job security as motivation factor, due to this they frequently apprehends their teacher about transfer.

Conclusions

1. Majority of the teachers hold that the techniques such as assigning of appropriate workload and delegation of responsibility or authority by the principals more slightly enhance the performance of female teachers than male teachers.
2. Majority of the teachers' view that the techniques such as chides on mistake and forcefully expression of his opinions, fairly more effect the performance of male

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teachers than female. The technique, apprehension on transfer more slightly effect on the performance of male teachers than females while unrealistically belatedly written annual confidential reports more slightly effect the performance of female teachers than male teachers.

3. Majority of the students express that their male teachers maintain students' attention and interest during the class, encourage using library and providing social support for high academic achievement more fairly than female teachers. Similarly male teachers create democratic environment, inculcate habits of self-study and discuss on subject matter in the class slightly more than female teachers.
4. Majority of the students opine that their female teachers give credit to them, more fairly than male teachers while female teachers appreciate the students' performance slightly more than male teachers.
5. Majority of the students view that their female teachers are not stiff in their dealings fairly more than male teachers and male do not express their opinion forcefully more fairly than female teachers.
6. Majority of teachers opine that motivation techniques used by the heads which have positive impact on their performance are incentive by giving appropriate relief time, constructive and optimistic attitude of the principal, appreciation by encouraging on hard work or on academic achievement, good relationship by showing friendly and sympathetic behavior, maintaining discipline, constructive criticism, expression of expectations for better performance, trust on teacher through participation in decision making about academic matter, recognition by giving self respect, praise by giving verbal or nonverbal recognition, status by awarding with impressive titles and appropriate workload.

Recommendations

On the basis of conclusions, following recommendations are made.

1. The study results reveal that a good deal of principal believes in favouritism and they behave discriminately. It is recommended that principals should believe in justice and fair play. They behave indiscriminately in assigning the examination duties and financial benefits. It may be possible by appointing honest, fair and neutral principals in the institutions.

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2. The study results show that some principals give feedback to their teachers on their academic matter where as female principals give less feedback than male principals. It is therefore, recommended that they majority of the principals should give regular feedback on academic matters especially female principals should take more care in this respect. It may be possible by developing a regular system of evaluation.
3. The study results reveal that majority of the principals do not consult their teachers in academic matter which cause distrust and frustration. It is recommended that principals may ensure the participation of teachers in decision-making about academic matter. Regular meetings may be held for discussion on academic matters so that academic matters may properly be planned.
4. The study results reveal that there is shortage of latest instructional technology due to lack of funds, especially in female institutions. It is recommended that principals be ensured to provide instructional technology i.e. television, video cassettes, tale text, computer technology, projector and transparencies and other modern gadgets in the classroom and govt. may allocate special funds for this purpose.
5. The study results reveal that principals chide the teachers on their mistakes whereas male teachers are more chided than female by their principals. It is therefore, recommended that principals may be ensure in guiding, assisting and leading instead of chiding. It may be possible only when male principals will change their authoritarian nature into brotherhood.
6. The study results show that majority of the principals are very stiff in their dealing. It is recommended that principals should be tolerating, polite and kind hearted. Principals may achieve such attitude by acting upon of tolerance of Holy Prophet (Peace be upon him).
7. The study results reveal that majority of the principals do not provide job security and the apprehend teachers for transfer. It is therefore, recommended that principals may avoid creating unfavourable situation and they should not apprehend their teachers to transfer. Government may provide job security through changing rules and regulation about transfer of teachers.
8. The study results show that appreciation on genuine efforts and positive behaviour fairly enhances the performance of female teachers. It is recommended that male principals should appreciate on genuine efforts and should show positive behaviour.
9. The study results reveal that male teachers are stiffer than female teachers. It is recommended that male principals should be polite, sympathetic and kind hearted like female teachers.

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10. The study results show that male teachers maintain students' attention, interest and encourage the students to using library fairly more than female teachers. It is therefore, recommended that female teachers should also use library.

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Level in Pakistan

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Marketing Cost of Paddy in Cuddalore District of Tamil Nadu, India

C. Ramesh & S. Vijayan, Ph.D.

Abstract

Agricultural play an important role in Indian economy. It contributes over 25 percent of the Gross Domestic Product. Tamil Nadu is one of the major paddy producing states in India. Economy of Cuddalore district is dependent an agriculture. The total cultivated area of the Cuddalore district is around 2,72,159 hectares. Agricultural marketing plays a vital role in agricultural development which is a pre-requisite for development in other sectors and for the overall development of the economy. An efficient marketing is a sine qua non in the economy of all countries, in general and of agricultural countries, in particular. Marketing perhaps has its greatest and most enduring role to play in the economic changes in developing countries. An efficient internal marketing system for agricultural commodities holds the key for rural development and for meeting the challenges thrown up by explosive growth of population in developing countries. Marketing holds the key for agricultural development which could determine the quality of urban life. Therefore this paper attempt to analyses the marketing system, like marketing channels, marketing cost, marketing margin and marketing problems faced by the farmers in the study areas in Cuddalore District, Tamil Nadu..

Key words : Gross Domestic Product, Marketing cost and Marketing margin

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Marketing Cost of Paddy in Cuddalore District of Tamil Nadu, India

Introduction

Marketing has its greatest and most enduring role to play in the economics changes in developing countries. An efficient internal marketing system for agricultural commodities holds the key for rural development and for making the challenges thrown up by explosive growth of population in developing countries. Marketing holds the key for agricultural development which could determine the quality of urban life. There is great scope for expanding the rice export market provided appropriate technology supported by research and extension work to enhance rice production to meet the requirements is adopted. Further, in order to meet foreign competition, a lot of standardization, technology inputs, packing and processing and imaginative marketing is required. The changes and improvements in agricultural marketing in India, changes of far reaching significance have taken place in agricultural marketing in Tamil Nadu and all other states of the country. The marketing channels and strategies have undergone unprecedented changes.

Statement of the problem

Agricultural marketing is the greater importance. Commercialization of agriculture has further increased the importance of marketing. Farmers raise the crops with a hope of receiving fair returns for their hard labour. For this, they depend upon the market conditions, which are not very conducive to fulfill their hopes and expectations. Forced sales, multiplicity of market charges, malpractices in unregulated markets and superfluous middlemen are the problems faced by the farmers. These problems of marketing get further added up by the special features of agricultural commodities namely, their inelastic demand, seasonality in supply, spatially scattered production, bulkiness and perish ability. The market imperfection and the consequent loss in marketing efficiency are more pronounced in markets for perishable commodities which require quick transportation and better storage facilities, involving large number of intermediaries who take away high margins from the price paid by consumers. Paddy has a pride not only for its diverse uses but also for its special preference by consumers - rich and poor, while it is also subjected to the above stated marketing problems. This paper highlighted the marketing system of food crops namely paddy in Cuddalore District, Tamil Nadu. It has been made to analysis the marketing system in terms of storage, marketing channels, marketing cost, marketing margin, price-spread, marketing efficiency and marketing problems faced by the farmers in the study areas.

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Agricultural marketing plays a vital role in agricultural development which is a pre-requisite for development in other sectors and for the overall development of the economy. The agricultural marketing is defined as the operations involved in the movement of food and raw materials from the farmers to the final consumer and the effect of such operations on producers and middlemen.¹. In India, there exists an elaborate and inter-connected system of agricultural produce markets through which the produce flows from the producer to the consumer. The market system in India comprises 30,000 rural primary markets, 7,000 wholesale assembling markets at the secondary stage and terminal distribution markets in every urban city or town (**Harish and Ramasamy, 1995**).

Wholesale rice markets are considerably fragmented. A major reason for this is the excessive interference in rice markets by government agencies and barriers to internal trade. As a result it is hard for scarcity conditions in isolated markets to be picked up by markets with abundance in supply. A number of policy implications are also considered. The market imperfections aggravate the negative effect of land inequity on productivity. Results have shown that small holders share in inputs like fertilizers, and irrigation has increased over time, but a large number of small holders still do not have access to these resources (**Baba et al., 2010**). This study has demonstrated that policies like fertilizer, subsidy, agricultural credit, and minimum support prices are able to address market imperfections only partially.

The price spread of vegetables with respect to various marketing channels has indicated that the producers share has an inverse relationship with the number of intermediaries. The net price received by the producers is relatively higher in the channels in which the produce is directly sold to the consumers or retailers. Further, it has also highlighted the needed effective measures to reduce marketing losses at various stages. Study has emphasized on the strengthening of institutions, establishment of processing units and development of market infrastructure in the study area.

Objective of the study

- To analyse the existing marketing channels for paddy in the present study area.
- To evaluate the marketing cost and marketing margin of paddy in the present study area.
- To suggest suitable policy measures for marketing of paddy, problems faced by the farmers in the present study area.

Methodology

The area chosen for the present study is Cuddalore district, situated at the southern part of Tamil Nadu, India.

Sampling Design

Multistage stratified random sampling technique has been applied in the present study. In this study areas concentrated only two Blocks viz, Kuringipadi and Bhuvanagiri. Similarly Kuringipadi and Chidambaram Taluk are two among 6 taluks in the Cuddalore district. There are 150 samples to be collected in each blocks (viz) Kuringipadi and Bhuvanagiri. It comprises that there are three villages in each blocks were selected for the present study. The selected villages are Karunkuzhi, Maruvai and Nainarkuppam are coming under Kuringipadi block and Karaimeedu, Maruthur and Kolakkudi are coming under Bhuvanagiri block. Therefore each block consist of 150 samples were collected for the present study area.

Tools

In order to the rank the reasons for selling paddy through various middlemen like villages traders, commission agents, wholesalers and retailers. The Garrett's Ranking Techniques was adopted.

$$\text{Per cent Position} = \frac{100 (R_{ij} - 0.50)}{N_i}$$

Where

R_{ij} = Rank given for (i^{th} factor by j^{th} farmers)

N_i = Number of constraints ranked by j^{th} households

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Results and Discussion

Marketing Channels of Paddy in Cuddalore District

The marketing channel is the route taken by the title to the goods as they move from producer to ultimate consumer. Marketing channels are combinations of agencies through which the seller who is often, though not necessarily manufacturer, markets his product to the ultimate consumer. Parashwar has defined market channel as the vehicle of marketing system, the unit within which all marketing activity takes place. Bilgrani has defined market channel as a distributory that is involved in direct and indirect transfer of title to a product as it moved from producers to consumers or industrial users. In the present study, marketing channel refers to the collection of agencies and movements associated with the exchange of paddy from the primary producer to the ultimate consumer. The paddy in Cuddalore district is sold through middlemen namely commission agents, village traders, wholesalers and retailers. The marketing channels identified are,

Channel I = Producer – Village Traders – Miller - Consumer

Channel II = Producer - Regulated market – Consumer

Channel III = Producer- Commission Agent – Retailer/Miller - Consumer.

This paper found that 69.33 per cent farmers sold their produce through the commission agents in the study area, 21 per cent of the farmers sold their produce through the regulated markets and remaining 9.67 per cent of the farmers sold their produce through the village traders. The commission agents are the most preferred middlemen by the marginal, small, medium and large farmers because of the facilities offered by them. Majority 30.16 per cent of the large farmers sold their produce regulated markets followed by marginal, medium and small farmers which constitute 26.98 per cent, 23.81 per cent and 19.05 per cent respectively. The reasons for farmers selling their produce through regulated markets such as no storage cost rank first, followed by no commission charges, easy method of sale, and long term practice finally, better price and credit facilities respectively.

Most of the farmers prefer the commission agents as their intermediary because the commission agents provide credit facilities to the farmers when were they need. Therefore it is ranked first. The other reasons such as immediate case, after sale, better price, high off-take and long term practice

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are ranked II, III, IV and V. The storage is an important factor for farmers particularly the paddy producing farmers in releasing a higher net price for paddy. Usually, paddy is stored for a period not exceeding four months. Hence, the higher net price released by the farmers depends on the period of storage of paddy.

The estimated results of regression coefficient have observed the number of days alone had a significant positive influence on the net price released. All the explanatory variables jointly account for 72 per cent variations in net price received by the farmers in the study area. The marketing expenses incurred by the farmers after harvest and prior to sale of paddy. The cost includes transport, unloading, weighing and stitching, charity, sample, commission and other purposes. The marketing expenses differ as farmers in different channel. The cost per quintal incurred by the marginal farmers in all the three channels the commission charges, transportation cost and storage cost are ranked first, second and third in the marketing cost.

Marketing Cost and Marketing Margin

An efficient marketing is a sine qua non in the economy of all countries, in general and of agricultural countries, in particular. It definitely exerts a powerful influence on country's production and consumption pattern; it plays a prominent role in regulating supply and demand; and it helps in the elimination of duplication of services and wastages of valuable resources.(*Lakshmi, 2009*). The marketing expenses incurred by the paddy cultivators are the expenses which are incurred after the harvest and prior to the sale of paddy. The expenses are incurred for several purposes like transport, unloading, weighing and stitching, charity, sample, commission and other purposes. The marketing expenses vary as the farmers sell their produce through different channels. The cost per quintal incurred by the producer was analysed for marginal, small, medium and large farmers separately in all the three channels and the results are presented in following Table 1.

It is inferred from Table 1 that the payment of commission charges to the commission agent amounted to 34.85 per cent for marginal farmers in respect of Channel I and it was 37.29 per cent for Channel II and 31.43 per cent for Channel III. Among all the channels, the commission charges, transportation cost and storage cost are ranked first, second and third in the marketing cost. The

total cost of marketing through Channel I was found to be higher as compared to other two Channels II and III.

The cost per quintal incurred by the producer was analysed for small farmers in all the three channels and the results are presented in Tables 2. It is found from Table 2 that the payment of commission charges to the commission agent amounted to 33.76 per cent for small farmers in respect of Channel I and it was 37.62 per cent for Channel II and 30.88 per cent for Channel III. Among all the channels, the commission charges, transportation cost and storage cost are ranked first, second and third in the marketing cost. The total cost of marketing through Channel I was found to be higher as compared to other two Channels II and III among the small farmers category.

The cost per quintal incurred by the producer was analysed for medium farmers in all the three channels and the results are presented in Tables 3. The payment of commission charges to the commission agent amounted to 37.97 per cent for medium farmers in respect of Channel II and it was 26.37 per cent for Channel I and 31.09 per cent for Channel III. Among all the channels, the commission charges, transportation cost and storage cost are ranked first, second and third in the marketing cost. The total cost of marketing through Channel I was found to be higher as compared to other two Channels II and III among the medium farmers category.

The cost per quintal incurred by the producer was analysed for large farmers in all the three channels and the results are presented in Tables 4. The payment of commission charges to the commission agent amounted to 37.75 per cent for large farmers in respect of Channel II and it was 35.68 per cent for Channel I and 31.00 per cent for Channel III. Among all the channels, the commission charges, transportation cost and storage cost are ranked first, second and third in the marketing cost. The total cost of marketing through Channel I was found to be higher as compared to other two Channels II and III among the large farmers category.

Marketing Problems Faced by the Farmers in the Study Area

The agricultural marketing is defined as the operations involved in the movement of food and raw materials from the farmers to the final consumer and the effect of such operations on producers and middlemen. (*Lallan Singh, 1984*). The farmers have various problems like heavy commission

charges, the lack of finance, unremunerative prices, non-availability of manures, pesticides, water scarcity, the lack of storage facilities, irregular power supply, want of market for the produce, high transport cost, the lack of regular payment and the like. For the present study, six of the above problems were selected. They are analysed with the help of Garrett's Ranking Technique. The overall results are presented in the following Table 5.

It is observed from Table 5 that 'huge fluctuations in the prices of paddy' and 'heavy commission charges' as reported by farmers, happened to be the major problems with a mean score of 80.31 and 61.37 respectively. The lack of finance and high transport cost were also important. The lack of storage facilities in marketing centre was found to be an emerging problem. Hence the price fluctuations and heavy commission charges were identified to be the major problems which need the immediate attention of the policy-makers.

Summary of Findings, Suggestion and Conclusion

This paper found that 69.33 per cent farmers sold their produce through the commission agents in the study area, 21 per cent of the farmers sold their produce through the regulated markets and remaining 9.67 per cent of the farmers sold their produce through the village traders. The commission agents are the most preferred middlemen by the marginal, small, medium and large farmers because of the facilities offered by them. Majority 30.16 per cent of the large farmers sold their produce regulated markets followed by marginal, medium and small farmers which constitute 26.98 per cent, 23.81 per cent and 19.05 per cent respectively. The reasons for farmers selling their produce through regulated markets such as no storage cost rank first, followed by no commission charges, easy method of sale, and long term practice finally, better price and credit facilities respectively. Most of the farmers prefer the commission agents as their intermediary because the commission agents provide credit facilities to the farmers when were they need. Therefore it is ranked first. The other reasons such as immediate case, after sale, better price, high off-take and long term practice are ranked II, III, IV and V.

The storage is an important factor for farmers particularly the paddy producing farmers in releasing a higher net price for paddy. Usually, paddy is stored for a period not exceeding four months. Hence, the higher net price released by the farmers depends on the period of storage of paddy. The Language in India www.languageinindia.com

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estimated results of regression coefficient have observed the number of days alone had a significant positive influence on the net price released. All the explanatory variables jointly account for 72 per cent variations in net price received by the farmers in the study area. The marketing expenses incurred by the farmers after harvest and prior to sale of paddy. The cost includes transport, unloading, weighing and stitching, charity, sample, commission and other purposes. The marketing expenses differ as farmers in different channel. The cost per quintal incurred by the marginal farmers in all the three channels the commission charges, transportation cost and storage cost are ranked first, second and third in the marketing cost. The commission agents are the most preferred middlemen by the marginal, small, medium and large farmers because of the facilities offered by them.

The reasons to sell paddy through the villages traders because no transportation cost, no price difference, no commission charges, no storage cost and easy method of sale it is the long term practice and immediate payment. Majority 30.16 per cent of the large farmers sold their produce regulated markets followed by marginal, medium and small farmers. The marketing cost constitutes a major portion of the consumer price. Hence, Government should encourage the farmers to start co-operative societies in the study area in order to develop a direct link between the wholesalers/retailers, processors and exporters to cut down the marketing cost incurred for lengthy channel. Majority of the farmers prefer middlemen to sell their produce because of the credit facilities extended by them. The long chain of channels affect the procurement price of paddy. Therefore, the Government should direct the co-operative and commercial banks in the study area to provide adequate loan facilities at reasonable rate of interest to the farmers without any rigid formalities.

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ANNEXURE

TABLE 1

**MARKETING COST INCURRED BY MARGINAL FARMERS IN DIFFERENT
MARKETING CHANNELS**

Item of Cost	Marketing Channels					
	I		II		III	
	Cost (in Rs.)	Per- centage	Cost (in Rs.)	Per- centage	Cost (in Rs.)	Per- centage
Packaging	19.61	5.81	18.25	5.58	16.71	6.00
Loading	20.57	6.10	19.1	5.84	17.37	6.24
Transporting	57.63	17.09	56.71	17.33	53.75	19.31
Unloading	22.61	6.70	19.59	5.99	19.21	6.90
Weighing	20.46	6.07	18.25	5.58	17.55	6.31
Storage	57.63	17.09	54.63	16.69	48.71	17.50
Commission Charge / Market Fee	117.53	34.85	122.04	37.29	87.49	31.43
Incidental Charge	21.21	6.29	18.69	5.71	17.55	6.31
Total	337.25	100.00	327.26	100.00	278.34	100.00

Source: Computed.

TABLE 2
MARKETING COST INCURRED BY SMALL FARMERS IN DIFFERENT
MARKETING CHANNELS

Item of Cost	Marketing Channels					
	I		II		III	
	Cost (in Rs.)	Per- centage	Cost (in Rs.)	Per- centage	Cost (in Rs.)	Per- centage
Packaging	23.1	6.27	17.48	5.46	18.66	6.31
Loading	24.06	6.53	18.33	5.72	19.32	6.53
Transporting	61.12	16.58	55.94	17.46	55.7	18.83
Unloading	26.1	7.08	18.82	5.88	21.16	7.15
Weighing	23.95	6.50	17.48	5.46	19.5	6.59
Storage	61.12	16.58	53.86	16.81	50.66	17.12
Commission Charge / Market Fee	124.44	33.76	120.51	37.62	91.38	30.88
Incidental Charge	24.7	6.70	17.92	5.59	19.5	6.59
Total	368.59	100.00	320.34	100.00	295.88	100.00

Source: Computed.

TABLE 3
MARKETING COST INCURRED BY MEDIUM FARMERS IN DIFFERENT
MARKETING CHANNELS

Item of Cost	Marketing Channels					
	I		II		III	
	Cost (in Rs.)	Per- centage	Cost (in Rs.)	Per- centage	Cost (in Rs.)	Per- centage
Packaging	18.26	5.62	16.71	5.33	17.91	6.19
Loading	24.06	7.40	17.56	5.60	18.57	6.42
Transporting	61.12	18.81	55.17	17.60	54.95	19.00
Unloading	26.1	8.03	18.05	5.76	20.41	7.06
Weighing	23.95	7.37	16.71	5.33	18.75	6.48
Storage	61.12	18.81	53.09	16.94	49.91	17.26
Commission Charge / Market Fee	85.69	26.37	119.02	37.97	89.89	31.09
Incidental Charge	24.7	7.60	17.15	5.47	18.75	6.48
Total	325	100.00	313.46	100.00	289.14	100.00

Source: Computed.

TABLE 4
MARKETING COST INCURRED BY DIFFERENT CHANNELS FOR LARGE FARMERS

Item of Cost	Marketing Channels					
	I		II		III	
	Cost (in Rs.)	Per- centage	Cost (in Rs.)	Per- centage	Cost (in Rs.)	Per- centage
Packaging	17.27	5.46	17.20	5.41	18.22	6.24
Loading	18.23	5.77	18.05	5.68	18.88	6.47
Transporting	55.29	17.49	55.66	17.51	55.26	18.93
Unloading	20.27	6.41	18.54	5.83	20.72	7.10
Weighing	18.12	5.73	17.20	5.41	19.06	6.53
Storage	55.29	17.49	53.58	16.86	50.22	17.20
Commission Charge / Market Fee	112.82	35.68	119.97	37.75	90.51	31.00
Incidental Charge	18.87	5.97	17.64	5.55	19.06	6.53
Total	316.16	100.00	317.84	100.00	291.93	100.00

Source: Computed.

TABLE 5
PROBLEMS FACED BY THE OVERALL PADDY CULTIVATORS
IN MARKETING

Sl.No.	Problems	Mean Score	Rank
1.	Heavy commission charges	61.37	II
2.	Lack of finance	46.21	III
3.	Fluctuations in prices	80.31	I
4.	Lack of storage facilities	16.14	VI
5.	High cost of transport	32.97	IV
6.	Want of regular payment	21.91	V

Source: Computed.

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LANGUAGE IN INDIA
Strength for Today and Bright Hope for Tomorrow
Volume 12 : 2 February 2012
ISSN 1930-2940

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**A Sociolinguistic Study of the Language of Marketing in
Ibadan, Nigeria**

Idowu Odebode, Ph.D.

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Abstract

Prior to this time, little attempt has been made in sociolinguistic research to investigate the peculiarities of the language of marketing in Nigeria. The few available studies in this area are the works of the norm and deviation stylisticians who often perceive the language of marketing as a deviation from or a distortion of 'normal' standard. The perception of those linguists cannot be given a place in sociolinguistic research as it does not account for the sociological factors that often condition the use of language in this important domain of human activities. It is against this background that this work is aimed at studying the language of marketing from the sociolinguistic point of view. Effort is geared towards unraveling the manifestation of sociolinguistic issues like: bi/multilingualism, euphemism, interference, code-switching and slangs, to mention just a few, in marketing discourse. Furthermore, the study examines how these terms are determined by the culture of the marketers.

Keywords: Ibadan, bilingualism, honourific, marketing, euphemism, VARIES model

Introduction

A market is a melting-pot of people from different socio-cultural backgrounds for the purpose of business transaction. In a bid to buy and sell goods, marketers tend to communicate, the most

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powerful determinant of which is language. Kotler and Armstrong (1996:6) define marketing as a “social... process by which individuals and groups obtain what they need and want through creating and exchanging products and value with others”. The import of the above is that marketing is a means of social interaction. In agreement with this, Kotler and Armstrong (1996:6) proceed to postulate that people interact “as they are shaped by culture”. The instrumentality of such interaction is language which is a social and cultural phenomenon. Any study of language therefore, must take cognizance of its social as well as cultural context. This is why Trudgill (1983:34) postulates that “Sociolinguistics represents an attempt to relate language to society”.

But in the process of business transaction and bargaining, it is not unlikely to hear diverse languages which are replica of the socio-cultural milieu of the marketers. A closer view of the languages may reveal that they are persuasive, vocative or emotive. We may, as well, discover that such marketing languages contain metaphoric and euphemistic expressions. Finally, we may find some of the buyers and sellers code-switching and code-mixing in the course of haggling. That is why our preoccupation in this study is to unravel the sociolinguistic issues in the language of marketing in Ibadan, a metropolitan and the biggest city in West Africa.

Evolution of the First Market in Ibadan

Before the death of Lagelu, the founder of Ibadan, he and his children left Oke’badan hill very close to Eleyele water dam and migrated to Oriyangi. Oriyangi was renamed Labosinde market and later Oja-Iba (*Iba Market*) after Bashorun Oluyole who ruled the present Ibadan between 1836 and 1850. According to Yoruba culture, a king’s palace must have a market. That is why the Oja’ba market lies between the palaces of Baale Oluyedun Labosinde (1830-1835) and Bashorun Oluyole (1836-1850). It was the same market that expanded to Orita-merin during the reign of Balogun Beyioku Akere (1867-1869) and Mapo during the tenure of Baale Dada Opadare (1904-1907). In 1976, the state military government under Colonel David Jemibewon, ordered the livestock sellers in Oja’ba market to move to another new market located at Oranmiyan area of Ibadan. This action set the stage for further (future) decentralization of the market. At present, the market has spread to Gbagi/Ogunpa (Ibadan South East); Challenge/Elewura, Apata (Ibadan South West); Bodija (Ibadan North); Agugu/Gate, New Gbagi (Ibadan East) among others. The Oja’ba market still retains its old site at Ibadan Central.

Methodology

The research instruments adopted for this study are oral interview and participatory observation. The researcher is a Yoruba man who grew up in the culture. Therefore, he is familiar with the language, culture as well as socio-economic activities of the people. A few matured marketers were selected for interview to determine some implications of certain props used by the sellers in the course of advertising their wares. The researcher also took a great deal of time to watch the marketers haggling while paying particular attention to their use of language and paralinguistic features.

Theoretical Framework

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The theoretical framework adopted for this study (i.e. the VARIES model) stems from a sociolinguistic principle which holds that human society is stratified along different social variables of age, sex, geography, education, religion and politics among others. Our linguistic choice within a social situation is conditioned by these variables which researchers (Trudgill, 1983; Adeyanju 2002; Nilsen and Nilsen 2006) have developed into the VARIES model, a set of sociolinguistic acronym which incorporates Vocational jargons, Age related language, Regional (including Religious) language, Informality/Formality, Ethnic language and Sex language. As noted by Adeyanju (2002:529), the task before a sociolinguist is to investigate and describe features of language or verbal interaction peculiar to each identified social class. Since the social situation is the most powerful determinant of verbal behavior (Elgin 1979:106), sociolinguists "... have learnt to classify speakers" according to their different social groups and linguistic varieties (Trudgill 1983:34). This is because language, at times, may be "a means of identifying a person's position on a social or cultural scale" (Bamisyaye 1997:21). The theory is therefore relevant to our study because through its application, it is possible to discover the people who speak, the way their lives are influenced by their language and how their language is, in turn, affected by their lives; all these are the emphasis of sociolinguistics.

Data Analysis

This section has two major parts. The first part concerns the study of the general Nigerian elements in the language of interaction and, or, of transaction in the market which reflect the bilingual and bi-cultural nature of the participants. The second part is a careful examination of the sociological variables accounting for linguistic variability among participants.

Traditional Nigerian elements in the language Ontological beliefs of the participants

These manifest in the following expressions by some sellers:

- (a) *Iyako mi, se mi lowo*- my mother -in-law be my first customer
- (b) child get me broom
- (c) I beg, bring water, let me wash off evil feet.

All the underlined expressions above are culturally determined because they are found in Nigerian culture and experience. It is cosmologically believed in traditional Yoruba culture that the 'spirit of misfortune' will trail a seller throughout the day, if his first customer does not buy a priced good from him; hence, the use of 'broom and water' to sweep off and wash away such evil feet respectively.

Terms of Address

Kinship Terms

It is believed in Nigerian context that by identifying with a customer's culture and family a seller will be able to sustain his interest; hence the use of kinship terms like:

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<i>Ba mi raa, oko iya mi</i>	My mother's husband, buy from me.
<i>Omo baba mi</i>	My half brother/sister.
<i>oko mi, o wa</i>	My husband, I have.
<i>Buroda, e wo bi</i>	My brother, see this place
<i>Iyekan mi</i>	My kinsman/woman

Honourific language

Use of pronoun “they” and plural “you”

This is a common phenomenon in marketing discourse and it is traceable to the transfer of the Yoruba pronouns “*awon/won*” and “*eyin/E*”; to “they” and “you” in English. (Akindele and Adegbite 1992). This practice is culturally determined in Nigerian context because it serves as a marker of deference. An average Nigerian is expected to respect his elder, a visitor or a buyer. Thus, in marketing expressions, a respected customer feels elated and prefers a seller who uses honorific language(s) to a disrespectful seller as in the following discourse where SL, NE, SBE indicate Source Language, Nigerian English and Standard British English respectfully:

SL	NE	SBE
<i>E ba mi raa</i>	<i>You</i> (plural) buy from me	Buy from me
<i>Won ni e mu eja kan wa</i>	<i>They</i> said <i>you</i> (plural) bring one fish.	He said you should bring one fish.
<i>E wo tiyin nibi</i>	<i>You</i> (plural) see <i>your</i> (plural) own here	check here (for yours)
Buyer: <i>Olose, e mu wa.</i>	Soap seller, <i>you</i> (plural) bring it,	(soapseller) bring it
<i>E gba meta ten naira</i>	(<i>You</i> -plural) should let me pay ten naira for three.	Can I pay ten naira for three?
<i>E fi won sile ti won ko ba setan lati taa.</i>	Leave <i>them</i> alone if <i>they</i> are not ready to sell it.	Leave her alone if she is not ready to sell it.

The cultural belief underlying the above is that of respect. And since ‘respect begets respect’, buyers too use similar terms like ‘they, them’ and plural ‘you’ to address sellers in return. Thus, ‘they and them’ as well as ‘you and your’ (italicized) are culturally determined among the Yoruba as markers of deference. This is not applicable to English in similar contexts except the people concerned are many.

Interference

Interference and the transfer theory go together. Transfer is a term used by psychologists in their account of the way present learning is affected by past learning. That is, is there any carry over from the work in task A to task B? If there is, then the word transfer becomes relevant. There are two types of transfer. First, when the source and the target languages are similar, a positive transfer known as facilitation is expected. However, if the languages are different, there is a negative transfer which is largely believed to be interference. Weinreich (1953) sums up the above by postulating that a bilingual’s deviation from the norms of either language, due to language contact will be considered an interference phenomenon. The following cases of

interference are noticeable in marketing discourse. We should note that *B* stands for buyer while *S* stands for seller in the data: summarize

- (1)
- B. *Elo ni redio* (How much is radio set?)
 S. *Hundred naira ni* (It is one hundred naira)
 B. *Station meloo 'lo le gbe?* (How many stations can it relay signals from?)
 S. *Mefa* (Six)
 B. *Band meloo lo ni* (How many bands has it?)
 S. *Three*
- (2)
- B. *Elo ni rula* (How much is ruler?)
 S. *Teun naira* (It is ten naira)
 B. *Se kin san sebun naira* (Can I pay seven naira?)
 S. *Aje, e kuro ni titi* (It's alright, leave the street)
- (3)
- B. *Mama oniyo* (Salt seller)
Mi o like ohun ti e se lanaa (I didn't like what you did yesterday)
E o l'adehun rara (You are not dependable at all)
 S. *Dakun iyako mi* (Please my mother-in-law)
Mo mo pe mo giliti (I know that I am guilty)

Codeswitching

Codeswitching is the term used to identify alternatives of linguistic varieties. (Myers-Scotton 1993:1). It manifests in the following marketing discourse:

- (4)
- B. *Se e ni lace material* (Do you have lace material:)
 S. *O wa ni store* (It is in store)
Fifty naira l'opa (It's fifty naira per metre)
- (5)
- B. *Me nama, nawon guda* (Meatseller, how much is one?)
 S. *Alah gaskiya ten naira ne* (God bearing me witness, of a truth, it is ten naira)
- (6)
- B. *Se e get material ti mo ni ki e ba mi find out lana?*
 (Did you get the material I said you should find out for me yesterday?)
- S. *Se e rii, as I just got to the shop this morning ni mo remember*
 (You see, as I just got to the shop this morning, I remembered)
- B. *To be candid, o dun mi gan.* (To be candid, it pains me)

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E disappoint mi too much. (You have disappointed me too much)

- S. *E ma binu. I don't really mean to disappoint you.*
(Please don't be angry, I don't really mean to disappoint you)
E woo, ko wa intentional rara (See it was not intentional at all)

One notable feature of codeswitching is that the speakers have so mastered the languages in such a way that changes occur at word level (see 4 above), at phrase level (see 4 and 5 above) as well as at clause level (see 6 above).

Bilingualism

Bilingualism is evident through interference, code-mixing and code-changing as examined above. Notwithstanding, an attempt is made here to examine the extent of the bilingual nature of the participants in marketing discourse through the following bilingualism typology:

True Bilingualism

This is a case in which the speakers use both languages with equal competence. It manifests in the following discourse:

- (7)
S. *Se e rii, I brought all the goods yesterday*
(You see, I brought all the goods yesterday)
(8)
B. *To be candid, mi o ri awon oja yen sa*
(To be candid, I didn't get those goods)

In (7) above, the compound sentence is broken into two clauses in different codes. However, the clauses complement each other. Similarly, in (8) above, the adverbial phrase 'to be candid' equally complements the discourse such that both languages reveal equal competence on the side of the speakers. True bilingualism reflected above, is what Ferguson (1959:15) has termed compound bilingualism.

Incipient Bilingualism

This is a situation whereby the speaker is fluent in one of the languages while he has not gained mastery over the other. The following are cases of incipient bilingualism in marketing discourse:

- (9)
B. *Madam, e o wa 'ja lanaa*
(Madam you didn't come to the market yesterday)
S. *Mo wa* (I came)
B. *Sengi ti mo maa gba lowo yin nko?*
(How about the change I have to collect from you?)
S. *Se teun naira?* (Is it ten naira?)
E ma binu, mo mo pe mo giliti
(Don't be angry, I know that I am guilty)

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Mo ti de titi ki n to ranti
(I have got to the street before I remembered)

From the above text, it is clear that the speakers in (9) are incipients. This is evident from the discourse which reveals that they have a good mastery of the Yoruba language but could only adapt few words of English into Yoruba discourse. Thus, words like: ‘change, ten, guilty and street’ are produced as “*sengi, teun, giliti* (and) *titi*” respectively.

Slang

Discussing the etymology of slang, Ayto and Simpson (1992:5) submit that slang is initially “a colourful, alternative vocabulary. It bristles with humour, vituperation, prejudice, informality....” But soon after the mid-eighteenth century, according to them, the meaning of slang broadened to include the special vocabulary or phraseology of a particular profession. Furthermore, they observe that in the early nineteenth century, the term slang came to be applied much more generally to any language of “a highly colloquial type considered as below the level of standard educated speech and consisting either of new words or of current words employed in some new special sense.” (Ayto and Simpson, 1992:5). Buttressing the above, Warriner (1982:302) says: “slang consists of new words, or old words in new uses that have made their ways into the language because they are vivid or colourful.” Slang in marketing language manifests in the following discourse:

(10)

- B. How much is your pen?
S. *Better life* for one (Here better life is a slang for fifty naira note in Nigerian context)

(11)

- S. *Mo gbopo wazo, wazo ni o*
(I sell at cheaper rate, it costs fifty naira each)
Wazo above also assumes fifty naira
B. *Se ki n san Muri kan?* (Do I pay twenty naira?)
Muri here is a slang for twenty naira
S. *Gbe owo e sohun V-boot* (Take your hand away V-boot)
V-boot , a slang in this context is a derogatory term for a woman with big buttocks.

Metaphor

Crystal (1997:70) opines that metaphor consists of “two unlike notions (which) are implicitly related, to suggest an identity between them.” Metaphorical expressions in marketing discourse include the following:

(12)

Eyin - afe (beloved teeth) buy your toothpaste here
Idi-ileke (beaded waist) come, check your jewellery here
Eji (diastem) I have good toothbrush

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Ibadi-aran (Silky buttocks) check your silk and lace material here.

The above metaphorical expressions (underlined) are used as *vocatives* to persuade and sustain buyers' interests. They are complementary terms with positive connotations. On the other hand, certain derogatory metaphorical terms are used (by sellers) to insult any customer who refuses to purchase a priced good after long bargaining.

(a)

Go away from my shop *elese osi* (left-legged).

Take your hand away from my goods *olowo-osi* (left - handed).

(b)

Mister man if you will buy, buy

If not, go away *Alaronura* (he who goes into trance before purchasing)

(c)

Leave my shop *suegbe, pako, alaroro*

(Leave my shop *moron, wood, good for nothing person who prices incessantly without purchasing*)

Phatic Communion

Almost every discourse in the markets studied opened with adjacency pairs (in form of greetings and questioning) to sustain interest and foster relationship between buyers and sellers. In most cases, this method of interaction always ends in prayers.

Good evening everybody.
Old man, how's market?
Mama, hope you make sales?
How're your children?
What of your husband?
Iyamapo (goddess of soap-making)
will prosper us today. Amen.

Euphemism

While speaking on taboo and euphemism Holder (1995:7) accentuates:

Euphemisms are by their nature closely associated with taboo, and the taboos of one generation are not necessarily those of the next, although those connected with sexual behaviour or defecation have shown remarkable staying powers.

As a corollary, Holder (1995:7) gives a working definition of euphemism as “(the use of) a mild or vague or periphrastic expression as a substitute for blunt precision or disagreeable truth.” In the light of Holder's assertions above, we may view euphemism as a means of expressing unpleasant phenomena through pleasant methods (words) in the markets studied. It is a taboo in Nigerian context to express certain words literally, hence the use of euphemism in such situations. For example:

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Seller: Good evening everybody
Our mothers, owners of this world
 sent us to you
 They said:
 It is a thing of shame for a young man
 To be *sucking only orange inside vehicle*
 But could not apply *accelerating pedal*
 and put *the vehicle on the run*
 Or he puts the vehicle in gear one
 But could not press on to gears two,
 three, four
 Before *engaging the reverse gear*
 They said we should tell you
 That it is the work of pile
 Here is its *husband*
 Just twenty naira.
 The key terms italicized above have the following connotations.

our mothers	-	the witches
sucking	-	kissing
orange	-	breast
accelerating pedal	-	penis
put the vehicle on the run	-	ejaculate
engaging the reverse gear	-	withdrawing from sexual intercourse or retraction from coitus
husband	-	medicinal cure (antidote).

The message of the text is simply that pile renders a young man ineffective during copulation. So, its medicine is sold for just twenty naira.

Sociolinguistic Variables in Marketing Discourse

Religion

The following texts reflect the different religious background of the marketers:

(a)

Help me buy it because of *Prophet Mohammed*
 (This is an appeal by a Muslim seller. Thus it is
 reflecting Islamic religion).

(b)

Oga Pastor what do you want?
 Ask, he who asks receives.

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I have incense, Hymn books, Bibles and candles
(This is an appeal by a Christian seller who quoted Matthew 7:7 in the Holy Bible to persuade a Christian buyer).

(c)

- (i.) *Iyamapo a gbe o* (the goddess of soap-making will prosper you)
- (ii.) *Ogun n gbo, iye ti mo raa niyen* (the god of iron is listening, I bought it for that price)
- (iii.) *Sonponna ni yoo pa eni to ta fake* (the small pox god will kill whoever sells fake)

Texts (C i - iii) above reveal the polytheistic nature of the Yoruba African worshippers as the speakers worship “*Iyamapo, Ogun and Sonponna*” respectively.

Occupation

Various occupational endeavours of the marketers manifest in the following expressions (of the marketers):

Iyamapo a gbe o (goddess of soap-making will prosper you).

By the term “*iyamapo*”, we may establish that the speaker is a soap-maker or that the interlocutors are talking in the context of soap-making.

Oju gbooro - (You’ll have smooth lines on that hair)

The above reveals the occupation of hair dressing

Buyer: *Are pa o* (I wish you a successful hunting expedition)

Seller: *Ogun a gbe e o* (the god of iron will prosper you)

The above text reveals hunting occupation.

Sex

Meanwhile, certain notable occupations in the markets studied, are peculiar to men. For example, plank selling, butchery and hunting. Also, textile, dyeing and raw-food selling are peculiar to women who, in the course of haggling, use persuasive words and flattery to entice buyers. Such expressions include:

Oko mi ba raa (My husband, buy it from me)

Iyekan mi, o wa.. (My kinsman, I have...)

Iyako mi, kin le fe ra (My mother-in-law what do you want to buy)

Male marketers on the other hand employ such expressions as:

Baba kin le fe (old man what do you want?)

Aya mi, wa woo (My wife, come and see)

Aunti mi seja wa (My sister, do you have fish?)

However, both male and female marketers use paralinguistic features like eyeing, head-nods and finger-taps to draw customers’ attention and to sustain interest. But while whistling is common to men, genuflecting is peculiar to women.

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Age

According to the interview conducted, the average age brackets in the markets studied are: six to twenty as well as twenty and above. These are regarded as the adult and young marketers (sellers and consumers) respectively. The mature sellers are emotionally balanced and possess persuasive words. In the same vein, the adult consumers are good at bargaining. However, the under twenties are full of insults and abusive languages. For example:

Agba iya-(good for nothing man)
Go away!
E wa gbee- (come and carry it -sarcastically)

As a result of the above, adult customers prefer adult sellers to the immature ones when it comes to bargaining. This is also culturally determined as it is unthinkable for an adult to be haggling with a young boy or girl.

Geographical variability

In many traditional Nigerian communities, different foodstuffs are grown locally to reflect the peculiarity of such geographical setting. This necessitates the employment of certain communicative devices like panegyric in praise of such communities and the specific foodstuff grown there. For example:

Elubo Oyo wa nibi o (yam powder from Oyo is here)

It should be noted that Oyo, which was the political headquarters of the ancient Yorubaland, is the chief producer of yam powder. Oyo is situated in the northern bloc of the Yorubaland.

Gari Egba ti de o (Baked cassava flour from the Egbaland has been brought)

The Egbas are a major tribe in Ogun State reputed for the production of ‘gari.’ Abeokuta, the major Egba town, is the current state capital of Ogun and it lies in the Western bloc of the Yorubaland.

Eja Sawa /Igbosewa wa o (We have Sawa/ Igbosewa fish)

Sawa and Igbosewa are two towns in Lagos State (The old Federal capital of Nigeria and a commercial centre) reputed for fish production due to their closeness to the lagoons and the Atlantic Ocean. Lagos city is in the South-Western part of the Yorubaland.

Conclusion

We observe from the analysis carried out in this study that the language of marketing, like language in general, is not a monolithic entity. As it is not profitable to study language merely in its internal pattern or as a self contained form so is it subjective and thus improper to study the

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language of marketing (in Nigeria) in a mono-directional way. In conclusion, it was found, in the first place, that the Nigerians' use of language in the markets studied reflect their bilingualism and biculturalism as well as their hybridity; and in the second place, that there are sub-varieties of the language reflecting the occupation, age, religion and geographical location of the participants, i.e., the marketers.

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12 : 2 February 2012

Idowu Odebode, Ph.D.

A Sociolinguistic Study of the Language of Marketing in Ibadan, Nigeria

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

Managing Editor: M. S. Thirumalai, Ph.D.

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Depiction of Social, Cultural and Political India in the Novels of Rohinton Mistry

Reenu Kumar, M.A (English Literature), MBA., Ph.D. Candidate

Abstract

This paper discusses the depiction of social, cultural and political India in the novels of Rohinton Mistry with respect to *Tales From Firoz Bagh*, *Such A Long Journey*, and *A Fine Balance*. The focus is on the culture and life style of the Parsi community in the works of Rohinton Mistry. These novels are written in the backdrop of India-Pakistan Second War and the period of Emergency declared during the time when Indira Gandhi was Prime Minister of India. The research paper tries to throw light on Rohinton's perception of the Indian Parsi society and culture from 1960 to 1990 in Bombay.

Introduction

Rohinton Mistry is the only Indian writer in English who has the privilege of his all novels short listed for 'The Man Booker Prize'. Rohinton was born and brought up in India and he belongs to the Parsi community. Rohinton Mistry migrated to Canada in 1975.

Rohinton Mistry embarked his journey as a writer with short stories which brought him two Hart House literary Prizes. Later on, his 11 short stories were published under the title

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Swimming Lessons And Other Stories From Firoza Baag (1987). His second novel, *Such A Long Journey*, was published in 1991. It won the Governor General's Award, the Commonwealth Writer's Prize for Best Book, and the W.H. Smith/ Books in Canada First Novel Award. It was also shortlisted for the renowned Booker Prize and for Trillium Award. His third novel, *A Fine Balance*, published in 1995, won the second Annual Giller Prize in 1995 and in 1996, the Los Angeles Times Book Prize for Fiction. Selected for Oprah's Book Club it won the 1996 Commonwealth Writers Prize and was shortlisted for the 1996 Booker Prize.

In his novels, Rohinton Mistry depicts the Indian socio-economic and political life as well as Parsi Zoroastrian life, customs beliefs and religion. His character develops gradually from particular to general, depicting their idiosyncrasies, follies and foibles, from individual to family and gradually widening into the social, cultural and political world. His novels have a leisurely pace without ever losing the reader's interest and attention. The characters change and develop subtly and totally engrossed the reader.

Mistry's characters and background revolve round the multistory of Mumbai. His stories mostly concerned themselves with the tribulations and the idiosyncrasy of Bombay Parsis. In his book *Tales from Firoz Baag*, a collection of short stories, he describes the daily life of Parsi residents in an apartment in Bombay. Mistry explores the relationship of Parsis in their community, their cultural identity and uniqueness of their community living. Simultaneously he throws light as well as embraces the attempt to reconcile or unite different or opposing principles, practices, or parties of dispersed Parsi experience.

Rohinton Mistry is a member of the Zoroastrian Parsi community whose ancestors were exiled by the Islamic rulers from Northeastern Iran. Rohinton frequently uses Parsi culture, Parsi names, Parsi Characters and Parsi language in his novels.

Themes of Rohinton's Novels

Rohinton's novels focus on themes relating to age difference between life-partners (married couples), domestic violence, women exploitation, superstitions, political influence in social life of people especially that which affect Parsi community, sex crimes, parental influence on child's love relationship and married life. Through his novel *Such A Long Journey*, Mistry criticizes Jawaharlal Nehru's temperament, his alleged political deceitfulness, his influence on his daughter Indira that, according to some people, spoiled her marriage life and her relationship with her husband Feroze Gandhi, who was a Parsi.

Again a story of spoiled filial relationship dealt with in the short story "The Exercisers" from the collection entitled 'Tales From Firoz Baag' where a begrudged mother, Mrs. Bulsara, destroys and ruins the nascent love between her son Jehangir and his girlfriend Behroze. She

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fulfilled her treacherous motive through emotional blackmailing, bickering and by hiring services of a guru to persuade Jehangir that Behroze is trying to snare him through seduction and will ruin his life.

Such A Long Journey

Rohinton's second novel, *Such A Long Journey* deals with the problem of India during India's second war with Pakistan. The action covers the period after 1970. It takes up the conflict between political and personal realities. The plot is drawn on the political canvas where Gustad Noble, a citizen of Bombay, the protagonist, is striving to become a responsible husband and father amidst his rebellious son Shorab, superstitious wife Dilnawaz, friend Jimmy Bilimoria and death of good friend Dishawji. He has anguish for his family for brushing him off all the time and neglecting him. He feels all alone now and is completely misunderstood. He finds himself in the clutches of a dangerous government plot. In the novel, the lives of the characters are deeply affected by local corruption and government inadequacy.

A Fine Balance

His another novel *A Fine Balance*, published in 1995 is a story about a widow Dinabhai who manages her livelihood by sewing garments and letting of a room in her apartment. The other characters of the novels are her husband Late Rustumji, her mother Mrs. Shroff, her brother Nuswaan, the priest Dustoor Framji and her tenants Ishvar, Omprakash and Maneck Kohlah. Dina is a shrewd lady in contrast to her brother Nuswaan, who is ambitionless and jealous of his sister. He hates his sister because she is beautiful and sexually attractive. He punishes her by pinching her nipples and threatens her to cut off her tongue as well as breast when she teases him. He observed her secretly after bath when she stands naked before the mirror.

Another obstacle of her life is Dustoor Framji, the priest who ogles her and looks her with amorous intentions. The only aim of his life is daab-chaab, i.e., to spend lustful and lewd life. Dina's mother is mentally unfit to be a protector for her. After death of Dina's husband her brother Nuswaan looks after her as per Indian tradition and custom. He, however, mistreats her, beats her, asks her to perform menial tasks at home and forces her to follow and serve his wife unconditionally. Dina was strong lady faces all the adversities of her life and decided to live alone even after her husband's death. Ishvar and Omprakash, her tenants, have to lose their slum dwelling due to city embellishment programme. They have come to Bombay in hope of finding work. Ishvar's legs are infected with gangrene and both of his limbs are amputated. He has lost his job of tailoring as he is no longer able to work on the paddles of sewing machine. Despite this, he never lost his hope. Maneck Kohlah, is a student from village situated somewhere in Himalayas to study in the city school. Avinash, one of his friends, is tortured and killed by the police because of his Anti Indira, Anti Sanjay and Anti Emergency outburst; police cover up the Language in India www.languageinindia.com

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case claiming that it is merely a railway accident. Avinash's parents are psychologically tortured and his three sisters commit suicide to relieve their parents from financial burden of making arrangements for their marriages.

A Fine Balance presents the picture of Indian Society during mid-Seventies when Indira Gandhi declared Emergency. Fascism, realism and emergency are the inspiring sources behind the novel. It was the announcement of Emergency that brings the destiny of four characters together. Declaration of Emergency inspires the plots and characters to develop gradually and strengthen them despite mourning in the lives.

“Mistry is a master blender of the picaresque and the tragic . . . To say he captures the textures of India well and creates larger-than-life characters is to note the least of his achievements. If anything, his success is to make life seem so much larger than the characters – a far tougher task for the novelist . . . Enthralling.” Observer (mostlyweeat.org/doc)

Stories from Firoz Baag

In *Stories from Firoz Baag*, Mistry depicts the life and customs of Parsi Community where female characters are exposed to several atrocities and injustice. Here we see the gloomy conditions of modern Indian Women. In one short story entitled ‘Auspicious Occasion’ a 50 year old Rustomji, is married to a young girl Mehroo who was just 16 years old. Mehroo is in her adolescence while Rustomji in his dotage is not physically appealing at all. To hide his weakness he treats his wife like servant shouting at her all the time. Rustomji has amorous intentions for Gajra, a new servant in his house. In his doddering even he has fantasy about Gajra's naked body; beautify breasts and gossamer sari and blouse. In a certain way Gajra represents an ideal woman for a man like Rustomji, he even secretly dreams of seducing her. Here writer delineates the physical as well as mental incongruence and incompatibility between the couple due to age difference. The couple is spending their days monotonously treating one another either as elder brother and sister or as father and daughter as no mention has ever made in the novel about their sexual life.

To Conclude

Thus, Rohinton Mistry's novels are perfect blend of love, intrigues, begrudges, politics, friendship and lewdness. There is also humor with lewd jokes, intentions and pretentions. There is fledgling democracy and the hopelessness of defunct civic system. It is emphatically clear that the above novels of Rohinton Mistry explore socio-cultural and political realities of India between 1960 and 1990. They closely examine the social, political and economic problems of people arising out of emergency, exploitation, social evils and wars.

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LANGUAGE IN INDIA
Strength for Today and Bright Hope for Tomorrow
Volume 12 : 2 February 2012
ISSN 1930-2940

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**Constructing Learner Identity:
A Poststructuralist Perspective**

Nima Shakouri

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Abstract

The term “identity” is often used as if it were something relatively permanent, unitary, and uncontroversial. Yet recent thinking on it, as some scholars report, has challenged such assumptions (Norton, 1997; Johnston, 2003; Deaux, 2001). Rather, identity is seen, among other things, as fundamentally relational in nature, and thus as negotiated through language and other forms of social interaction; as contested, a site of conflict; and as being in constant flux and change. This paper looks at the implications of constructing identity for teachers and teacher educators of the English language. Constructing this identity, to the author, is an obligation for teachers since recognizing students’ multiple identities certainly exert positive effects on teacher’s teaching. Such a change has implications for the strategies we encourage learners to develop, the materials we use and the outcomes we seek to achieve.

Key words: Identity, poststructuralism

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1. Introduction

A quick look at any research engine on the internet will give us the impression that there is so much research concerned with the relationship between learning and identity. Diane Hoffman (2005) gives a graphic description of the situation stating that identity has become the bread and butter of our educational diet (cited in Falsafi, 2010, p.9). Sfard and Prusak (2005) define identity, “as a set of reifying, significant, endorsable stories about a person” (p. 14). They further add these stories are products of a collective storytelling. Similarly, Lave and Wenger (1991) claim “learning and a sense of identity are inseparable: They are aspects of the same phenomenon.” They also claim learning is an experience of identity. Learning forms identities and identities shape learning. In Wenger’s (1999) terms, learning enables participation in communities of practice, and participation in communities of practice enables learning. Through this participation individuals become members of communities and achieve a sense of recognition (cited in Falsafi, 2010). A sense of recognition, in Wenger’s terminology, is the same as identity. However, the term identity is widely used and can mean many different things to different people.

2. What is social identity?

Identity is sometimes used to refer to a sense of integration of the self. It may also be associated to Erik Erickson’s identity crisis as a part of his stage model of psychological development. The fact that a person is in challenge to achieve his or her identity is undeniable. But the definition that we are more concerned with is the one proposed by Hoggs and Abrams (1988) as a person’s knowledge that he or she belongs to a social category or group (cited in Stets & Burke, 2000, p. 225). A social group is a set of individuals who hold a common social identification or view themselves as members of the same social category (p. 225). As Stet and Burke (2000) put, much of the social identity theory deals with intergroup relations—that is how people come to see themselves as members of one category/group in comparison with another group.

As Falsafi (2011) contends, individuals are considered and consider themselves as belonging to a context depending on how they are recognized in them. For example, the more Language in India www.languageinindia.com

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someone is recognized as a good professional, the easier it is for him or her to maintain a sense of belonging in the profession. Nevertheless, Coll and Falsafi (2010) state that failure to learn causes feelings of doubt about belonging. If a small boy, for instance, fails to learn to play football as expected, the sense of belonging in the football team might be vanished. They further add, “educational systems need to provide students with spaces, means and educational support to explore how they pave their way into different communities through a process of learning” (pp. 211-233).

3. Theories of identity: towards an attempt to construct identity

In discussing how to construct identity, a helpful starting point is with theories in which the relationship between language and meaning is understood as constitutive rather than descriptive. There was always a matter of concern between what a teacher does in the class and between what a teacher knows; that is, the theory that informs the knowledge of teacher. For ages, studies of SLA viewed classrooms as an acontextual experimental laboratory (Breen , 1985, cited in Cross, R, 2006, p. 2) dominated by a psycho-cognitive view of acquisition which the role of external context was kept to minimum. The lack of awareness of context emanates from the lack of interest on the part of cognitive perspectives to understand what language teachers bring to the classroom. Nevertheless, according to Cross (2006), understanding identity is useful in resolving some of the problems that arise from the lack of assonance between theory and practice. To remove this incongruity, researchers show much interest in Vygotsky’s sociocultural theory.

The fundamental concept of Vygotsky’s sociocultural theory is that social interaction, through language, is prerequisite to cognitive development (Brown, 2000). This implies the fact that the mind develops through interaction with the world. What is worth emphasizing is that the mind develops through interaction not in interaction.

A key concept in this perspective is the notion of mediated activity: the idea that, as Cross repeats (2006) we do not act upon or interact with the world but through the use of mediatory tools, notably language. What is undeniable is that in the process of interaction, a person’s action is goal-directed; a person is constantly moving away from a world of objects to a world of Language in India www.languageinindia.com

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social relations which constitute a context for the use of those objects (Cross, 2006); in moving towards his or her goals, there is an attempt to stabilize his or her identity.

This idea was crystallized in Vygotsky's (1978) famous triangular model of "a complex, mediated act" which is commonly expressed as the triad of subject, object, and mediating artifact, and lead to Leontiev's activity theory which Engestrom (1987) presents it in the form of an activity system with the emphasis on the nature of relationship between the subject, tools and their object. Cross (2006) maintains each constituent of this system can be understood with reference to the wider social, cultural and historic context from which that system has emerged. This gives rise to the principle of Vygotskian genetic analysis that "behaviour can be understood as the history of behaviour (Vygotsky, 1994, p. 70).

Vygotsky's genetic framework of analysis is comprised of four levels—the phylogenetic, cultural, historic, ontogenetic, and microgenetic. This paper is not a place to deal with these stages but introduce briefly the fourth stage. It is within the microgenetic domain of development that the teacher's activity system occurs on daily basis in the classroom (Cross, 2006); in fact, *microgenesis* refers to an unfolding of the mental content through qualitative different stages. As a result, the learner's identity is going to be shaped.

As Sinha (1999, cited in Coll and Falsaf) argues there are no natural born learners; the learners are constructed by learning situations. The learning situations provide the learners with experience that is meaningful for the learners. Such a constructivist perspectives pursue the fact that learners are in constant attempt to make his views meaningful. In order for meaningful learning to take place, the individual needs not only to make sense of the learned subject matter and the learning situation, but also make sense of himself in the specific learning situation. As a result, the educational experience includes the construction of meanings about oneself as a learner, that is to say, a learner identity. These meanings are constructed throughout multiple and diverse educational experiences that mediate the construction of meanings about oneself as a learner in new learning situations. In fact, new educational experiences do not only depend on previous knowledge, but also on previous learning experience as a whole. These experiences are identified as mediators between the teaching and the final results of the learning process, indicating that the previous experiences mediate the construction of meanings of that which is learned as well as meanings about the educational experience as a whole.

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4. Historical perspectives of identity

Throwing a glance at the literature of learner identity, we see poststructuralist theories of language are becoming attractive to researchers of identity. These theories are in contrast with structuralist theories of language associated with the work of Saussure's (1959) distinction between parole and language. For him the building blocks of language are comprised of the signifier (signs) and the signified (mental concept). Saussure asserted that neither the signifier nor the signified preexists and that the link between them is conventional. In contrast, poststructuralists argue that structuralism cannot account for struggles over the social meanings that can be attributed to signs within a given language (Norton, 2011).

In other words, poststructuralists claim in a system one cannot claim a meaning that can be attributed to signs in a given language. The meaning of 'woman', for example, is not intrinsic but is given from its difference from other signs, such as 'man' or 'female'. The signs 'criticism' and 'terrorism', for instance, can have different meanings for different people within the same linguistic community. In fact, for structuralists, signs are conceived as having idealized meanings and communities as being relatively homogeneous. Saussure's principle, therefore, is that meaning is produced within language not reflected by language. In contrast, poststructuralists claim that linguistic communities, as being heterogeneous, are sites of struggle in seek for truths and power. It has already been discussed that language is the site where the speaker creates his/her identity in relation to the social world.

The work on social identity is inspired by the works of four poststructuralists: Mikhail Bakhtin (1981), Pierre Bourdieu (1991) Gunther Kress(1993), and also Christine Weeden (1997):

To Bakhtin (1981) language is not as a set of idealized forms independent of their speakers or their speaking but rather as situated utterances in which speakers are in struggle with others to create meanings. For him the notion of individual speaker is a fiction, as the utterances are constructed jointly. He steadfastly pursues the idea that language development is a matter of appropriating the words of others. To him speakers need to struggle to appropriate the voices of others and to bend those to their own purposes.

Pierre Bourdieu (1977), focuses on the importance of power in structuring speech and asserts that there are the unequal relationships between interlocutors. He states the value ascribed to speech cannot be understood apart from the person who speaks and that the person who speaks cannot be understood apart from larger network of social relationships. When a person speaks he not only wishes to be understood but also to be believed. However, speakers' abilities to command a listener are unequally distributed because of the symbolic power relations between interlocutors.

Gurthar Kress (1989) in theorizing language as text within the context of a particular genre highlights that language is not a neutral medium of communication, but takes on different meanings when the relationship between speakers change, together with shifts in relations of power (cited in Norton, 2011, p. 175).

It is worth a moment to note that language itself has no power; what makes it powerful is people, those who use it. Kress's insights are certainly inspired by the work of Michel Foucault (1980, cited in Norton, 2011) who uses the phrase "capillaries of power" indicating that power operate in subtle and often invisible ways in society. Foucault makes the case that power frequently naturalizes events and practices in ways that come to be seen as "normal" to members of a community. Put differently, to Kress (1989), social relationships are central to his theory of language. In effect, since language always takes place as texts, it is inevitable for a text to take a generic form. The generic form arises out of the action of social subjects in particular social situations. In Kress's terms, a genre is constituted within and by a particular social occasion that has a conventionalized structure and that functions within the context of larger institutional and social processes.

In elucidating the concept of identity, it is worth a moment to have a look at Weedon's (1997) concept of subjectivity. Weedon, as a feminist poststructuralist, is centrally concerned with the conditions under which people speak within contexts. In fact, she centralizes the role of language in the analysis of the relationship between the individual and the context, insisting that language not only defines institutional practices but also serves to construct our subjectivity (cited in Norton, 2011, p. 173). Accordingly, Norton (2011) maintains:

Subjectivity signifies a different conception of the individual than that associated with humanist philosophy, which presupposes that every person

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has an essential, fixed, and coherent core: “the real me.” The term “subject” is a particularly helpful one, as it reminds us that we are often “subject of” a set of relationships (i.e. in a position of relative power) or “subject to” a set of relationships (i.e. in a position of relative powerlessness). The central point is that our subjectivity must always be understood in relational terms, and our subject position is constructed within diverse discourses or sites of practice. (p.172)

In a nutshell, Christine Weeden (1997) appropriates the poststructuralist theory of subjectivity, defining it as “the conscious and unconscious thoughts and emotions of the individual, her sense of herself and her ways of understanding her relation to the world” (1997, p.21). To this feminist poststructuralist, the concept of subjectivity is multiple, contradictory, and dynamic across historical time and social space. This subjectivity is open to change. Thus from the hermeneutic perspectives on identity, language is made and remade in conversation and identity is dialogically created in those conversations. Drawing on Weedon’s concept of subjectivity, Pierce (1995) presents three defining characteristics of social identity: the multiple nature of identity, identity as a site of struggle, and identity as changing over time. Social identity in Pierce’s (1993) work refers to the relationship between the individual and the larger social world, as mediated through institutions such as families, schools, workplaces, social services and law courts (Norton, 1997).

5. Language learning and identity construction

Much of the research in recent two decades concerns the ways in which identity is constituted through and by language and how these processes occur in broad social discourses with prescribed power relations. Second language learning researchers have developed frameworks for exploring how a learner’s identity influences and is influenced by the various settings in which learning takes place. Within sociocultural perspectives, as the author said in advance, identity is not viewed as fixed, invariant attribute in the mind. Rather, identity as a contingent process involves dialectic relations between learners and the world around. Thus, in a classroom it is not accurate to classify the students as nonlinear thinkers, introverted as identity is

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not a fixed trait, although people might share common beliefs and practices. The representations of these beliefs are highly imposed by outsiders. As Tajfil (1981) understood, social identity is derived from an individual's membership in a social group or groups. If a person's emotional needs, for instance, are not met in a particular group, that person can change his or group affiliation(s), although that might not always be possible (cited in Antonio, 2005, p. 895).

One objective of L2 learning is to validate learners as interlocutors in a new speech community. Effective teaching and learning can develop only when individuals perceive each other as valid interlocutors. For many learners, the first place they can receive such validation in their L2 is in the language classroom. Hence, the ESL teacher is a bridge between the classroom as a micro context and society, as a macro context, whose cultures the language represents. To construct the preliminary stages of identity construction can be shaped in the class where the teacher is far from an information broker whose responsibility is merely to fill up the vessel (the mind) of the students. ESL instructors are to facilitate a safe space in which cultural awareness can be mediated and discussed. In line with certain trends in recent decades, much identity research rejects unilateral transmission of information that places emphasis on the objective and unbiased nature of dialogism between the teacher and students. In this view, teachers have to understand the knowledge of those participating in the studies. In sum, as Boxer and Corsets-Code (2000) elucidates, for the dialogue to be worthwhile, the teachers need to make the language classroom a safe space for expressing stereotypes, challenging them, and possibly transforming them.

One distinct feature observed in social identity is self-similarity (Sade, 2011), that every teacher should grasp the significance of it while teaching. As Sade (2011) puts, "when a new social identity emerges, the others do not cease to exist (p. 46). As she further adds, "they influence and are influenced by the one that emerges" (p. 46). For example, the way a teacher thinks and acts is influenced by the way he/she is a daughter, a mother, a student and so on. When these identities interact with each other, influence and are influenced by each other, we can also say that they are self-similar (p. 46). Also, that the new identity is influenced influences each other. This signifies its fractal relevance. When a new identity emerges, it also influences the others, causing them to be reconstructed. This process contributes to making each individual distinct from the others. Thus, it is undeniable for teacher to conceive that they face, in a class, Language in India www.languageinindia.com

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with a group of students whose recognition of themselves are different, but considerable. As Morin (2008, cited in Sade, 2011, p. 47) has stated that each one of us is a society of several characters makes us unique and multiple at the same time. This view is pervaded by complexity theory that suggests the term identity fractals, instead of identity fragmentation (Sade, 2011). The latter evokes the idea of breaking into isolated pieces. The former, on the other hand, evokes the properties of fractals, and is able to bring to the concept the idea of the whole, which is emergent, ever changing, complex and achieved from the interactions established by the component parts.

In an attempt to develop individual's identity, Marcia (1976) identified two key processes occurring in identity development. First, it was necessary for the individual to actively explore the possibilities, a process involving the matching self-knowledge with knowledge of the world. The second process involves making decisions, or what Marcia called 'commitment' (cited in Head, 1997, p. 13). Sooner or later, the adolescent has to make decisions relating to such matters as career, if progress is to be made. From the interaction of these two processes Marcia postulated the existence of four possible identity conditions, which he called Identity Statutes. He defined the statutes thus:

...an identity-achievement subject has experienced a crisis and is committed to an occupation and ideology. He has seriously considered occupational choices. With respect to ideology, he seems to have re-evaluated past beliefs and achieved a resolution.... (cited in Head, 1997, p. 14)

The first two conditions of Marcia's (1976) Identity Statutes correspond to the obvious situations of identity achievement, in which the person has experienced crisis and made a commitment, and identity diffusion, in which neither process has been undertaken. Marcia, also, suggested that there were also two possible intermediate positions, the states of moratorium and foreclosure. Erik Erikson (cited in Head, 1997, p.14) had already used the word moratorium to describe a feature of contemporary society that it is often possible for a young person, particularly if undergoing higher education, to defer identity choices, and enjoy an extended adolescence. In addition, Marcia recognized that some identity decisions may be made by foreclosure, by seizing on a solution without subjecting it to personal scrutiny. He suggested that these two intermediate states represented possible resting points in the path of identity development.

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6. Conclusion

In a nutshell, the theories about learner identity mainly use three aspects of the sociocultural approach to identity: those that place emphasis on discursive or rhetorical nature of identity, those which view identity construction as deeply embedded in activity and as part of social practice, and finally approaches that emphasize recognition as essential to identity construction (Coll & Falsafi, 2010). If we dare to say on what these theories are in common, we can claim that the power relations between participants in an interaction have a particular effect on the social meanings of the texts constructed within given genre, whether oral or written. Poststructuralist theories can help teachers, policymakers and many others in a myriad of ways, whether teachers are discussing the meaning of texts, or students, as Norton (2011) says, “are resisting essentializing pedagogical practices, it is clear that language has a social practice in which experiences are organized and identities negotiated” (p. 179).

Language classes are sites where identities are produced and changed and these identities are shifting and tied to language and learning. In fact, this process of formation is not linear; it is, rather, a process that is contingent. An individual’s identity influences and is influenced by each other. Language classes have increasingly become global contact zones in which people with disparate historical trajectories and cultural identities meet clash and grapple with each other often in a highly asymmetrical relations of domination and subordination.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Kashmiri-Urdu Code Switching: A Distinct Code or a Bilingual Strategy?

Sajad Hussain Wani

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Abstract

This paper deals with the phenomenon of code switching which is the most commonly observed language contact phenomenon now-a-days. The main point of discussion in this paper is regarding the nature of the phenomena of code switching. The nature of code switching is debated based on the existing literature and illustrations are made through the Kashmiri-Urdu Code Switching in Jammu and Kashmir. The conclusion is that the nature of code switching is not purely a linguistic matter but is also a matter concerning extra-linguistic realities which led to the variable nature of code switching.

Key words: Language contact, Code Switching, Kashmiri, Urdu, bilingual strategy, unmarked and marked code.

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Introduction

The phenomenon related to language contact or language interaction phenomenon is surrounded by the thorny issue of terminological confusion. There is hardly any consensus about the structural, semantic and social scope of the phenomena associated with language contact like code-mixing, borrowing, code switching, alternation, style shifting, etc. Furthermore, the domain of analysis also differs, some using the discourse context as the domain of analysis while others prefer the clause/sentence. One of the reasons for the ambiguity is the ‘inherent variability’ of different contact situations. Language contact situations are rarely stable as there is a change going on overtly and covertly at phonological, lexical, grammatical and pragmatic levels. These changes go unnoticed as they are integrated in the competence of bilingual speakers with the passage of time. The change in socio-political factors associated with a language pair in contact can change the nature of contact between the language pair.

This paper attempts to discuss the nature of one of the most important and most frequent phenomenon associated with bilingual behaviour. This phenomenon of language interaction is known as code switching and requires competence in both languages. It must be made clear that this paper understands language interaction phenomenon forming a continuum with the languages at the two ends and code switching occupying the middle position. Code switching is taken as a phenomenon whether there is a change in the base language within a sentence consisting of two or more clauses. Thus code switching occurs above the clausal level. Some definitions of code switching entail a functional necessity of this phenomenon with the involvement of a new topic, situation, interlocutor as well as a change in other contextual factors. For example, Weinreich (1953) holds the view that an ideal bilingual switches from one language to another in verbal communication. Switching depends upon the type of discourse or interaction, nature of interlocutors or communication and the situation. Hudson (1980) holds the view that code switching is a natural event in bilingual speech communities. Thus these two definitions, in early literature of code switching, put this phenomenon at two opposite poles, one

considering it as a natural event and the other relating it to contextual factors or as a functional necessity. Thus this phenomenon raises a question whether every instance of code switching can be related to a function in a given society.

Verma (1998) holds the view that code switching is a sociolinguistic phenomenon that is determined by the verbal strategies of interaction. Sometimes code switching can be used and sometimes not. Thus, according to Verma, it is the phenomenon which is determined by verbal strategies in a given interaction on the one hand and on the other hand Poplack (1979) writes of code switching as, 'Code switching is a verbal skill requiring a large degree of competence in more than one language, rather than a deficit arising from insufficient knowledge of one or the other. Thus, it entails that a bilingual who involves in code switching has a large degree of competence in both languages. Along the same lines, Verma's definition puts code switching as a verbal strategy of interaction. Here, it is essential to note that if a code switching bilingual is competent in both languages, then why does he resort to code switching? Why does interaction determine code switching as a verbal strategy? The definitions of code switching entail a large amount of information and portray code switching as a phenomenon which varies with interaction types, social types as well as with individual types. Thus code switching definitions vary ranging from interactional, social and individual necessity to those which consider it as a natural phenomenon. Thus we are faced with a number of questions regarding code switching as phenomenon such as

1. How is code switching motivated by external factors?
2. Is every instance of code switching associated with a special function?
3. Does code switching reflect the normal behaviour and whether code switching can be considered as a single language code?

Does Code Switching Always Reflect Bilingual Strategy?

This paper attempts to look at Kashmiri-Urdu code switching as a widespread phenomenon among Kashmiri-Urdu bilinguals throughout Kashmir and tries to

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incorporate the aforementioned questions regarding the nature of code switching to it. An attempt will also be made to see how much of the literature regarding nature of code switching can be fitted in with Kashmiri-Urdu Code switching as a wide spread phenomenon. It must be made clear at the outset that this paper is a theoretical discussion about the nature of code switching as a phenomenon and is least concerned with the quantitative analysis which may be an important part of certain research works.

Kashmiri-Urdu Language Contact and Its impact:

The contact between Kashmiri and Urdu is more than a century old officially beginning in the early twentieth century when the Dogra king Pratap Singh made Urdu the official language of the country of Jammu and Kashmir. Urdu replaced Persian with ease in all the domains previously occupied by Persian. The influence did not last there but Urdu seems to have come a long way, influencing domains which were previously untouched by Persian and previously Sanskrit, the most ancient recorded contact language of Kashmir. In the post-1947 scenario the state of Jammu and Kashmir became the only state where Urdu was given the official status. The use of Urdu in the educational sector is observed in its use as a subject and more importantly as the medium of instruction in all government schools up to class 10th till 2003. Urdu is presently the most commonly used language after Kashmiri in the verbal repertoire of an educated Kashmiri. Urdu has also emerged as the most important language in the mass media sector in Kashmir. Radio Kashmir is designated as an Urdu station and many newspapers are published in Urdu (Kak and Wani 2005). All these factors have in turn made Urdu a prestige language in Kashmir.

In terms of interaction from a structural perspective, the first language interaction stage between Kashmiri and Urdu mainly occurred in the form of code mixes. The frequency increased. This paper follows the scheme of language interaction phenomenon as a continuum starting from code mixing and ending with the birth of a new language or congruent lexicalization of one or both languages. Code mixing is taken to mean insertion

of words of one language into a base of another language which here is Kashmiri. Thus this concept of code mixing entails the level of analysis of code mixing at or below the clausal level. The passage of time paved the way for factors necessary for the growth and intrusion of Urdu in the linguistic scene of Kashmir. Urdu in Kashmir presently has a strong ethno-linguistic vitality and forms an integral part of an educated Kashmiri's linguistic competence.

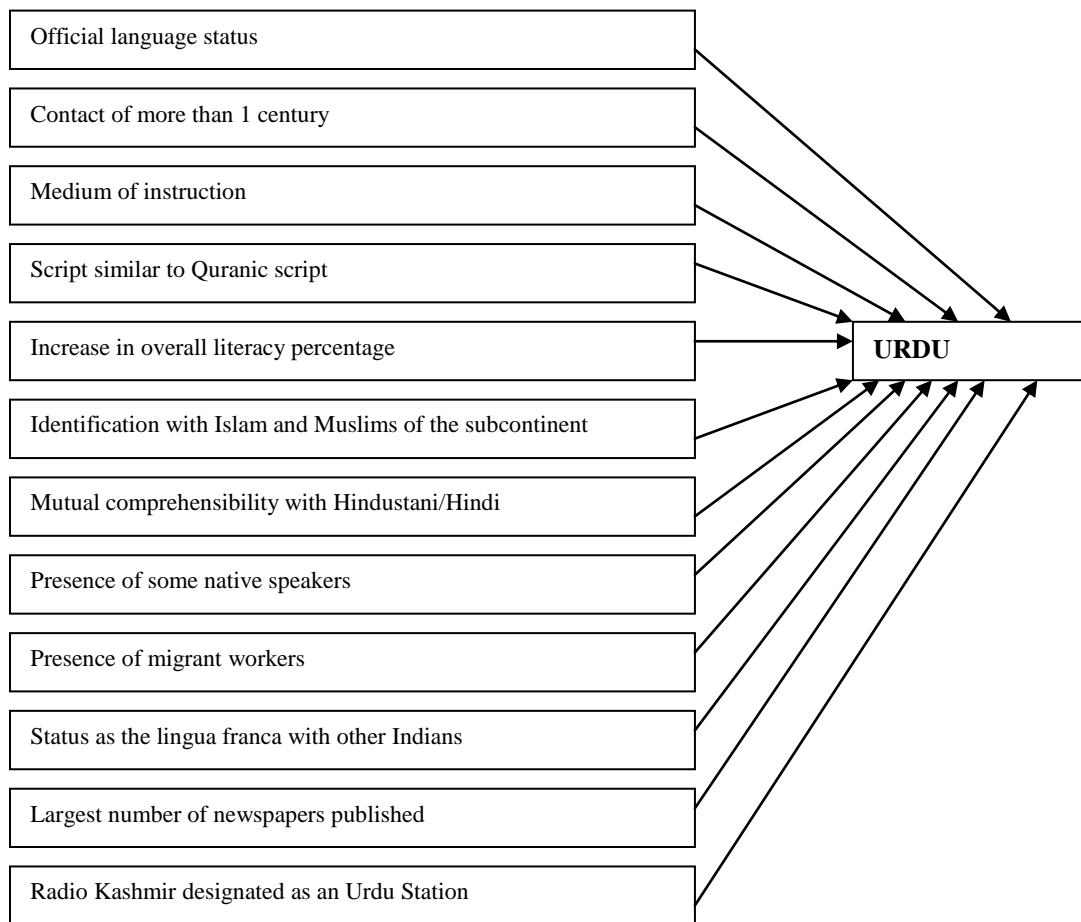


Fig. 1 Figure showing various factors responsible for stable and regular contact of Urdu with Kashmiri

As shown in Fig 1, a plethora of factors have made a strong bias for regular and stable usage of Urdu in day to day life of a Kashmiri. With the passage of time, knowledge as well as use of Urdu increased in the valley and code mixes started acquiring the position of borrowings in the valley. Urdu forms the primary choice of code switching among most educated Kashmiri speakers (Kak and Wani 2006). Although there are signs of interference on Urdu spoken by Kashmiri-Urdu bilinguals in the monolingual mode but these are not as frequent and as pervasive as the effect of Urdu on Kashmiri monolingual mode. Kashmiri is already observed to be on its way to congruent lexicalisation with Urdu. The main reasons for congruent lexicalisation of Kashmiri with Urdu found to be due to heavy borrowings of both the open class as well as the closed class elements (Kak and Wani 2006).

Kashmiri-Urdu Code Switching as a Bilingual Strategy

As explained earlier, Kashmiri-Urdu code switching is widespread throughout the valley but it must not be ignored that code switching is not a uniform phenomenon but is a variable in itself. Looking at the Kashmiri-Urdu bilingual from an individualistic perspective, it is observed that the bilingual indulges in Kashmiri-Urdu code switching but it depends on the social settings and on personal choice. The amount of code switching towards Urdu can increase or decrease considerably according to the interlocutor and tends to increase when the later prefer to speak Urdu. For the other speakers the pattern may be reversed and in this case shift precedes from Urdu to Kashmiri in network interlocutor. Thus code switching as a matter of personal choice is a bilingual strategy used by Kashmiri-Urdu bilingual speakers in tune with Gile's (1984) speech accommodation theory.

Thus, Kashmiri-Urdu code switching in such cases where it is consciously used by the speakers as per interlocutor can be regarded as a bilingual strategy. Looking at the question of social settings we can take an example of a village in Kashmir where most of the adult speakers are uneducated. The normal mode of verbal communication is

Kashmiri. Younger members of the village have knowledge of Urdu (via education). But they do not use Urdu as a variety to switch over in particular with and in the presence of their elders. Although there might be exceptions, this is the unmarked linguistic behaviour in most of the rural settings in Kashmir. In such a setting where Kashmiri is the un-marked form of speech, if someone switches to Urdu, he will do it consciously and his behaviour will be marked in such a setting. Same is the case with most of the informal settings particularly in villages where a switch to Urdu will be considered as a marked code. Thus Kashmiri-Urdu code switching used consciously in a marked way by a bilingual speaker can well be regarded as a bilingual strategy. Thus in this perspective when code switching is used consciously in a marked way it is always related to some function or has some motive. Thus, code switching as a bilingual strategy can always be related to a certain function or effect. For example:

Adult: dadii kati chui (Kashmiri)
 daddy where is
 ‘Where is your father?’

Child: MUJHE PATA NAHIN (Urdu)
 I know not
 ‘I don’t know’.

The above instance can be regarded as a marked choice on the part of the child who is showing a formality or formal relation by switching to Urdu and a regulatory function can be related to this type of code switching. Thus, as a marked choice code switching is a bilingual strategy related to an identifiable function.

Kashmiri-Urdu Code Switching as an Unmarked Code

Frequency of code switching increases correspondingly, when speakers proceed from informal to formal domains at the societal level and from uneducated interlocutors at the

individual level in present day Kashmir, Although no sharp boundaries can be drawn between rural Vs Urban and formal Vs informal settings, the general tendency is that more code switching between Kashmiri and Urdu occurs in urban and formal settings as compared to rural and informal settings; in the former Kashmiri-Urdu code switching can even attain the level of unmarked mode of speech. This variation can be accounted for by the fact that Kashmiri and Urdu have intruded in each other's domains (generally, formal domains use Urdu and informal domains use Kashmiri). The regular Kashmiri-Urdu contact has led to a pervasive phenomenon of Kashmiri-Urdu code switching.

Regarding certain small social settings in Srinagar city, Kashmiri-Urdu code switching, particularly in public places like markets, libraries, educational institutions, has started becoming the normal mode of speech. This is observed more so among the youth where Kashmiri-Urdu code switching occurs unconsciously forming an unmarked mode of speech in such settings without seemingly associating an effect and function with it. Thus Kashmiri-Urdu code switching when used unconsciously, as an unmarked code can not be associated with a specific function or motivation as this type of switching essentially forms their language or code. This unmarkedness of Kashmiri-Urdu code switching can well account for congruent lexicalisation of Kashmiri under the influence of Urdu. Thus for such social settings Kashmiri-Urdu code switching can simply be regarded as a linguistic code without essentially finding a motivation or function associated with it. For example:

- A: bI kh'emI nI daal KYUN KI MUJHE PASAND NAHI HAI
 I eat not pulses because I like not is
 'I wont eat pulses because I don't like it'.
- B: MAT KHAO BHAi badal kenh trav
 Don't eat brother something something put
 'Don't eat it brother, take something else'

The above conversation occurred in a restaurant between two friends with Kashmiri-Urdu Code switching occurring normally in an unmarked way unconsciously. No specific function can be ascribed to this type of code switching and there seems to be no motivation for such code switching.

Are the Above Facts Paradoxical?

From the above discussion about Kashmiri-Urdu code switching we have seen that Kashmiri-Urdu code switching in present day Kashmir forms a continuum where at the one end Kashmiri-Urdu Code switching is seen as a marked language behaviour serving some effect or function. At the other end it is an unmarked behaviour occurring unconsciously. This goes on to indicate that on the one hand Kashmiri-Urdu code mixing acts as a bilingual strategy (with a particular function) and on the other hand acting as a distinct code (occurring unconsciously bereft of effect).

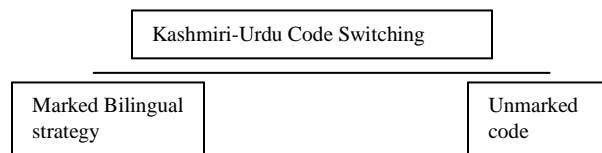


Fig. 2 Kashmiri-Urdu Code Switching continuum

Here, it has to be kept in mind that when two languages come in contact any phenomenon can occur as a result depending on the linguistic, sociolinguistic and political factors involved. Language interaction phenomenon shows a spatial as well as a temporal variation, along with individual variation and the nature of interaction and interlocutors. Taking all these factors into consideration the results of this study point to a continuum, instead of treating it as a paradox, varying along multiple axis of various contextual factors with different intermediate results between multiple and unmarked codes.

Some Facts and Their Implications for Kashmiri-English Code Switching

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Talking about motivations of code switching in bilingual communities, not concrete boundaries have been laid till the present time. In this context Gumperz and Hernandez-Chavez (1975) state that switches can not always be motivated through reference to external factors, rather there is much more indirect relation between switches and speaker's motivation. Code selection, in other words, is meaningful in much the same way that lexical choice is meaningful. From the work of Pfaff (1979), Poplack (1980) and Treffers-Daller (1991) among others, it becomes clear that such non-individually motivated switches constitute the rule rather than the exception and it is rather the frequency and positioning of the switches that carry social meaning and external motivation. The above facts can be related to Kashmiri-Urdu code switching only at one end of the continuum, where it was found to be an unmarked code without an identifiable function or motivation.

This facet of Kashmiri-Urdu code switching as an unmarked code conforms itself to what Poplack (1980) postulated, 'It is the overall patterns of switching that is significant In the communities observed, but it is not necessary to view each switch as fulfilling a specific function'. Trumper (1984) also remarks that his corpus does not support the idea that each switch is socially meaningful on its own. Code switching can be interpreted both as an individual ability to re-interpret conventional patterns of language use and as a social activity involving multiple intergroup relations. As a part of normal behaviour code switching is simply an unmarked code.

Looking at the other end of the continuum, code switching essentially reflects a conscious bilingual strategy used by bilinguals for certain effect or function and is somehow marked in a given context. Since in such a context (for example, uneducated males in a rural setting), Kashmiri is best viewed as the unmarked code. In such settings switches to Urdu are somehow marked. The general motivation for such behaviour is divergence from the interlocutors with the effect of distancing oneself from the interlocutors and inhibition in communication at the interpersonal level. Such behaviour will be regarded as a less conversational cooperation. Appel and Muysken (1987) describes various

functions which were related to code switching which include referential function, directive function, regulatory function and metalingual function.

Thus, as a marked code or as a bilingual strategy, Kashmiri-Urdu code switching can be related to various functions as described above. The change in topic, beginning and exit from a topic, the introduction of side sequence etc all can be related to marked end of Kashmiri-Urdu code switching continuum.

So, Kashmiri-Urdu code switching as a phenomenon appears to conform with code switching literature discussed with reference with motivations for code switching ranging from conscious bilingual strategy to unmarked natural bilingual behaviour. In addition to it the notion of preferred code partially overlaps with the marked/unmarked distinction which depends upon the community norms holding for any specific communicative situation, but is based on a different dimension of individual characteristics. Here it must be remembered that Agnihotri (2006)'s statement, 'we must accept multi-linguality as a reality' applies to the unmarked end of Kashmiri-Urdu code switching where it is used simply like a language whereas functional model of Gumperz (1982) as put by Appel and Muysken (1989) applies to the marked end of Kashmiri-Urdu switching continuum.

Conclusion

Pandit (1969, 1972) and Khubchandani (1983, 1988), among others, have shown how variability in linguistic behaviour acts as a facilitator rather than as a barrier in communication, facilitating communication and languages effortlessly flowing into each other (Pandit 1972). Agnihotri (2002) stresses the need to redefine the concept of 'a language' in such a way that it captures the fluidity inherent in multilingual situations, furthermore viewing human linguistic competence as essentially multilingual rather than monolingual. Agnihotri (2002) further goes on to opine, 'In fact what characterizes India is not differentiation but continuity, synchronic and diachronic. As in the case of Canada (Friesen, 1994) one is not faced here (India) to establish an isomorphism between

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language, religion and geographical area. There is no sudden break with the past and there is no geographical past where one can say that there is a breakdown of communication'. All this is relevant to Kashmiri-Urdu code switching which is also a facilitator rather than a barrier for communication. The competence of a Kashmiri-Urdu bilingual is not essentially monolingual but multilingual. At last but not the least, there is a continuum of Kashmiri-Urdu code switching and one cannot exactly determine whether the markedness or unmarkedness of Kashmiri-Urdu code switching begins and ends both in spatial and temporal dimensions.

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LANGUAGE IN INDIA
Strength for Today and Bright Hope for Tomorrow
Volume 12 : 2 February 2012
ISSN 1930-2940

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**Bangladeshi Learners' English Language Learning through
Acculturation - Secondary Education**

Nitish Kumar Mondal, M.A. (Double)

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Abstract

Acculturation is very important for the purpose of learning language in every country. As a multicultural country, Bangladesh is not beyond of this. This article presents the model of acculturation among Bangladeshi learners who are interested learning English language especially at secondary stage. The objective of the study was to evaluate the acculturation model for learning English language at secondary level education in context of Bangladesh. For the purpose of data collection, a questionnaire was prepared where the populations of the study were students of the secondary level education. Fifty four students were selected as the sample for this study. The respondents were from the different schools. The sample was selected through a random sampling method where the boys and girls were not taken equally. The total survey of the study was conducted through English language. The findings of the study showed that the secondary level learners of Bangladesh have a positive attitude towards acculturation model.

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Keywords: Acculturation; English language; Learning; multicultural; Secondary education.

Introduction

Acculturation is a complex phenomenon that has been around for centuries in the area of social and behavioral sciences particularly among anthropologists and sociologists (Trimble, 2003). Trimble further states that it has recently become an important concept in explaining the experiences of new ethnic and cultural groups as they immigrated to Bangladesh a multicultural society. Acculturation is defined as “those phenomena which result when groups of individuals having different cultures come into continuous first-hand contact, with subsequent changes in the original culture patterns of either or both groups” (Redfield et.al., 1936).

It was not until the last few decades that there appeared to be a major interest in research on acculturation in psychology although in the field of anthropology, the interest in acculturation developed much earlier with indigenous peoples (Hallowell, 1955), and in sociology with immigrants (Parks, 1928). Here the acculturation and assimilation of Bangladeshi learners’ attitude are discussed which developed to explain the process of acculturation and assimilation based on the experience of English language learners. Acculturation process has always been complex for non-native learners. These complexities include psychological predictions such as depression, psychological distress, social and linguistic problems like language proficiency (Lueck & Wilson, 2010). Considering these aspects, Bangladeshi learners who are involved with learning English like non-natives, are at risk for psychological and mental distress due to acculturation difficulties, therefore the purpose of this study is to examine the process of learning English language through acculturation at secondary level education in Bangladesh.

Background

Acculturation is as old as history. Acculturation is a process by which non-native learners have to face new language and modes of behavior into their personal culture in order to adapt a new environment where a non native speaker can learn a new language and culture (Miyares, 1997).

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It is a sociolinguistic phenomenon as well, which refers to assimilation of various cultures and languages. As English is not the mother tongue of Bangladeshi learners, they have lacked of the necessary knowledge and cultural preparation to acquire English language. This lack of knowledge disposed learners to experience a cultural shock (Lee, 1999). Rumbaut (1987) discussed that many learners who have little knowledge of English, and few transferable occupational skills have to face a number of difficulties. Non-native learners like immigrants experience a high level of psychological problems (Kessler, 1997). These difficulties are usually language barriers and maintaining traditional values that hinder acculturation (Yang, 2007). English fluency is a survival skill that is critical to cultural adjustment (Westermeyer et. al., 1989). Though different social factors of acculturation determine the way to learn English for the Bangladeshi learners, they can cope up with different cultures, like English culture where English language is involved. So, Bangladeshi learners as non-native English speakers can simply learn the target language group's acts and linguistics variation.

Literature Review

Berry and Sommerlad (1970) used patterns of acculturation among aboriginal Australians to assess levels of cultural assimilation. A five-point Likert scale measured social proximity in attitudes presented by young students between precepts of their aboriginal first cultures and the dominant European-Australian society. Attitudes individuals held toward the relative desirability of integrating into the larger society were found to be significant determinants of the level of acculturation they had attained. These findings are supported in a number of studies within the context of involuntary minority and aboriginal groups in North America (Berry, Trimble, & Olmeda, 1986). These concepts can be adapted for us in broadening current understanding of learner motivation for Second Language Acquisition (SLA). Ward and Kennedy (1994) support Berry's framework in finding that sojourners with Integrated and Assimilated acculturation attitudes demonstrated lower levels of sociocultural difficulties than ones with Separated or Marginalized attitudes. In a study of sociocultural adjustment of New Zealand government employees on sojourn programs, Ward and Kennedy (1994) found strong patterns of association with others from the same language and cultural background related to lower levels of

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psychological distress, while strong association with members of the host culture correlated to a lower level of sociocultural difficulties. Ward (1999) developed a new instrument to examine the two dimensions of acculturation attitudes used by Berry. Ward (1999) supported the concept of acculturation attitudes in Berry's model, but felt the descriptive power of the model was enhanced if the two spheres of acculturation perspectives (toward home and host groups) were kept distinct. Acculturation attitudes were found to relate to a number of adjusted outcomes. To further illustrate features resulting from these outcomes, Ward's approach stressed a distinction between sociocultural adjustment, characterized by the learning of everyday operational skills within the host environment, and psychological adjustment.

Acculturation Theory

According to the acculturation theory, Second Language Accusation (SLA) is determined by the degree of social and psychological distance between the learner and the target language culture. That is, the social factors like situation, social relationship with the target language group. Psychological factors like language shock, (the learner experiences, doubt and possible confusion when using the second language) cultural shock, (the learner experiences, disorientation, stress fear, etc. as a result of differences between his own culture and that of the target language community) motivation, and ego boundaries play major role in the process of acquiring/learning of second language.

Objectives

The objectives of the study were-

1. To know Bangladeshi learners' attitude towards acculturation method especially secondary level education
2. To know the acculturation method well and
3. To evaluate the opinions of the learners through questionnaire survey towards the method/model.

Significance of the study

For decades, Bangladeshi learners, as non-natives learn English from different sources where they have to follow acculturation model. Through this research both the teachers and learners would be able to know the perfect idea about acculturation system by which they could go to the multi-dimensional sources of English like textbook, TV channels, and newspapers thoroughly, side by side they could speak transparently without hesitation and learn second language easily like non-natives English people (Whose mother tongue is not English).

Acculturation in Bangladesh

Historically, the Portuguese came to Bangladesh in 1516 in order to deal with business relation where the acculturation field was created between Bangladesh and Portuguese. From the very beginning, Portuguese tried to establish a colony to continue their business and rule over the Bangladeshi people and for this reason their norms, beliefs, culture and language were assimilated to Bengali nation (Hossain et.al., 2005). Chronologically, the French and the English came to Bangladesh and acculturated to Bangladeshi cultures and norms very minutely. In 1668, French people came to Bangladesh in order to conduct business with the people of the subcontinent where Bangladeshi people are an integral part. In the developing multilingual ways, many words, norms, behaviors and sentences and cultures entered into Bengali language (Native language of Bangladesh). Moreover, after the entry of the British into Bangladesh, they were extremely able to set up their colony in order to govern Bangladesh and the subcontinent as well. They achieved the administrative power and established their colony in the subcontinent from 1765 to 1947 and governed the Bengali people. Different cultures and ways of learning English were taught to formally and informally to the Bangladeshi people. At that time the educated or elite people were highly assimilated into English language and cultures to learn English. The British governed the subcontinent for 182 years and utilized their power, norms and culture. So, the Bangladeshi people nourished their life style with the British norms, language and cultures.

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Because of this, many English medium schools, colleges and universities were built up in course of time in Bangladesh which enabled the acculturation between English and Bengali. In 1800, Governor General Lord Ohelishly established Fort William College in order to teach Bengali language to the English people which was directed by the scholar principal William Carey (Hossain, et al., 2005). Carey was an English man. He translated English Bible into Bengali language which is the greater embodiment of acculturation competence.



William Carey

Henry Lui Vevian De Rowsaria was a teacher of Hindu College who tried to circulate the essence of English culture and language to the young people of the subcontinent (Kiron, 2010). At that time, the people of Hindu religion were educated very highly but the Muslims lagged behind. In this context Abdul Latif, a reformer and supporter of Muslim people, established Mohamedan Literary Society in 1863 to make Muslim people educated in English (Hossain, et al., 2005). Moreover, Dr. Mohammed Shaidullah, who was a famous linguist in the subcontinent, established “Bangio Musalman Sattio Samati” to teach English to the Muslim people (Kiron, 2010). So, acculturation was going on for many years in Bangladesh which made the Bangladeshi people (especially secondary level learners/students) capable of learning English very smoothly.

Nature of acculturation in Bangladesh

The nature of acculturation depends on contexts or situations in any domain. International English Language Testing System (IELTS), English Language Teaching (ELT), English as a Language in India www.languageinindia.com

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Foreign Language (EFL), Teaching English to Speakers of Other Languages (TESOL) and British Broadcasting (BBC) provide various English learning programs which lend a helping hand to learn English in Bangladesh. The English courses included in the syllabuses (in schools, colleges, universities and different educational institutions) play a vital role here. The American Center provides English learning programs in Bangladesh in order to teach English to Bangladeshi learners. Moreover, there are so many festivals organized by the English speaking countries where Bangladeshi people communicate with the target language group of native English speakers. Many Bangladeshi universities use English as the medium of instruction. In every location of Bangladesh, English medium schools are available. From the very beginning, the syllabuses of Bangladeshi educational institutions include English language as a compulsory subject. In Bangladesh, there are more than 35 tribal groups who try their best to learn English. There are so many international programs such as ACCA (Association of Chartered Certified Accountants), CAT (The Certified Accounting Technician) in Bangladesh which demand competence in English.

Methodology

In order to know the learners' attitude towards the acculturation model, a survey was conducted using 54 students through a questionnaire. These students were from the school level. As this research is descriptive and non- experimental, the research was based on primary data through questionnaire. The questionnaire in the study was in English. These were printed and sent to the respondents by the author. The survey evaluates their opinions. It also requests for their personal comments, both positive and negative. The results of the survey were presented in percentage figure to represent the attitudes of the learners' about this model.

Questionnaire

The Questionnaire had six questions where all the questions were structured. These questions were presented in English.

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Data Analysis

Data collected were tabulated, analyzed and interpreted and presented in Figure 1. Percentage was calculated by using statistical technique for analysis and the data obtained was tabulated in term of frequency. Side by side a chart is drawn on the basis of the highest percentages through the respondents' opinion obtained through the questionnaire.

Figure 1

Questions	SA	A	U	D	SD
1. By this model English can be learnt easily?	25 46.3%	10 18.5%	5 9.3%	9 16.7%	5 9.3%
2. Is this model apt for learning?	28 51.9%	13 24.0%	4 7.4%	5 9.3%	4 7.4%
3. Is this model helpful for secondary level?	14 25.9%	26 48.0%	8 14.8%	3 5.6%	3 5.6%
4. Have students' idea to this model?	11 20.3%	7 12.9%	6 11.1%	16 29.6%	14 25.9%
5. Is this model traditional?	23 42.6%	16 29.6%	5 9.3%	6 11.1%	4 7.4%
6. Has this model negative impact on learning?	18 33.3%	16 29.6%	1 1.9%	11 20.3%	8 14.8%

Frequency and Percentage of Participants' Opinions toward the Acculturation Model (N = 54)

Findings

From the above results of Figure 1, the major findings of the study can be summarized as follows:

1. Through acculturation English can be learnt easily. 46.3% learners strongly agreed.
2. Acculturation is apt for learning. 51.9% respondents are in favor of this.
3. The acculturation model is helpful at the secondary level. But 48.0% respondents strongly disagreed with this proposal.
4. 29.9% recognized the acculturation model.
5. This model is traditional which has been represented through 42.6% respondents' answer of the questionnaire.

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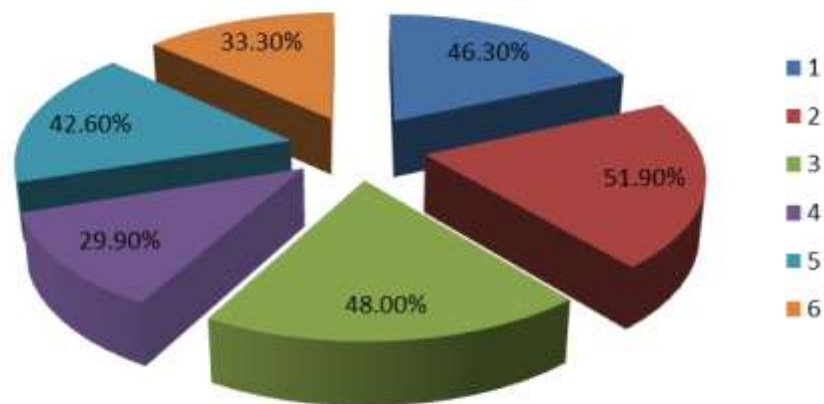
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6. This model has no negative impact on learning which has been expressed through the answers of 33.30% respondents.

On the basis of the seven structured questions (Taking the highest percentages) a pie chart can be drawn in the following way-



Results and discussion

Out of the 54 learners who participated in the study through questionnaire survey, 25 of them said that by this model English can be learnt easily and this model is apt for learning, 28 learners (Students) are in favor of this opinion. 26 students said that this model is helpful for secondary level education. Moreover, students' have some knowledge of this model. Though it is a traditional model, this model has no negative impact on learning.

Conclusion

In conclusion, it is generally proved that acculturation is very much helpful for learning languages. There can be no denying the fact that it is a traditional model but it has no negative impact on language learning. So, without acculturation, language learning is impossible. In order to be able to write and speak a language transparently, this model must be adopted. No matter Language in India www.languageinindia.com

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how students learn English language, they should automatically make use of their learning in their talks and this will be made possible by using the acculturation model.

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Bangladeshi Learners' English Language Learning through Acculturation - Secondary Education

LANGUAGE IN INDIA
Strength for Today and Bright Hope for Tomorrow
Volume 12 : 2 February 2012
ISSN 1930-2940

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Alienation to Assimilation –

The Evolution of Bharati Mukherjee's Writing

P. Santhi, M.A., M.Phil., Ph.D., B.Ed.

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Bharati Mukherjee's writing Deals with Issues

Keeping in line with the post-modern Indian English writing, especially by novelists like Salman Rushdie, Upamanyu Chatterjee and Amitav Ghose, Bharati Mukherjee's writing is innovative and non-conformist. Bharati Mukherjee always focuses on some issues related to the phenomenon of migration, the status of new immigrants, and the feeling of alienation often experienced by expatriates. She also has focused on Indian women and their struggle in

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India in some of her early novels. Her own clash with identity has come up in many of her writings.

The Focus of This Paper

This paper aims to show the change in her work, from a primary concern with the Indian expatriate's experience in the new society to a situation where the expatriate becomes an immigrant. The expatriate is slowly assimilated into the host society at all levels, psychological, sociological and linguistic, thus truly breaking the umbilical cord with their homeland. This evolution of Bharati Mukherjee is seen almost chronologically, as with each subsequent work, the writer's involvement with her mother country diminishes.

The theme of identity in Mukherjee's novels and the dichotomy in her attitude to her homeland and the paradoxes and the contradictions in the immigrant psyche are also traced in this paper. Her later writing is more at ease with new identities, and displays no undue need to recapture her Indianness as more and more she gets assimilated with the American milieu.

Themes and Language of Immigrant Writers

An increasing number of Third-World writers had emigrated to the West and had chosen to write in the English language. The style and content of their writing have been greatly influenced by the extent to which they have been able to identify themselves and adapt to their new surroundings. Those who still feel alienated in their new country tend to write about people and events which are typical of their country of origin and anxious to infuse Indian local colours in their writing.

However, those who have been able to identify with their new host country are blessed with a bi-cultural perception which enables them to write from a wider and more exiting

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angle. This is what we see in Mukherjee's fiction. In fact, her writing displays a definite multi-cultural understanding, as her new home North America, is home to immigrants from many countries.

In this respect in her paper "Inside the Outsider" Meenakshi Mukherjee observes, "Today it is not at all rare to find a writer for whom the multi- cultural situation is not only a subject matter but a mode of perception."

Meaning and Aspects of Identification

Identification means becoming the same or essentially alike. It also implies certain homogeneity and a coalescence or assimilation. Identification can be at many levels: psychological, sociological, linguistic, cultural or emotional. To alienate means "to make hostile where previously friendship had existed." So, in an expatriate writer's case, this would imply a sort of hostile distancing from the home land, as well as a latent hostility implied or experienced for the adopted country.

Mukherjee's works show these aspects of identity and alienation. Her earlier works show a complex weaving of colonialism, history and culture shocks, as these works still have some ties with the homeland. But, in contrast, Mukherjee said in November 1987 in an interview with Alison B. Carb, "My style has changed because I am becoming more Americanized with each passing year.... I left India by choice to settle in the U.S. I have adopted this country as my home.... I view myself as an American author in the tradition of other American authors whose ancestors arrived in Ellis Island".

At first she lived as an Indian expatriate in Canada. Then being an immigrant in the United States, she has had her current contentment of being an immigrant in a country of

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immigrants. Her efforts to find her identity in her Indian heritage had often failed to her utter dismay.

The Tiger's Daughter

Mukherjee's first novel, *The Tiger's Daughter* (1971), is the story of Tara, born in Calcutta and schooled in New York and married to an American. Tara, the convent educated daughter of a Calcutta Zamindar, returns home after seven years in America. Mukherjee seems compelled to work out her old country from her psyche, and in order to do so, makes a metaphorical trip back to Calcutta through her protagonist, Tara. This is to the Naxalite Calcutta of the late sixties and early seventies - one full of riots and protests. Mukherjee here tries to 'typecast' Calcutta by detailing its seamier side and its riots: "In time, the sidewalks beneath Joyonto grew restless with Refugees from East Bengal and Tibet. Rioters became insolent. Powerful landowners were at first tormented, later beheaded."

Hostility in Writing Signifying Alienation

There is certain hostility in this writing, perhaps implying Mukherjee's alienation, both with her mother country as well as her new homeland (Canada) at this point. Mukherjee says in her introduction to *Darkness*: "In the years I spent in Canada - 1966 to 1980 - I discovered that the country is hostile to its citizens who had been born in hot moist continents like Asia. "This double alienation is expressed through Tara, who is intended to portray a clash of cultures-she is "pushed to the edges of her old world yet exiled from the new".

Ambivalence of an Immigrant

In this novel, we see Mukherjee's ambivalence at being an immigrant in Canada, for when Tara's American husband, David, writes to her, he says, "I miss you very much. But I

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understand you have to work this out”. He wants her to work out her identity by finding out whether it lies with the old country or the new. Tara feels that “in India she was not married to a person, but to a foreigner and this foreignness was a burden”.

This implies that even in her land, with her Western outlook and education, Tara felt an alien, as she did in North America where she was racially an outsider. Thus there is alienation at two levels. In the end, the two worlds cannot be reconciled, and since the alienation from the mother country seems stronger, Tara chooses to return to David and America. Though at cross-roads still, we get the impression, that the author is now one step closer towards psychologically working out the old country from her psyche.

Wife

In her next novel, *Wife* (1975) also written while Mukherjee was going through her hostile stage in Canada, we see a definite alienation leading to a feeling of dispossession from her heritage in Dimple, the protagonist of the novel. In Dimple Das Gupta’s case, the dispossession culminates in a terrible brutalization of her psyche and a scarring of her character. “Dimple, the pliant obedient daughter of middle class Indian parents, is married off to Amit Basu, an ambitious engineer about to emigrate to the U.S. Dimple struggles to adjust to life in New York city, but the culture shock is too much for her and in the end, she is driven to despair, madness and violence and she ends up killing her husband.

Perhaps the killing of her husband can be viewed as being Western, as Mukherjee has declared in a recent interview “Dimple Das Gupta of *Wife* rises to murder her domineering husband, something she never would have done in India. Here she would have killed herself.

But in America transformation allows her to kill him. She is my dark-faced female Clint Eastwood”. (Express Magazine, March 11, 1990).

Darkness

We see that in *Darkness* (1985) Mukherjee is closer to her host country for she declares here “The New World forces you to know what you really want” – and what Mukherjee is striving for is assimilation. She definitely comes one step closer to this goal in her next work - *The Middleman and Other Stories* (1989).

Middleman and Other Stories

In this collection of short stories, Mukherjee writes about how energetic and diverse immigrants are altering the North American mosaic, as the new changing American is the theme of the stories of *The Middleman*. The fact that she uses the exotica of her Indian background to graduate into the American experience is clearly visible here, as she gradually moves away from themes of expatriation and nostalgia to focus on changing identities and formation of emotional ties to North America.

Straightforward Spinning of Tales

The one thing that stands out in this collection is the straightforward manner in which Mukherjee spins a tale - she tells the stories of these immigrants without any fuss or sentimentality and it is her very matter of fact narration which in the end grips us.

In this collection of short stories, Mukherjee displays great mastery over voice and vocabulary and the true versatility of her range is clearly seen and she writes in different styles. As mentioned earlier, identification and assimilation for an expatriate writer has to be on a linguistic level as well, and this is something that Mukherjee seems to have perfected.

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Margaret Atwood (1988) says of *The Middleman*: “This is Bharati Mukherjee at her dire best, exploring the New World like a cross between Lucretia Borgia and a wise child from Saturn, seizing each opening for the stiletto and commenting blithely on unsavoury details, the natives would prefer to sweep under the carpet.” Mukherjee says about immigrants, “As they change citizenships they are reborn”.

Days and Night in Calcutta

In *Days and Nights in Calcutta*, the author narrates her own experiences of coming back to India after fourteen years. These perspectives reflect the internal conflict that Mukherjee experiences as an Indian woman who has left her traditional home to settle in the highly intolerant atmosphere of the West. In the process, Mukherjee examines the passed-over possibilities of her life as an upper-middle-class Indian woman. She talks to women of different background and gets the feel of Indian scenario.

One notices a significant movement or change of direction from *The Tiger’s Daughter* to *Darkness*. *The Tiger’s Daughter* is the story of shattered dreams; the saga of culture conflict. The fictionalized story is drawn from the writer’s own experience. The hankering to experience the land that is in the memory and then the utter disillusionment makes this novel a true anecdote of sheer reality.

Bob Shacochis (1998) writes, “Bharati Mukherjee has a genius for kidnapping our culture then returning it to us, with a ruby in its ear, cardamom on its breath, gold threads, of syncretism, woven through its imagination”.

In *Darkness* it can be noticed that Mukherjee is moving closer to her host country and what Mukherjee is striving for is assimilation. She comes one step closer to this goal in her

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next novel – *The Middle Man and Other Stories* (19819). The new changing American is the theme of *The Middle Man*. She slowly moves away from themes of expatriation and nostalgia and started focusing on the changing identities and formation of emotional ties to North America. Bharati Mukherjee’s writing clearly shows her gradual moving from alienation to assimilation.

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**The Contribution of Workplace Teaching to a Better Understanding of
ESP Terminology**

Abdolreza Pazhakh
Rahmatollah Soltani

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Abstract

This paper presents an experiment concerning the contribution of workplace teaching to the better understanding of ESP terminologies. Accordingly, 40 learners majoring in electronic and power engineering were selected based on a language proficiency test. Randomly, they were divided into two experimental and control groups. While the instructional material was the same for both groups, experimental group was taught at the workplace while control group was taught in an academic environment. At the end of the experiment, the findings were compared through t-test. Results after the analysis of the data indicated that who were taught at the workplace gained more ESP vocabulary than those who were taught in academic environment.

Keywords: ESP, Workplace

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Introduction

It is clear that, in learning a second or foreign language, vocabulary plays the most crucial role. A good mastery of vocabulary is essential for both ESL and EFL learners, especially for those who learn for specific purposes. According to Nation and Coxhead (2001), it is wise to direct vocabulary learning to more specialized areas when learners have mastered the 2000-3000 of general usefulness in English. In order to have easy access to specialized uses of vocabulary, learners need to learn and be taught about vocabulary and its use. Language learning should not be limited to only textbook and classroom activities. It is believed that language acquisition would be most effectively facilitated if it could be embedded with the learners' field of study or work. In the context of ESP, students need to practice at using the vocabulary of their chosen field of study and this can be best happen at the workplace.

Teaching ESP at the Workplace

Teaching ESP at the workplace can be a good way which results in ESP terminologies promotion. In the workplace learners are exposed to the real use of technical words and in this way they can produce a picture of words in their mind. In academic environment students just memorize ESP vocabularies and they don't know how to use them in vocational environment. So, teaching ESP words at the workplace can solve this problem and pave the way for learners to learn words better and easier and how to use them.

The recognition that learning occurs within the workplace and that it is necessary for the development of working knowledge and skills is not new.

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However, in recent years an interest among employers, researchers and policy makers in what comprises learning and how it can be facilitated within workplaces has increased, and there are now many areas of research in which learning at and through work is a central concern.

Reeve & Gallacher (1999) argue that workplace learning is seen as a flexible form of learning which enables employees to engage in the regular processes of up-dating and continuing professional development which have been increasingly emphasized. Moreover, in so far as the learning is work-based it is also seen as facilitating forms of learning.

Boud and Garrick (1999) state that workplace has become a site of learning associated with two quite different purposes ... The first is the development of the enterprise through contributing to production; the second is the development of individuals through contributing to knowledge and skills.

Therefore, it can be said that teaching ESP at the workplace can pave the way for learners to master specialized vocabulary related to their field of study much better and easier. The reason is that they learn them in a situation in which they must be used in the future occupational opportunities.

Review of Literature

English for Specific Purposes (ESP) is a branch of applied linguistics that focuses on relating the teaching and learning process to learners' needs. Widdowson (1981), a linguist and an early pioneer of the approach, describes the general concept of ESP by stating that "if a group of learners' need for a

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language can be accurately specified, then this specification can be used to determine the content of a language program that will meet these needs.”

According to Hutchinson and Waters (1992), "ESP is an approach to language teaching in which all decisions as to content and method are based on the learner's reason for learning." Research findings during the past decade have generally supported the notion that work-based learning activities can invigorate the learning process and act as a positive force for students in both academic and career and technical education programs.

Copa and Wolff (2002) found that learning needs to: (a) be progressive in achieving external standards, (b) engage learners in relevant and challenging experiences, (c) be learner-centered, (d) use real-life experiences and be project-oriented, (e) integrate academic and career and technical education, (f) use and closely coordinate non-school and school learning settings, (g) use multiple and continuous forms of assessment to improve learning, and (h) create and nurture learning communities.

Real world tasks as defined by Nunan (1989) are those which “require learners to approximate, in class, the sorts of behaviors required of them in the world beyond the classroom”.

One of the main goals for an applied English program at a four-year college is to prepare students with appropriate English proficiency so as to help them become competent communicators in their future workplace. Work-based learning is not a new trend in education. In fact, what we term vocational and technical education was the premise of John Dewey’s assertions during the late

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19th and early 20th century. Dewey firmly believed that life and learning should be uniquely integrated (Dewey, 1916). He also believed that the best way to do this is to integrate the working world with education curriculum.

Work-based university learning has been defined by Margham (1997) as: That learning which ... utilizes opportunities, resources and experience in the workplace. It will, in general, have outcomes relevant to the nature and purpose of the workplace. A workplace needs analysis describes the entire context in which English is used. The ESP approach uses the needs analysis framework as the main tool to define learners' needs in a specific field because the awareness is more recognizable in a specific target situation representing a "real-life-situation". In an academic setting, the main concern of learners is the acquisition of knowledge related to their present field of study or future workplace.

Swail's (2000) recent study of data from the College Board's student descriptive questionnaire found that a higher percentage of students with work-based learning experiences in high school had a B or better Grade Point Average (GPA) in high school compared to all SAT test takers, even though they were more likely to be from less-advantaged backgrounds.

Kampits and Swail (2001) found that 80 percent of college students surveyed in their study indicated they learn better through projects and real-world applications than through classroom and textbook instruction only, and that 83 percent planned to participate in work-based learning experiences during college.

Chin et al (2000) found that students, through work-based learning activities, acquire “knowledge and skills in particular occupations; providing career exploration and planning; learning all aspects of an industry; improving personal and social competence related to work in general; and enhancing students’ academic achievement and motivation through contextual learning.”

The Main Question of This Study

Accordingly, the main question of this study can be stated as follow:

Q: Does the implementation of workplace teaching lead to better understanding of ESP terminologies?

From this question the following null hypothesis was found:

H: Workplace teaching would not significantly improve ESP terminologies.

Research Methodology

A. Participants

In this study, the addressed community were 40 undergraduate male students enrolled in the ESP course as a part of their major in the electronic and power engineering Department at Mahshahr Islamic Azad University. They have been chosen among from 98 students through administrating of a standardized language proficiency test (Intermediate TOEFL Test Practices by Folse, 1997).

B. Instrumentation

Three types of instruments were used in the current study: The first instrument was a standard proficiency test which aimed at controlling the proficiency level of the subjects. The second material that all participants used was a course book entitled *English for the student of power, electronics, control and communications* (Haghani, M., 2005). Thirdly; a post-test was administered to both groups so as to examine their knowledge of ESP vocabulary after the treatment in workplace.

C. Procedure

At first, two groups of students were selected from the electronic and power engineering department of Islamic Azad University, Mahshahr branch, Iran. This was carried out through the administration of standardized language proficiency test. It was accounted as a pre-test. Then, 40 learners were identified as the participants. They were randomly assigned into experimental and control groups. Each class consisted of 20 learners.

On the first day of the experiment, the instructor talked about the importance of ESP vocabulary knowledge and its role which plays in their field of study. Both classes were taught by the same instructor using the same teaching material entitled *English for the student of power, electronics, control and communications* (Haghani, M., 2005) with the same teaching schedule of instruction, except that in the experimental group, the students were taught ESP course in electrical power workshop at Mahshahr electrical power distribution company, while the latter, control group, was taught at the university, Mahshahr branch. Classes were conducted two hours a week and the study took long for thirteen weeks.

At the end of the experiment a post-test on ESP terminologies was administered to both of the groups. It was aimed at measuring the technical vocabulary knowledge of the participants to see if the treatment had made any difference in the ESP vocabulary promotion of the two groups. The results obtained through post-test were analyzed and interpreted through t-test.

Data Analysis

With the use of the ESP vocabulary knowledge test scores from all the participants, the mean was first computed for the two groups. The preliminary descriptive statistics for means was examined to see if they differed from one another. Furthermore, in order to find out if the difference among the means will be large enough to be statistically significant, t-test was performed to see whether the difference of ESP vocabulary posttest scores between the experimental and control groups existed.

Results and Discussion

The preliminary descriptive statistics for the ESP vocabulary knowledge test appears in Table 1.

Table 1 Descriptive statistics of posttest for the experimental and control groups

Groups	Test	N	Mean	SD	SEM
Experimental	posttest	20	19.85	3.08	0.69

Control	posttest	20	17	2.60	0.58
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As displayed in Table 1, experimental group's performance in the posttest was better than those in control group. It was also revealed that after the instructional treatment the mean of the posttest scores for experimental group was 19.85 while for control group it was 17. In the case of SD, for experimental group it was 3.08, whereas that of the control group was 2.60. So, the findings suggest that teaching ESP vocabulary in workplace involved more beneficial effects than teaching ESP vocabulary at the academic environment.

Comparative Effectiveness between Experimental and Control Groups after the Treatment

Table 2 Results of t-test between Experimental and Control groups' scores

Group	Test	N	Mean	Mean Difference	SD	t-value	df	p
Experimental	posttest	20	19.85	2.85	3.08	3.162	38	.0031
Control	posttest	20	17		2.60			

***Significant at .05**

In order to compare the effectiveness of the instruction in workplace on ESP vocabulary learning, t-test demonstrated in Table 2 indicated that the mean difference between the experimental and control groups' scores measured at the time of posttest was significant ($t = 3.162$, $p < 0.0001$). The mean difference between the experimental group and control group was 2.85. This indicates that the experimental group who were under the treatment at the workplace gained more ESP vocabulary than the control group that were under the instruction at the academic environment. Therefore, it can be claimed that this difference is

due to the kind of instructional environment where the experimental group was taught there and this gives further evidence for rejecting the null hypothesis.

CONCLUSION

This study aimed at investigating the effectiveness of teaching ESP at the workplace on ESP terminologies. To this end, the following question was under consideration:

Does the implementation of workplace teaching lead to better understanding of ESP terminologies?

To perform this research, subjects were selected on the basis of standardized language proficiency test. Then, they were randomly put in one control group and one experimental group and were assigned to one of the two following instructional conditions:

Experimental group was instructed at the workplace, while Control group was taught in the academic environment. For data analysis, t-test was used. The calculated t-test proved that ESP vocabularies can be learnt better at the workplace. The experimental group was exposed to ESP words at the real situation, workplace, gained considerable amount of vocabularies than control group. So, the computation and analysis of the T-test provided us with the judgment to reject the null hypothesis of this study which stated that teaching ESP at the workplace would not significantly promote learners' ESP vocabulary knowledge.

Results of this study indicated that teaching ESP courses at the workplace might become a useful way for students to improve and facilitate their learning of ESP

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words. Based on the findings, one concludes that teaching ESP at the workplace has much influence on the learning of ESP terminologies. The reason is that in the workplace they are exposed to technical words in a real situation. Therefore, they have an image of each word in their mind and learn how to utilize words in sectors in which they must be used.

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LANGUAGE IN INDIA
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Volume 12 : 2 February 2012
ISSN 1930-2940

Managing Editor: M. S. Thirumalai, Ph.D.
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Phonology Comprehension Deficits in Persons with Aphasia

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Abstract

The study was carried out with the aim to develop a test of phonology comprehension in Hindi language. The objective of the study was to conduct a relative study of phonology comprehension between neuro-typical adults and persons with aphasia with respect to auditory and orthographic modes.

The present study was done in two phases. First phase included development of test material and in the second phase, the test battery was administered on neuro-typical adults and persons with aphasia. The developed material consisted of two sections, viz., syllable identification and syllable discrimination. Each section consisted of 10 items in auditory and orthographic mode. The material was administered on 60 neuro-typical adults and 13 persons with aphasia aged 18 to 65 years.

It was observed that there was a significant difference between the mean scores across the neuro-typical adults and persons with aphasia on the entire task in all the modalities. Based on this finding it is recommended that the developed test can be used for assessment of phonology comprehension for persons with aphasia.

Key words: Modality, Hindi, Neuro-typical

Introduction

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Aphasia has a large impact on a person's life, turning everyday communicative situations into a struggle to understand, and be understood. Improvement of the communicative ability in daily life of persons with aphasia is the main goal of aphasia therapy. This may be achieved after doing thorough assessment and establishing baseline for therapy. This also depends on the type and severity of aphasia. For persons with prominent linguistic-level disorders, assessment should be done on the main linguistic skills i.e semantic, phonological, and syntactic processing.

Studies on segmental perception have shown that persons with aphasia have deficits in processing segmental contrasts. Although the classical view of aphasia suggest that reception abilities primarily lie in posterior brain structures and phonological impairments are more likely found in Wernicke's aphasia (Luria 1966), certain studies also show that nearly all persons with aphasia, regardless of clinical type and underlying neuropathology show some problems in discriminating phonological contrasts (Blumstein, Baker, & Goodglass, 1977) or in labeling or identifying consonants presented in a consonants vowel context (Basso, Casati, & Vignolo, 1977; Blumstein, Cooper, Zurif, & Caramazza, 1977).

Miceli, Gainotti, Caltagirone, and Masullo (1980) studied the relationship between expressive and receptive phonemic disorders in 69 persons with aphasia. They found no correlation between the degree of phonemic output disorder and the number of phonemic discrimination errors. When they examined the performance in persons with aphasia of varying severity, persons with severe discrimination output disorders did not show discrimination deficits while other persons with similar or less severe output disorders were unable to achieve the phonemic discrimination.

Caramazza, Berndt, and Basili (1983) reported that persons with aphasia have deficits in auditory comprehension tasks and made phonological errors in production task. They also reported that written comprehension of the person with aphasia was intact. Allport (1985) also assert that there should be an association between phonological deficits in comprehension and production. He suggested that spoken word recognition and production comprises of a set of auto-associated patterns within a phonological space. He further argues that the retrieval of these word forms for both input and output is affected by the reduced discriminability of all learned patterns.

Dell (1985, 1989) stated that the interactive activation lexical network accounts for patterns of speech errors in production. It is also used for lexical access in comprehension. This would predict that when the network is damaged, then phonological errors both in production and comprehension would occur as a consequence.

The phonological input and output routes are more generally agreed to be separable (Caramazza & Miceli, 1990; Romani, 1992). This view is supported by a large amount of case-reports of persons with selective disorders in the output route in the context of intact phonemic processing of auditory verbal material (Caplan & Waters, 1995; Kohn & Smith, 1995; Willshire & McCarthy, 1996).

Persons with aphasia have more difficulty in identification tasks than they do in discrimination task. These problems emerge for the perception of both real and nonsense

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syllables. Persons with aphasia are more likely to make perception errors for consonants when the stimuli contrast by a single phonetic feature than when they contrast by 2 or more features (Blumstein, Baker, & Goodglass, 1977; Baker, Blumstein, & Goodglass, 1981). Perceptual performance is influenced by the phonetic position in which the contrast appears. More perceptual errors occur for consonants. Pattern of perception of real words and for non-words are similar among the person with aphasia is consistent with the view that the organizational properties of the sound structure of language are still intact. Similar phonological patterns of misperceptions of words and non-words suggest that the same processing mechanisms are used in the mapping acoustic structure to phonological structure.

Goswami (2004) made use of Kannada versions of Western Aphasia Battery, Linguistic Profile Test, and Revised Token Test to investigate the comprehension abilities across different aphasia at phonological level. Results revealed that persons with aphasia had difficulty in comprehension at phonology level.

Several studies have investigated the perception of the acoustic parameters associated with phonetic features. Participants were presented with an acoustic continuum in which certain acoustic cues or acoustic attributes are systematically and parametrically varied. Subjects are asked to either categorize or identify the phonetic category of the stimuli or alternatively, to discriminate pairs of stimuli from the continuum. Results showed that in persons with aphasia had great difficulty in performing discrimination tasks. The discrimination functions were generally similar in step and the locus of the phonetic boundary was comparable to those of normals, even for those persons with aphasia who could not reliably identify the stimuli. This suggests that persons with aphasia do not have deficit specific to the extraction of the spectral patterns corresponding to the phonetic categories of speech. Rather their deficit seems to relate to the threshold of activation of the phonetic/phonological representation itself or to its ultimate contact with the lexicon.

It is evident from the existing review of literature that persons with aphasia have difficulty in comprehension of phonology. There are many aphasia test batteries which are commonly used in both clinical and research settings. However, in the Indian context much emphasis has not been paid towards assessment of phonology across modes. Moreover, assessment of persons from diverse ethnic, cultural, and linguistic backgrounds present significant challenges for clinicians as most tests may not have included a representative number of people from diverse backgrounds in their standardization (Screen & Anderson, 1994; Horner, Swanson, Bosworth, & Matchar, 2003; Munoz & Marquardt, 2003; Edwards & Bastianse, 2007; Penn, 2007). Also, there are limited tests to assess the phonology comprehension abilities of the persons with aphasia in Indian context and the available Western assessment tests pose limitations in Indian contexts due to the linguistic and ethno-cultural diversity.

However, there is growing evidence that a diagnosis in terms of affected linguistic levels -semantics (word meaning), phonology (word sound), and syntax (grammatical structure) - is more useful than diagnosing aphasia type (Howard & Patterson, 1989). For the assessment of aphasia in the Indian context, it is necessary to have a culturally standardized test to identify the problem and classify the problem into various groups for the purpose of

diagnosis, therapy and prognosis. Thus, the aim of the present study was to develop a test of phonology comprehension in Hindi language.

A linguistic profile of the persons with aphasia is needed for adequate referral and for guiding aphasia therapy. Phonology comprehension in Hindi language for persons with aphasia test was developed to measure impairment at the phonological level. In this study, the normative value and phonological deficits in persons with aphasia were estimated. The presence and severity of phonological deficits were described for the persons with aphasia.

Method

The study endeavored to develop a test of phonology comprehension in Hindi language. The objective of the study was to conduct a relative study of phonology comprehension between neuro-typical adults and persons with aphasia with respect to auditory and orthographic modes. The selection of participants followed a set criteria and the data collected were analyzed with respect to auditory and orthographic mode. The following procedure was adopted for the study.

Procedure

The present study was done in two phases. First phase included development of test material and in the second phase, the test battery was administered on neuro-typical adults and persons with aphasia.

Phase- I: Development and Description of Test Material

The first phase involved the development of the test material. All the items of the test were selected on the basis of the linguistic background of the target population. The phonology comprehension test consisted of two sections viz. syllable identification and syllable discrimination. In each section, 20 items were selected from newspaper or day to day materials. Twenty Speech Language Pathologists (SLPs), who were proficient in speaking, reading, and writing Hindi language and who had at least two years of clinical experience, were asked to rate the items for assessing phonology comprehension in persons with aphasia. A three point rating scale was applied to rate the stimuli on the basis of inappropriate, appropriate and most appropriate by the SLPs. An average of minimum 90% appropriate items rated by the 20 SLPs was selected as the final set of stimuli for the test. SLPs were also asked to arrange the items in a hierarchical manner in the order of complexity.

The finalized test, phonology comprehension test in Hindi language, consists of 10 items in each section/mode. A total of 40 stimuli (20 stimuli in auditory mode and 20 stimuli in orthographic mode) were considered for the final test. The stimuli were presented in auditory and orthographic mode separately and randomly.

The response sheet contains four letters/words out of which one is the target letter/word and other three are the distracters in both modalities. Different distracters were provided for different stimuli. In auditory mode, person has to point to the target letter/word, on provided response sheet, told by clinician. In orthographic mode, person has to match the

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target letter/word, on provided response sheet, told by clinician. Responses could be either verbal, gestural or pointing pictures/cards having ‘yes’ and ‘no’ written on them. Scoring pattern followed a three point rating scale as described in the following Table 1.

Table 1. *Scoring pattern*

Score	Response
2	Correct without prompt
1	Correct with prompt
0	Incorrect even with prompt

Instructions for the professionals while administering the test

Different sections have different instructions. Repetition of stimulus was allowed once, if necessary. While responding, if the person self-corrects then the last answer was considered as the final response. The details of the instructions given to participants have been stated in Appendix.

Feedback about test

The test was given for feedback rating to 24 SLPs, who were native speakers of Hindi with at least three years of clinical experience. The SLPs were asked to judge the test based on feedback rating questionnaire adopted from “Feedback Questionnaire for Aphasia Treatment Manuals” (Field Testing of Manual for Adult Non-fluent Aphasia Therapy in Kannada, MANAT-K; Goswami, Shanbal, Samasthitha, & Navitha, 2010) (Table 2). The feedback rating questionnaire required the rater to judge the test on various parameters such as simplicity, familiarity, complexity, iconicity, arrangement etc., while considering the abilities and performance of a person with aphasia.

Table 2. *Responses of the judges regarding the test material.*

Sl. No.		Very Poor	Poor	Fair	Good	Excellent
1	Simplicity				11	13
2	Familiarity			1	9	14
3	Size of the picture			2	9	13
4	Color and appearance				11	13
5	Arrangement			1	9	14
6	Presentation				10	14
7	Volume			5	10	9
8	Relevancy			2	8	14
9	Complexity			1	8	15
10	Iconicity			1	12	11
11	Accessible			2	10	12
12	Flexibility			2	10	12
13	Trainability			2	12	10

14	Stimulability		1	10	13
15	Feasibility		2	10	12
16	Generalization		1	8	15
17	Scope of practice		3	8	13
18	Scoring Pattern		1	10	13
19	Publications, Outcomes and Developers (professional background)*	Yes		2	
		No		22	
20	Coverage of parameters (Reception & expression)**			8	16
	Total		27	183	246
	Total %		5.92	40.13	53.95

**The SLPs were asked to rate this parameter in terms of “Yes” or “No”*

***The SLPs were asked to rate this parameter in terms of reception only*

Phase- II: Administration of the test

The neuro-typical participants between the age group of 18-65 years were tested to establish a baseline which was considered as normative for this test. The participants were seated comfortably in a quiet environment. The test materials were arranged according to the demands of the task of each section and order of mode of administration of the test. The instructions to the participants were given verbally.

Participants

A total of 73 participants participated in the study. The participants were divided into two groups: Group- 1 consisted of neuro-typical adults and Group- 2 consisted of persons with aphasia. In group-1, 30 Males and 30 Females, and in group-2, 4 Global aphasia (2 Males and 2 Females), 7 Broca’s aphasia (5 Males and 2 Females), 1 Wernicke’s aphasia (Male), and 1 Anomic aphasia (Male) participated in the study. The following Table 3 and Table 4 produces the details:

Table 3. *Details of the participants of the study.*

Participants	Age range	Male	Female
Neuro-typical adults	18-65	30	30
Persons with aphasia	18-65	9	4

Table 4. *Details of persons with aphasia.*

Sl. No.	Age	Gender	Provisional Diagnosis
1	49 years	Male	Global Aphasia
2	65 years	Male	Global Aphasia

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3	58 years	Female	Global Aphasia
4	62 years	Female	Global Aphasia
5	42 years	Male	Broca's Aphasia
6	48 years	Male	Broca's Aphasia
7	43 years	Female	Broca's Aphasia
8	57 years	Male	Broca's Aphasia
9	65 years	Male	Broca's Aphasia
10	65 years	Male	Broca's Aphasia
11	55 years	Female	Broca's Aphasia
12	58 years	Male	Wernicke's Aphasia
13	38 years	Male	Anomic Aphasia

Inclusion Criteria

Ethical standards and considerations was maintained and adhered to while selecting the participants for the study. The participants (or family members/care takers in case of persons with aphasia) were explained about the purpose and procedure of the study and written consent was acquired. They were selected based on the following inclusionary criteria. The age of the participants should be between 18-65 years. All the participants under consideration should be the native speakers of Hindi and Pre-morbidly all participants have been right handed. There should not have been any known history of pre-morbid neurological illness, psychological disorders, and no other significant sensory and/or cognitive deficits. Mini-Mental State Exam (Folstein, Folstein & McHaugh, 1975) was administered on neuro-typical adults to rule out any cognitive-linguistic deficits. The persons with aphasia were identified through hospitals, neurological clinics and/or speech and hearing centers. The participants were diagnosed as having Ischemic stroke by a Neurologist/Physician.

Test administration, Arrangement and Placement of the Material

The test materials were presented and the order of stimuli presentation was random in all modes for all groups of participants. Each participant was seated in front of a table at a comfortable distance from where it was easy for him/her to reach and point to the test material. The administration of the test was recorded on a digital video camera recorder (Sony Handycam, model no. DCR-SR88). The video camera was mounted on a stand for ease of recording.

Pretest Instructions

Pretest instructions were given to the participant to make sure that the participant understood the test instructions. The instructions were given as follows:

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“I am going to administer a test on you. I will be asking you to point to or match the letters/words or you can respond orally or gesturally. The instructions for responding for each section will differ. Whenever you feel that you have not understood what I have told then please stop me and ask me to repeat. I will repeat the instructions again.”

In case of unsuccessful trial performance the instructions were repeated to the participants.

Scoring

All the sessions were video recorded. Participant’s responses were analyzed and a score of ‘2’, ‘1’, and ‘0’ was given for every correct without prompt, correct with prompt, and incorrect/no response even after prompt (see Table 1) respectively.

Statistical Analysis

The normative values for group-1 were calculated separately and the mean scores were compared between neuro-typical adults and the persons with aphasia groups across all sections. Statistical analysis was done using SPSS software (Statistical Package for the Social Sciences package, version 18.0). The tabulated scores were used for obtaining the mean (M) and standard deviation (SD). Non-parametric test ‘Mann- Whitney U-test’ was used to compare the performances of neuro-typical adults and persons with aphasia participants.

Results

This study was undertaken to investigate comprehension of phonology in persons with aphasia and neuro-typical adults. 60 neuro-typical adults and 13 persons with aphasia participated in the study. The responses of the participants were tabulated and statistical analysis was done using SPSS software (Statistical Package for the Social Sciences package, version 18.0). Mann-Whitney U test was executed as a part of statistical analysis of the data and the results of the analysis are presented as follows.

Table 5. Mean and SD values for neuro-typical adults and persons with aphasia in auditory and orthographic modes.

Section	Mode	Neuro-typical adults		Persons with Aphasia	
		Mean(%)	SD(%)	Mean(%)	SD(%)
Syllable identification	Auditory	100.00	0.00	67.69	27.43
	Orthographic	100.00	0.00	80.00	27.08
Syllable discrimination	Auditory	100.00	0.00	49.23	28.12
	Orthographic	100.00	0.00	58.46	37.82

Performance of participants on syllable identification task

The performance of persons with aphasia and neuro-typical adults on syllable identification task is represented in Table 5. It is indicated from Table 5 and Fig. 1 that the mean score of syllable identification task in auditory and orthographic mode for persons with

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aphasia as 67.69 (S.D=27.43) and 80.00 (S.D=27.08) respectively, which is comparatively less than their neuro-typical counter parts whose mean score of syllable identification task were 100.00 (S.D=0.00) in both modes. Persons with aphasia have performed better in orthographic mode than auditory mode on syllable identification task. To know the statistical significance, Mann-Whitney U test was carried out and the results revealed a significant difference in auditory ($Z=-7.64$, $p < 0.01$) and orthographic ($Z=-5.44$, $p < 0.01$) modes across the neuro-typical adults and persons with aphasia.

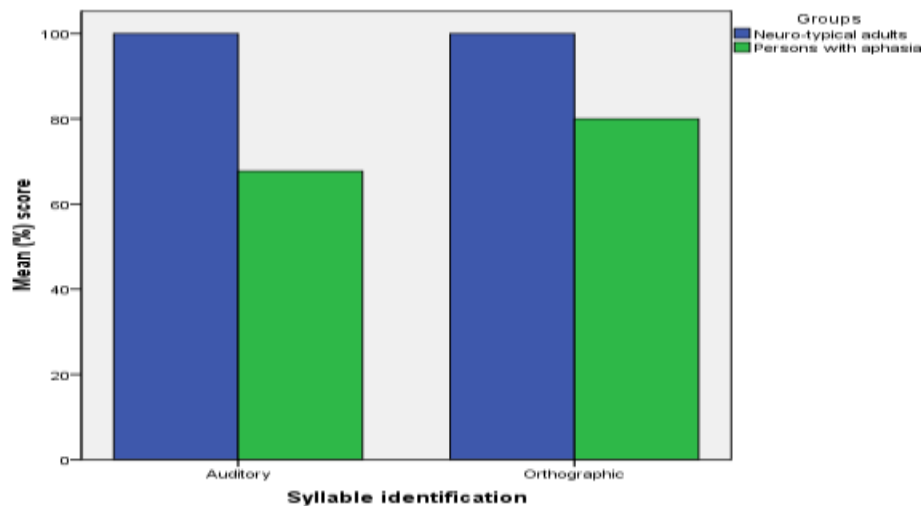


Fig 1. Response of syllable identification task in auditory and orthographic mode of neuro-typical adults and persons with aphasia.

Performance of participants on syllable discrimination task:

Table 5 and Fig. 2 indicate the mean score of syllable discrimination task in auditory and orthographic mode for persons with aphasia as 49.23 (S.D=28.12) and 58.46 (S.D=37.82) respectively, which is comparatively less than their neuro-typical counter parts whose mean score of syllable discrimination task were 100.00 (S.D=0.00) in both modes. Comprehension of syllable discrimination is better in orthographic mode than the auditory mode for the persons with aphasia whereas neuro-typical adults have performed better in both modes. On the Mann-Whitney U test, it was observed that there was a significant difference in auditory ($Z=-8.04$, $p < 0.01$) and orthographic ($Z=-7.23$, $p < 0.01$) modes across the neuro-typical adults and persons with aphasia.

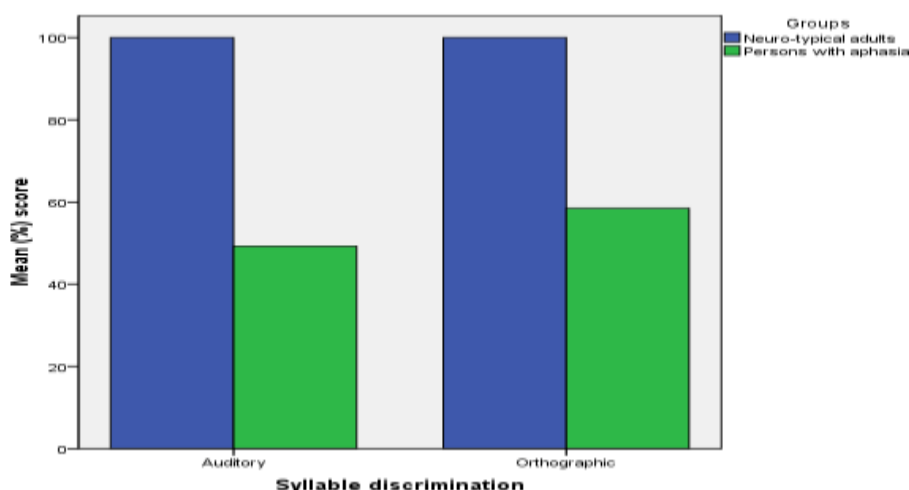


Fig 2. Response of syllable discrimination task in auditory and orthographic mode of neuro-typical adults and persons with aphasia.

Table 6. Mean and SD values for comprehension of phonology for neuro-typical adults and persons with aphasia in auditory and orthographic modes.

Mode		Neuro-typical adults		Persons with Aphasia	
		Mean(%)	SD(%)	Mean(%)	SD(%)
Phonology	Auditory	100.00	0.00	58.46	25.36
	Orthographic	100.00	0.00	69.23	31.34

Overall performance of participants on syntax task:

The overall total scores for phonology comprehension were summed up for both modalities separately. The mean and standard deviation for auditory and orthographic mode were calculated. From Table 6 and Fig. 3, it can be seen that the persons with aphasia scored an overall mean of 58.46 (S.D=25.36) and 69.23 (S.D=31.34) in auditory and orthographic modes respectively. Performance of persons with aphasia for overall phonology task was better in orthographic mode than in auditory mode. This was comparatively lesser than the performance of neuro-typical adults whose scored an overall mean of 100.00 (S.D=0.00) in both modalities. A Mann-Whitney U test was carried out to examine for statistical significance and the results reveal a significant difference in auditory ($Z=-8.43$, $p < 0.01$) and orthographic ($Z=-7.23$, $p < 0.01$) modes across the neuro-typical adults and persons with aphasia.

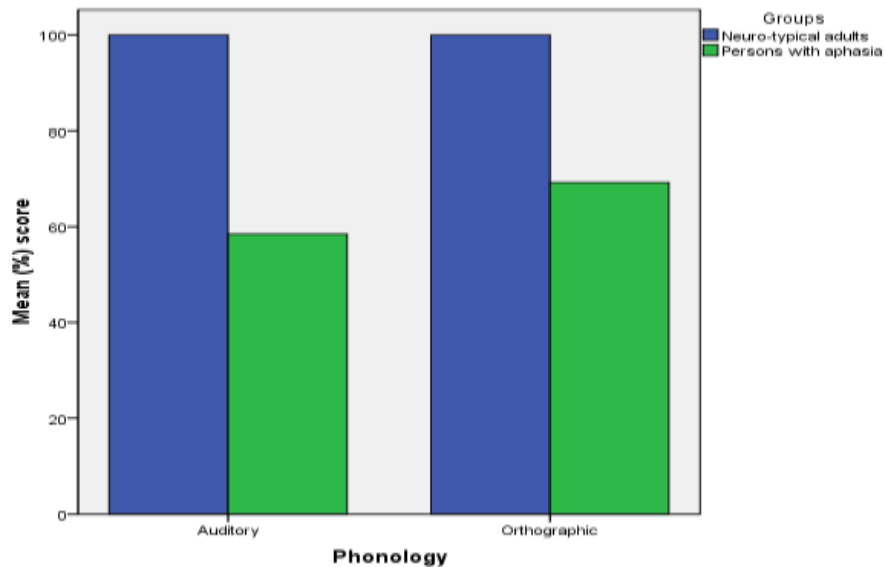


Fig 3. Response of phonology task in auditory and orthographic mode of neuro-typical adults and persons with aphasia.

Result showed that there was a difference in the performances in phonology task between neuro-typical adults and persons with aphasia across the both modalities.

The normatives obtained on the phonology comprehension test in Hindi language for persons with aphasia, as put forth, have been collected from a group of persons who belong to a part of Northern India, and thus acknowledge the fact that these performances (scores) can be accepted and generalized to the wider dimension of inhabitants residing in this region of the country.

Discussion

In present study, an attempt was made to investigate the phonology comprehension in persons with aphasia and neuro-typical adults in auditory and orthographic mode. Results reveal that comprehension of syllable identification and syllable discrimination was better in orthographic mode than auditory mode for persons with aphasia. Comprehension of syllable identification was better than syllable discrimination in both modalities for persons with aphasia, whereas neuro-typical adults have performed well on both task in both modalities. Hence, overall results reveal that brain damage can cause deficits in phonology comprehension in auditory and orthographic modes in persons with aphasia.

Studies in literature have reported comprehension deficits in persons with aphasia at phonological level (Alajouanine & Lhermitte, 1964; Blumstein, Baker, & Goodglass, 1977; Caramazza, Berndt, & Basili, 1983). The present study also supports this finding. On the phonological level the different aphasic types exhibited comprehension deficits to variable degrees. This shows that the site and the extent of the lesion affecting the language region do have a major influence on the comprehension.

The performances of the Broca's and Wernicke's aphasics were similar quantitatively, however, qualitative differences were found to exist. Poor performance of persons with aphasia on phonology comprehension in Hindi language for persons with aphasia test may be because of using single mode. Schuell and Jenkins (1959) reported that the performance of persons with aphasia improve when the linguistic stimuli is presented in both graphic and verbal modalities, rather than the verbal modality alone. The person with Broca's aphasia also showed evidence of self monitoring behaviors, where as these were not shown by person with Wernicke's aphasics. It was also seen that the Broca's aphasics showed delayed and inaccurate responses and there was improvement with slower rate of presentation of stimuli. Improvement observed in persons with aphasia with slower than normal rates have also been reported by Schuell, Jenkins, and Jiminez-Pabon, (1964); Albert and Bear (1974); Liles and Brookshire (1975); Gardner, Albert, and Weintraub, (1975), Weidner and Lasky (1976); Cermak and Moreines (1976). These responses could probably be due to auditory processing deficits. Performance of anomic aphasia was similar to performance of neuro-typical adults.

The performances of the global aphasics were poorest among all the aphasics but they made attempts to carry out the commands indicating that they have the intent to carry out the command. But their responses were mere guesses. No self-monitoring behaviors were noticed. Further, even when the stimuli were presented in both graphic and verbal modalities, their responses did not improve to a considerable extent, indicating that even the multi-modality option does not influence their responses. Thus the global aphasics exhibited severe syllable identification and syllable discrimination deficits.

Qualitative analysis of the professionals' responses about the test

The 24 SLPs who rated the test based on a feedback questionnaire as shown in table 2. It is evident from the table 2 that the professionals rated the test on overall parameters as 53.95% excellent, 40.13% good, and 5.92% fair. However, none of professional rated the test as poor and/or very poor. Also for the publications, outcomes and developers (professional background) domain, two professionals reported that they were aware of the other materials available which can be used for assessing phonology comprehension, and 22 professionals stated that they were not aware of any other test available either in the western or Indian context. Therefore, the professionals were of the opinion that this test can be used effectively on persons with aphasia.

Conclusion

The present study intended to investigate comprehension deficits in Hindi speaking persons with aphasia at phonology level in different modalities. Review of relevant literature revealed the existence of phonology comprehension deficits in persons with aphasia. Result showed that there was a significant difference in the performances on phonology task between neuro-typical adults and persons with aphasia across the both (auditory and orthographic) modalities. The neuro-typical adults exhibited significantly better comprehension as compared to the persons with aphasia in auditory and orthographic modes on phonology comprehension test in Hindi language. Phonology comprehension was better in orthographic mode than auditory mode stimuli presentation on all tasks for persons with

aphasia. Persons with aphasia showed better comprehension for syllable identification compared to syllable discrimination in both modalities.

Implications of the study

Results of the study present the importance of having testing tools that assess a person's skills at various aspects of phonology and revealed conclusive evidence of comprehension deficits in persons with aphasia at phonology level in auditory and orthographic modalities. Results also underscore the fact that research should be orientated at ameliorating the language specific test development in a multilingual country as India, and that it caters to the needs of all the assessors within a broad work culture. Thus, it is imperative that separate clinical tools i.e. competence and performance tools for diagnostic assessment are required for persons with aphasia. It is also stressed that in persons with aphasia there should be intervention goals directed to improve their comprehension abilities at phonology level in different modes besides, ascertaining their carry out in responsive and conversational speech. Further, clinical research should be orientated at ameliorating comprehension deficits at all severity and finer levels, dealing with multitude language aspects involved in Indian context such as, bilingual, multilingual, differences in language specific, cognitive linguistic and the persons specific demands with respect to each of these are warranted.

Acknowledgments

The authors acknowledge with gratitude Prof. S. R. Savithri, Director, All India Institute of Speech and Hearing, Mysore for granting permission to conduct the study at the institute. The authors would like to thank the participants for their cooperation.

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Phonology Comprehension Deficits in Persons with Aphasia

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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The Use of Figures of Speech as a Literary Device – A Specific Mode of Expression in English Literature

Syed Raihan Ahmed Nezami, M.A. (English), B.Ed., Ph.D. Candidate

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Abstract

English language is versatile having excellent qualities to fascinate the readers by its beauty of narration and expression. The particular quality comes from within through its vast variety of uses. It has some distinct categories of words called figures of speech. It is a mode of expression in which words are used out of their literal meaning or ordinary use to create an effect, often where they do not have their original or literal meaning. It is also used to add beauty, intensify emotion and present a meaning familiar to reader by comparing one thing with another. As an integral part of language, figures of speech are found in oral literatures as well as in polished poetry and prose and in everyday speech. Common figures of speech include simile, metaphor, personification, hyperbole, irony, alliteration, onomatopoeia, pun, apostrophe, euphemism, repetition, oxymoron, imagery, allegory etc. (Ref.5)

Introduction

The figures of speech play a major role in creative writings and rhetoric expression. It has been used in all ages and in all languages; but in ancient times, the Greeks were the first to use figures of speech in their works; they called them schema (schemes). It gives a different and beautiful look to the piece of writing by exposing the inherent inert qualities. One must be cautious while Language in India www.languageinindia.com

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using figures of speech because if the writer has used them in excess or he has used in a wrong way, then the whole piece of art will be a failure because the thought which he or she is trying to address will be expressed in a wrong manner and may give a very wrong impression. As Longinus, the first Greek critic, believes, the usage of excessive decoration may be harmful for the piece of art. You will probably remember many of these terms from your English classes. Figurative language is often associated with literature-and with poetry in particular. But the fact is, whether we're conscious of it or not, we use figures of speech every day in our own writing and conversations.

Using original figures of speech in our writing is a way to convey meanings in fresh and unexpected ways. They can help our readers understand and stay interested in what we have to say.

For example, common expressions such as "falling in love," "racking our brains," "hitting a sales target," and "climbing the ladder of success" are all metaphors--the most pervasive figure of all. Likewise, we rely on similes when making explicit comparisons ("light as a feather") and hyperbole to emphasize a point ("I'm starving!").

If someone says he is 'starving', he does not mean that he is in fact dying of hunger, but that he is very hungry. This is a simple example of a figure of speech, where the word is used to heighten or increase the state that he is describing.

It is a departure from the ordinary form of expression, or the ordinary course of ideas in order to produce a greater effect.

Figures of Speech may be classified as under:

- a) Those based on Resemblance such as Allegory, Apostrophe, Euphemism, Imagery, Metaphor, Pathetic Fallacy, Personification and Simile
- b) Those based on contrast such as Antithesis, Epigram, Oxymoron, Paradox and Pun
- c) Those based on association such as Metonymy, Symbol and Synecdoche
- d) Those based on construction such as Anticlimax, Climax, Colloquialism, Exclamation, Interrogation, Pathos, Rhetorical Question and Transferred Epithet
- e) Those based on repetition such as Alliteration, Anaphora, Assonance, Refrain and Repetition
- f) Those based on overstatement or vice versa such as Hyperbole and Litotes
- g) Those based on moral and criticism such as Fable, Parable and Irony

h) Those based on sound and music such as Caesura, Cacophony, Internal Rhyme, and Onomatopoeia

A. Figures of Speech Based on Resemblance

1. Allegory

Allegory is a literary device employing narrative, an extended metaphor, figurative speech, etc., to convey one idea under the surface of another. It is a representation of abstract ideas or principles by characters, figures, or events in narrative, dramatic, or pictorial form. A story, picture, or play employing such representation. John Bunyan's *Pilgrim's Progress* and Herman Melville's *Moby Dick* are allegories. Also, it presents some moral but it is a story of greater length. The people and places in it stand for other ideas. One of the best examples is "Bunyan's *Pilgrim's Progress*". An allegory is a narrative where similarities between the narratives are used symbolically to suggest something else; a journey could be used allegorically to suggest a person's journey through life, etc.

2. Apostrophe

Apostrophe as a literary term is a direct address to the dead, absent or a personified object or idea. It denotes a figure of speech in which someone absent, inanimate or dead is addressed as if were alive and present and able to reply. The literary apostrophe enables the speaker to develop ideas that might arise naturally and to create a vivid image expressing intense emotion. The speaker's yearning is dramatized to stress the permanence of place and eternity to contrast it with earthly permanence (Ref. 2). It is very close to personification, even then, the speaker assumes by using apostrophe, objects or abstractions that the thing being addressed is in his presence.

In John Keats's sonnet "Bright Star," the speaker addresses a distant and inanimate star as though the star had human understanding and divine power. The speaker addresses the star because it has qualities that the speaker desires. This rhetorical device addresses things which are personified; absent people or gods as demonstrated by Shakespeare who writes in *Julius Caesar*. Act 3, Scene 1 -

"O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man,
That ever lived in the tide of times."

"O judgment! Thou art fled to brutish beasts. O death! Come soon" (Ref.1) Page-298, Chapter-XXXI.

3. Euphemism

This literary device is used to replace an evil and inauspicious word with a good or auspicious word called Euphemism. An inoffensive word or phrase substitutes for one considered offensive or hurtful, esp. one concerned with religion, sex, death, or excreta. The deliberate or polite use of a pleasant or neutral word or expression to avoid the emotional implications of a plain term, as departed or passed over for “dead”; sleep with for “have sexual intercourse with”, relieve oneself for “urinate”. You are telling me a fairy tale (i.e. a lie). (Ref.1) Page-299, Chapter-XXXI,

4. Imagery

The suggestion of vivid mental pictures, or image, by the skilful use of words is called imagery. Poets have three ways of making us see mental pictures. (a) By description (verbal) (b) By use of Simile, Metaphor and Personification (c) By Picturesque Epithet a poet can also call up a picture with a single illumination word or phrase such as “All in a hot and copper sky, the bloody sun at noon”. (3) Furthermore, The elements in a literary work used to evoke mental images, not only of the visual sense, but of sensation and emotion as well. While most commonly used in reference to figurative language, imagery is a variable term which can apply to any and all components of a poem that evoke sensory experience, whether figurative or literal, and also applies to the concrete things so imaged.

5. Metaphor

A Metaphor is an implied simile and a comparison, between two dissimilar things or persons on all points, is cent per cent made that actually has something in common. For example, we can say: The camel is the ship of desert. Life is a dream.

It is also a figure of speech in which a word or phrase literally denoting one object or idea is applied to another, thereby suggesting a likeness or analogy between them, as it is expressed in the line “The Leaves of Life keep falling one by one” by Edward Fitzgerald in the “The Rubáiyát of Omar Khayyám”. Another example is “I fall upon the thorns of life! I bleed!” by Percy Bysshe Shelley in the immortal poem “Ode to the West Wind” and “The cherished fields put on their winter robe of purest white” by James Thomson in the poem, “The Seasons”. While most metaphors are nouns, verbs can be used as well, “Till the calm rivers, lakes, and seas, Like strips of the sky fallen through me on high, Are each paved with the moon and these” by Percy Bysshe Shelley in the poem “The Cloud”. (Ref.1) Page-298, Chapter-XXXI,

6. Pathetic Fallacy

Sometimes Nature is regarded as taking active interest in human affairs. It attributes human emotions or characteristics to inanimate objects or to nature; the earth has been used as a living object which was hurt and nature is crying as in the following lines, “Earth felt the wound,

Nature wept on her agony, Angry clouds; a cruel wind. It has been frequently used in poetic practice of attributing human emotion or responses to nature, inanimate objects, or animals. The practice is a form of personification that is as old as poetry, in which it has always been common to find smiling or dancing flowers, angry or cruel winds, brooding mountains, moping owls, or happy larks. The term was coined by John Ruskin in "Modern Painters" (1843-60). In some classical poetic forms such as the pastoral elegy, it is actually a required convention. In Milton's "On the Morning of Christ's Nativity," all aspects of nature react affectively to the event of Christ's birth. "The Stars with deep amaze stand fixt in steadfast gaze" is the best example of classical form.

7. Personification

Personification is used in speech and writing for giving inanimate objects, abstract concepts or actions, human or near human characteristics, having the quality of metaphor since it is a metaphoric way of spicing up writing, and making the abstract more relatable. In it, distinctive human characteristics, e.g., honesty, emotion, volition, etc., are attributed to an animal, object or idea such as "The haughty lion surveyed his realm" or "My car was happy to be washed" or "Fate frowned on his endeavors." It is commonly used in allegory and sometimes lifeless or inanimate things and abstract ideas are treated as if they are human beings having life and intelligence. For example: Death lays his icy hand on kings. Laughter holding both her sides. (Ref.1) Page-298, Chapter-XXXI

In literature, it is easy to find examples of personification. Fog "creeps." Thoughts "explode." Trees "menace." Clouds "portend." Death becomes a "messenger." These examples are all ways in which a writer can use personification to make ordinary objects or abstract concepts essentially come alive and provide more of an emotional feel for the reader. The examples above also give the things personified human characteristics, which connect to the reader's understanding of the human world, and human actions.

8. Simile

A figure of speech in which an explicit comparison is made between two essentially unlike or different things, usually by using like, as or than, designed to create an unusual, interesting, emotional or other effect as in Burns', "O, my love's like A Red, Red Rose" or Shelley's "As still as a brooding dove," in the poem "The Cloud".

Some specific similes in which the parallel is developed and extended beyond the initial comparison, often being sustained through several lines, are called epic or Homeric similes. It is well-defined in Book IV, lines 335 onwards; Odysseus's rage is compared to the courage of the lion in the lines given below.

"But as it chances, when the hart hath lay'd Her fawns new-yea'd and sucklings yet, to rest

Within some dreadful lion's gloomy den, She roams the hills, and in the grassy vales
Feeds heedless, till the lion, to his lair, Return'd, destroys her and her little-ones,
So them thy Sire shall terribly destroy."

There are some common comparisons with the qualities associated with animals and other objects (as sly as a fox, as brave as a lion, my heart is like a singing bird. The righteous shall flourish as the palm tree etc.) (Ref.1) Page-297 Chapter-XXXI,

B. Figures of Speech Based on Contrast

1. Antithesis

A striking opposition or contrast of words or sentiments is made in the same sentence. A figure of speech in which sharply contrasting ideas are juxtaposed in a balanced or parallel phrase or grammatical structure can be seen in Milton's writing "He for God only, she for God in him". It is related to personification, although in apostrophe, objects or abstractions are implied to have certain human qualities (such as understanding) by the very fact that the speaker is addressing them as he would a person in his presence. Another example of contrasting ideas is "Man proposes, God disposes" and "To err is human, to forgive divine". (Ref.1) Page-299, Chapter-XXXI,

2. Epigram

An epigram is a brief pointed usually memorable saying introducing contrasting ideas which excite surprise and assert attention that is derived from the Greek. For example, I can present this statement, "The child is the father of man" that best represents the idea. (Ref.1) Page-299, Chapter-XXXI,

In early English literature the short couplet poem was dominated by the poetic epigram and proverb, especially in the translations of the Bible and the Greek and Roman poets. Since 1600, two successive lines of verse that rhyme with each other, known as a couplet featured as a part of the longer sonnet form, most notably in William Shakespeare's sonnets. Sonnet 76 is an excellent example.

3. Oxymoron

Basically, an oxymoron is a phrase or figure of speech that takes two words together that appear to have opposite meanings, i.e., a contradiction in terms. It comes from two words in Greek: oxy, meaning sharp, and moros, meaning dull. These are two opposites - so you could say the word oxymoron is an oxymoron! It is defined in dictionaries as a rhetorical figure in which

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incongruous or contradictory terms are combined, as in a deafening silence and a mournful optimist. J. A. Cuddon in his monumental work on Literary Theory describes oxymoron as an old but common device in literature especially in poetry, closely related to antithesis and paradox. Among the examples of oxymoron cited by him are:

1. "I like a smuggler. He is the only honest thief" (Charles Lamb)
2. Another example is Milton's description of hell in Paradise Lost.

"No light, but rather darkness rather visible"

Two terms or contradictory qualities, which are opposite in meaning, are placed side by side at once of the same thing. Here, the writer presents the conflicting ideas which generally look opposite to each other, so the reader is stunned at the beauty and the depth of the hidden meaning. Example: So innocent arch, so cunningly simple. (Ref.1) Page-299, Chapter-XXXI,

4. Paradox

A Paradox is a precise statement having a lot of sense at bottom but almost no sense on the surface. It is a statement or concept that contains conflicting ideas. In logic, a paradox is a statement that contradicts itself; for example, the statement "I never tell the truth" is a paradox because if the statement is true (T), it must be false (F) and if it is false (F), it must be true (T). In everyday language, a paradox is a concept that seems absurd or contradictory, yet is true. In a Windows environment, for instance, it is a paradox that when a user wants to shut down their computer, it is necessary to first click "start". Another example from a grammar book is; "There is none so poor as a wealthy miser".

5. Pun

Pun is a figure of speech which plays on words and gives double meanings, one is serious and another is humorous. According to dictionary.com, a pun is the following: "The humorous use of a word or phrase so as to emphasize or suggest its different meanings or applications, or the use of words that are alike or nearly alike in sound but different in meaning".

An example can be given as follows: If a woman loses her husband, she pines for a second (60th part of a minute, another) (Ref.1) Page-300, Chapter-XXXI,

C. Figures of Speech Based on Association

1. Metonymy

An object is designated by the name of something which is generally associated with it.

Some familiar examples: The bench for the judges, the crown for the king, the laurel for the success. Author for the book, the kettle boils (container for the thing), Instrument for the agent (Ref.1) (Page-300, Chapter-XXXI). Since there are many kinds of associations between objects, there are several varieties of Metonymy.

Thus a Metonymy may result from the use –

- (1) The sign for the person or thing symbolized; as,
You must address the chair (i.e., the chairman).
From the cradle to the grave (i.e., from infancy to death).
- (ii) The container for the thing contained; as,
The whole city went out to see the victorious general.
The kettle boils.
Forthwith he drank the fatal cup.
He keeps a good cellar.
He was playing for the gallery.
He was undoubtedly the best stable in the country.
- (iii) The instrument for the agent; as
The pen is mightier than the sword.
- (iv) The author for his work; as,
We are reading Milton. Do you learn Euclid at your school?
- (v) The name of a feeling or passion for its object;
He turn'd his charger as he spake
 Upon the river shore,
He gave the bridle-reins a shake,
Said 'Adieu for evermore.
 My love!
And adieu for evermore.'

There are certain examples in literature given below.

"Friends, Romans, countrymen, lend me your ears" (Act III, scene II, lines 74-77). The page number varies in different versions of the book.

Metonymically — "ear" represents "attention" (because we use ears to pay attention to someone's speech). When we hear the phrase "lending ear (attention)", we stretch the base meaning of "lend" (to let someone borrow an object) to include the "lending" of non-material things (attention).

2. Symbol

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An image transferred by something that stands for or represents something else, like flag for country, or autumn for maturity. Symbols can transfer the ideas embodied in the image without stating them, as in Robert Frost's "Acquainted with the Night", in which night is symbolic of death or depression, or Sara Teasdale's The Long Hill, in which the climb up the hill symbolizes life and the brambles are symbolic of life's adversities.

3. Synecdoche: A figure of speech in which a part is used to represent the whole (for example, ABCs for alphabet) or the whole for a part ("England won the World Cup in 1966"), (as hand for sailor), the whole for a part (as the law for police officer), the specific for the general (as cutthroat for assassin), the general for the specific (as thief for pickpocket), or the material for the thing made from it (as steel for sword). Some more examples: He has many mouths to feed (people) India (cricket team) beat Pakistan. (Ref.1) Page-301, Chapter-XXXI,

D. Figures of Speech Based on Construction and Structure

1. Anticlimax

Anticlimax is the opposite of climax – a sudden descent from higher to lower. It is chiefly used for the purpose of satire or ridicule. A decline viewed in disappointing contrast with a previous rise: the anticlimax of a brilliant career. Something trivial or commonplace that concludes a series of significant events: After a week of dramatic negotiations, all that followed was anticlimax. It is a sudden descent in speaking or writing from the impressive or significant to the ludicrous or inconsequential, or an instance of it:

Some more examples:

1. Here thou, great Anna! Whom three realms obey,
Dost sometimes counsel take – and sometimes tea.
2. And thou, Dalhousie, the great god of war,
Lieutenant - Colonel to the Earl of Mar.

2. Climax

Climax (Greek Klimax = a ladder) is the arrangement of a series of ideas in the order of increasing importance. In rhetoric, mounting by degrees through words or sentences of increasing weight and in parallel construction (see auxesis), with an emphasis on the high point or culmination of an experience or series of events

i. The point of greatest intensity or force in an ascending series or progression; a culmination. See Synonyms at summit.

ii. a. It is series of statements or ideas in an ascending order of rhetorical force or intensity. **b.** The final statement in such a series.

iii. a. It presents a moment of great or culminating intensity in a narrative or drama, especially the conclusion of a crisis. **b.** The turning point in a plot or dramatic action.

Some more examples: Simple, erect, severe, austere, sublime. What a piece of work is man! How noble is reason, how infinite in faculties! In action how like an angel! In apprehension, how like a god! (Ref.1) Page-301, Chapter-XXXI,

3. Colloquialism

Words or phrases which are informal, familiar part of everyday speech are not used in formal writing. *Colloquialism* - a word or phrase used in an easy, informal style of writing or speaking. It is usually more appropriate in speech than formal writing. Colloquialisms appear often in literature since they provide a sense of actual conversation and use the pronunciation, grammar, and vocabulary of everyday speech. The word is taken from the Latin *colloqui*, which is a joining of *com*, meaning “with or together,” and *loqui*, meaning “to speak” and “conversation.”

4. Exclamation

In this figure of speech the exclamatory form is used to draw a greater attention to a point than a mere bald statement of it could do. The followings are the perfect examples.

1. What a piece of work is man!
2. How sweet the moonlight upon this bank!
3. O what a fall was there, my countrymen! (Ref.1) Page-301, Chapter-XXXI,

5. Interrogation

Interrogation is the asking of a question not for the sake of getting an answer, but to put a point more effectively. This figure of speech is also known as Rhetorical Question because a question is asked merely for the sake of rhetorical effect.

- Examples:
1. Am I my brother's keeper?
 2. Do men gather grapes of thorns, or figs of thistles?
 3. Shall I wasting in despair – Die because a woman's fair?
 4. Who is here so vile that will not love his country?
 5. Breaths there the man with soul so dead

Who never to himself hath said, this is my own, my native land? (Ref.1) Page-301, Chapter-XXXI,

6. Pathos

It is a feeling of great sadness or tone of pity in literature. Pathos is a Greek word for deep emotion, passion, or suffering, so when emotion is used to affect the reader: such as in *Romeo & Juliet*; *Othello* and *Pride & Prejudice*, Thomas Hardy's *'Far from the Madding Crowd'* and many more books, the reader feels sorry for someone.

7. Rhetorical Question

A rhetorical question is one that requires no answer because the answer is obvious and doesn't need to be stated. The speaker (of the rhetorical question) is not looking for an answer but is making some kind of a point, as in an argument. Asking a question as a way of asserting something, or asking a question not for the sake of getting an answer but for asserting something (or as in a poem for creating a poetic effect)

8. Transferred Epithet

It is a fine figure of speech in which an epithet (or adjective) grammatically qualifies a noun other than the person or thing it is actually describing. Also, it is known as hypallage. It often involves shifting a modifier from the animate to the inanimate, as in the phrases "cheerful money," "sleepless night," and "suicidal sky." Example: He passed a sleepless night. She used a thorny pillow" (Ref.1) Page-301, Chapter-XXXI

E. Figures of Speech Based on Repetition

1. Alliteration

Alliteration has a gratifying effect on the sound, gives a reinforcement to stresses, and can also serve as a subtle connection or emphasis of key words in the line, but alliterated words should not "call attention" to themselves by strained usage. The use of words beginning with the same letter or sound is called Alliteration i.e. repetition of sound. For example we can see this fabulous line "Faithful Friends From Flattering Foe" from the poem, (Ref.4) "The frog and the nightingale" by Vikram Seth. Also called head rhyme or initial rhyme, the repetition of the initial sounds (usually consonants) of stressed syllables in neighboring words or at short intervals within a line or passage, usually at word beginnings, as in "wild and woolly" or the line from Shelley's *The Cloud*: I bear light shade for the leaves when laid Sidelight: Alliteration has a gratifying effect on the sound, gives a reinforcement to stresses, and can also serve as a subtle connection or emphasis of key words in the line, but alliterated words should not "call attention" to themselves by strained usage. Alliteration also may be carried beyond the limits of a single line and may even operate in elaborate patterns throughout a poem as a counterpoint to other relationships indicated by different sorts of repetition, such as rhyme, metrical pattern, and assonance.

Front-rhyme, or alliteration the repetition of initial sounds of accented syllables frequently supplements the use of other unifying devices, although in Old English poetry it formed the basic structure of the line and is still so employed occasionally in modern poetry, as by Gerard Manley Hopkins and in W. H. Auden's *The Age of Anxiety*. The exact repetition of sounds within a line serves as a variety of internal rhyme ("Come here, thou worthy of a world of praise," Chapman, "The Odyssey").

2. Anaphora

It is a deliberate repetition of a word or phrase at the beginning of several successive verses, clauses, or paragraphs; as it can be seen in the writing of Winston S. Churchill, "We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills". Further, we get another fine example "The ice was here, the ice was there, the ice was all around" (line 59-60) in the poem "Rime of the Ancient Mariner" by S. T. Coleridge.

3. Assonance

In assonance, we repeat a vowel sound often in the middle of words, in poetry, when two syllables in words are close together. Another repetition device used chiefly in a decorative or supplemental function rather than in a structural one is assonance, the use of similar vowel sounds with identical consonant clusters. Such a poem as G. M. Hopkins' "The Leaden Echo" will illustrate abundantly how these "supplemental" devices of internal rhyme, alliteration, and assonance may be made into the chief features of the poetic line to support an unconventional system of metrics.

The relatively close juxtaposition of the same or similar vowel sounds, but with different end consonants in a line or passage, thus a vowel rhymes, as in the words, date and fade. Example: Pale, brave, sonnet, escaped, scooped. Another repetition device used chiefly in a decorative or supplemental function rather than in a structural one is assonance, the use of similar vowel sounds with identical consonant clusters. Such a poem as G. M. Hopkins' "The Leaden Echo" will illustrate abundantly how these "supplemental" devices of internal rhyme, alliteration, and assonance may be made into the chief features of the poetic line to support an unconventional system of metrics.

4. Refrain

A Refrain is the thematic line in the poem which appears again and again to highlight its effect. The refrain is the stanza that keeps on repeating after some lines in a poem. You'll see it frequently in songs (which are often a form of poetry). There will be a first verse, then the refrain, then the second verse, then the refrain. The refrain is the part that gets sung over again between verses. A fine example "For men may come, and men may go, but I go on forever" can be given from the poem "The Brook" by Lord Tennyson. Frequently also, the exact repetition of words in the same metrical pattern at regular intervals forms a refrain, which serves to set off or

divide narrative into segments, as in ballads, or, in Lyric poetry, to indicate shifts or developments of emotion.

Such repetitions may serve as commentary, a static point against which the rest of the poem develops, or it may be simply a pleasing sound pattern to fill out a form ("hey downe adowne"). As a unifying device, independent of conventional metrics, repetition is found extensively in free verse, where parallelism (repetition of a grammar pattern) reinforced by the recurrence of actual words and phrases governs the rhythm which helps to distinguish free verse from prose (e.g., Walt Whitman, "I Hear America Singing"; Carl Sandburg, Chicago, The People Yes; Edgar Lee Masters, Spoon River Anthology).

The repetition of similar endings of words or even of identical syllables (rime riche) constitutes rhyme, used generally to bind lines together into larger units or to set up relationships within the same line (internal rhyme). Such repetition, as a tour de force, may be the center of interest in a poem, as Southey's "The Cataract of Lodore" and Belloc's "Tarantella," or may play a large part in establishing the mood of a poem, as in Byron's Don Juan.

The repetition of a phrase in poetry may have an incantatory effect as in the opening lines of T. S. Eliot's "Ash-Wednesday":

Because I do not hope to turn again
Because I do not hope
Because I do not hope to turn....

The remaining 38 lines of the opening section of the poem might well be studied as an example of the effects of phrasal repetition, containing as they do no less than 11 lines clearly related to the opening 3 and serving as a unifying factor in a poem otherwise very free in structure.

5. Repetition

Sometimes the important word in a sentence is repeated to give expression to some deep emotion such as "Alone, alone, all alone, Alone on a wide, wide sea" (Ref.3). The repetition of a sound, syllable, word, phrase, line, stanza, or metrical pattern is a basic unifying device in all poetry. It may reinforce, supplement, or even substitute for meter, the other chief controlling factor in the arrangement of words into poetry.

Sometimes the effect of a repeated phrase in a poem will be to emphasize a development or change by means of the contrast in the words following the identical phrases. For example, the shift from the distant to the near, from the less personal to the more personal is emphasized in Coleridge's "Rime of the Ancient Mariner" by such a repetition of phrases:

I looked upon the rotting sea,
And drew my eyes away;

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I looked upon the rotting deck,
And there the dead men lay. (Ref.3)

Allusion or quoting is a special case of repetition, since it relies on resources outside of the poem itself for its effect. Here, as with the pun, the effect of the repetition is diffusive rather than unifying, seeming frequently to be an extraneous, if graceful, and decoration. Hence, with the exception of a few poets who have used it as a basic technique (Ref.6), its chief use has been humorous, as in Robert Frost's "A Masque of Reason" or in W. S. Gilbert's "Bab Ballads."

The repetition of a complete line within a poem may be related to the envelope stanza pattern, may be used regularly at the end of each stanza as a refrain, or in other ways. The multiple recurrence of a line at irregular intervals as in Catullus' 64th Ode, or the line "Cras a met qui numquam amavit, quique amavit cras a met," which occurs ten times in the 92 lines of the *Pervigilium Veneris*, illustrates the effect of a repetition of a specific line apart from a set place as furnished by stanzaic structure. Rarely a line may be repeated entire and immediately as a means of bringing a poem to a close, an extension of the method of bringing a sequence of terza rima to a close with a couplet:

And miles to go before I sleep,
And miles to go before I sleep.
(Robert Frost, "Stopping by Woods on a Snowy Evening")

(F) Figures of Speech Based on Overstatement or Vice Versa

1. Hyperbole

It is overstatement or exaggerated language that distorts facts by making them much bigger than they are if looked at objectively. It is an extreme exaggeration which can be found in literature and oral communication used to make a point.

Ten thousand saw I at a glance. O Hamlet! Thou has cleft my heart in twain (Ref.1) Page-299, Chapter-XXXI.

The media use it a lot to make stories seem more important or interesting than they really are (an apparently unfair boxing decision was described as the 'crime of the century' by one newspaper which seems excessive when compared to murder). It may be used to entertain or more seriously. They would not be used in nonfiction works, like medical journals or research papers, but are perfect for fictional works, especially to add color to a character or humor to the story. They are extravagant and even ridiculous. Similarly, a boring story can come to life or become comical with the use of hyperbole. Some examples of hyperboles would be: "I've told you a million times" and "It was so cold; I saw polar bears wearing jackets"

2. Litotes

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An affirmative is conveyed by negation of the opposite to suggest a strong expression by means of a weaker. Litotes is a kind of understatement, where the speaker or writer uses a negative of a word ironically, to mean the opposite. It is to be found in English literature right back to Anglo-Saxon times e.g. She's not the friendliest person I know (= she's an unfriendly person). The man is no fool (very clever). I am a citizen of no mean (very celebrated) city. (Ref.1) Page-301, Chapter-XXXI,

G. Figures of Speech Based on Moral and Criticism

1. Fable

A fable is a type of story in which birds, beasts and insects are treated like human beings with an aim to teach some moral. And usually a short narrative making an edifying or cautionary point and often employing as characters animals that speak and act like humans. The stories composed of supernatural happenings, fables usually employ the personification of animals or inanimate objects and are intended to teach a moral or lesson. The Western fable originated in Greece with Aesop's Fables, in India fables date back to the 5th century BC and the Panca-tantra, a Sanskrit collection of beast-fables. In Japan, fables fill the 8th-century histories, Kojiki and Nihon shoki.

Examples

One of Aesop's most famous fables is that of "The Tortoise and the Hare," the moral of which is "slow but steady wins the race," and Vikram Seth's "The Frog and the Nightingale".

2. Irony

Irony is generally used in literature to criticize somebody; it is a type of statement which has double meaning - surface meaning and inner meaning. The inner meaning is opposite to the surface meaning. The real meaning is exactly the opposite to that which is literally conveyed. For example: Here under leave of Brutus and the rest

(For Brutus is an honorable man:
So are they all, all honorable men)
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me;
But Brutus says he was ambitious,
And Brutus is an honorable man.

Here Antony in Julius Caesar bitterly criticizes Brutus and he actually means to say that Brutus is dishonorable (Ref.1) Page-300, Chapter-XXXI. Irony is common in English, especially in humor. When the speaker or writer says one thing but wants you to understand something different, they are being ironic. Sometimes the implied meaning is the opposite of the words being used, or the person could be trying to be rude, even though the words used are seemingly

polite etc. A general example of irony is as follow; your friend turns up in ripped jeans. With a smirk, you say, "I see you have put on your best clothes!"

3. Parable

A Parable is a story that aims at answering a single question and offering a definite moral. The Bible has several parables meant to teach some moral lesson. Definition: Parable is a short, descriptive story that illustrates a moral attitude or religious idea. It differs from the fable in its lack of fantastic or anthropomorphic characters but is similar in length and simplicity. Parables are stories which serve to illustrate a moral point. Many parables are religious in nature, and can be found in religious texts such as the Bible or the Buddhist Tipitaka. There are also secular parables, including those in Aesop's Fables, such as The Boy Who Cried Wolf. Parables in literature can be an effective way to impart moral teachings, as stories can be recalled with clarity and interest and are often more memorable than other teaching tools.

H. Figures of Speech Based on Music and Sound

1. Cacophony (cack-AH-fuh-nee or cack-AW-fuh-nee)

Discordant sounds in the jarring juxtaposition of harsh letters or syllables, sometimes inadvertent, but often deliberately used in poetry for effect, as in the lines from Whitman's The Dalliance of Eagles:

The clinching interlocking claws, a living, fierce, gyrating wheel,
Four beating wings, two beaks, a swirling mass tight grappling,
In tumbling turning clustering loops, straight downward falling,

Sound devices are important to poetic effects; to create sounds appropriate to the content, the poet may sometimes prefer to achieve a cacophonous effect instead of the more commonly sought-for euphony. The use of words with the consonants b, k and p, for example, produce harsher sounds than the soft f and v or the liquid l, m and n.

2. Caesura (siz-YUR-uh)

A rhythmic break or pause in the flow of sound which is commonly introduced in about the middle of a line of verse, but may be varied for different effects. Usually placed between syllables rhythmically connected in order to aid the recital as well as to convey the meaning more clearly, it is a pause dictated by the sense of the content or by natural speech patterns, rather than by metrics. It may coincide with conventional punctuation marks, but not necessarily. A caesura within a line is indicated in scanning by the symbol (||), as in the first line of Emily Dickinson's, I'm Nobody! Who Are You?

I'm no | body! || Who are | you?

Sidelight: As a grammatical, rhythmic, and dramatic device, as well as an effective means of avoiding monotony, the caesura is a powerful weapon in the skilled poet's arsenal.

3. Internal Rhyme

Rhymes written within a line and not merely at the ends of lines also add music to a verse. Besides end rhyme, Coleridge also frequently uses internal rhyme. Following are examples.

- i. The guests are met; the feast is set (line 7)

The ship drove fast, loud roared the blast (line 49)

And through the drifts the snowy clifts (line 54)

The ice did split with a thunder-fit (line 69)

In mist or cloud, on mast or shroud (line 75)

The fair breeze blew; the white foam flew (line 103)

- ii. The ice was here, the ice was there. (Ref.3)

4. Onomatopoeia (ahn-uh-mah-tuh-PEE-uh)

It is the formation of a name (or word) by imitating the natural sound that is associated with the object. An onomatopoeic word is suggestive of the sound or the quality of the object, i.e., sound suggests the meaning such as babble, croak, puff-puff, thud, and buzz. Strictly speaking, the formation or use of words which imitate sounds, like whispering, clang and sizzle, but the term is generally expanded to refer to any word whose sound is suggestive of its meaning. Sound is an important part of poetry, the use of onomatopoeia is another subtle weapon in the poet's arsenal for the transfer of sense impressions through imagery, as in Keats' "The murmuring haunt of flies on summer eves," in Ode to a Nightingale. Though impossible to prove, some philologists (linguistic scientists) believe that all languages originated through the onomatopoeic formation of words.

Conclusion

The figures of speech are the soul and spirit of the literature as it adds variety, beauty, flavor and various colors and shades to the writing. The literature will be colorless and ineffective in absence of the specific uses of literary devices and it will lose its versatility. The writers use it to add spices to their writing, criticize and comment upon others; they can express their feelings in

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a novel and precise manner contrary to a long narration which will be boring and dull. Since time immemorial, the figures of speech have been used as a great tool in the formation of literature and it will continue to enrich in the time to come. By the passing of time, its significance and utility are growing more and more with new additions bewildering the readers of literature. The English literature has been remarkably musical, dramatic, and mystical and varied in nature; a lot of credit goes to the significant use of the figures of speech.

Acknowledgement:

I would like to express my gratitude to all my colleagues, especially Mr. Rajib Ahmed, who forwarded their sincere guidance to complete this article.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Depiction of Women's Dilemmas in Select Poems of Kamala Das: A Review

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Kamala Das

www.emory.edu

Kamala Das is one of the most significant voices of Indian English poetry. She is seen as one of the most formative influences of Indian English poetry and, in recognition of her contributions, *The Times* called her “the mother of modern English Indian poetry” (www.timesonline.co.uk) in 2009. She won a number of awards like Asian Poetry Prize-1998, Kent Award for English Writing from Asian Countries-1999, Asian World Prize-2000 Ezhuthachan Award-2009, Sahitya Academy Award 2003, Vayalar Award 2001, Kerala Sahitya Academy Award 2005 for her writing. Her poetry that consists of three

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volumes of celebrated poems – Summer in Calcutta (1965), The Descendant (1967) and The Old Playhouse and Other poems (1973) – voices in full not only the existential pressures generated during the modern Indian woman's journey from tradition to modernity, but also the Indian woman's sense of commitment to reality. In giving full vent to woman's causes Kamala Das is simply 'every woman who seeks love'; she is 'the beloved and the betrayed', expressing her 'endless female hungers', 'the mutual whisper at the core of womanhood' (Naik 2002 p.209).

This paper aims to explore in select poems of Kamala Das the major universal aspects that lead to women empowerment and genuine pleas for installation of their individual identity as well as dignity.

Introduction

Kamala Das articulates the despair and longing of fellow women through her writings. She protests against the oppression of the female class and wants to emancipate woman from the stereotypes of her colonized status. The poetic work of Kamala Das has engaged considerable critical attention and sustained rigorous explication. The subject of Kamala's work comprises of "woman" and the revelation of female experiences, be it trauma of an unhappy marriage or humiliation of a desireless surrender in sex or disgust at the male domination. Quest for love is certainly the perennial theme of Kamala's poetry. The poet studies love from many angles, and her treatment of the theme is characterized by increasing depth and intensity (Tilak 2009 p.106). According to the poet, love, for a woman is much more than what it is for a man. The difference in experience of love for the two is well put by Kamala:

*.....In him.....the hungry haste
Of rivers, in me..... the oceans' tireless
Waiting. (An Introduction)*

Women in Select Poems - An overview

1. The male desire to victimize the female troubles Kamala Das lot, and this finds adequate discussion in her most poems. Das believes that women are not just sexual Language in India www.languageinindia.com

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objects, but as human as men, with their own emotions and aspirations. Therefore, she portrays her women characters in such a manner that they assume the special power and significant status. She represents them as true lovers, mothers, sisters and saints. The poetry of Kamala Das is the absolute medium of the purgation of her emotions. The frustration which she, contrary to expectations, discovered in her personal life finds out sufficient way in the form of her creations. She experiences that love, in her life, is a mechanical act of bodily union. She seems to be always in search of real identity and dignity of women. Her confessional poems are written as quest for essential woman. This is why she could boldly exclaim:

As the convict studies

His prison's geography

I study the trappings

Of your body, dear love

For I must some day find

An escape from its snare **(The Prisoner)**

2. Kamala Das strongly complains that **nobody is serious for the wishes, aspirations, individuality and even the frustrations of women.** They are all prisoners of the male ego, selfishness and greed. Kamala Das finds herself trapped and suffocated in such pitiable circumstances. In the society women are often targeted and exploited. Their household labour is not considered noteworthy. They are deprived of primary facilities of health and educations. She revolts against male domination and the consequent dwarfing of the female:

You called me wife

I was taught to break saccharine into your tea and

To offer at the right movement the vitamins. Cowering

Beneath your monstrous ego I ate the magic loaf and

Became a dwarf. I lost my will and reasons, to all your

Questions I mumbled incoherent replies **(The Old Playhouse).**

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The same idea is reflected in her autobiography, **My Story**, where she describes her own pitiful lot: *“I settled down to housekeeping and sewed the button on and darned our old garments, all through the hot afternoons. In the evening, I brought for my husband his tea and plate of snags. I kept myself busy with dreary housework while my spirit protested and cried ‘get out of this trap, escape’ “.*

As society is ruled and governed by men, says kamala Das, it has formulated a social code of conduct for women. It tries to trap women in wifehood and motherhood and does not allow her any chance for self realization. This ends in a sort of self-negation of woman and her dependence on men. Kamala Das wants to sweep away the outmoded values of Indian society. In one of her essays, “Why not more than one Husband”, she appears to be acting as the unofficial spokesperson of the Indian counterpart of the women’s liberation movement in the west.

3. Kamala looks very determined to revolt against the conventional society’s definition of womanhood. Even she challenges the traditional sex-roles. In many of her poems, she brings out the emotional emptiness and sterility of married life and the intensity of misery of the wife who surrenders to her husband who is repulsive, and with whom she has no emotional contact at all. According to her, marriage is the prison to women:

..... *Who can*
Help us who have lived so long
And have failed in love? The heart,
An empty cistern,
waiting
Through long hours, fills itself
With coiling snakes of silence **(The Freaks)**

4. Kamala Das is against the exploitation of anything, be it body or mind. She hates the imposition of any autonomy on a person. Though she enjoys being a woman, but when her individuality is attached and when she is ordered to follow a fixed pattern of Language in India www.languageinindia.com

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life, she revolts against it. Hence, she sometimes considers female body a burden. The urge for release from this bondage gives her poetry great intensity. This discloses her earnest desire to wear shirt and trousers:

I wore a shirt and my

Brother's trousers, cut my hair short and ignored

My womanliness (An Introduction).

This wish stems from the frustration and despair that she has suffered, throughout her life, for being a woman. Thus, through her defiant self-assertions, Kamala Das increases our awareness of how the dead weight of outworn values can block the emotional and intellectual growth of an individual. It is in such a rebellious mood against the conservative society that makes her ask if she is happy as a wife and woman:

Woman, is this happiness, this lying buried,

Beneath a man?

It is time again to come alive,

The world intends a lot beyond his six foot frame (Conflagration).

It seems that she wishes to make women aware of their freedom and individuality. She wants to liberate and emancipates them from the bondage of society. Similarly, in “Sunshine Cat,” she speaks about those crude male partners who consider a woman little better than a playmate: such charlatans embrace her; even her husband has no true love for her and makes her a mere plaything. Thus, when the writer of life comes, the husband, finding her no longer warm, leaves her crying and insane.

5. Next, Kamala Das believes love to be a fulfilment of soul realised through body – an experience of sex, beyond sex. Unfortunately, in each love relationship she finds her body accepted at the cost of her soul. As she herself opines, “*My affairs have not been sexual. I am frigid by nature. Sex, I can get enough from my husband. It was something else that I hungered for*” (My Story). She looks for a soul mate in her lover, the one who loves her body as well as her soul. She enters her conjugal life with some legitimate expectations and innocent dreams: “*I had expected him to take me in his arms and stroke my face, my hair, my hands and whisper loving words. I had expected him to* Language in India www.languageinindia.com

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be all that I wanted my father to be and my mother. I wanted conversation, companionship and warmth. Sex was far from my thoughts. I had hoped that he would remove with one sweep of his benign arms, the loneliness of my life” (My Story).

6. Her poetry reveals the dilemmas and poignant situations faced by Kamala Das under the strain of her longing for love, sex and resultant loneliness. She faces the pains of loneliness even in her childhood. Neither her parents nor the society in which she grew helped her to free herself from this loneliness. Even marriage does not give her any solace from this kind of loneliness. In her married life she is subject to lust and sex. Instead of getting happiness in marriage she gets in it a heap of tension and despair and even danger to her existence (as revealed in “My Story”). Her longing for true love gives her neither the peace of mind nor the emotional fulfillment. In this way, her injured ‘self’ attempts to explore and identify freedom. All these pervade Kamala Das’s poetry and prompt to serve as the emotional or psychological equivalents of her own mental states. As Feroza Jussawala (1982) says: *"Her self as woman and ... her self as poet and artist .. are tied together. The 'feminine sensibility' can be described as her personal self: her feelings as a woman, her physical desires and her evolution from teenage bride to adulteress and mother figure".*

Das' uncanny honesty extends to her exploration of womanhood and love. In her poem "An Introduction", for example, the narrator says, "I am every/ Woman who seeks love". Though Amar Dwivedi (2006 P.303) criticizes Das for this "self imposed and not natural" universality, this feeling of oneness permeates her poetry. In Das' eyes, womanhood involves certain collective experiences. Indian women, however, do not discuss these experiences in deference to social mores. Das consistently refuses to accept their silence. Feelings of longing and loss are not confined to a private misery. They are invited into the public sphere and acknowledged. Das, however, seems to insist that they are normal and have been felt by women across time. She once said, "I always wanted love, and if you don't get it within your home, you stray a little"(Warrior Interview).

Though some might label Kamala Das as "a feminist" for her candor in dealing with women's needs and desires, Das *"has never tried to identify herself with any* Language in India www.languageinindia.com

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particular version of feminist activism" (Raveendran 1994 P.52). Her views can be characterized as "a gut response," a reaction that, like her poetry, is unfettered by other's notions of right and wrong. Nonetheless, Eunice de Souza (1994) claims that Das has "mapped out the terrain for post-colonial women in social and linguistic terms" (P. 8). She has ventured into areas unclaimed by society and provided a point of reference for her colleagues. She has transcended the role of a poet and simply embraced the role of a very honest woman. Her poetry revolves around a hectic search for love. What distresses her most is that too often lust is passed off as love. Unlike other poets of India, she is frank and open to her readers. She openly expresses her longings for love. She is always charged with overpowering emotions and a sense of urgency.

.....*Gift him all*

Gift him what makes you woman, the scent of

Long hair, the musk of sweat between the breasts,

The warm shock of menstrual blood, and all your

Endless female hungers. (The Looking Glass)

7. The poignant and provocative poetry of Kamala Das contains an **open statement about the poet's efforts to define and expose the prison** in which she finds herself trapped. Many of her poems reflect her own marriage as unsatisfying and unfulfilling, and present an image of a marriage which grew lifeless, empty and dull. The predominant theme in her poetry is the difficulty of being a woman in Indian society and finding love. She says that women find male lust and indifference, and, therefore, rejects the very institution of arranged marriage.

"Husbands and wives,

here is my advice to you.

Obey each other's crazy commands,

ignore the sane.

Turn your home into a merry

dog-house,

marriage is meant to be all this

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anyway,
being arranged in
most humorous heaven.” (Composition)

Let us see what Margalit Fox (2009) writes: “*She’s always consistently being inconsistent,*” Rosemary Marangoly George, an associate professor of literature at the University of California, San Diego, said in a telephone interview on Wednesday. “*She had many poems and many interviews where she talked about the oppression of the marriage, and then others where she talked about her husband and how much she loved him and how much he loved her and how much she missed him when he died.*” (www.nytimes.com)

Conclusion

Critics feel that with her exclusive dealing with these problems, she at times seems to be too preoccupied with love and sex. However, if viewed with a different viewpoint, she does not advocate sexual affairs; she just portrays the feminine longings of the women of the society. Her protest against the prevalent systems of the society turns her into a ‘rebel’. Her offended feminine self goes on emotional wanderings attempting to explore an identity and freedom. Nevertheless, her traditional make-up of a conventional woman is a factor which persistently forbids her from breaking away completely from the role of a traditional wife.

A conflict naturally arises between the passivity and rebellion against the male oriented universe. And the conflict persists all through her life. Her poetry is concerned mostly with herself as a fiction of circumstances and sexual humiliations. Her voice is distinctly feminine intoning the organic mission of her female self’s longing for love. As she once said in an interview to the Warrior, “*I always wanted love, and if you don’t get it within your home, you stray a little*”. Though some might label Das as “a feminist” for her candour in dealing with women’s needs and desires, Das, according to many others has never tried to identify herself with any particular version of feminist activism. It is not the attitude to look for love outside marriage but it is a plain woman’s longing for love from a man.

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Kamala Das' achievements extend well beyond her verses of poetry. This gets reflected in her assertion, "I wanted to fill my life with as many experiences as I can manage to garner because I do not believe that one can get born again" (Warrior Interview). True to her word, Das has dabbled in painting, fiction (Warrior interview). Kamala Das highlights the grim and pathetic condition of women in Indian society. Bereft of power and honour, the woman gradually moves towards penury and death. She raises the seminal issues of women in a very befitting manner. She knows well that restoring the dignity of women must be society's prime concern. Hence, she boldly advocates empowerment of women for the overall development of society. To quote Devendra Kohli, "Her poetry is in final analysis an acknowledgement and a celebration of the beauty and courage of being a woman. Kamala das is essentially a poet of the modern Indian woman's ambivalence, giving expression to it more nakedly than any other Indian woman poet..... (cited by Raghukul Tilak P. 109).

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Depiction of Women's Dilemmas in Select Poems of Kamala Das: A Review

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Communication in the World of Fantasy: A Case of Inez Haynes Gillmore's *Angel Island*

Richard T. Torto, B.A. (Hons), Dip. Ed., M.Phil.

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Communication in the World of Fantasy: A Case of Inez Haynes Gillmore's *Angel Island* 687

ABSTRACT

One of the greatest classics of feminist fantasy science fiction, *Angel Island* by Inez Haynes Gillmore, tells the tragic story of what happens when a group of five shipwrecked sailors encounter on an Island five winged-women who have left their own race of winged-people. The men and women on this uncharted island are mutually attracted to each other. The bird-like language of the winged-women is as mysterious and fascinating as their graceful beauty. Enchantment turns to lust and the men possess these angel-like creatures in a rather horrific and uncouth manner. The men must come to terms with the language and culture of this extraordinary race of female creatures. The relationship that develops between the men and women in *Angel Island* work out as one would imagine they would in most feminist novels in the early part of the twentieth century. The relationship is characterized by romance, male dominance, gender inequality, revolts, rebellions and conflicts. The current study focuses on the communicative segment of this fantastic relationship.

Key words: Fantasy, science fiction, feminism, communication, characterization

INTRODUCTION

The literature of science fiction and fantasy has a rich history, with roots dating many years to the fantastic voyage popularized by such literary works as Gulliver's Travels, and continuing with an extensively varied production of narrative literature through the nineteenth and early twentieth centuries. Women writers have been drawn to science

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fiction in this period because it offers rich possibilities for exploring alternative modes of social experience. Science fiction enables women to imagine new and liberating alternatives for their experiences. They explored, for instance, explicitly feminist social arrangements in which they envisioned egalitarian gender relations. Fantasy fiction can be a way of describing an imperfect world and provoking social change. Women writers in particular have used the mode of fantasy to deal explicitly with women-centered issues such as male dominance, rape, gender inequality etc. Feminist science fiction fantasy works expressing this new consciousness surfaced quite early. In 1914 Inez Haynes Gillmore published her novel *Angel Island* “ a radical feminist swiftian fantasy “ (Davin, 2006) at a time when women had very little freedom. *Angel Island* is a fantastic tale about relations between men and women; their differences, their struggles, and their mutual attraction. Inez Haynes uses fantasy as a stylistic device to create an imaginary world in which conditions and circumstances may be better for women than they were in the real world of the pre-1914 period. In the present work, I shall explore and analyze the nature of the communication between the male and female characters as they interact in the new world created by the novelist.

BACKGROUND

The novelist of *Angel Island*, Inez Haynes Gillmore was an American feminist author, journalist, member of the National Women’s Party and President of the Authors Guild (Showalter, 1989). Inez Haynes was militant in the suffragist movement in the early 1900s and Showalter described her as a rebellious and a daring woman. Inez Haynes

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Gillmore, later, changed her name to Inez Haynes Irwin when she got remarried to William Henry Irwin (although she continued publishing under her former name, Inez Haynes Gillmore). Inez Haynes Irwin was a feminist leader and a political activist. She wrote a history of American women, *Angles and Amazons: A Hundred Years of American Women* (1933). She published over 30 novels, including *Angel Island* (1914) “a radical feminist science fiction fantasy”. Inez Haynes Irwin’s fiction often addressed feminist issues and the plight of women including divorce, single parenthood and problems involving women in the job environment. *Angel Island* is classified under the Plume American Women Writer’s series. In the novel, Inez Haynes Gillmore perceives life from a different perspective and she analyzes the status of women more vividly than usual. By 1914 when the novel was first published, women in America were not yet given the legal right to exercise their franchise. As a feminist science fiction fantasist, Inez Haynes thought women in America could be given freedom and equal right like men. She therefore chose fantasy as the channel through which she could deal with egalitarian gender relation issues.

In *Angel Island*, Inez Haynes Gillmore presents ten characters: five males and five females and she puts them in the world of her novel to interact. The male characters are: Ralph Addington, Frank Merrill, Billy Fairfax, Honey Smith and Pete Murphy. They are representatives of people in the real world; they exhibit characteristics of their class. The male characters form an element of realism in the novel. The female characters are strange women with wings. They add a touch of fantasy to the novel. The female

characters are Lulu, Chiquita, Clara, Peachy and Julia, and it is the males who gave them these names. It is worth noting that the five winged-women had rebelled when their people (winged-humans) decided to migrate south, and they flew north instead. The winged-women found “Angel Island” deserted and inviting.

The novelist makes the male characters portray the attitude men in America in the pre-1914 period adopt towards women. The male characters think women must be subdued and controlled. This explains partly why they capture and hack off the wings of the women. The men’s action is also due to the fact that they perceive the females as primitive people who must be tamed and exposed to modern civilization. Nevertheless, the male characters do not seem to understand the women. They think by allowing the women to fly, they will no longer have dominance over them. The women, on the other hand, want to do what they are capable of doing; they want to be free like the men. Ralph Addington, for instance, can be likened to men of authority in the political arena of America who did not want to grant women their right to exercise their franchise. However, Frank Merrill has a different opinion from Ralph’s: Frank upholds the principle of equal rights of the sexes. It should be noted that the female characters discover and settle on Angle Island before the men did. The women are in fact, hiding in a cave on the island before the men are shipwrecked and the former reveal themselves to the latter in a subtle fashion. It is also worth noting that the novelist makes Julia an exceptional female character in order to achieve a particular goal. Julia can be regarded as representative of a female political activist in the real world. She is the back-bone of her

colleagues in their fight for equality. She is the architect and the driving force of the women's rebellion. The novelist makes the winged-women revolt and win concessions and this is hope for her American female counterparts in their fight for equality.

SCIENCE FICTION

Science fiction works to persuade the reader that things which seem impossible are actually scientifically explainable; that is they really are subject to natural law, once we understand them correctly (Attebery, 1980). The first noteworthy feature of early women's science fiction is the tradition of socialist and feminist utopias. The science fiction literature remained a place where most female writers continued their social agitations. It is worth noting that the speculations and grievances of these women writers were profoundly different from the earlier utopian tradition. Consequently, they explored explicitly feminist social arrangements in which they fantasized gender equality relations. They also portrayed strong female characters who liberated themselves from their stereotypical situations to become active agents of social transformation in their own right. Their themes and their treatment of gender relations show that they did not echo late nineteenth century utopia prophecies but a new wave of feminism that had emerged in the twentieth century. Stories expressing this new consciousness appeared quite early. In 1914, Inez Haynes Gillmore published *Angel Island* which was in consonance with the literature of fantasy and science fiction. *Angel Island* is a feminist fantasy adventure novel about a group of five men who are shipwrecked on an Island where they meet five shy but beautiful winged women. The novel is an allegory about women's freedom

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(Bleiler et al., 1990) and the restraint imposed by heterosexual relationship. The current study explores the communicative aspect of this interaction. The feminist science fiction of the first half of the twentieth century called into question certain assumptions about gender and sexuality and imagined alternative forms of relationship between men and women. Another noteworthy aspect of early feminine science fiction writers is that, as a group with a common goal, they made their depictions of people and gender issues more emphatic and with a new approach.

FANTASY

Despite its arguable longer history as a mode of writing, fantasy particularly by women, did not have as much presence in the market of the 1960s and early 1970s as did science fiction (Reid, 2009). Many women have written in both genres, particularly during this period, often in the subgenre of science fantasy. Fantasy is a tradition in American Literature. Attebery (1980) suggests that America's fantasy tradition is an attempt at creating an American "fairyland". Attebery (ibid) perceives fantasy from a literary point of view. According to him, fantasy is a form of prose narrative which evokes wonder through the consistent treatment of the impossible as though it were possible. *Angel Island* is part of the fantasy tradition in American literature. In the novel, the writer presents strange women with wings who are from a race of winged-humans. The wings of the female characters are the principal element of fantasy in the novel. They show that the novelist is presenting a world of her imagination, a fantastic world with different situations other than what exist in the real world. The wings are also symbolic; they stand for freedom, independence and feminine maturity. The women's wings represent

feminism; they imply that the flying–women are mature enough to exist in the world of their own.

Fantasists have always transgressed boundaries of both gender and genre, a trend especially celebrated by women writers who have found in fantasy the freedom to explore the diversity of sexual identities. Some female fantasists created secondary world in which women could be warriors, wizards, and rulers, whether they had to fight for that right or were accepted as such. Patricia Mckillip's *The Forgotten Beast of Eld* (1974) is a story of a young female wizard who enters the world of men to take revenge for an attempted rape. In their attempt to recuperate archetypal roles played by female characters, many authors have turned to narrative traditions of the past. Fairy Tales and Folklore have proven to be rich sources of feminist fantasy and ever–growing market since the publications in 1979 of Angela Carter's *Bloody Chamber*.

COMMUNICATION IN ANGEL ISLAND

The issue of communication is perceived from different perspectives. In one way, communication is a process by which two or more people exchange ideas, facts, feelings or impressions in such a way that they gain understanding. Joshi (1999) views communication as a process of social interaction through which people are influenced by ideas, attitudes, knowledge and behaviour. According to McQuail (1975), communication is a process which increases commonality and also requires elements of commonality for it to occur at all. McQuail added that various factors contribute to bringing about the

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commonality: the shared symbolic environment and a social relationship among those who participate in the communication. Stephen Covey says “communication is simply mutual understanding” (Quoted in *College Communication*, p.4). It is worth noting that communication in *Angel Island* “a feminist science fiction fantasy adventure novel” is unique. Communication in *Angel Island* can be divided into four categories: communication between the male characters before they discover the female characters, communication between the winged-women before they reveal themselves to the shipwrecked sailors, communication between the men and the flying-ladies without a common language and communication between the men and women after the former has taught the latter the English language.

In *Angel Island*, the male characters are the first to be exposed to the reader. They are survivors of a South Sea’s shipwreck and are deposited on the beach of a seemingly uninhabited island. After coming to terms with their predicament, communication becomes vital for the survival of the men. They brood over memories of their shipwreck experience and they consider their chances of rescue from this seemingly deserted island. It is worth noting that for two or more people to engage in a common, cooperative effort, they must be able to communicate with one another (Joshi, 1999). The men speak honestly about their relationship with women and they almost convinced themselves that they can survive without them. By making the male characters occupy the initial part of the novel, the writer as it were, creates a world for them. The men prepare the ground to admit the women; the latter is therefore integrated into the world of the former.

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Ralph Addington is a careful and intelligent observer of men and things around him. He is widely read and an interesting talker. He has certain common interests with his other four companions. His knowledge in sociology and racism make him compatible with Frank Merrill. His interest in all athletic sports bring him and Billy Fairfax together. He talks business adventure and romance with Smith. With Pete Murphy he talks about German Opera, French literature, American Muck-raking and Japanese Art. In his native country, Ralph Addington is highly interested in women. In fact, every woman attracts his attention. He does not keep one female partner; any new woman however plain immediately eclipses her predecessor-however beautiful. Ralph cannot imagine being on an island where there are no women. So when he realizes their chances of rescue are very small he exclaims, "Think of being in a place like this months or a year without a woman around! Why, we'll be savages at the end of three months".¹

Ralph has much knowledge in terms of the behaviour and attitude of women. This is evident in his initiation of the capture of the winged-women. As bait to capture the ladies he says to his companions, "Did you ever see a woman yet who wouldn't fall for ribbons?"². Ralph also suggests the use of mirrors, which he claims can attract the ladies' attention. When the flying-ladies do not show up on the Island because there has been a conflict between them. Ralph says to his colleagues, "As to their Coming back why, it stands to reason that they'll have just as much curiosity about us as we have about them"³ Ralph also interprets the winged-women's action on another occasion to his

companions and says the former will come back to them. Following this interpretation, the winged-ladies indeed return the next day and this makes Ralph's forecast about them come true. In another instance, Ralph applies his knowledge about women to explain an aspect of the ladies' behaviour to his friends. He says that when a woman begins to let her hair down it means she's interested. Meaning in communication is indeed negotiated through the use of language (Griffin, 2000).

Frank Merrill is a sociologist traveling in the orient to study prevailing conditions. He is a professor of a small university in the middle-west. He is, as it were, the scholar of the five-man group. Intellectually, Frank is a typical academic product. On Angel Island, his academic quality is manifested in several instances. When the men see the ladies walk for the first time, the countenances of the other colleagues of Frank change in form and expression; they were dumbfounded. Frank Merrill alone studied the phenomenon with the cool critical eye of scientific observation. If some of Frank's speeches are compared to his colleagues', it can be realized that he speaks in a formal and academic way. Most of the speeches of his colleagues are short and colloquial. As the men are not certain about the nature of the winged-ladies, Pete Murphy recites a list of animals which he thinks the winged-ladies may be. Pete does this in an orgy of Imaginative Conjecture. Frank expresses what he thinks the winged-ladies are in a more academic manner. He says they are some lost species; creatures from a prehistoric era. Later, when the men realize that what they see afar are winged-women, Frank says, "That extraordinary phenomenon of their wings interests me so much"⁴.

Frank acts as leader of the five-man group. He instructs his colleagues during most of their working sessions. He assists and gives direction to his friends in most of their endeavours. He also presides over them on occasions such as the burial of the people who died out of the shipwreck and the weddings on the Island. Frank plays a kind of authoritative role over his companions. For instance, he gives the “green-light” before his colleagues embark on the capture of the ladies. Frank sometimes appears to reason differently from his friends. For example, when the women are fighting for their freedom and right to fly, he sides with them but his colleagues say it is unnatural for women to fly. Ralph Addington, for instance, does not want Angela, his daughter to fly. Frank does not agree with Ralph and the rest of his friends because he feels and thinks that since the women are flying creatures, they should be allowed to fly. According to Frank, as far as abstract justice was concerned he and his colleagues have no right to hold the winged-women bound to the earth. He adds that if the air is their natural habitat, it is criminal for them to keep the women out of it. Unlike his colleagues, Frank Merrill upholds the equal right of men and women. In an argument about equality Frank says the women own the Island just as much as the men do and that the former have been coming to the island for months before the latter discover it. Frank concludes that the women ought to have every kind of right, freedom and privilege on the island like the men have. Frank has not entered into any matrimony before in the world of his native country. Unlike Ralph Addington, Frank is not so conversant with women. When Frank sees the winged-women for the first time his interest is aroused towards informing the rest of the world about this

discovery through writing. On one occasion, as Frank and his colleagues are sharing their views about these strange winged-ladies he points out, “I’m interested only in their ability to fly... I can think of them only as birds... I have to keep recalling to myself that they’re women. I can’t realize it”⁵.

Honey Smith is engaged in a number of business ventures in his native country. His business career makes him tour a lot of places, especially, the coastal areas. Honey is on one of his business trips by sea when the shipwreck occurs. Honey Smith is someone who is not taken seriously. For example, his companions on Angel Island, burst into roars of laughter when he tells them he has heard a woman’s laugh. Honey has something mysteriously compelling about his personality. According to the omniscient narrator, the whole world of creatures feels the charming effect of Honey’s personality. He has good looks and he attracts women greatly. He has a way of drawing women’s attention. For instance, as he finds it difficult to communicate with his female partner on Angel Island, he imitates the call of the mating male bird and indeed, the winged-lady girl-friend, naturally, responds in the mating female bird manner. On another occasion, when the men are faced with the problem of interacting with the women, Honey exhibits his swimming skills and this performance goes a long way to arouse the enthusiasm of the winged-women. Honey, however, does not want a woman to have absolute freedom. He therefore sides with Ralph Addington, Billy Fairfax and Pete Murphy in their refusal to allow the winged-ladies to fly again after their wings are cut. Honey’s assertion is that “It is not natural for women to fly. God never intends them to”⁶.

Billy Fairfax is physically strong but unlike Honey, he is not all that handsome. Billy is the shy and slow-going type of person. He loves his Angel Island girl- friend (Julia), but he is too slow in his attempt to win her totally to his side. For instance, when Julia visits him at his usual solitary spot, he just stares at her and talks to her in his imagination. However, Billy's difficulty to win Julia's love is also due to Julia's reluctance to give in to Billy's advances and to accept his marriage proposal. Julia initially refuses to marry Billy because she is not satisfied with the status of women on Angel Island. Billy is in fact, the last of his colleagues to marry and bring forth a child.

In spite of his rather slow attitude towards women, Billy has his own opinion about how they are supposed to be treated. He says, "In my opinion there is only one law to govern a man's relation with a women - the law of chivalry. To love her and cherish her, to do all the hard work of the world for her, to stand between her and everything that is unbeautiful and unpleasant, to think for her, to put her on a pedestal and worship her"⁷. This speech of Billy is reflected in his behaviour towards Julia the girl-friend. It takes Julia a long time to accept Billy as the husband. But Billy shows his love for her. He gives her all the attention and care that she deserves. Unlike his colleagues whose attitude change towards their Angel Island wives, Billy's love for Julia is constant. Peachy, Ralph Addington's Angel Island wife, confirms Billy's love for Julia by saying to Julia "Billy loves you just as much as first"⁸.

Pete Murphy is described as an artist. In his native country, he is a journalist by profession, a musician and a painter. He also writes fiction, verse and drama. He has the courage of a lion; he is mercurial, sanguine and witty. Pete is travelling through the orient by sea to write a series of Muckraking articles. He has had a bitter marital experience in his native country. He has married twice and divorced twice. He is undertaking a trip by sea partly to forget his last unhappy marriage. According to the persona, Pete lacks the faculty of learning by experience especially where the opposite sex is concerned. Having experienced marital life before, one will expect that Pete's Marriage to winged-lady Clara will be a model for his friends. However, Pete can be seen to be more concerned about their new camp which is under construction than about his wife. He spends most of his leisure time designing structures writing and decorating. Being a literary professional, Pete Murphy takes up the responsibility of teaching the flying-ladies English. Like Frank who is writing a monograph about Angel Island, Pete also writes down his experiences. He writes poems for the winged-ladies to recite and he writes articles which he reads to his colleagues by way of entertaining them. Pete produces a number of paintings among which is Clara's portrait.

The male characters express their views about what they think the flying – women are: According to Pete Murphy, they are neither birds nor women; they are angels. It is the duty of his colleagues to fall down and worship them. Honey Smith emphasizes that they are girls, It is the duty of the men to buy them taxi-cabs, theatre tickets, late suppers, candy and flowers .In Ralph Addington's view, they are females, It is the duty of the men

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to tame, subjugate, infatuate and control them. Frank Merrill says they are an entirely new race of beings who require new laws.

The female characters in *Angel Island* are winged-women from a race of winged humans. They separate themselves from their people, migrate and discover Angel Island. They make this move in order to assert their freedom and independence. The winged-women in the novel reveal themselves to the shipwrecked men and to the reader in a mysterious, fantastic and subtle manner. The men start hearing strange voices which turn to visions and then to reality (five women with wondrous, colourful wings fly above the men in intricate configurations). It is worth noting that even though there is no common language that the men and women can communicate in, they understand one another through non-verbal means. The winged-women and their male counterparts exchange information without words. They express their thoughts and feelings with body language- gestures, facial expressions, body movements or positions (Camp and Satterwhite, 2000).

The women are fascinated by the winglessness of the men. To demonstrate their interest in the men each woman visits the man of her choice for non-verbal interaction; this visitation takes place when the men are alone or asleep. The women follow the men around, teasing them and exchanging smiles with them. Series of actions take place in the process of non-verbal communication. These involve types of expressions, interpretations and responses. In *Angel Island*, Lulu will pick a screw-driver and put it within the reach of Honey Smith, Chiquita will drop a flower on Frank Merrill's book, Clara will throw

pebbles and sea shells at Pete Murphy in a wild-geese-chase game. Humans act toward people or things on the basis of the meanings they assign to those people or things (Blumer, 1969). The winged-women show so much interest and love for the men in diverse ways through non-verbal mode of communication. There are other instances to show the women's expression of interest in the men. For instance, on one occasion, Clara takes Pete's collection of poems and she flew away with it, Chiquita plucks up courage and she kisses Frank Merrill on one of her visits. In one near-tragic event, Lulu cannot look on while a shark devours Honey Smith; she makes a swift attempt and her colleagues help her to rescue her boy-friend. The question is what do all these non-verbal actions communicate to the men? The winged-women aroused the men's interest in them and the men fall in love with the women. However, the men become frustrated by the women's aloofness and timidity and they decide to capture their winged girl-friends.

Among the female characters in the novel, Julia plays a major role. She is the leader of the five-woman group on "Angel Island". She has concern for her colleagues. She tries to know their problems and she finds the best possible way of arriving at a solution. For instance, when Ralph Addington threatens to cut off Angela's wings, there is the need for Julia to do something to save Peachy from emotional and psychological stress. Julia appeals to her colleague's conscience through speeches. It is worth realizing that the wings of Peachy's daughter are significant to the development of the novel. Angela's wings form the basis of the female fight for all girls with wings to be allowed to fly.

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Angela's wings are a source of comfort, hope and inspiration to the winged-women when their wings are constantly sheared by the men. Angela represents a future generation of winged females on Angel Island.

Julia is the most intelligent of her fellow winged-women. Billy Fairfax, her husband, christens her "Julia" on the basis of her intellectuality. Julia's thinking ability makes her stand out among her colleagues. Her mates claim they do not think. They therefore liken her to the men whom they regard as beings who make use of their reasoning faculty. Lulu says of Julia "Julia is like them; she likes to think"⁹. Frank Merrill, the leader of the men's group, admits that Julia thinks after analysing the circumstances that make the women learn to walk. Frank concludes "No question about that, Julia thinks"¹⁰. In fact, Julia is the brain behind the flying-women's fight for freedom and equal rights between the sexes on Angel Island. When Ralph Addington asks Peachy what their learning to walk means, Julia answers, "it means-rebellion, it means that we have decided among ourselves that we will not permit you to cut Angela's wings. If you will promise us that you will not cut Angela's wings nor the wings of any child born to us, we in our turn will promise to return to our homes and take our lives up with you just where we left off"¹¹.

Julia is the only one among her mates who correctly interprets the gifts of the men-fans, scarfs, mirrors-as baits for a trap to capture them. Ironically, she is overwhelmed by the big diamond "the Wilmington Blue" because according to her she has never before in her life seen anything that she wants. But this diamond is so exquisite, so chiseled and so

perfect. The diamond seems like a living creature; it enchants Julia. This diamond is what lures Julia and she leads her mates to the club house where the men capture them and cut off their wings. Among her colleagues, Julia alone refuses to marry her lover, Billy Fairfax, until she is satisfied with the status-quo. She asks Billy to marry her at the time when there is going to be equal rights and freedom between the sexes. Julia gives birth to a winged-son and then dies. Her son marks the turning point in the situation on Angel Island after the ladies wings are cut. The wings of Julia's child shows that there is going to be flying and walking for both men and women.

It is worthy to note that the female characters discover Angle Island and settle there before the male characters have the misfortune of the shipwreck and are compelled to stay on it. Julia says "when we found these Islands, it seemed to us that they must have been created especially for us"¹². However, for stylistic purposes, the novelist makes the female characters enter the world of the male characters. The females do not stay on the part of the Island where the men have settled, they lodge in a cave: a kind of hide-out.

When the men discover the winged-women, initially, they give them descriptive titles: flying-girls, flying-queens, flying-maidens, winged-women. Then later the men christen the women with names that they like. The women, on their part, simply accept the names the men give them. Later, when the men capture and cut off the ladies' wings, the latter abandon their own native language and use the English the men teach them until the climactic moment of their rebellion when their leader calls them in "the language of

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flight”. Apart from Frank Merrill who attempts to learn the language of the women out of curiosity, the rest of the men do not bother to learn.

Like most women in the real world do, the winged ladies do not give in easily to the men. The ladies arouse the men’s enthusiasm for them. The men, on the other hand, do not give up their process of courtship. They trap the ladies in the club house and cut off their wings because according to Honey smith God did not intend women to fly . Although the ladies are depressed and disappointed because they have become wingless , they do not react violently. Naturally, they weep, mourn and go a bit crazy. It is worthy to note that the ladies allow their wings to be sheared every six months for a period of four years. This shows the extent of the men’s control and domination over them. When the women lose their wings, they become handicapped; they can neither fly nor walk. The ladies sit together and talk about their past experiences. They sometimes engage themselves in what Julia calls the “Do-you-remember game”. In this discourse, Julia reminds her colleagues that they are referred to as incorruptible air-women who wish to escape the “Great Doom” of their people . From the novel, the reader realizes that the “Great Doom” the women are running away from is marriage. Paradoxically, the women plunge themselves into the “Great Doom” that they try to escape by separating themselves from their people . Consequently, they fall in love and marry the men.

The ladies confide much in one another; they do not hesitate to tell the truth and share secrets. For instance, they freely tell each other about what they do with their shorn

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wings. Lulu, says she turns her wings into little brooms for the hearth; Chiquita makes a fan with hers; Clara decorates the walls of their room with hers; Peachy throws hers into the sea and Julia says she set hers ablaze. What Julia does with her shorn wings makes her stand out as a radical and a rebel. She demonstrates her fury and disgust about what the men have done to them. The winged-women can also keep secrets. They promise one another that they will not tell anyone about the cave that they used to lodge in before their tragic capture by the men. Since none of them let the cat out of the bag, they are able to use the cave as a hiding place during the period of their strike action. When there is any issue at stake the women come together to take a unanimous decision. For example, they decide to rebel and to refuse to have Angela's wings cut. The women also act in concert for a common course. They fight together and win the right for all girls in Angela's generation to fly.

Communication bridges the gap between people with misunderstanding and it goes a long way to solidify a mutual sense of commitment (Torto, 2009). The winged-women are entangled in a conflict before their capture. This unfortunate incident occurred when Julia warns her colleagues against visiting the men's section of the Island, since she perceives the men as unpredictable creatures. Julia's mates refuse to take her advice probably because the men attract them extremely. There is therefore a clash of interest and misunderstanding between them and as a result, Julia feels so lonely that she attempts to commit suicide. This shows that Julia treats her relationship with her colleagues with passion. Nonetheless, Julia did not take her life since she realizes that she is in love with

Billy. Julia reconciles with her mates later and she takes up her position again as leader, commander, instructor and adviser.

The women study the men; they talk about them trying to figure them out. They create their own opinions about the men depending on the prevailing circumstances. The general opinion the ladies have about the men is that they are earth-creatures. Peachy describes the men as tyrants, despots and devils. Peachy is influenced by the neglect and the deprivation the men make the women experience and the way the men treat them after their wings are cut. To Peachy the men are so cruel in the first place for cutting off their wings and preventing them from flying. She refers to the men as despots because they refuse initially to grant the ladies request to fly. Peachy describes the men as tyrants and devils since they shear the women's wings periodically and ignore them. Julia perceives the men as discovers, explorers and conquerors. Julia is referring to the way the men realize the presence of the ladies on the Island; how they study and take control over the environment of the island; and how they study the women and succeed in capturing them.

CONCLUSION

Angel Island is a radical feminist science fiction fantasy novel. The novelist, Inez Haynes Gillmore, based her novel on science fiction and fantasy as they offered her the opportunity to imagine new and liberated alternatives to deal with gender inequality issues. In *Angel Island*, Inez Haynes presents strange women with wings who are from a race of winged-humans. The wings of the female characters symbolize equality, feminism, freedom and independence. In *Angel Island*, the novelist depicts a world of her

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imagination with different situations for women. Julia in the novel, stands out as a strong female character who become an active agent of change. The current study has also looked at the nature of the communication between the winged-women and the shipwrecked sailors. The most intriguing part of this interaction is the non-verbal mode of communication which reveals the mutual attraction that culminates in marriages on “Angel Island”. Meaning arises out of the social interaction on the island. Communication in *Angel Island* is unique but complex.

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Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Social Concerns in the Plays of Vijay Tendulkar

Pratibha Sharma, Ph.D. and Sanjit Mishra, Ph.D.

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Amoral Plays

In the post-Independence Indian Theatre, Vijay Tendulkar has brought a sea change in the world of Theatre as he shocked the sensibility of the conservative audience by projecting the stark realities of life, relationship and existence. Seeking to present the modern society with its real worth, predicament, challenges, difficulties and complexities in true colours, his characters are drawn on the canvas of originality without any attempt to moralizing. Most of his plays are written in naturalistic vein and reject idealized portrayal of life while attaining complete accuracy in presenting the life realistically. He has discussed and touched upon every aspect of life, not only the happy, gleeful but also on human weaknesses, follies and foibles. His plays are neither moral, nor immoral in tone but may rather be seen amoral. 'In a limited sense, he may be seen as a silent 'social activist' who covertly wishes to bring about a change in people's modes

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of thinking, feeling, and behaving' (Wadikar,2008). As an optimist he is willing to make people conscious towards life with all their vices and limitations.

A Mirror Reflecting the Inner and Outer World

Vijay Tendulkar's plays are like a mirror that reflects the individual's inner and outer world. While dealing with the social realities, he unveils two major tendencies of Indian society: male dominance and feminine frailty. While projecting the women characters that play important roles, as important as men, Tendulkar shows them exploited, oppressed and humiliated as in *Silence! The Court is in Session*, *Kamala*, *Kanyadaan*, *Friend's Story* and others. Even education doesn't bring any substantial change in their life. It produces sophisticated slaves like Sarita or the social victim Benare. Sarita in *Kamala*, Benare in *Silence! The Court is in Session*, Jyoti in *Kanyadaan* are the characters who are educated, sophisticated and occupy the focus of the play in their revolt against the outdated conventional moral values. The play *Sakharam Binder* deals with the hypocritical attitude in India, where a woman is denigrated and venerated as suits the man's purposes.

Raising Questions

Tendulkar's plays raise questions rather than providing a guideline or message to the solutions of the problems they deal with. He said in one of his interviews.... 'By not giving a solution, I leave possibilities open, for whatever course the change may take' (Saran and Patil, 1993). As Shailaja B. Wadikar says, 'The playwright seeks to present the modern man with his predicament, his challenges, his difficulties, and his complexities' (Wadikar, 2008).

In his article, 'Vijay Tendulkar and the metaphor of violence', Sudhir Sonalkar rightly points out: 'In Tendulkar's plays, ...the ethical question remains both untouched and unanswered' (Sonalkar,1993).

Manifesting Different Aspects of Human Character

All of Vijay Tendulkar's plays manifest the different aspects of the human character and complexities of human relationship. He thoroughly scrutinizes and explains the blood relationships on various levels in his plays like *Kamala*, *Kanyadaan*, *Ghashiram Kotwal* and *Gidhade*. The varying relationships in the play *Vultures*, for example, brother-to brother, brother-to-sister, father-to-children, etc., expose how greed for money make these family members wild and mad. The play *Kamala* portrays the hollowness of husband and wife relationship and the father in the play *Ghashiram Kotwal* bargains his own daughter's chastity for the fulfillment of his ambition. Tendulkar has tried to bring great variations and innovations related not only to the plays and themes but to their forms also.

Existential Tendencies

One more important aspect about the playwright is as marked by Wadikar, 'The existential tendencies are clearly noticed in almost all the plays' (Wadikar, 2008). Ghashiram gets nothing even after the fulfillment of his ambition; Sakharam who doesn't believe in the institution of marriage becomes totally helpless towards the end of the play; the life of all the members of the Pitale's family exhibits that human life starts and ends in nothingness; the efforts of Jaisingh to get name and fame at any cost in the play *Kamala* prove futile; Nath Devalalikar himself creates a hell for his daughter following his hollow idealism.

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Exploring Sexual Lust and Evil

The social play *Gidhade* explores violence, sexual lust and evil deeply rooted in human nature, as it reveals the degenerated society, fractured selves and problems of living with compassion and cruelty. Arundhati Banerjee opines, ‘conservative sections of Maharashtrian society were stunned by the open display of illicit relations and scenes of violence that constituted the plot’ (Banerjee, 1992). The complexity of human nature with violence and sexual lust is also presented in *Sakharam Binder*. Sakharam, the chief protagonist, a book binder, is an outcast, having a Brahmin father and a Mahar mother. The bitter experience of life has made him hard and violent. The frustrated household life in his childhood crushes his emotions and feelings and leaves him a rough man like desert cactus that stands the onslaught of stormy weather.

Dealing with Modern Society

Whereas the play *Kamala* draws a picture of selfish, narrow minded, self-centered modern society that doesn’t hesitate to sacrifice their human values. In this play also once again Tendulkar raises a certain cardinal question regarding the value system of a so called modern success oriented society that is dying to get success at any cost.

The play *Kanyadaan* has the background of the twentieth century history of the struggle over the practice of untouchability and the immediate phase of the Dalit movement in Maharashtra and in the nation as a whole. It is a psychological study of the social tensions caused by casteism in India and the development of Jyoti’s character from a highly cultured Brahmin girl into a hardened spouse of her Dalit husband.

Tendulkar's expresses his view on homosexual love in *A Friend's Story*. Mitra, a lesbian, becomes a victim of the society that gives unsympathetic treatment to a physically deformed person. Through the character of Mitra the playwright attacks on the male dominated society and the pathetic condition of women.

The First Significant Modern Indian Play

'*Silence! The Court is in Session* (1967) is the Tendulkar's first play to become part of the new Indian Drama phenomenon of the sixties and the first significant modern Indian play in any language to centre on woman as protagonist and victim' (Bandyopadhyay, 2009). The play based on a real incidence, is "a play within a play" or a play in the form of a rehearsal. The play is social satire with the tragedy of an individual victimized by society. It deals with the problem of unmarried motherhood.

The action of the play takes place with Leela Benare, a female protagonist and stands as a rebel against the established values of the basically orthodox society. Tendulkar treats the character of Benare with great compassion and understanding while projecting her against the selfish, hypocritical, and brutally ambitious male dominated society. She is a school teacher, sincere in her teaching work and an enlightened artist. So, she joins the amateur group of theatre. The other members of the group are Mr. and Mrs. Kashikar, Balu Rokde, Sukhatme, Ponkshe, Karnik, Proff. Damle and Mr. Rawte, who belong to the urban middleclass of Mumbai. Leela Benare is totally different from them with her zeal and zest for life. She wants to share her happiness with others but hardly succeeds in doing so as her jovial, generous nature is not appreciated by her companions. In this exposure of the private life of Benare, their inferiority

complex reflects frustration and repressed desires of their life. They cannot understand, appreciate and share in the joy of others.

Nora and Leela Benare

The character of Leela Benare reminds us of Ibsen's character Nora (In *Doll's House*), a womanly woman who tries to face the bitter realities of actual world that is full of hardships and challenges (Wadikar, 2008). In love, Miss Benare is cheated twice; first by her maternal uncle and later by Prof. Damle. Hence, in the first case the thing subsides with the passage of time but in the other one, she is caught in a trap, through the cruel game cunningly arranged by her companions, for her love affair has been already exposed by her pregnancy.

At the very outset of the mock trial, Benare is accused of the charge of infanticide. This rehearsal takes a very serious turn when the co-actors arrange it cunningly to discuss and dissect the private life of her. Being isolated and victim of society, she offers to marry any of her companions but none comes forth to accept her proposal. On the contrary, she is denied both, the right of living as she is dismissed from her job of teaching and the right that is God given to a woman to become mother is snatched from her as the sentence is past on her to the effect that the baby in her womb must be destroyed. Damle, who is equally responsible for her so called crime of unmarried motherhood, goes unnoticed and unpunished.

Although the character of Benare symbolizes simplicity, innocence, and straightforwardness but the characters of her fellow companions symbolize meanness and cruelty. Her tragedy reveals the fact that, in the male dominated society, women's innocence is punished and man's violence goes scot-free.

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On Evil Practices

Vijay Tendulkar throws light on the evil practices inherent in human nature like crookedness, cruelty and violence. Here the white collar, middle class educated and civilized people become aggressive and violent against their fellow companions and that, too, a female and entertain themselves at the cost of her honour and dignity. Benare suffers for the crime that she has not committed as she says, ‘these are mortal remains of some cultured men of the twentieth century. See, their faces, how ferocious they look! Their lips are full of lovely worn out phrases! And their bellies are full of unsatisfied desires’ (p.117). Benare’s tragedy reveals the fact that women are born to suffer even in the most sophisticated, civilized section of the society.

Ruthless Dissection of Human Character

The play *The Vultures* (1971) is intensely morbid in the portrayal of its characters and action. It is a play that stands apart from the other plays of Vijay Tendulkar, because it ruthlessly dissects the human nature. It depicts the inborn violence, selfishness, sensuality and wickedness in man’s life. This play was bitterly criticized by the theatre going public and the Censor Board, too, felt that it was obscene and suspended its public performance for the time being. About the enactment of the play Girish Karnad says, ‘The staging of *Gidhade* could be compared with the blasting of bomb’ (Banerjee, 1992). Ramakant, Umakant, and Manik are like their father Hari Pitale, always ready to cheat one another and never hesitate to seek each other’s lives to extract money. Each one is suspicious of the other and lacks the peace of mind.

All the family members except Rama and Rajaninath are leading a kind of life that is comparable to vultures only. The children follow the footsteps of their father who cheats his

brother in business and acquires prosperity and affluence. Thus, they all are following the footsteps of their father and belong to a flock of vultures. The atmosphere is completely charged with disbelief and viciousness. Manik's statement bears evidence to it, 'So, I should leave it open? Should I? So you can come and strangle me, all of you? It's because I take care that I've survived in this house!'(p.207).

Greed compels Ramakant and Umakant to beat their father when he rejects to give them information about his secret account in bank. When they do not become successful to get money from their sister's lover, the Raja of Hondur, they skillfully abort her child in anguish by beating her inhumanly. Towards the end of the play, Manik successfully tries to abort the baby in the womb of her sister in law to take revenge from her brothers. The actions of these family members i.e., a wrong done by Hari Pitale to his brother, the beating up of father by his own sons, the forced abortions of Manik's and Rama's babes by Ramakant and Umakant and by Manik, respectively, reflect the fundamental hatred that all the family members have for each other.

Shailaja B. Wadikar views the play as in Shakespeare's plays; the tragic hero is responsible for his death. In the same vein we feel sympathy and pity for them. Further she adds, 'In *The Vultures*, the characters are essentially bad without having a single good quality' (p.17). The woman character Rama, the wife of Ramakant, is described as a sensitive, submissive, helpless, tender little bird among the vultures, turns towards Rajaninath, his younger half brother in law, and gets pregnant by him in the course of time. Rama, having no alternative, as due to excessive drinking her husband grows impotent, accepts this illicit relationship. This play openly

exhibits the sexual relationships, the scenes of violence, and abusive language that shocks the sensibility of its viewers that is never shown nor depicted before in the Indian Theatre.

Depiction of Rebellious Youth

Through *Sakharam Binder* (1972) Tendulkar seems to present the angry, frustrated, rebellious youth of contemporary society. The protagonist Sakharam is against the established morals of the society and shocks the sensibility of the conventional readers by rejecting the accepted and established norms, conventions and moral values. The marriage institution remains an insignificant thing for *Sakharam*. He establishes a rapport with a woman who is deserted by her husband and likes to live with him without getting into wedlock.

Shailaja B. Wadikar rightly quotes him, ‘a foul mouthed womanizer’ (Wadikar, 2008). He pretends to be a savior of the women but actually he is just an egoistic epicure. He is the master of the house and the woman has to obey his word like a slave. She has to satisfy his excessive physical lust and provide him with domestic comforts ungrudgingly, thus, it’s a contractual arrangement based on mutual understanding with a woman in all her helplessness.

Laxmi is the seventh woman in this series of helpless women. She brings positive change in Sakha’s life but that relationship lasts for a short period of time. Though, he becomes religious and family loving man but her rejection to join Daud, his Muslim friend's company in the prayer of lord Ganpati annoys Sakharam and makes him violent. Then, Champa enters in his life, all the good changes ends with her arrival, as he grows more violent, aggressive and full of sensual passion. The play depicts the triangular relationship between Sakharam, Laxmi, and Champa as this relationship. is one of the victims and victimizer. Champa pities Laxmi and gives her shelter,

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whereas Laxmi, once presented an ideal, religious Indian woman turns out to be wicked and vicious when Champa becomes her rival in love. It is Laxmi, who informs Sakharam about the illicit relationship of Champa's, is responsible for her murder. But this tender and religious lady shows a greater presence of mind than Sakharam after Champa's murder. The pathetic condition of women in utter helplessness is explored in this play. Champa's character exhibits women's torture at different levels as she suffers at the hands of her mother, her husband, her male companion, and at the end, her female companion also. Both the female characters i.e. Champa and Laxmi, suffer sexually, physically and psychologically at the hands of Sakharam, for he gives them shelter and they just receive it in their utter helplessness.

The Question of Self-awareness

Tendulkar points out that 'marriage is an institution in which sexual relationship for a woman is possible only if the self is forgotten in the stupor of alcohol, pleasure is possible only through inflicting pain on the others and 'self-awareness' is nothing but the mute and moron like acceptance of inhuman subordination or supremacy' (Burman, 2006). There are certain incidents like playing on mridanga, rejection to Champa's touch on the morning of Dashera festival, for she doesn't have a bath and feelings for Laxmi that she is far different from the previous women in his life show the goodness and sensitivities of Sakharam's heart. It proves Sakharam a victim of bitter circumstances not of his inherent weaknesses, thus the playwright presents life in all its ugliness and crudity. Such a naked reality despite the fact that it is inevitable is still difficult to believe. Again audience is left to ponder about the removal of such rubbish from the society.

Real Life Story as a Play

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The play *Kamala* (1981) is also based on a real life incident. Ashwin Sarin, the then correspondent of the Indian Express bought a girl from rural flesh market and presented her at the press conference. By giving a glimpse of this real life incident, the playwright presents the ghastly flesh market, a harsh reality of our society. Vijay Tendulkar attacks on twin issues, i.e. the field of journalism and the institution of marriage. Jaisingh Jadhav, the journalist brings a girl from a rural flesh market and presents her at the press conference. He does not have any motive to reform Kamala's life but only a means by which he can get promotion in his job and win reputation in his professional career. His craze for name and fame has transformed him loveless and mindless fellow.

This play points out an unbearable fact that newspaper, the so called means of social reform, is transformed into an object of getting self and power. Simultaneously, here Vijay Tendulkar has attacked on the marriage institution. Sarita, Jaisingh's wife is an embodiment of the women is used either as slaves, menial servants, or stepping stones of their male counterparts. Kamala's entry in her house reveals to Sarita her husband, Jaisingh's egoistic, deceitful nature. Kamala makes Sarita conscious that she is the slave of her husband. Jaisingh treats both Kamala and Sarita not as human beings, but as objects of exhibition. The former brings him promotion in his job and reputation in his professional career and the latter provides him with domestic comfort and sexual pleasure in conjugal life.

The play thus, exposes slavery of women in the male dominated society in India. Kamala makes Sarita conscious that she is the slave of her husband Jaisingh. Kamala's views on the subject how both of them have to adjust with Jaisingh are like a revelation for Sarita. She says,

'Memsahib, if you don't misunderstand, I'll tell you, the master bought you, he bought me,

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to..... So, Memsahib, both of us must stay here together like sisters. We will keep the master happy... Fifteen days of the month, you will sleep with the master; the other fifteen I'll sleep with him' (p.35).

The women characters in the play depict simplicity, innocence, sincerity, generosity and the spirit of devotion to their male companions. The character of Sarita suggests that even a modern woman is not so free as her male-counterpart in contemporary society, as she has to follow her husband's whims and caprices in and outside the household life. Sarita becomes aware of the fact that her dignity or position in the house is not far away from Kamala's. Instead of rebelling against her husband, she provides him an emotional support, when he is fired.

Towards the end of the play *Kamala*, she tells Kakasaheb '...a day will come, Kakasaheb, when I will stop being a slave'(p.52). Vijay Tendulkar exhibits selfishness and hypocrisy of the modern young generation, and brings out the oppressive nature of contemporary society. Jaisingh Jadhav is the representative of the modern hypocritical society, where the craze for both money and success renders him loveless and mindless.

Becoming Victims of Their Own

Kanyadaan (1983), perhaps one of the most controversial plays of Vijay Tendulkar, exposes the characters becoming victims of their own sham and hollow idealism, as it reveals how a father's idealism becomes a cause of misery for her own daughter. It is a story of a middle class family, where a daughter takes a decision of an intercaste marriage, as she is very much influenced by the idealism of her father and mother. Nath is an MLA and Seva, his wife, is a social activist. They cannot spend sufficient time for the upbringing of their children, Jyoti and

Jaiprakash. Both father and mother are very sincerely working for the upliftment of Dalit but differ in their views, opinions and approaches. Seva objects Jyoti's decision of marrying a Dalit boy and tries her best to warn her about the risk involved. But it is the support of her father; Jyoti marries Arun and later on faces the evil consequences of her decision as feared by her mother. The play draws attention towards Jyoti's decision to get married to Arun Athawale, a young Dalit poet. Since, he believes that society cannot be transformed through words alone.

This relation of Jyoti, a Brahmin girl and Arun, a Dalit boy provides an opportunity to follow the old social reformers who not only delivered speeches and wrote articles on the remarriages of widows but also married them. So, the marriage follows, but further what follows is the sequence of violence, misery and disillusionment. Arun always remains conscious of her lower class origin and inflicts cruelties and miseries on Jyoti. He never tries to change his opinion that there cannot be any give and take between the Dalit and the upper class. He comes to the conclusion that the Dalit cannot fit into the Brahmins "unwrinkled Tinopal world" (p.513).

Revenge through Marriage

So, 'this matrimonial life is a kind of revenge that he seeks on the Brahmins for having humiliated and exploited his forefathers for centuries'. Jyoti's mother and brother make effort to rescue her from the horrible sufferings by denying for this relation as they can see the misery that may fall upon her life after marriage, but her father compels her to go with Arun, as he is not ready to give up his ideals. What he believes is that, 'No man is fundamentally evil; he is good' (p.563). However, her idealist father who dreams of a casteless society appreciates her decision.

Soon it is realized that all the attempts of Jyoti proves senseless wastage to translate her father's dreams or idealistic values into reality.

However, with passage of time Nath realizes the hollowness of his idealism, he fails to comprehend Arun's split personality. The idealism and teaching of his father 'that it is cowardly to bow to the circumstances', stops Jyoti to get back. She is reminded of the lines from one of Kusumagraja's poems which her father recites 'I march with utter faith in goal; I grow with rising hopes, cowards stay ashore, every wave opens a path for me (p.365).

Towards the end of the play, Nath suggests Jyoti to give up the ideals, but she rejects it for she thinks it cowardly to surrender to circumstances. It is the piteous and helpless state of Jyoti's father that he becomes a pathetic figure for he uses his daughter as a stepping stone to fulfil his utopian dream of a casteless society. This scene of father's helplessness reminds the reader of Shakespeare's famous lines from *King Lear*:

'Pray, do not mock me.

I am very foolish fond old man.'

Both the plays *Ghashiram Kotwal* and *Kanyadaan* portray fathers, as idealists, who use their daughters as stepping-stones in reaching their respective desired goals. *Kanyadaan* also throws light on the intercaste marriage of a Brahmin girl and a Dalit boy, who with his uncivilized inhuman ways sets his wife's life on torture.

Lesbianism

The play *A Friend's Story* (2001) deals with a bold theme of lesbianism. Sumitra Dev, i.e. Mitra is the central character around whom the action of play moves round. The playwright develops the character of Mitra, through the comments of Bapu, another important character, who is like a sutradhar in Sanskrit plays or that of chorus in Greek plays. The subject matter of the play is different as well as daring. Mitra is portrayed as having physical hormonal imbalance. She is conscious of the fact that she is different from other girls having a stubborn nature like that of a boy. She is reckless in the sense of being quite careless of social norms and moral values.

At the very outset we come across with Bapu talking to himself. He is in the first year degree class. Sumitra comes from somewhere and joins the college as the second year B.A. student. While introducing her character, Bapu says, 'here was a masculine vigour in Sumitra Dev's stride and speech. She was carefree; her laughter came in loud bursts. She had eyes which met in straight combat'(p.419). Bapu comes across with her entire personality that had a natural, aggressive manliness. Mitra has masculine traits right from her childhood as she never feels shy to play games with boys. The elders in the family get worried about her and fixed her marriage with a boy. Mitra tries herself best, but she fails to develop man woman relationship. She does not feel any physical thrill or excitement in the close intimacy of men. It is only Bapu who accepts Mitra as a friend with all her deficiencies. Throughout this play it is only he who supports her. Very frankly, she confesses to Bapu the fact of being abnormal. He tries to understand her and sympathies with her. Infact, Mitra seems to be the one who caters to her own physical needs irrespective of what others may think of her behaviour. Bapu helps Mitra in her relationship with Nama although he is beaten and threatened. Nama in the beginning enjoys the

company of Mitra but very soon gets bored so she finds it difficult to cope with her. Nama lacks the courage to face the ultimate consequences.

Mitra becomes miserable due to her physical deformity. When it becomes an open secret, she is left alone to suffer in this apathetic world. Her family members remain indifferent towards her. When Mitra is rusticated from the college, her parents do not provide any emotional support. The situation becomes more pathetic when she is thrown out of her house and lives in women's hostel. Ultimately, Mitra commits suicide.

Through the character of Mitra, Tendulkar throws light on the total indifference and apathy shown towards her by the society. The whole discussion above leads one to say what Emile Zola states about naturalism, very well apt to Tendulkar's plays. According to Emile Zola, 'It is necessary to accept nature as she is, without modifying her. The work becomes an official record, nothing more; its only merit is that of exact observation of life as it is' (Lahr, 1972). This is a play where life is presented as it is, with all its drawbacks, vices and weaknesses. The audience is left to find out their own remedies for the problems that remain burning in all the times and climes. The analytical studies of Vijay Tendulkar's plays reveals that the dramatist has a desire to strive for perfection of life like Chekhov, he aims at creating a kind of emotionally refined, integrated and conscious world (Wadikar, 2008).

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LANGUAGE IN INDIA
Strength for Today and Bright Hope for Tomorrow
Volume 12 : 2 February 2012
ISSN 1930-2940

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**A Hermeneutic Ex-change with Lear in that Shakespearean
Inn: *King Lear***

Sohaila Javed, Ph.D.

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To go inside in the life of the spirit is also to expand oneself in terms of consciousness, to break down the separating wall between oneself and the all. Self-realization with the medieval saints of India was not a running away from the world to what is called to save one's soul; it is being reborn egoless, so that you are able to look at the whole world in a different eye. You become a rebel because you want the relationships and arrangements of society to be determined anew.

(Chittaranjan Das (1982), *A Glimpse into Oriya Literature*, p. 80)

I can't help but dream about a kind of criticism that would not try to judge, but bring an oeuvre, a book, a sentence, an idea to life; it would light fires, watch the grass grow, listen to the wind, and catch the sea-foam in the breeze and scatter it. It would multiply not judgments, but signs of existence; it would summon them, drag them from their sleep.

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Creative Spots

Pieces of poetry and literature are creative spots of insight that contextualize the understanding of human beings who create it, and present their “life expression” (Dilthey, 1985) as a foregrounding¹, an illuminating mode of experience for others to enter for some form of action in the furtherance of humanness. This could be taken, like medicine², as a standard of effectiveness against which we can measure literature, and make effective Gadamer’s (1975) knowing about hermeneutics. His real concern was and is “not what we do or what we ought to do, but what happens to us over and above our wanting and above our doing” (p. xvi). We are taken at once on to the open field of practical experience where everything happens to us over and above our wanting and our doing.

Opening human experience and education to the experience of relationships through imaginative literature, has immense potential and palpable substance for transforming Living and Learning that promise understanding, and can increase the possibilities of human coexistence. One stretch of imagination could lead the inner-directed person to experience many other existences and areas of life beyond human reach. Limited by the reality of life, you could feel liberated even when co-existing mystically with expressions of life that are permanently fixed and available in language. Such imaginative experiences would become an inner compulsion, as it drives this person in you to dwell in the pieces, and develop understanding of them as they begin to read you through continuous interaction, and also enabling you to understand yourself. Returning to them over and again gives them a lease of undying life, and largesse of understanding to us through re-interpretation of these written life-expressions. It also rests on a special intimate connectedness that comes with repeated contact, and gifts a spiritual attitude, which opens eyes and makes them see and feel at the same time. To say then that sense aches at seeing humans

lose the title of Man³ [sic] in exchange for that of Diplomat
and Minister...all the departments of Government have

strayed from Simplicity which is the greatest of Strength,
and that some may be great but they are not sublime Man,

is John Keats' fine sensitive knowing of the inner person, a kind of distinctness, a personal talent and value (Letter to Benjamin Bailey, 1818).

The poetry of experience

A joyful relationship with the past through wisdom that is humane as coming from Shakespeareⁱ and Keats, and many other literary personalities and their literary creations, can be a way of re-inventing humans with the "humanness of human beings" (Madison, 1988). This is in a way more capturing and elucidating for being in imagination and beyond immediate, personal contact with strangers from an alien world existing in imagination. For this is the way minds respond to the unusual and make Learning more effective when it bears a chameleonic resemblance, as if coming from at once far off and near. It brings forth a partnership between the real and the unreal that is both magical and alive, that becomes "another Real" (de la Mare), and in a fine way, distinct. This distinctness allows a literary figure, as Keats would want, "to show against the light," an energy, which energizes those who possess it, and gives a share of this reality to persons from real life.

What it asks for is Immersing self in the literary text and its characters, and letting our understanding move outward from what we read, hear, and see to whatever contexts come up as relevant suggestions. The large context of this human life-world is material of sensation. It invites our perceptions to perceive this in light of the play and make sense of it as we see the play light it up. This is the most natural way of reading and understanding texts, without "imposed contextualizations" (Dilthey, 1985) so that our feelings are really Shakespeare's "meaning" (Bloom, 1998), and that provide a meaningful foreground to our understanding of life. This is truly, a poetic experience, most experiential and most wanted in our urbane existence. This is music meant to fill hearts with the certainty of "the holiness of the Heart's affections and truth of the Imagination" (Keats), for

compassionate relationship within us, with all peoples in our heart, our axial centre, at home.

This is a simple desire that touches our hearts with an intimacy of othering for all others, and awakens souls with understanding of human existence from literary experience. This fills our dreams like Vishnu, for diaspora, once we have experienced individuation. These have the capacity to transform our dark inwardness to a light colour that fits in with the purpose of individuation, or sends us on the royal road to individuation for an ever-increasing consciousness. These also become vibrant for the expression of experience in language, and so become the home of meaningful experience that can then, be known, shared, and enjoyed. It is experience that gives ‘something more’ and becomes the inner substance of otherwise mere texts and language. Language begins to make sense when our lived experience gets expressed, and receives a hermeneutical-existential meaning it can have. Experience is its outward existential being, and only through language, we, as humans, experience what we call reality, and language is the way in which reality as text exposes itself to us, as Ricoeur (1981) would prefer to say.

This approach to literature and understanding life through literary language spells out two significant things: a particular relationship of the text and the inner-directed reader, and of the expression to the life from which it sprang, and the understanding to which it gives rise. These particular expressions of *ideas, feelings and ideals* (Dilthey, 1985) have the active potential as contingent medium for the generic understanding to take place when self finds “something held in common by the I and the Thou” (Bloom, 1998). There is some-Thing more remarkable to take place when Thou becomes mercurial ‘you,’ and finds ‘you’ in everyone more directly, spontaneously, instantaneously. Self’s interested selfness allows total absorption in this textual relation, and finds itself lifted from depths of consciousness to experience consciousness in flow with the universal spirit. We are immediately drawn into a form of social intercourse, marvelously new and different from our usual encounters and in such a way that we believe ourselves to be continuing. Here the relation between the expression and the experience that is expressed becomes that between the multiple expressions of an Other person and the inner context behind them.

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Imagine what happens all the while to this interpreter: an intense emotive and imaginative activity spurs mind to full action, and leads inner being to take cognizance of all that is happening in that text, to the inner context of its character while it was happening. Also imagine what happens to us when moving along its happening, from individual life-expressions in the text to the whole context of a life in open texts.

This is, undoubtedly, a hermeneutic experience, but an experience that demands higher understanding for its concern with the hermeneutic order within these life-expressions. We are concerned with the individual not merely as an expression of ‘man’ [sic] in general, but as a totality in itself. S/he carries a whole universe within self, and whether noble or wicked, vulgar or foolish, has a hidden difference, a kind of distinct individuality that interests us, and lures us to it for a deeper understanding for its own sake (Bloom, 1998). In such understanding, the realm of individuals, embracing ‘men and women’ and their creation, opens up. But, what is in there that is constantly luring us to these independent individuals, and for what purposes?

The “business of understanding” (Heidegger, 1962) draws us to the inner principle of “something held in common,” by virtue of their human connection, and the differentiation of their commonality find expression in innumerable individual existences that have a distinct individuality. And yet there is something ‘more’ that makes us comprehend the individual features of this whole, compare them with others and see them as always present with us. Their presence deepens and amplifies our lived experience, and we surprise ourselves by saying their things in a way that is too intimate for them to be called quotations (Bloom, 1998). We are experiencing one bond of human companionship, and at this moment, our intuitive impulses express what are in no way literary sentiments. Then as we hear Wordsworth (in *The Old Cumberland Beggar*) say,

We
have all
one
human
heart,

and this heart is the axial centre where we exist as one human race, feeling our human bond, and singing a creative psalm of human belongingness. This is the culture our human heart connects us to, and pledges us to create, for without this sense and spirit, we are nothing. It asks for a renewal and activism of the soul in the spiritual sense, a spiritual attitude, inner transformation of the spiritual consciousness, the kind expressed very silently by the literary characters we spend our lives with. They are 'lumières' for their enormous influence upon our life and our mode of consciousness. Seeing their inner capacity regenerate through the passion of suffering and affection in the Real called Life, we see characters grow and develop rather than unfold from their particular life instances. They develop because in Bloom's (1998) words, "they reconceive themselves," and see their self as "authentically human" after their experience with pain, and because "they overhear themselves talking, whether to themselves or to others. Self-overhearing is their royal road to individuation." (p. xvii)

Added to this self-sense is self-overwatching through watching and comparing self with so many separate selves, an opportunity of re-experiencing their re-creation of personality and form of action for putting our self on the(ir) royal road to individuation. This asks for delight in action.

"There is an electric fire in human nature tending to purify--so that among these human creatures there is continually some birth of new heroism. The pity is that we must wonder at it: as we should at finding a pearl in rubbish-I have no doubt that thousands of people never heard or have had hearts completely disinterested: I can remember but two--Socrates and Jesus--their Histories evince it ... Through all this I see splendour. May there not be superior beings any graceful, though instinctive attitude my mind may fall into, as I am entertained with

the alertness of a Stoat or the anxiety of a
Deer?”

This is Keats⁴ (Letter to G. and G. Keats, March, 1819).

This poetic piece illustrates two points: encounters with such beings are necessary for “human nature to purify--so that among these human creatures there is continually some birth of new heroism” (Keats), and that our life must imitate and evince the symbolic patterns of human existences. The colour of spirit must be lived through such encounters with these soul mates, for however brief, they are thrusting life-force additives. These synergy meetings have the capacity for inner travel to heart’s innermost core, another Real within, where cajoling, confrontation and conflict, all modern daytime indictments and machiavellian fixes, melt away before wisdom and shafts of light from ancient and significant spots in history. These communing experiences may ask for our courage to travel on bare feet to see bare minimum existence in brown deserts.

Here we will hear and *overhear* our own voice telling us to be in a process of finding or of finding out, wanting us to work on our mercurial selves as science and scientists did with alchemy, for “realities change, indeed are change” (Bloom). Here we’ll meet perfectly ordinary--perfectly magical people, some creative beings, flexible and profound that walked into awareness midst much darkness, and traveled with their human individuality into humanity, all the while silently stoking the dying embers in our small hearts. These aspirations, hints and guesses are in-stirrings that are sown, nurtured and expressed in such encounters that silently, moist minds and warm hearts, and pledge from us a soul-stirring contribution.

Romancing with the Shakespearean aesthetic

The most joyful relationship with the past is the one with Shakespeare. Nearly agreeing with Hazlit and Keats that “Shakespeare is enough for us” for the deep connection that he builds with our human relations, and that calls us to renew this association over and again, to understand human nature, and for finding with Keats that “human nature is finer.” Shakespeare’s palpitating presence deepens as his plays relate

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their deep meaning and connection with reality. What we find here is not an imitation of realities that “produce pain or pleasure, not because they are mistaken for realities, but because they bring realities to mind” (Samuel Johnson, in Arnold, 1954), in fact bring life to mind for altering life. This is finding in Shakespeare the creation of new modes of consciousness, and “ways of representing human changes, alterations not only caused by flaws and by decay but effected by the will as well, and by the will’s temporal vulnerabilities.” (Bloom, 1998, p. xviii)

And by will’s vulnerability we are led to experience the Shakespearean aesthetic, which as Walter Pater observed, is an affair of perceptions and sensations. Bloom⁵ (1998) adds: “Shakespeare teaches us how to perceive and what to perceive, and he also instructs us how and what to sense and then to experience as sensation” (p. 9). The additive it offers is to experience Shakespeare from the heart and then, bring mind to accept it. Such is this addiction that allows us to change, to transcend irritable realities within and without, and become something new and sublime. This is phenomenal experience for humans, for their perception and sensation, an experiential gateway to knowledge and truth. Through elemental beings like Shakespeare, and Chaucer, we understand the need to build all-inclusive sanctums that throb with “a certain universalism, global and multicultural” (Bloom, 1998). This is, in truth, the substance of reality. Following in Hazlit’s wake, we seek the Shakespearean difference, that which eliminates the cultural divide, is essential culture with open totalities, and allows us to perceive the pain Shakespeare affords as significantly as the pleasure, and so makes himself the most memorable writer (p. 7).

Here is also the largeness that makes Life, the truth that is here, there, and everywhere, and emphasizes “our need to join something personal that yet was larger than ourselves” in appreciative responses to Shakespeare’s ability to create “forms more real than living men” (p. 7). So we meet Hamlet and are confounded with his superior being for “knowing the truth, truth too intolerable for us to endure.” There is King Lear, royal and divine, as pre-reflective thinking would tell him so, but the form he changes into surprises us to stop and experience the exceeding painfulness of Lear. More particularly in Act V, where Cordelia, his only loving daughter is murdered, and where

Lear dies, holding her corpse in his arms. That is the tragedy of this most tragic of all tragedies. These are not misgivings, but chances of progression that ask us to know like Keats that “Shakespeare is fine, Hamlet is fine, Lear is fine.” (Letter of 13 March, 1818, to Benjamin Bailey)

The poetry of this last dramatic piece is the poetry of human passion and affection. King Lear throbs with “the still, sad music of humanity” (Wordsworth). Of humanity, indeed, for its characters are human, their egotistical pride, vindictive motive and anger are human, their exceeding suffering is human, and their rewarding compensating wisdom is humane. This is real life experience, but the music of Shakespeare’s soul is so stirring that we are driven inside Shakespeare’s play to listen to profound music, and see human life physically in words, as we begin to feel and make sense of “what we could not find without Shakespeare” (Bloom). We are re-living matters of inner life, and find our soul grappled in conflicts, doubts, uncertainties, perplexities and intricacies of life that make ethical demand on us for ethical decisions.

This is the local habitation in King Lear. Here we find ourselves with Edmund, Lear’s three daughters, the Fool, through ‘empathy’ see King Lear’s descent from divinity to plain humanity, to suffer exceedingly with Lear on the heath and feel his human heart open for “poor Tom” and the innumerable “poor, bare, unaccommodat’d” like him in the world. This is the “vital connection,” the intimate nature of relation established between Lear and ourselves because it has the intensity which in Keats’ poetical mind, causes all disagreeables to evaporate from their being in close relationship with beauty and truth. We are instinctively carried on our impulses to feel with Lear the purity, that to Keats was “the holiness of the Heart’s affections,” see our integral and spiritual self submitting steadily, persistently and unflinchingly to life. Here in the intensest moments on the heath with Lear, we have the capacity to see and feel what life is through real privation and real pain, perceive this as our soul-substance, our central essence, and make connection. Because of this, we see Lear become the complete man, and in its piercing discovery of life and its exceeding suffering, we see him attain an actual human completeness to the utmost. Knowledge of the suffering humanity is quintessential, a perception and sensation, with a resulting benediction that comes when one submits to

experience “the agonies, the strife of human hearts” (Keats), that are universally the great primary affections.

This is the conText here--the pain of life, which exists in our experience as existential reality always, and is “the authentic origin of human memory” (Nietzsche), making painful happenings memorable--present and ready for human life illustrates it, and thus prepares us to own human pain and sorrow as our own. Potentialities of the soul are evoked by the comprehension of “poor Tom”--just linguistic presentations, but the grappling world represented within them opens pathos for the soul in which it is receptive to the point of agony. Every nerve is tingling with awareness that comes “on the pulses” (Keats). And the condition has been created because it carries, as Stephen Crites would say, memories from the past and has leniency towards the future--a suffering made still more acute by the awareness that it will as life is what it is. This state of extreme and agonizing receptivity, this passive sensitiveness of the being is a condition essential to the nature of the beings both inside and outside the text. Both embrace each other in that quintessential moment in the pathic text as both absorb to the utmost the material of sensation that is also their inner context. Innumerable scenes of pathos get created on the inner stage as innumerable lines of thought emerge from reading both texts. As self delves deeper into this expression of sensation that becomes reading of the human soul, and part of a creative process that transforms and changes life and living beings, through a process of finding or finding out, is Shakespeare’s representation of the invented human (Bloom, 1998).

Response to ideas

Here Shakespeare is Distinct in his “noble and profound application of ideas to life” (Matthew Arnold, 1954). *King Lear*, like all dramatic life-pieces, carries a powerful application of his ideas “On man, nature, and on human life” (Wordsworth, 1814), and exemplifies the “moral ideas with more energy and depth” that is to Voltaire “the great merit of the English poets.” Shakespeare’s moral enthusiasm makes him see like Arnold (1954) that

moral ideas are really so main a part of human life.
The question, how to live, is itself moral idea; and it is
the question which most interests every man, and with
which, in some way or other, he is perpetually occupied.
A large sense is of course to be given to the term moral.
Whatever bears upon the question, "how to live," comes
under it. When Shakespeare says that
"We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep," he utters a moral idea. (p. 86)

It is the implicit, energetic and profound treatment of moral ideas that distinguishes Shakespeare, and draws us to Shakespeare for that great and inexhaustible word *life*, until we learn to enter into its meaning. This is what life really is factually and human life itself "in a preponderating degree moral" (Arnold, 1954). It is for this sense that we find in Shakespeare's dramatic subjects, powerful and profound places of passage, inns, fields and meadows, deserts and heaths, where we like to stay until we learn to enter into life's meaning to return home, to life for living life potentially and really well.

For such a reading of Shakespeare what we would want is "that faculty of moral interpretation which is in Shakespeare," and this is, in Arnold's (1954) words, "the architectonics of poetry, the faculty which presides at the evolution of works like the *Agamemnon* or *Lear*" (p. 72). And that is the understanding we need most for interpreting the madness of Lear on the heath, and perceiving it as a way of self-overcoming and self-transforming. His madness matters to us for at this annihilating moment, he utters the penultimate true poetry that obliterates all sense, invites attention to our essential nature, and gifts us the "*kenoma*" (Bloom, 1998), the sensible emptiness or wasteland with which the play excites our bewildering sense of knowing.

Stopping by King Lear

Here, while walking into the pathway of “conversational ethics and transformational morality,” we wander away from our secured homes and systems, and overhear conversations with both self and many others in a new way (Giri, 2002). Some awesome thing happens when staying in Lear’s inn along with him. We find it cooperating with “the benign tendencies in human nature and society” (Giri), and see in it, like Wordsworth (1814) something efficacious in making men wiser, better, and happier. Most crucial to our learning is our transformational confrontation with the universal through literature, namely “the sorrows of generational strife,” that puts us at the height of literary experience. At this significant moment, Lear’s torments are our own, bringing us in close conformity with the calamities of mortal life and our personal distress. Lear’s pathic text characterizes the poet’s intention on life, having Wordsworth’s blessed consolations in our distress that invites reading King Lear and keep re-reading it for its greatness of affect, particularly in Lear’s suffering, and an exclamation: But this inn is taking!

Staying at Lear-like inns then, may be a transgression from “the authentic decline of our cognitive and literate culture” (Bloom, p. 476), and a way of prosecuting our home journey as human individuals with humanity. As members of the cognitive and literate culture, equipped with that perception thing, and with our perceptive ears open to apprehend Shakespeare’s murmuring thoughts circulating in the mind, we begin to hear from Lear reminders of his origin:

When we are born, we cry that we are come
To this great stage of fools.

(IV. vi. 180-81)

We also overhear from the Wisdom of Solomon, wisest of kings:

I Myself am also mortal and a man like all others, and am come of
him that was made of earth.

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And in my mothers womb was I facioned to be flesh in ten mon-
eths: I was broght together into blood of the sede of man, and by
the pleasure that cometh with slepe.

And when I was borne, I received the common aire, and fel upon
the earth, which is of like nature, crying and weping at the first as all
others do.

I was nourished in swadling clothes, and with cares.

For there is no King that had anie other beginning of birth.

All men then have one entrance unto life, and a like going out.

(Geneva Bible⁶)

There are similar over-hearings from King Lear again:

We must endure

Our coming hither as our going hence,

Ripeness is all.

This is simple wisdom of the knowing heart, coming to the mind for acceptance and readiness to become the most radical site for creative reflections, and the praxis of reflective positive actions.

This is the that we know who we are, and need to be ourselves, but King Lear in the beginning knows not, and so stands forth in his own eyes as a symbol of greatness: patriarchal authority, kingly sublimity, and mortal godliness, and yet needing and wanting the most common human affection, love, and as worthy of love. In his eighties, aged Lear is every inch a king and all feeling that touches benignity in us, and inspires every benign character in the play (Bloom, 1998). Cordelia, the Fool, Albany, Kent, Gloucester, and Edgar love him utmost—just as he is hated and feared the most by the play's lesser villains: Goneril, Regan, Cornwall, and Oswald. The outstandingly Machiavellian Edmund, as the play's villainy, is ice-cold, indifferent to Lear as he is to his own father, Gloucester, his half-brother Edgar, and his lovers, Goneril and Regan (Lear's two elder daughters). What is crucial to the play is our understanding that Lear is

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lovable, loving, and greatly loved by anyone who senses an inexplicable human quality in him that wins him our own affection and appraisal. And then, as he is loved and loving, he still augurs for more. That is what King Lear is, who is “slenderly known” to himself, an apocalypse of demand in excessive love, particularly from the child he truly loves, Cordelia.

The play opens with the kingdom-dividing Lear, and its foreground comprehends not only Lear’s strange benignity, and the natural angry resentment of Goneril and Regan for being passed over for their younger sister. Most crucial, however, is King Lear’s passionate and unceasing demand for a total love, and Cordelia’s willful disobedience and adamant refusal to fulfil it. This demand surpasses even her authentic regard for her outrageously emotional father. Her authentic love expression is, in Lear’s view, total disregard of filial love and disrespect to Lear’s overpowering affection. So Lear understands, and overriding his parental obligation, banishes her. We, as sympathetic listeners, understand Cordelia’s natural commitment to personal integrity, and find in Edgar, a parallel disobedience akin to Cordelia’s, but far in excess of hers.

Edgar is central to Lear’s dramatic consciousness, and the central agent to King Lear’s self-knowledge, and therefore, is prominent in the play. There is a central consciousness in Edgar that is overwhelmingly in charge of Edgar, and forces him to assume a variety of madness in his disguise as poor Tom. Edgar’s voluntary descent to the lowest possible social scale has no parallel in the play and intrigues the mind: why so low? Much bewildered, Harold Bloom (1998) questions: “is he punishing himself for his own credulity, and for sharing his father’s inability to see through Edmund’s brilliant deceptions?” (p. 480). What adds to his moral culpability, I contend, is his ability to see his own failure as a protective son. And in consequence, he obeys his ‘fathering’ instinct, and in time, becomes his father’s protectorate, and later performs a role that exemplifies fully “the pathos and value of filial love.”

Just as much bewildering is their excess of love, is the bewildering fact of the blinded Gloucester and Lear’s madness, and combining with Cordelia’s death is our central consciousness perforce compelling us to say with Edgar: “This is the worst.” It will be the worst only if our capacity for affect is dead and we remain, Edmund-like,

impervious to feeling and conscious only of nihilistic evil, overcome by the helplessness of evil, and progressively spilling hate and greater suffering to all.

Edgar's final wisdom is to submit to "the weight of this sad time," and he passes on the great wisdom that we go through this perennial dying-in-life experience consciously with our great capacity for affect. Unlike Edmund, if we have a pre-emptive share of Edgar's wise understanding, we would be always living and dying in a state of self-knowledge, and experiencing a deep baptism in the basic premises of thought, feelings, and actions. Living with and intensifying consciousness always, is the Lear-consciousness that dramatically and permanently affects our way of being in the world that comes through a cogent Lear-like experience with an altered trait: self-consciousness that is alive with compassion and less judgement and negative criticism. It has transcended the idea of just 'being,' and embraced 'becoming' by letting go egoic separation and overcoming a "demeaning narcissism," and our narcissistic attachments, like Lear's to Cordelia. This kind of deep affection has comprehensive capacity, and a deeper spirituality that enables Lear to comprehend the Fool and all others as the central emblem of familial love and, after annihilating any thoughts of limitation, fear, separation, alienation, and other egoic states, finally asks for a "Family Reunion" (T.S.Eliot).

Romancing with love

Here Edgarian Self is the centre, and conscientious commitment to this self is our royal road to individuation. Here if our will is conscious that Relation, as Eckhart says, is everything, we will be living with the serving love of Edgar, preserving our personal integrity like Cordelia, and overcoming negativity by avenging against all Edmunds of this world, and directly experiencing Positivity as ourSelf. This is a living truth in the Lear experience. The returning thought to the end of the play is that Love is no healer, but that should not stop us from loving. The one valid form of love that comes naturally, and exists as a natural impulse and outlasts even death is the love at the end, between Lear and Cordelia, Gloucester and Edgar. That is the only kind that makes "ripeness is all" meaningful at the end, makes love intense with pain and positive sublimity, and

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transforms Love into being the greatest aesthetic value. This is what that tragedy Lear does to humans: deeply drives them to a deeper love, unavoidable and painful, an experience of our central consciousness in Self. This is the worship Harold Bloom denotes to Shakespeare's invention of the human, and drives the frenzied poet in me to see it as a spiritual remedy, instead of what Bloom sees as "medication" for us to be re/invented as wholly human.

Knowing ourSelves through Love, that is without condition and without compromise (Kierkegaard), with the supreme courage to love as extremists of love, is the kind of Romantic obsession that is the most desirable alternative, a deep human need that rises as revelation from the play's extreme hopelessness and despairing vision. Submitting gladly to this initiation that "cognitive and literate culture" affords, is a way of experiencing a renewal or rebirth, a kind of individuation that continues throughout life that is the reward of such an attitude. Life process presents such "periodic initiations" to self that is itself a living, evolving entity, and letting self be borne to life's adventure in Shakespeare's literary creation, is the initiation that is a genuinely positive transformative learning experience. Shakespeare still is, even the next transforming potential of humanities and humanity at large.

So Self, in a self-conscious act, is borne to experience a storm in Lear's scenes upon the heath where Lear's tragedy mirrors to us that we are all "fools" in the Shakespearean sense (Bloom, 1998), except for those among us who are outright villains (p. 493). And so we are driven to persistent folly, in word and action, from our great unknowing, and from our passion for persistent ignorance, we never rise out of our great folly when we are come "To this great stage of fools."

The play is stormed with Shakespeare's fools as "dupes," "beloved ones," "madmen," or mostly "victims," and never successfully storms the 'I' out of these "fools" because it is their most demanding character. We see this 'I' in Lear, stormed at by his own speaking authority that overwhelms all in the text and outside, in a strangely startling way. His first words: "Meantime, we shall express our darker purpose," and his last: "Do you see this? Look on her, look, her lips, / Look there, look there!" are an outstanding display of human affect. His outraging and outraged sense prompts Cordelia

to be mute and disobedient: “Unhappy that I am, I cannot heave / My heart into my mouth.” She quite ironically provokes Goneril and Regan to voice spontaneously their hollow, fictitious claims, as we see in Goneril’s: “A love that makes breath poor and speech unable” and Regan’s: “I am alone facilitate / In your dear highness’ love.”

Shakespeare’s Fool stands as *media res* for Lear as a human figure. His uncanny presence though incommensurate with Lear is necessary, for forming with Cordelia and Lear, “the play’s true family, its community of love,” and bewilderingly, gives true voice to our feelings. We love him for loving Lear and Cordelia, as they truly love him, and love him more for humanizing Lear for us. Otherwise, his presence is the strangest, overwhelming us with his uncanny “blend of bitter wisdom and witty terror,” and challenging us to reflect upon their meanings, as he drives us mad for our little knowing even as he provokes Lear further into madness for his great folly. From the start he had a foreboding of Lear’s tragedy arising from division and despair, and follows Lear feeling terrified that Lear’s cosmos itself is perishing with the king.

Strangely, like Lear, humans need to hear and overhear the Fool’s voice over and again, and identify ourselves with the “bungler” he evokes before we reduce ourselves to nothing. Bloom understands that Shakespeare uses the Fool to remind humans of their preference for folly over true knowing, and that, if we were a little wise, we would not blunder in our preferences. Otherwise, like Blake (1970), we may think of ourselves as of Lear’s Fool in the Proverb of Hell: “If the Fool would persist in his folly, he would become wise.” But for such folly, we would have to be like the great Fool, like Shakespeare’s in King Lear.

Walking toward reality: on poor bare feet

Lear’s presence and experience of the heath pulls the human psyche out of “the quagmire of self-deception” (Bloom), and egotistical sublimation toward reality. What this implicates, and familiarizes us with is the pedagogy that follows from perception and feeling, an inverted metaphysics, a being-in-truth, a way toward reality. It is a therapy toward self-discovery (*Jungian Analysis Today*, 1974) but irresistibly subjective in its anti-Jungian self-findings. The world is its interpretation as the self-seekers feel their way

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to reality on “percepts”...a form of interior energy that becomes their vehicle of a new welcoming to the whole world. Feeling their way to reality on immediate flow of impulses, endows intimacy and nearness...interior conviction...a primordial Love that ignites sparks of humanity and increases its want as a deep spiritual need.

This is Lear’s primary want: excessive love, an intense initial want, limitless for himself, and limited in its response to all others. This is the first obstacle on Lear’s journey toward self-realization, and for Lear to awaken to its divinity within himself, he must see what the heart sees and reports, and if properly interpreted, is never false (The Quran⁷). But Lear drowns himself in his own image as Narcissus, and rises like a Pharaoh⁸ in his kingly wrappings till the elements rage, and return him to his natural and original state: of nothingness. This is the first step on Lear’s quest toward self-knowing. The word is not the thing or the habit. It is the experience, feel, taste, immaterial perceptible some-thing. For long, Lear had flown on dry neural impulse and known only his partial self, and only now, on the heath, he recognizes his limitations as mortal, and awakens to the potential Life force without and within. He remembers his own nothingness passionately concentrated in all beings, with a faint lingering memory of the Wisdom of Solomon, wisest of kings:

“For there is no King that had anie other beginning of birth.”

Now, Lear through self-release from ‘I’ and ‘my’ concepts, dispels the illusion separating the three aspects of knowledge (knower, known and unknown), and sees poor Tom as one and the same reality in these three different concepts. He now understands what the words *Tat Twam Asi* mean: As Thou art, so am I (Ancient Vedandists). In Sufi Inayat Khan’s⁹ (Witteveen, 1997) words:

When seeing from this point of view, the inner sight becomes clear. For a saintly person there are no barriers distancing one from others. ... and the idea of duality is no longer in the way. Thus, the seer is aware of the light of the soul, which radiates in all that is seen. (p. 63)

Lear is not a saintly person in the sense the Sufi mystic characterizes the mystical experience, but he does have the necessary potential for “transforming one’s gross ego into a humble attitude of respect toward the knower, the known and the knowing” (Sufi Hidayat Khan, 1996, p. 63). If there is a difference in Lear, it has to be in practice and in practice alone. Intellectual understanding without feeling and its feelingly practice is not worth much. As if for the first time, he realizes the inadequacies of his being, and that his state of self-knowledge had consisted of nothing but words, and unfeelingly and ungodly action. This is knowledge, and it becomes practice for Lear’s self in a spiritual trial “through critical and engaged double reflection” (Bloom) in his ex-change project of learning with the Fool and poor Tom. It mirrors constantly his compulsive activity as king, and the decline of his soul.

This is the moment when Lear surrenders to the given actuality, and surrendering self-consciousness in Other-consciousness becomes self-conscious, and is reborn to the world with a contradiction. His transformation from externality to a hermeneutic perspective of existence is that without which Lear would not be the lovable Lear, and we would not be the selves we fortunately are, human with innate fellowship and other-consciousness. “Only through others,” Gadamer says, “do we gain true knowledge of ourselves.” (in Madison, 1988, p. 176)

This being-in-truth steps Lear outward towards others as a low-brow in their oeuvre. It begins with conscious awareness of his nothingness, and awakens Lear to recognize the necessity of poor Tom’s existence. Nothingness brings Lear to experience dying-in-life, and now recognize ‘nothing’ as the shared human origination and condition. Realization of the *not i* state of Lear’s ‘I’ makes him distraught and distracted:

Lear. Does anyone here know me? This is not Lear:

Does Lear walk thus? speak thus? Where are his eyes?

Either his notion weakens, his discernings

Are lethargied-Ha! Waking? ‘tis not so.

Fool. Lear’s shadow.

Falling from authoritarian Self to nothing, Lear enters madness, egged on to it by the Fool's continuous stigmatizing:

Lear. O me! My rising heart! but, down!

Fool. Cry to it, Nuncle, as the cockney did to the eels when she put
'em i'th' paste alive, she knapped 'em o' th' coxcombs with a stick,
and cried 'Down, wantons, down!' 'Twas her brother that, in pure
kindness to his horse, buttered his hay.

The Fool remains a critic of Lear, accepting his sublimity and his foolishness, and yet, never ceasing to love Lear. His bitter sarcasm sees Lear become a learner in the pedagogy of nothingness, away from the self-concerted, transcendent Lear that brought his world to nothing with him, moving him to compassionate being with poor Tom. This compassionate communication emanates from their essential being, and is their potential, but it needs "something outside itself," to feel the femininity in him, a spirit of Compassion to become something more. The presence of such initiation as the Fool and poor Tom was necessity in Lear's life as in ours that comes in the inter-relationality of heart and mind, body and soul, self and other. It becomes an exciting signifier that asks us to remain in the spiritual trial that has potential for changing us, and exposing us to our vulnerabilities.

Seeing Lear with this pregnancy of suffering and benediction that emerges in his inner being as its natural consequence, and urges him to dramatize its happenings on his inner stage, can make us the wind, and wise when/if we overhear what we ourselves have said, and therefore, change. It is in reading our own lives as text, and re-reading and experiencing other texts like Shakespeare's characters that we see ourselves "engaged in critical and double reflection." It is in this ex-change of serious reflection that change abides and becomes wind. This experience, its feel, taste and touch is the thing and habit in representing reality in us and by ourselves, making us anti-Jungian Self-Seekers in our self-discovery. Rising from our own lethargies in which we see all personal experiences of our past immersed, we also see into the truth of things, the ordinariness and limits of

human existence, the pain and agony of suffering, and the lingering human sorrow. This is our world, and our belonging to this reality, through a pathetic sense of affection and suffering, and thinking well, is perpetual insight that re-enters consciousness when we see our own vulnerabilities and our realities as responsibility, and simultaneously vow to get up to action.

Such thought takes us, through Lear's experience to the essence of human self, to the Source in heart's core, and cry with loving Cordelia:

Can man's wisdom

In the restoring his bereaved sense?

And with Cordelia, as loving humans, look for "simples operative,"

All bless'd secrets,

All you unpublish'd virtues of the earth,

Spring with my tears! be aidant and remediate

In the good man's distress! -Seek, seek for him;

So dear Cordelia cries:

It is your business that I go about.

My mourning and important tears hath pitied.

No blown ambition doth our arms incite,

But love, dear love.

That is the natural state to which Lear arrives through repentance for his inauthenticity, for being in untruth. This is the sight that begins with in-sightful perception, of heart and soul, and confers what he does not doubt in his heart:

Thou art a soul in bliss,

but I am bound

Upon a wheel of fire, that mine own tears

Do scald like molten lead.

A simple and rudimentary shock like King Lear's can dissemble us of the basic proud assumptions "I know" and "I am some-Thing," bringing realization of our

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unknowing and nothing state, and so set us rolling in the pursuit of truth. So Ladson (in *Aesthetics Today*, 1980), the psychologist confirms: “Through symbolic death and rebirth, a new self is created.” Vulnerability to such an extreme experience is a daring feat, and prepares the athlete of the imagination and spirit in tests of courage and strength. ‘I’ then takes “full responsibility for self and others through its ability to respond to the deepest needs and possibilities of the situation” (Ricoeur, 1981). So, as nobody in the wilderness, Lear recovered his sanity and salvaged his humanness from being destroyed in vestiges of pride and godliness. He had to wander away from home to begin living spiritually, and remain there to deepen his spiritual life. And what does ‘deepening’ require?

It calls for stepping inwards, and being open to new understandings and a new human commUnity through the experience of individuation. The breathless drive for individuation is itself a profoundly realistic model of human (de)liberation, the result of an intense self-examination and ultimately, the passion and humility of a spiritual rebirth. Such in-seeing opens the doors closed by logicians, and provides a feelingly response to Carl G. Jung’s (1970) observation:

The breathless drive for power and aggrandizement ... gnawing at the soul of the Westerner with apparently insatiable greed, is spreading irresistibly in the East and threatens to have incalculable consequences.

Our authenticity lies in a process of human growth and liberation that Carl Jung (1968, p. 163) calls Individuation, by which “the inborn but hidden totality of the psyche (i.e., the Self) is fully realized and lived.” The resolve is for fearless action, a continuous striving of the spirit toward self-perfection. Self-empowerment through ruthless competitiveness, ambition, greed, hypocrisy, and dishonesty are manifestations of the ego, and are responsible for timidity and weakness of the soul. These negate and deny individuation and are therefore evil, and as the imperative of responsibility, must be avoided.

This process has its own unique course within every person, and realizing it wills us to an on-going self-actualization to which, every willing action is a responsible act, and is the course of a greater and higher self within us. This Self, ascertained by Love,

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overcomes delusions, faces facts, and lives realities. The process is thus nourished and strengthened, and inspires us to continue our progression with the will-affirming mood to become what Keats imagined the poet, in “The Fall of Hyperion”

a sage,

A humanist, *physician to all men* (emphasis added).

So Lear delves into the Promethean fire of transformation, and emerges with doubt and faith, darkness and light as the recurring opposites in his inner being, and as he sees beyond opposites, he gets connected and goes his own way. Living closely to his warm soul, and in touch with the inner vitality and pure innocence of his true being, brings simple truths to lips inadvertently, that is, poetry:

“Do you see this? Look on her, look, her lips, / Look there, look there!”

We listen to his poetic soul, and are touched by his childhood simplicity, as our soul opens for more participation and spontaneous submission to our soul mates. We are alive with the power of the Word that is essentially spiritual, and being (w)holistic thought, is poetry. The more deeply we participate and get connected with the more spiritual part of ourselves, the more deeply we enter into the mysteries of life, until we arrive at the given absolute, universal reality in the deepest core of our participation. Thus we arrive at Keats’ deep knowing: Beauty is Truth and Truth Beauty.

Here configurations shift and meanings resonate and reverberate with perceptive being, and like the wise wind call us forth to reflexive definite action. This is a deepening experience of human phenomenon that brings all together in the bond of human experience to perennially experience conscious dying and conscious living, whereby self is born anew like Lear on the heath, and then, sees itself on the royal road to individuation and never looks back. This is Kraemer’s (2000) delving into the deep of one’s origins for a change. So he finds:

It is not a mere change in identity, but a foundational, qualitative shift
in the process of how we construct our identities. This means we
need to deconstruct ourselves as the beings we are so that there be

renewal from the creative source of our origins. (p. 117)

Poet Browning says somewhere that out of three sounds, the poet makes not a fourth thing but a star (Giri, 2002). This star, content in its ambient illumination, tells us many things from its axis of selection, and silently asks us to look forward, saying 'Prospice.'

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Endnotes

i. Shakespeare. The unique and royal artist of literary creativeness, of the sixteenth century, has overwhelming influence on literature and literate culture and largely on life as he exists largely today, modifying life, human character and personality, and finally human relationships. His understanding of the human phenomenon, and its manifestation in human action that is at variance with human words, is an example of Shakespeare's hermeneutics. He knows, and therefore, asks us to observe that in the real we act very unlike our words, which have therefore, lost their meaning and authenticity. So we find ourselves in the midst of skepticism that is the central problem of human nature, and the central principle of Shakespearean representation, since through Hamlet we know that we cannot trust our language and consequently, ourselves (Bloom, 1998). We are like dead matter, and the worst is that we could find words only for what was already dead in our hearts. The worst has been carried into our human relations and the resulting misunderstandings and deep distrust that belie human relationships today. It is in this interest that Shakespeare be re-read, and "read aright" (I. A. Richards) so that we can see through the human indifference, and taking a skeptic distance from the worst in ourselves, learn 'more' about ourselves that is not different from our natural human selves. Being human and understanding humans is the core matter with us, and needs to be taken up with sincerity and spoken with simple articulateness from the realm of affection. That which comes from the heart will have affect, and will incline us to believe all things of "natural" value. Interestingly, it is Shakespeare's representation of this pragmatic skepticism through Hamlet, Iago and Edmund that we come to surmise the importance of nature's largeness (Bloom, 1998), and testify to our becoming human. This is what returns us to the great poetic pen that gave reality to "truest poetry is the most feigning," and that abides in dramatic versions of Shakespearean reality as King Lear, one of the long series of about 36 poetic dramas, written in 1606-07. For a Shakespearean reading of the character of his plays, we need to go to the text itself, and read one character to interpret another, and be mindful of Charles Lamb: "Read him, therefore, and again and again." Re-reading Lear brings other experiences to mind, and leads to experience border crossing and mystical ex-change in the ethos of Shakespeare with Shakespeare-consciousness.

1. Foreground: Reference (in Bloom, 1998) is to Emerson's use of the term meaning a temporal foreground of another sort with a field of poetic, not constitutional history. It is different from context, whether of intellectual, social, or political history, within which Language in India www.languageinindia.com

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works of literature are framed. Foregrounding, the verb, means to make prominent, or draw attention to particular features in a literary work.

2. Medicine: Reference is to Keats' chosen medical profession, and then, in a moment of "self-will" declaring his intention to be a poet and to live by it. With Apollo, god of healing as well as poetry as his tutelary deity, Keats conceived of the poet as a medicine Man, and of art which in some way could be a "friend to man." He also thought of "universal liberty" as an activating principle, and eulogized Milton in this active role. He also talks of "hearts completely disinterested"-- "Socrates and Jesus having it--their histories evince it." And I am reminded of

Miskawayh's desirability (b. 325/926 in Isfahan) to teach children about love and harmony, hence a revival of humanistic education that is connected with "true paidea" (*al-adab al-haqq*), guiding them in sound habits and salutary actions, in line with prophets, who are physicians of souls.

3. "title of Man": This appears in Keats' journal-letter to his brother and sister-in-law of October 1818, where he looks at the politicians of the day, both in England and America, and finds them "puny" as compared to "those our countrymen Milton and Sidney, and in Letter of 13 Mar. 1818 to Benjamin Bailey where he writes, "Scenery is fine--but human nature is finer.....Homer is fine, Achilles is fine, Diomed is fine, Shakespeare is fine, Hamlet is fine, Lear is fine, but dwindled englishmen are not fine."

4. Keats' letter to George and Georgiana Keats, Dec. 1818, Jan. 1819.

5. Harold Bloom (1998) affirms: "This was the procedure from the times of Dr. Johnson and David Garrick, of William Hazlit and Edmund Kean, through the eras of A. C. Bradley and Henry Irving, of C. Wilson knight and John Gielgud." He resents "it is now out of fashion, and has been replaced by arbitrary and ideologically imposed contextualization, the staple of our bad time." (pp. 8-9).

6. Geneva Bible: Reference is from the passage in the Wisdom of Solomon, 7: 1-6, which Shakespeare had read in his maturity, and in King Lear, makes Lear allude to this passage.

7. The Quran: The holy text of Muslims in the Islamic faith.

8. Pharoah: Reference is to the story of Moses, Prophet of Egypt and purveyor of Godknowledge as read in the Quran, and his pleadings to his arrogant half-brother, Pharoah, prince of Egypt, to clarify his mind and see for Signs as evidence. This story has parallel reference to that of Lear... who Pharoah-like sees himself as godhead, wants full submission, and in the attitude of Pharoah, acts irresponsibly. His actions show the imperfect potential of his soul, and the unused "inner agencies" which make him impatient and miss understanding. He deeply misunderstands the events, and their enigmatic substance for which the Fool's presence becomes necessity. Lear's quest on the heath resembles Moses' being on an expedition in search of learning to be a "man

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[sic] of learning.” Moses was led through real experience in real life but only in company of his strange Teacher (*Khidhr*), with his learning attitude and that particular moral specific “patience” and “faith” that furthered his learning and interpreting activity till it became a part of him. Then, he could take his course alone. Such an insightful discourse awaits Lear on the heath and for us to re-read many parallel stories, and enter experiences and other-consciousness for facilitating the flow and development of consciousness and interdependent existence.

9. Hazrat Inayat Khan: The great Indian mystic and musician (born in India in 1882). Reference is from his work: *The Inner School, Esoteric Sufi Teachings* that is reflection of his Sufi message, and an inspiration to maintain balance between the inner and outer life. It is representative of Sufism, of inner wisdom, to the world, harmonizing East and West. *Universal Sufism*, an exploration of the teachings and writings of Hazrat Inayat Khan by Dr. H. J. Witteveen (1997) is essential reading for those seeking inner and outer peace.

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Glossary

Othering. A transformative concept that introduces us to enjoy ‘othering’ in a humanistic way, quite contrary to the way this term is used in multicultural/antiracist literature (*my interpretation*; Javed, 2004). It adds meaning to Self, invites attention to what is beyond, within, and above as higher, and opens us to “the new, the different, the true” (Gadamer, 1994) through being with others. As an alternate mode of thinking to exclusive self-thinking with supremacy, ‘othering’ comes in deep reflective practices, as in self-reflection, when devoid of self, we are capable of alterity and alternative modes of human existence. That is by transcending ‘I’, we open self to the concept that ‘I am nought without the Other’, transfiguring our sense of self to understanding ‘self and others’ as “participant integrals” (Lex Hixon, 1988) of the widening universe within and without. Othering then, comes as a natural emotional accompaniment of Self, and with this feeling imperative, we find ourselves in a culturally diverse world whose “Content is otherness” (Huebner, 1999), and self becomes empathetically open, available, and vulnerable to not only difference and the different, but to something “higher” as well. With this spiritual attitude, we will look to accepting others to confirm our humanity and our human individuality, and also become sensitive and sympathetic to all the otherness of the world, namely, of the human and natural world, of the past, present and future, and also silently awaken to and be with the Transcendent Other (Huebner, 1999). ‘Othering’ then, is a first step that can help us realize such an embodied solidarity can dissolve the distinction between the self and the other, and transform our outlook and way of being-in-the-world by returning us to our “human, historic commonality” (Giri, 2002). It will give a depth and expansion to Self when self finds itself in colours and sounds, intensities and becomings, and the possibility to function self-transformatively (Pinar & Grumet, 1976). By making ‘othering’ as the central practice in education, every educating act will be an act of mutual influence, reciprocal partnership, and holistic development of each other.

This is a way to enlighten the understanding of knowing and being in diverse modes, and “hence inform and enlighten the understanding of education” (Huebner, 1999).

Prospice. In Latin means ‘looking forward.’ Appears in Robert Browning’s poem by this name.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

Managing Editor: M. S. Thirumalai, Ph.D.

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Symbolism in Anita Desai's *Where Shall We Go This Summer?*

J. Srikala, M.A., B.Ed., M.Phil., Ph.D. Candidate



Anita Desai

Introduction

‘**Symbolism**’ is considered to be the practice of representing things by symbols, or of investing things with, a symbolic meaning or character. A symbol is an object, action, or idea that represents something other than itself. The word ‘*symbolism*’ is derived from the Greek word ‘Symballien’ which means to cast together, to compare and this indicates that it stands between similarity between “sign and signified”.

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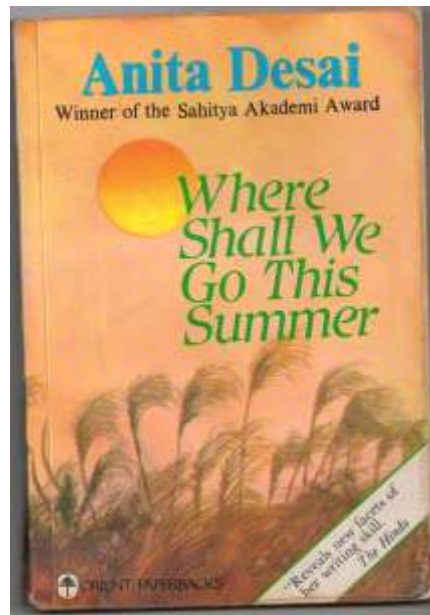
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‘Symbol’ is a sign of something else, in two different things ‘literal’ and ‘suggestive’. In the first sense it may be a literal sign of some definite idea or object which it denotes. In a second sense it can be an implication or a sign that indicates another message. It is in this second sense the term is related to art.

The psychologists like, Freud and Jung have also attempted to define the term ‘symbol’. While in Freud’s notion symbols are unconscious ideation. Jung holds that they are not the result of rational thinking, but extra-sensory. Sita, the protagonist is a representation, compared to that of nature. She is a reclusive personality, whose torment springs from the lack of ability to accept the influence of the society. She is unable to adjust with the breakdown that she finds in her life. She is shown to be blessed with a whole hearted life. Sita somehow feels and illustrates the tenseness between the family members and the loneliness, isolation and alienation of the middle-class women. This is the reason why she is not able to mix with her husband’s relatives. She seems to be at war with her innerself.



Anita Desai as a Symbolist

Desai’s protagonists face difficult situations, and are meek and quiet in the face of exploitation. Yet, they are highly sensitive and intelligent and are desperate to find an

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outlet for their pangs. Desai gives a new dimension to English fiction through the exploration of this troubled sensibility, a typical neo-Indian phenomenon. Desai, throws light on the inner climate, and the climate of 'feminine sensibility' in her novels. Desai is fundamentally a symbolist, whose works are studded with the ornamentation of symbolism. She seems to have been influenced by Virginia Woolf, Marcel Proust, Henry James, and D.H. Lawrence. Desai's depiction of literature, poetry and music adds texture to the life of the characters she has created.

Title - A Focus on Symbolism

The very title "**Where Shall We Go This Summer?**" sounds like a 'symbolic query'. It clearly shows the doubt and the scheme the protagonist has about her future. It clearly shows the lack of precision of life. The central character Sita in this novel 'Where Shall We Go This Summer?' feels the frustration of the suffocative four walls of the city life. Sita is seen taking refuge from her marriage at the 'Utopian land' which was her home once. An island blend with magical showground as she believed. Pregnant with her fifth child, Sita desperately takes refuge from the mundane realities of her marriage towards the island, which happens to be the homestead of her deceased father. Sita feels lonely and dejected by all the busy members of the family. The fact, that she is pregnant for the fifth time, causes irritations and life becomes a burden to her. She makes an attempt to shut down emotionally and isolate herself from the daily chores. It is then, that she feels the dire need to fade far away and dissolve to the 'Utopian land', which is illustrated here as the island and the dwelling place of her dead father. Her father was considered to be a saint and villagers at Manori strongly believed in him. He was also capable of several miracles for the folk in need. That pathos that Sita feels that there was nobody to care for her and this became a continuous fret for Sita.

Existential Entity of Sita

The protagonist herself has an existential entity. Desai, has presented an intense identity crisis of the central character Sita, a sensitive woman in her late forties. Language in India www.languageinindia.com

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‘*Existentialism*’ is a difficult term to define and an odd movement as many feel, but it not totally impossible to define. ‘Existentialists’, tend to take freedom of the will, the human power to do or not do, as absolutely obvious. Only now and then, there are arguments for free will. Sita was one such character depiction of Anita Desai. However, in general the existentialists recognize that human knowledge is limited and fallible. The protagonist expects miracles to happen on her island. One can be deeply committed to truth and investigation and simply fail to find adequate truth, or get it wrong. The world in which we live is full of spiritual stress and strain. Sita terribly wants to escape from her day to day life and its mundane extensions.

Modern man has become materialistic, so self centered and so ego- centric that, he cannot afford to help without suffering the inner problem – a conviction of segregation and purposelessness prevails in his day to day life. Sita is tired of the monotony of the life in Bombay. She wants to run away, from the daily duties that torture her. She slowly feels, like going far away and leaving the place would help her get rid of her mental turmoil. So, ultimately Sita’s option was her father’s magical island ‘Manori’. The existential problem is so critical and enveloping that it threatens every sphere of her life. We see Sita, the landlord of the mansion in the magical island Manori, arriving there after a long gap of twenty years. The air seems to be pathetic, as nothing seems to be perfect when she arrives, with her two children, in search of peace and harmony.

The Mythical Names of the Protagonist

The name ‘Sita’ is itself a mythological name. It can be brought in comparison with Goddess Sita, wife of Lord Rama, in the epic ‘Ramayana’, who faces trials and tribulations. The protagonist Sita can also be given an emblematic stance, for patiently bearing and partaking all her suffering in life. Her long wait, symbolizes several things. First, she is waiting for something magical to happen in her life. The central characters - ‘Sita’ and ‘Rama’, bearing archetypal names, are far from the reincarnation of mythical figures. Though their names are related to the mythical figures, Raman was a rough and tough guy. He found her unbearable in her distress, the drama of her distress. Sita’s Language in India www.languageinindia.com

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search for space from her irritated mind remains one of the primary concerns. One of the powerful devices by Anita desai is the evocation of the sense of time.

Island – A Symbol of Loneliness

The story begins with the long awaited servant Moses in the miraculous island ‘Manori’. The summer season symbolically illustrates a ‘state of tedium’ that the protagonist has experienced of late. Moses, the servant who was taking care of Sita’s abode in the island, has been waiting for twenty years and the island stands as a symbol of loneliness. The protagonist herself has existential questions such as ‘death’, the ‘meaning of human existence’ to be answered. The island was once, considered to have magical qualities and where her father was the spiritual magician. The land looked deserted after so many years of life. The disturbing monsoon in the island, portrays the inner turmoil the protagonists faces, when she reaches there. Unable to live in the strife-torn present, she is in the hunt for identifying herself, relating her past. The past becomes a psychic residue in her ‘personal unconscious’ and becomes her milieu.

Sea, as a Contrivance

Desai employs the sea, as a contrivance of progress that is focused in this novel. Sita, the central character, seems to be bored with life in Mumbai and expects to have a drastic change in life at ‘Manori’. The people in the island await fervently to see the daughter of their beloved saint who was phenomenal in human relation and a living legend for all of them, but Sita returns as a chaotic mother, without her husband to accompany and with no special traits of her great father. The sea plays a major role in the lives of both Raman and Sita, because this is the place where their life had begun.

“she stood there staring across the sea at the island which
rocked and floated there like an aluminium bowl turned upside
down, with eyes she shaded with one hand, and face too, was
drawn up into a lined frown of perplexity.” (14)

She was a young girl when she lived on the island. The sea, which was like a mother to her now seemed all new. It looked as if Sita anticipated peace in returning to her mother land. Their travel in the boat shows how much of hurdles the boat faces as it is tossed in the midst of the sea. Sita, is also tossed among the waves of her life, where the currents drift her slowly towards seeking a peace of mind and find content in solace. A mother of four, Sita is again pregnant for the fifth child, which she feels is demeaning to have. She goes to the island not with the idea of giving birth, but with expectation that the magical island may help her, preventing her accouchement somehow. Desai brings the delineation of the island, as symbolic and magical in character. Sita's life is like the 'Sea'. She experiences a monotony from her routine life, like the sea engulfed by the waves.

she had had four children with pride ,with pleasure
- sensual,emotional,Freudian, every kind of pleasure
- with all the placid serenity that supposedly goes
With pregnancy and parturition (32)

Monotony of City Life

Desai makes use of the term a 'zombie' – an expression to portray the frustration with the rich life in the city. Sita is seen to suffer, from culpability this transforms her intact personality. Moses finds her not, the least like her father. The metropolis had taught her to smoke – a habit that even men in the island feel unrespectable.

Stamping them under foot ,she got them up,
changed them put them to bed with her last
reserve of strength, moving already
semi- consciously, like a zombie. (30)

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The incident, of the eaglet being killed by a crowd of crows symbolizes, especially ‘crows’ ‘as a shadow of civilization in the city. Sita shouts to her sons for help the wounded creature, which is killed after a long struggle. This, she associates with the various vulnerable experiences, she undergoes in the city, for a long time. These experiences had turned her hysterical in nature. Raman could not capture her words and thoughts in Mumbai, when she said that she didn’t want the fifth baby. The shock made his mind heavy – a woman, who once stood on the balcony, so considerate, the whole day keeping away crows attacking an eaglet now, was facing mental agony.

The ‘eaglet’ to her was a symbol of the ‘victimized’ and the crows looked like the problems that drove her wild. She feels she has no help in and around her. We can see more clearly the significance of the term ‘Existentialism’ if we recall that traditionally in Western thought, “existence” has been set over against “essence.” ‘Essence’ refers to the greenery of the dry stick of wood, which Sita no more feels now, let us say, and also its density, weight, and other characteristics which give it substance.

Sita had intentions of keeping the baby unborn, but not to abort it. Every action she performed at home in Mumbai appeared as sheer madness. The boys acting the scene, Menaka and her magazine, the ayah’s gossip all seemed to terrorize Sita. The insecurity of the city life made Sita feel, that she had to return to her safe magical island Manori, which was paradise to her.

The menial matters of food, sex and money were simple matters to the town folk who were engrossed in such mind-numbing venture. She had lived in a joint family set up and everyone was all the time talking about trivialities like food or at least the preparation of it.

Colour White Showing Symbolism

Desai makes use of colors to show the characters and their description. The colour ‘White’ in this context depicts purity and divinity, while ‘grey’ depicts shadow and mystery. Desai makes use of the white colour to show the present condition of the house. ‘White’ seems to be the symbol of death, for under the impact of death a person withers and grows pale and old. The house in the island was a gift to her father from a devotee.

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The novelist uses the colour to show that, the house existing in Sita's memory is no more the same now. The house is an equalization of symbolic condition like the island itself. As the house is dead and forlorn, so seems the magic that does not work anymore. Her relationship with her husband is similarly not very cordial and happy. She intends to protect her unborn child from the cruel society and atmosphere.

Learning from Strangers

When Raman comes back for Sita, she is engrossed in happiness. The Muslim couple's involvement illustrates the need of a life partner in all saunter of life. Sita wonders how, they have adjusted to each other even in such a ripe old age. Sita tries to show her love to her husband, who has returned to take her to the depth of love life. Raman is unable to see what Sita tells him, through her earlier interpretations. He does not comprehend that she points out the earlier requirement of love in their life. He is not able to bear the fact that Sita's moments of happiness are not connected with him or his children but with some strangers in the island. Rama and Sita face a lot of divisive thoughts, but tolerance paves way for a holistic life.

Conclusion

Thus Desai, through perfect symbolic delineation both in characterization and incidents, through environment and insignia, has beautifully interwoven the novel into a harmonious blend of familial bonds. The arena she has given the readers to exploit is quite wide. The readers wonder at the author's skillful portrayal of relationships.

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LANGUAGE IN INDIA
Strength for Today and Bright Hope for Tomorrow
Volume 12 : 2 February 2012
ISSN 1930-2940

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An Introduction to Hindko Syllable Typology

Haroon-ur-Rashid & Ayesha Sohail

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Abstract

Hindko is one of the main native languages spoken in the focused area of Muzaffarad. This paper aims to identify the syllable typology of Hindko spoken in this area. In addition to this, it also attempts to find out the frequently used syllable templates for monosyllabic, bisyllabic and polysyllabic words. The data has been collected by asking the native speakers of Hindko to prepare the list of words that they commonly use in their real life. In order to work out the syllabification patterns, the participants were asked to pronounce the words from the prepared list. It is generally accepted that nucleus is obligatory in all languages, thus, the same is true of Hindko. The analysis indicates that Hindko treats both onset and coda as optional. Besides, the clustering phenomenon is absent at onset position while a rarity at coda position under certain conditions. This implies that Hindko does not allow the syllable templates like CCV or CCCVC where as it allows the template CVCC with certain restrictions and a limited range of occurrence. This rudimentary work can be used as a foundation to explore in depth the phonological patterns of Hindko.

Key Words: Hindko, Syllable typology, Syllable template, onset, nucleus, coda, monosyllabic, bisyllabic, polysyllabic

Introduction

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Generally, linguists identify Hindko as related to Lahnda sub group of Indo- Aryan languages that branch off Indo-Iranian languages. Under this view, Hindko belongs to Indic sub group of Indo European languages. Grierson (1916) as quoted in Rensch (1992) treated Hindko as a dialect of 'Lahnda', a term he used to refer to a sub group of languages spoken in Western Punjab and adjoining territories. According to his classification Lahnda group of languages is further divided into three sub-groups which are Southern, North-Western and North-Eastern. Hindko belongs to North-Western Lahnda group along with Dhani and Sawain. Hindko officially attained the status of a language along with Siraiki in the 1981 census (Addleton, 1986). The native speakers of Hindko are found in various parts of Pakistan, Afghanistan and India. The majority of the speakers live in Khyber Pakhtunkhwa province (KPP) of Pakistan. As far as the Jammun and Kashmir region is concerned, the Hindko speakers are found in Muzaffarabad district which is adjacent to Hazara division, KPP.

Literature Review

Duanmu (2008) considers the phonetic definition of the syllable as 'notoriously difficult'. Though linguists have wrestled a lot with the issue of defining a syllable yet the notion of syllable is regarded hard or difficult to define by them. But there is a consensus among them that the identification of syllables by the native speakers is an evident phenomenon. "Although everybody can identify syllables, almost nobody can define them" (Ladefoged, 2001).

The inability to define phonetically a syllable is also acknowledged by Davenport and Hannahs (2005) as 'there is no general consensus on a clear phonetic account of the syllable'. They treat syllable simply at its basic level as 'made of vowel segments' which may be preceded or followed by zero or more consonants.

Roach (2000) views the act of identification of syllables as an illustration of the importance of these in connection with speech rhythm. Though any exact phonetic definition has not been developed yet there are some definitions of the term syllable that are worth mentioning.

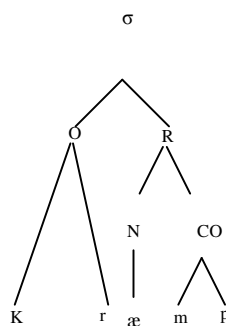
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Jones (1950) considers a syllable to be a prominence peak in a word that is formed by the vowels. Stetson (1928) claims that every syllable is initiated by a chest pulse. In this sense, the muscular contraction in chest corresponds to the production of a syllable. Giegerich (2005) for the sake of description divides a syllable into two parts. These are ‘onset’ (O) and ‘rhyme’(R). The rhyme is further divided into nucleus (N) and coda (Co). Any consonant before rhyme forms the onset. The vowel in rhyme forms the nucleus and any consonant after nucleus forms coda. According to this, the word ‘cramp’ will have the following structure:



Syllables are also regarded as phonological units on the ground that these form the domain to which stress is assigned. Some syllables are stressed while others are unstressed. The importance of syllable is ‘illustrated’ by the attention paid to its writing. It happened only once in the history of mankind ‘anybody devised an alphabetic writing system in which syllables were systematically split into components’ (Ladefoged 2001). According to Ladefoged (2001), there was a modification by Greek 4000 years ago when ‘the Semitic syllabary’ was represented as ‘consonants and vowels by separate symbols’. Since then, the same convention has been prevailing.

As far as the phonological presentation is concerned, ‘segments are organized into syllables’ (Gussenhove and Jacobs, 1998) which identifies that syllables do not directly dominate segments. It means there is another level of presentation between the two. This is called ‘CV-tier’ (Gussenhove and Jacobs, 1998). It was proposed by Clements and Keyser (1983) aiming to show ‘segmental duration’ and ‘designation of syllabicity’. According to them consonants and vowels are associated with single slot where as geminate consonants and long vowels occupy

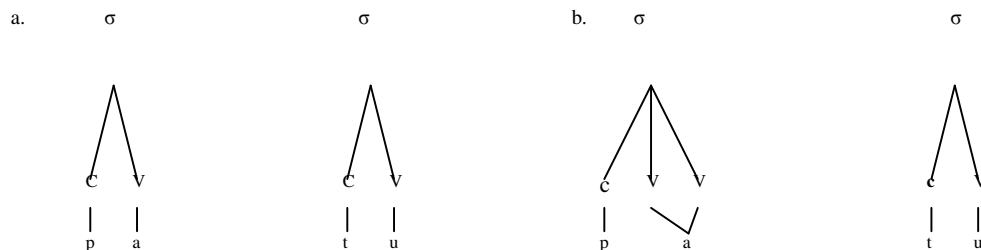
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two slots at skeletal (CV) tier. For instance, the Tamil words ‘patu’ and ‘pa:tu’ (Gussenhove & Jacobs, 1998) will have the following representations respectively:



The first syllable in ‘b’ shows that it contains the long vowel /a:/, so, it is represented by linking it with two V-slots. Originally, the independent status of CV-tier was postulated by McCarthy (1980) while describing the morphology of Arabic. He found that Arabic morphemes are ‘specified in terms of strings of skeletal slots, referred to as templates’ (Gussenhove and Jacobs, 1998). Basically, McCarthy (1980) extended the model of ‘Autosegmental Phonology’, which was first proposed by Goldsmith in 1976, to describe the non-concatenative morphology of Arabic. The word ‘template’ in Phonology is used to refer to a ‘generalized phonological pattern’, like CCVC where the ‘C’ stands for ‘consonant’ and ‘V’ stands for ‘vowel’ (Carr, 2008). It is in this sense, i.e. phonological pattern; the word template is to be used in this study. This segment sequencing of syllables in Hindko will be treated as syllable templates

The examination of different languages reveals the phenomenon that different languages exhibit different syllable forms. It is generally accepted that nucleus is obligatory in all languages. As far as onset is concerned, it is optional in some languages while others require it obligatorily. However, the coda can optionally occur in many languages. The basic typology of syllable in different languages is given by Zec (2007). For details see ‘The Syllable’ by Zec (2007).

Onset	Coda	Onset cluster	Coda cluster	Inventory	Language
R	O	O	O	(C) CV(C)(C)	Totonak

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			X	(C) CV (C)	Dakota
		X	O	CV(C) (C)	Klamath
			X	CV(C)	Temiar
R	X	O	-	(C) CV	Arabela
		X	-	CV	Senufo
O	O	O	O	(C) (C) V(C)(C)	English
			X	(C) (C) V(C)	Spanish
		X	O	(C)V(C)(C)	Finnish
			X	(C) V(C)	Turkish
O	X	O	-	(C) (C) V	Pirahã
		X	-	(C) V	Fijian

R = required, O= optional, X = banned

This table shows that English exhibit onset, coda and clusters as optional. It shares this characteristic with Spanish, Finnish, and Turkish but differs in this respect from them in the choice of clusters. Turkish does not admit any type of clusters; Finnish allows only coda clusters and Spanish permits only onset cluster. In contrast, English allows both onset and coda clusters.

The basic syllable typology is the key to syllable templates as it determines the possible syllable templates. For example, English typology allows V, VC, CVC, CCVCC templates but Takota does not form VC template as onset is required, Fijian does not use CVC because coda is banned in it, Turkish syllable template cannot be CCVCC as its typology prohibits clusters both at onset and coda positions.

Methodology

In order to find out the syllable templates in Hindko, the data is collected by using the intuitive knowledge of various native speakers who were asked first to prepare lists of nouns, verbs and adjectives, which they commonly use in real life, and then to pronounce them. On the basis of

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their pronunciation, the syllables were labeled in terms of segments. Hindko native words were used as data for analysis.

Hindko Syllable Templates

Structurally, a syllable is a supra segmental unit of sounds in a language (Ladeford, 2001; Giegerich, 2005; etc). Conventionally, it is identified in templates by using the sequence of segments. The segments in a syllable are described as consonant (C) and vowel (V).

The analysis indicates that Hindko vocabulary largely consists of monosyllabic and bisyllabic words, while polysyllabic words are also found in Hindko. Usually, the polysyllabic root words are not frequently found in Hindko. The multisyllable words are formed by affixation process on the base forms in order to derive new words or for performing grammatical functions.

Monosyllabic words

In Hindko a word may consist of a vowel only. However, the number of such words is very limited. The commonly found syllable templates are the templates with three illustrations, or those not ending with the expression ‘etc.’ mean they are not as productive as the templates with five examples as well as ending with the expression ‘etc.’ are as illustrated below:

- (1) a. V: *aa* (come), *e* (this), *o* (that).
- b. VC: *it* (brick), *od* (roof alignment), *ud* (fly), *ag* (fire), *uth* (stand), *is* (this), etc.
- c. CV: *pe* (father), *saa* (breath), *chaa* (pick up), *baa* (put) *le* (take), *cho* (oozing), etc.
- d. CVC: *Taap* (fever), *ran* (wife), *tur* (move), *took* (cut), *bad* (extra), *gat* (less), etc.

The illustrations in (1) a-d exhibit that monosyllabic words can have four templates which are V, VC, CV and CVC respectively. As stated above, the first one is not very productive as not enough examples are found of this form. In contrast, the others are quite common and productive. However (1) b is not as productive as c and d because it is found only in those words that start either with the alphabet ‘*alif*’ or ‘*ein*’ such as *ag* ‘fire’ and *ii.waz* ‘due to’ respectively; because in Hindko, like Urdu, these are the potential letters to produce a vowel sound in the

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beginning of a word. On the other hand, the templates CV and CVC can be generated very productively as a bulk of alphabet are available to do so. The CVC template as shown in (1) d is the most productive one of all as it is found in nouns, verbs and adjectives such as, *bad*, *gat*, as well, while CV is usually found in nouns and verbs only.

Bisyllabic Words

The amount of bisyllabic words is quite large in Hindko and various types of templates are found in this category. For illustration see (2) below:

- (2)
- a. V.CVC: *uuper*, (up), *akhaan* (saying), *amaan* (safety), *oTaaq* (a place near roof).
 - b. VC.CVC: *atkal* (skill) *aRyal* (stubborn).
 - c. V. CV: *aaRii* (stubbornness), *oRii* (big piece of wood), *ekaa* (unity), *innun* (a ring made of the pieces of cloth), *otaa* (a place near stove).
 - d. VC.CV: *uukraa* (figure), *ithraa* (reactive), *opraa* (stranger).
 - e. CV.CV: *biiRaa* (button), *Tiiraa* (shoulder's length of a shirt) *nibaa* (meet with), *suukaa* (dry), *baataa* (strong), *lokaa* (light), etc.
 - f. CV.CVC: *maseeT* (mosque), *hoTer* (rice field), *paaTar* (big plate), *suuTar* (align), *Taaraq* (spoiled), etc.
 - g. CVC.CV: *chanTaa* (pocket), *bindaa* (small stole), *takraa* (fight), *baRkaa* (pump), *manDaa* (bad), *ganDaa* (dirty), etc.
 - h. CVC.CVC: *makker* (pretension), *tabber* (family), *kukkaR* (peacock), *raggaR* (rub), *nukkar* (corner of a ridge), etc.

The illustrations given in (2) a-h exhibit the syllable templates found in bisyllabic words. The templates of the form mentioned in (2) a-d are not very common, on the ground as explained above i.e. the limited range of starting words with a vowel sound in Hindko; whereas the templates illustrated in (2) e-h are quite common. The analysis of Hindko vocabulary done for the identification of syllable templates lends support to this claim. All the above given illustrations in (2) a-d involve at least one syllable with the pattern either CV or CVC while (2) e-h both syllables which, in turn, indicates the frequent use of these as syllable patterns.

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Polysyllabic words

Though, usually, polysyllabic words in Hindko result due to derivational or inflectional operations, yet we find a number of polysyllabic stems consisting of base forms. The common templates in these words are shown in (3) below:

- (3) a. VC.CV.CV: *asTaawaa* (water-pot), *aaweRaa* (difficult), *angidhii* (fire cabinet), *isTarii* (iron).
b. CV.CV.CV: *paTiilaa* (big pot) *daraatii* (sickle), *saraanan* (pillow), *khanDolii* (small mattress), *paaranda* (a thread made hair binding and ornamental string), etc.
c. CVC.CV.CV: *batwaaraa* (distribution of land), *bakwaasii* (talkative), *chiRchiRaa* (angry).
d. CVC.CV.V: *baksuuuaa* (pin clip), *kaadhoaa* (an instrument).
e. CV.CVC.CV: *masallaa* (prayer sheet prepared of an animal skin), *naakhatto* (inactive).

The illustrations in (3) a-e exhibit the syllable templates found in polysyllabic words in Hindko. Among these, the most common template is the one as in (3) b. The general pattern that emerges is, to a great extent, CV and, to some extent, CVC as found in all the illustrations. A preliminary analysis of Hindko morphology reveals that there are no words consisting of four or five syllables. However, the suffixing of some inflectional morphemes to polysyllabic words as mentioned above can result in maximum four syllables like *paa.Tii.lii* ‘small pot’ a singular noun becomes *paa.Tii.lii.yan* ‘small pots’ plural as this forms the template CV.CV.CV.CV. Most interestingly, the multisyllable words of this kind consist of the template CV.CV.CV.CV. The data suggests that the high number of syllables with CV combination is found in polysyllabic words.

Consonant clusters

Consonant cluster also known as a ‘consonant blend’ is defined as a ‘combination of two or more consonants that contain no intervening vowel’ (Sadanand & Kala, 2006). Many languages of the world allow consonant clusters at both onset as well as coda positions.

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Consonant cluster is a rarity in Hindko. Hindko does not seem to allow consonant clustering at pre vowel position. However, it does so at the coda position as illustrated in (4) below:

- (4) a. *gamand* (pride), *mund* (beginning), *tund* (curve) *band* (distribution), *chand* (pain), etc.
 b. *kanD*(wall), *banD* (close), *ganD* (garbage), *TanD* (relation), *manDDaa* (unattractive), etc.

The illustrations in (4) a-b show that coda clusters in Hindko are possible; which are /nd/ and /ndʃ/ respectively. The former is a combination of alveolar + alveolar consonants and the latter is alveolar + dental. This shows that clustering in Hindko has to obey certain constraint. Thus, applying the classification of sounds according to active articulator, if both consonants are coronal the cluster is formed otherwise not. This means Hindko does not allow combinations like coronal + dorsal or coronal + labial or dorsal + labial. The clusters as mentioned above indicate that the syllable template CVCC is also found in Hindko. Though it is not very common but occurs under certain conditions as stated above for coda clusters.

Gemination

This phenomenon (germination) has several applications in Hindko and can be discussed in great detail but the discussion is limited in this work to its impact on syllable patterns. Gemination is a process by which ‘a single, non-geminate, consonant undergoes lengthening to become a geminate consonant’ (Carr, 2008). Thus, a geminate is ‘a long, or double, sound, normally a consonant’. For representation geminates are linked to ‘two skeletal slots or two moraic positions in syllable structure’ (Carr, 2008). The occurrence of a geminate in a morpheme is called ‘true geminate’ and across a morpheme boundary is called ‘fake geminate’. The latter is widespread in Hindko language. There is a large number of bisyllabic words where the consonant in coda of the first syllable becomes the onset of the second syllable due to gemination. This pattern is shown in (5):

- (5) a. *bəṭṭaa* (stone), *buṭṭii* (target), *mukkaa* (fist), etc.
 b. *uṭṭṭaa* (height), *ənnan* (blind), *gillii* (wet) etc.
 c. *əṭṭā* (Should I build wall?), *d əssī* (will tell), *k əddo* (take out) etc.

The illustrations contain in (5) nouns, b adjectives and c verbs. In all these examples germination is taking place as the consonant in the coda of the first syllable is given length or doubled and becomes the onset of the next syllable. This condition can be stated as below:

If the first syllable is CVC or VC, with a short vowel and the next syllable contains only a vowel then gemination takes place.

This condition applies to base forms as illustrated in (5) a-b as well as to the concatenation process which is applied to bases for different inflectional purposes as illustrated in (5) c. For instance, /ət/ is the imperative base which becomes an interrogative form /əttā/ when the morpheme ‘ā’ attaches to it. In case there is a long vowel in the first syllable or the second syllable has a different consonant in the onset position then gemination will not take place as in /baataa/ ‘strong’ and /bakraa/ ‘male goat’ respectively. The gemination results in addition of a ‘C’ segment in the second syllable as the templates are either VC.CV or CVC.CV in the above given data in (5) a-c; the ‘C’ in the second syllable is the geminate as in the word /əttā/.

Conclusion

The discussion above shows that in Hindko a syllable maximally is (C) V (C) (C) and minimally V. It means a syllable may have a simple onset or no onset. In rhyme constituent, the nucleus is obligatory and the coda is optional and can have zero consonant or maximum two consonants. As far as the clusters are concerned, these are banned at onset position while optional at coda position. Hence, the syllable typology of Hindko is as tabulated below:

Onset	Coda	Onset cluster	Coda cluster	Inventory
O	O	X	O	(C) V(C)(C)

This table exhibits the total resemblance of Hindko syllable typology with Finnish as mentioned above in the table given by Zec (2007). However, it differs from other languages, like English, Turkish, etc. The difference between English and Hindko is that the former allows both onset and coda clusters optionally while the latter bans onset clusters while admits some coda clusters as optional.

The overall identified syllable patterns of Hindko are as:

- I. V
- II. VC
- III. CV
- IV. CVC
- V. CVCC

The preliminary analysis of Hindko vocabulary, which is done for finding out syllable templates, reveals that the most common syllable templates are CV and CVC while the less common are V and VC. The CVCC pattern is the least common one. The syllable templates in Hindko for different types of words in terms of number of syllables are as given below:

Monosyllabic:	CV and CVC
Bisyllabic:	CV.CVC and CVC.CV
Polysyllabic:	CV.CV.CV.

Keeping in view the data given in 1 to 5 and the discussion, it can be concluded that the most frequently used syllable pattern in Hindko is CVC as in Urdu (Alam, 1997). The nucleus (V) is obligatory while onset (C) and coda (C) are optional. As a whole, the syllable typology of Hindko is (C) V (C) (C).

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Problems in Teaching/Learning English as a Second Language in India

P. Sreenivasulu Reddy, M.A., M.Phil., Ph.D.

Abstract

This article gives an account of how English has spread and gained the status of a global language. It examines the present status of English as a second language in India. The domineering position of English in the modern world is identified. The paper shows how English will continue to hold a secure position even in future. This article lists different features of language, defines language and identifies the factors that affect second language learning. It also asserts that it is essential for a language teacher to understand the different theories involved in the process of teaching and learning to make teaching effective. This understanding forms the basis for a teacher to select a proper approach, method and technique that would be useful to her/his students. This article also discusses different problems faced by teachers of English in India. It also explains the need for a teacher to be resourceful and knowledgeable to meet the grave situation and promote better standards of achievement.

The Spread of English

Today's world considers English as a global language because there has never been a language so widely spread or spoken by so many people as English. It makes news daily in many countries and is adopted by many countries. It has a special role to play in the countries where it has been accepted as the official language and is being used as a medium of communication. The

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statistics collected by David Crystal (1997: 61) shows that nearly 670 million people use English with fluency and competency. This figure is steadily growing ever since 1990. English now holds a dominant position in every sphere of human activity. It is a very significant input in all the developments in the world. It has reached the present day status primarily because of two main factors the expansion of British Empire in the 19th century and the emergence of the United States as the leading economic power of the 20th century.

Growing demand for English in the context of modern day development

The demand for English has been sweeping almost all the fields of national life like politics, international relations, and media, Communication, travel and education. Most of the earlier scientific innovations were made in Britain and are now continued in America. The advancements in Science and Technology and their use of new terminology have been showing an immediate impact on the language, adding tens of thousands of words to the English lexicon. As these innovations come down from the English-speaking countries, those who wish to update their knowledge and learn about new inventions need to learn English well. This need has resulted in a dramatic increase of the expository material in the English language. Besides all the dictionaries, encyclopedias and books of knowledge are written and printed in English. Hence, the access to new knowledge is only through the English language

The English language has been an important medium of the press for nearly 400 years. Right from the Weekly News (1622) and the London Gazette (1666), there has been a continuous rise of newspapers and Journals in English. With the introduction of new printing technology and new methods of mass production and transportation, by the end of 19th century, there were nearly 2000 newspapers in the English language According to the data compiled by the Encyclopedia Britannica (1994), about a third of the world's newspapers are being published in the countries where the English language has a special status. A review of the influence of the individual newspapers (as reported in the Book of Lists, 1977) says that the top five papers are in English: the first is New York Times, followed by The Washington Post, The Wall Street Journal, and the two British papers, The Times and The Sunday Times.

The importance of the English language in educational field is clear from the fact that many countries have made English as an official language. Consequently, the English language teaching (ELT) has become one of the major growth industries around the world in the recent years. For instance, by 1998, the British Council had a network of offices in 109 countries promoting cultural, educational and technical cooperation. In 1995-96, over 4, 00,000 candidates worldwide took English language examination administered by the Council. There are thousands of students learning English and other skills through the medium of English in the teaching centers of the Council.

Another widely quoted statistics is: about 80 percent of the world's electronically stored information is currently in English. This includes two kinds of data: information stored by the individual firms, organizations and libraries etc., and the information made available through the

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internet. This is so because the first protocols devised to carry data on the Net were developed from the English alphabet. It is an accepted truth that if one wants to take a full advantage of the internet and World Wide Web, it is possible only by learning English; because most of the browsers are still unable to handle multilingual data presentation. Thus, the English language provides the chief means of access to high-tech communication and information. This makes us conclude that English will retain its role as the dominant language in the modern world. Further, it continues to remain as the world's language for international communication as the whole world is heading towards the formation of a global village.

English as a Second Language in India

English in India is a question of linguistic centralism while the other Indian languages lead to linguistic regionalism.. A foreign language existing so firmly and distinctly has posed a problem to the country. From Macaulay to Manmohan Singh, we have seen many reports and commissions; but these have been only exhortations and attempts to improve the position of regional languages. Yet, the language problem became more Complicated without any practical solution. It developed into a very serious problem as no solution has been offered. The growing modernization and internationalism in the world prevented us from doing away with the English language. Besides, Indian languages are often associated with tradition and are understood to be anti-modern. Therefore, a complete switchover to the Indian languages would lead to educational chaos and total isolation from the developments on the international arena. We could not risk this because of the cultural, social, political and economic reasons. Hence, this situation needed an urgent solution.

The only resolution that could be thought of was a need for coexistence of English with Indian languages. As a result, we had to define the role of English in India and its relationship with Indian languages. This gave rise to language planning. Consequently, the major Indian languages became the Regional Languages.' Hindi was given the status of Official Language and English was accepted as the other Official Language. It was considered that English would promote integration as it cannot be identified with any region. Further, the role of English was strengthened and consolidated as English was recognized and perceived as:

- The language of knowledge (Science and Technology)
- The language of liberal, modern thinking
- A window on the world
- The language of library, reason

Thus, the three language formula came into existence. This policy was proposed in 1956 by the Central Advisory Board on Education and was adopted at the Chief Minister's conference in 1961. The policy aimed at making English an integral part of the school education in India. This naturally restricted the learning and use of Hindi and the students started learning English as a second language. Accordingly, the classical languages, particularly Sanskrit, suffered a decline

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and English became the second language in education both in Hindi and non-Hindi speaking areas.

The Education Commission 1964-66 has identified English as a 'library language' and felt that it would continue essentially in higher education. Therefore, the Commission recommended that English should begin from class V.

When we look at the language study situation in the school curriculum, the students study three languages:

- The first language, L_1 is introduced in the school from grade I to X. This would be usually the mother tongue of the students and, in general, the medium of expression and social communication.
- The second language, L_2 is introduced either at grade V or VI. L_2 would be either the state official language or national language.
- The third language, L_3 is generally introduced simultaneously or immediately after the introduction of second language. The main objective of the study of L_3 is mainly to prepare the students for all India mobility.

From the point of view of language policy, English is defined as L_3 the third language, and it cannot be L_2 . But, English is introduced and studied as the second language. Here is the Report of the Working Group on the Study of Languages (NCERT, 1986) which suggests the beginning of the study of the three languages in the school curriculum in the Context of three-language formula.

- Primary stage—only Mother Tongue/Regional Languages, both as a subject and medium, from class I to V.
- Post-Primary/Secondary — English and Modern Indian Language. Three languages to be taught - State Language, one Modern Indian Language (including Hindi) and English.
- Secondary stage — the same pattern as in post primary.
- Senior Secondary — State Language and optionally, English for Specific Purposes.

The picture is like this:

Stage	Class	Languages
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Lower Primary	1 to V	Mother Tongue/State Language
Upper Primary	VI to VIII	State Language + Modern Indian Language + English
Secondary	IX to X	State Language + Modern Indian Language + English
Senior Secondary	XI to XII	State Language (+ ESP Optional)

(The Working Group Report, 1986:21)

Table above: Showing the Study of languages in the school curriculum

From the above description, we can observe the relative ‘constancy’ of English and also how the concept of ‘second language’ becomes diffused. Again, the same report speaks on the importance of English, since-knowledge is growing at a breath-taking pace. English should primarily be taught, so that, at the end of a four/five year course:

- i. It can be used as a ‘library language’ to enable the learner to keep abreast of the latest assertions to different fields of knowledge.
- ii. It can enable the learner to pursue higher/professional education The basic competencies in the first four years should be in that of reading, writing, listening and speaking (and) these should be developed with reference to a specific corpus of language material and communication needs.

Further, the National Curriculum for Elementary and Secondary Education (NCERT, 1989) recommends a free alteration of English either as a second language or as a third language. These provisions made English the second language. The functions of English are only ancillary; because, nowhere in the country English is used to maintain personal relations or carry on social and cultural activities or business.

To quote Kapoor , “Now the failure in teaching English as a second language stems not from the theory, training and mechanics of language teaching, but from the intrinsic conceptual inappropriateness in accepting English as a second language, L2, pedagogically and linguistically. Analyzing the issue further, he says that English certainly is not useful in our day to day life. This, in fact, is the main problem of teaching English in India. Being a foreign language it cannot function as a second language; but it has been uniformly imposed as L2 all over the country. What is more, when one looks at the functions, goals and instructional

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objectives, it is evident that English is to be taught as L2. To agree with Kapoor, all the Indian students study English as one of the Indian languages; and therefore, are not able to achieve any competence. All the remedial courses, U.G.C sponsored institutes, use of technology, audio cassettes, the language laboratory, radio, TV, reviews of syllabi, testing, error analysis have not helped in improving students' standards in any way. The standard of English has always fallen short of even the minimum level, except in certain cases.

A review of the problem will reinforce the following facts:

- Teaching practices are to be improved
- Objectives and needs of teaching are to be matched
- Clarity about basic concepts is to be brought
- Principles and methods of teaching are to be coordinated

Hence, there is an urgent need to re-examine the problem and do the needful.

Aims of Teaching English in India

As the English language is getting consolidated as a global language, **it** is indispensable for all the countries to teach and learn English. Otherwise, it is difficult to keep pace with the development in the world. In particular, it is very essential for a multilingual and developing country like India to learn this global language. Hence, to make the learning of English effective and successful a teacher should consider the following aims and objectives. They are to enable our students:

- listen and understand English when someone speaks it at a normal conversational speed
- use English for communication
- read English and understand the content
- write English for communication
- enjoy Simple poems
- develop interest in library reading and listening

There are a number of sub-skills under these broad skills of listening, speaking, reading and writing, which have to be carefully cultivated in the process of teaching.

Specifications under listening

- distinguish the characteristics of English sounds
- understand the tone of the speaker who may express feelings of politeness, fear, anger etc.

Specifications under Speaking

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- produce the correct sounds and clusters of sounds
- use the correct stress patterns, pauses and intonation
- use the appropriate words and sentence patterns

Specifications under Reading

- read the passage silently and fast
- understand the central idea of the passage
- locate key words, key phrases and key sentences present in the passage
- guess the meaning of new words in context
- give a suitable title to the passage

Specifications under Writing

- write grammatically correct sentences
- use appropriate words, phrases and sentence patterns
- follow a logical sequence
- organize writing in paragraphs
- avoid unnecessary repetition
- write with correct spelling and use marks of punctuation its unique features.

Problems in Teaching/Learning English as a Second Language in India

The teaching of English in India has always been in difficult circumstances. This is so because of the large population of the country, bleak economic conditions, the cultural and social diversities, insufficient men and material, etc. Let us discuss some of these here.

Lack of Clear-cut Policy

One of the main reasons for the poor standard of English is the lack of a clear-cut policy. There have been frequent changes in the policy of the government towards the teaching and learning of English. Though English is taught as a compulsory subject, only the pass mark is taken into consideration. As the percentage of low achievers has been ever increasing, the Government has decided not to consider marks in English as essential for admission into a university course. The educationists and politicians differ on the role and status of English in India. If we are to aim at good standards in English, it is high time that the Government takes a strong decision to formulate and implement appropriate policies that promote students' learning of English.

Lack of Exposure to the Language

Most of the Indian students are exposed to their mother tongues. They do not get adequate opportunities either to listen to or speak in English. They listen to English only in the 'English-

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class. The teaching of the other subjects is mostly in their regional languages as the medium of instruction is in their vernacular languages. It is only language in the cities and urban areas that we find English medium schools. Because of the poor social and economic backgrounds, they neither get enough exposure to English outside the classroom nor enough opportunities to improve themselves in speaking it. This naturally reduces their use of English and results in a poor competence in the language.

Non-availability of Suitable Teaching/Learning Material

Many teaching/ learning materials like — good textbooks, workbooks, and handbooks for teachers, TV, radio, charts or other useful visual material — are essential for effective teaching. Unfortunately many teachers and students are not provided with these materials. Hence, sometimes the teaching and learning becomes more imaginative than practical.

Lack of Good Teachers of English

Good teachers of English are found in very small number in India. Hence, not having a good teacher of English is a common experience of all the students of English. The teachers of English are either not trained properly or they are the teachers of other subjects. Even if they are trained, they are trained by the teachers of English in India but not by the native speakers. Even the materials and methodology used in these training programmes are outdated. As such, it is the same limited experience that is shared. There is hardly any scope to improve intuitive and spontaneous knowledge of the language. Though there are institutes like CIEFL, RIEs and, ELTCs to train teachers of English, they are hardly enough for the large demands of the Indian teacher population.

Defective Methods

The methodology which is practiced to teach English in schools is not appropriate. The oral work which is the soul of any method is totally neglected. Writing which is an advanced skill to be learnt is taught right from the beginning. Students are not given exposure to the use of language. Language is taught by the rules and learnt by rote memory. As a result, students fail to achieve any compel the use of language.

Lack of Motivation

As students do not find any immediate need for English, their interest naturally slackens. Similarly, as there is no immediate reward for their achievement, the interest decreases. The poverty and the insecure sociological conditions also force them to neglect the language. In addition, learning a foreign language is not an easy task and the much needed exposure and practice are not available to achieve fluency in the use of the language.

Large Classes

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With our large population we do not find any class where student's number is less than 60. As the students in the class are always heterogeneous, there is hardly any time to pay attention to the weak or creative child. Even the average students do not get enough experience in the use of language. There is no scope for individual attention. This, certainly, hinders the intellectual growth.

Faulty Examination System

Generally, the methodology of teaching is fashioned on the type of evaluation, though it should be happening the other way. Our examinations of English encourage the students for rote memory because many times the questions are based on summarizing either a poem or a narration. The language skills are not tested to any appreciable degree. Speech skills are totally neglected. Teachers also find it very difficult to motivate the students in the class because the students always aim at memorizing the notes from low-standard guides and reproducing them in the examination.

With all the problems, discussed above, the standard of English in our country is deplorably low. Hence, a lot of responsibility is thrown on the shoulders of the teachers to make their classes interesting and learning of English fruitful. They have to gear up to meet the demands of the situation and successfully perform their duties.

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LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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Language Learning Strategies for English (Second Language) Teachers

**Sangeeta Varshney
Niroj Banerji**

Abstract

People need to learn a second language because of globalization; connections are becoming inevitable among nations, states and organizations which create a huge need for knowing another language or more multilingualism. The uses of common languages are in areas such as trade, tourism, international relations between governments, technology, media and science. Therefore, many countries such as Japan and China frame education policies to teach at least one foreign language at primary and secondary school level. However, some countries such as India, Singapore, Malaysia and Philippines use a second official language in their governing system. Many Indian people are giving enormous importance to foreign language learning, especially learning the English Language.

This article provides an overview of language learning strategies (language learning strategies hereafter LLS) for second and foreign language (hereafter L2/FL) teachers. Teachers may follow

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this approach in using LLS in their classes, and summarizes key reflections and questions for future research on this aspect of L2/FL education. It also lists helpful contacts and internet sites where readers may access up-to-date information on LLS teaching and research.

Keywords: second language, learning strategies, teachers, education, information.

1. Introduction

Within the field of education over the last few decades a gradual but significant shift has taken place, resulting in less emphasis on teachers and teaching and greater stress on learners and learning. This change has been reflected in various ways in language education and applied linguistics,

This article provides an overview of language learning strategies (LLS) in second and foreign language (L2/FL) learning and teaching. In doing so, the first section outlines some background on LLS and summarizes key points from the LLS literature. The second section considers some practical issues related to using LLS in the classroom, outlining a three step approach to implementing LLS training in normal L2/FL courses.

2. A Brief Overview

Within L2/FL education, a number of definitions of LLS have been used by key figures in the field. LS as "an attempt to develop linguistic and sociolinguistic competence in the target language -- to incorporate these into one's interlanguage competence". Rubin (1987) wrote that LS "are strategies which contribute to the development of the language system which the learner constructs and affect learning directly. Weinstein and Mayer (1986) defined learning strategies (LS) broadly as "behaviors and thoughts that a learner engages in during learning" which are "intended to influence the learner's encoding process". Later Mayer (1988) more specifically defined LS as "behaviors' of a learner that are intended to influence how the learner processes information". Clearly, LS are involved in all learning, regardless of the content and context. LS are thus used in learning and teaching mathematics, science, history, languages and other subjects, both in classroom settings and more informal learning environments.

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Thus, in conclusion it can be said that language learning strategies are specific actions, behaviors, steps, or techniques that students (often intentionally) use to improve their progress in developing L2 skills. These strategies can facilitate the internalization, storage, retrieval, or use of the new language. Strategies are tools for the self-directed involvement necessary for developing communicative ability.

3. The Importance of LLS for L2/FL Learning and Teaching

Within 'communicative' approaches to language teaching a key goal is for the learner to develop communicative competence in the target L2/FL, and LLS can help students in doing so. Communication strategies are used by speakers intentionally and consciously in order to cope with difficulties in communicating in a L2/FL. For all L2 teachers who aim to develop their students' communicative competence and language learning, then, an understanding of LLS is crucial.

In addition to developing students' communicative competence, LLS are important because research suggests that training students to use LLS can help them become better language learners. This section provides an overview of how LLS and LLS training have been or may be used in the classroom, and briefly describes a three step approach to implementing LLS training in the L2/FL classroom.

Three main types of direct LLS are: **Memory strategies** "aid in entering information into long-term memory and retrieving information when needed for communication". Cognitive LLS "are used for forming and revising internal mental models and receiving and producing messages in the target language". **Compensation strategies** "are needed to overcome any gaps in knowledge of the language" **Metacognitive strategies** "help learners exercise 'executive control' through planning, arranging, focusing, and evaluating their own learning". Affective LLS "enable learners to control feelings, motivations, and attitudes related to language learning". Finally, social strategies "facilitate interaction with others, often in a discourse situation".

4. Contexts and Classes for LLS Training

LLS and LLS training may be integrated into a variety of classes for L2/FL students. One type of course that appears to be becoming more popular, especially in intensive English programmes, is one focusing on the language learning process itself. In this case, texts such as Ellis and Sinclair's (1989) *Learning to Learn English: A Course in Learner Training* or Rubin and Thompson's (1994) *How to Be a More Successful Language Learner* might be used in order to help L2/FL learners understand the language learning process, the nature of language and communication, what language learning resources are available to them, and what specific LLS they might use in order to improve their own vocabulary use, grammar knowledge, and L2/FL skills in reading, writing, listening, and speaking. Perhaps more common are integrated L2/FL courses where these four skills are taught in tandem, and in these courses those books might be considered as supplementary texts to help learners focus on the LLS that can help them learn L2/FL skills and the LLS they need to acquire them. In this writer's experience, still more common is the basic L2/FL listening, speaking, reading, or writing course where LLS training can enhance and complement the L2/FL teaching and learning. Whatever type of class you may be focusing on at this point, the three step approach to implementing LLS training in the classroom outlined below should prove useful.

5. Study teaching Context

It is crucial for teachers to study their teaching context, paying special attention to their students, their materials, and their own teaching. By observing their behaviour in class, for example, you will be able to see what LLS they already appear to be using. Do they often ask for clarification, verification, or correction, as discussed briefly above? Do they co-operate with their peers or seem to have much contact outside of class with proficient L2/FL users? Beyond observation, however, one can prepare a short questionnaire that students can fill in at the beginning of a course, describing themselves and their language learning. I ask students to complete statements

such as "In this class I want to/will/won't...", "My favourite/least favourite kinds of class activities are...", "I am studying English because...", etc.. Talking to students informally before or after class, or more formally interviewing select students about these topics can also provide a lot of information about one's students, their goals, motivations, and LLS, and their understanding of the particular course being taught.

An EFL writing text I use brief sections on making one's referents clear, outlining, and choosing the right vocabulary, all of which may be modeled and used in LLS training in my composition course. Audiotapes, videotapes, hand-outs, and other materials for the course at hand should also be examined for LLS or for specific ways that LLS training might be implemented in using them. Perhaps teachers will be surprised to find many LLS incorporated into their materials, with more possibilities than they had imagined. If not, they might look for new texts or other teaching materials that do provide such opportunities.

Teachers need to study their own teaching methods and overall classroom style. One way to do so is to consider your lesson plans. Do they incorporate various ways that students can learn the language you are modeling, practicing or presenting, in order to appeal to a variety of learning styles and strategies? Does your teaching allow learners to approach the task at hand in a variety of ways? Is your LLS training implicit, explicit, or both? By audio taping or videotaping one's classroom teaching an instructor may objectively consider just what was actually taught and modeled, and how students responded and appeared to learn. Is your class learner-centered? Do you allow students to work on their own and learn from one another? As you circulate in class, are you encouraging questions, or posing ones relevant to the learners with whom you interact? Whether formally in action research or simply for informal reflection, teachers who study their students, their materials, and their own teaching will be better prepared to focus on LLS and LLS training within their specific teaching context.

6. Reflect and Encourage Learner Reflection

This section requires teacher reflection, echoing a current trend in pedagogy and the literature in L2/FL education. However, in implementing LLS and LLS training in the L2/FL classroom, Language in India www.languageinindia.com

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purposeful teacher reflection and encouraging learner reflection form a necessary step. On a basic level, it is useful for teachers to reflect on their own positive and negative experiences in L2/FL learning. As Graham, suggests, "those teachers who have thought carefully about how they learned a language, about which strategies are most appropriate for which tasks, are more likely to be successful in developing 'strategic competence' in their students" (p. 170). Beyond contemplating one's own language learning, it is also crucial to reflect on one's LLS training and teaching in the classroom. After each class, for example, one might ponder the effectiveness of the lesson and the role of LLS and LLS training within it. Do students seem to have grasped the point? Did they use the LLS that was modeled in the task they were to perform? What improvements for future lessons of this type or on this topic might be gleaned from students' behavior? An informal log of such reflections and one's personal assessment of the class, either in a notebook or on the actual lesson plans, might be used later to reflect on LLS training in the course as a whole after its completion. In my experience I have found, that rather than limiting my perspective to specific LLS such reflection helps me to see the big picture and focus on "teaching how to learn" within my L2/FL classes.

In addition to the teacher's own reflections, it is essential to encourage learner reflection, both during and after the LLS training in the class or course. In my research study involving "guided reflection" did this by asking his students to keep a journal in which they completed the following sentences: This week I studied..., I learned..., I used my English in these places..., I spoke English with these people..., I made these mistakes..., My difficulties are..., I would like to know..., I would like help with..., My learning and practicing plans for the next week are... asked her learners to complete simple self- evaluation forms at various points during their course. I used student diaries, questionnaires, and interviews to carry out my research and help her students reflect on their LLS and language learning. These are just a few examples from the current literature of various ways to encourage learner reflection on language learning. As Graham declares, "For learners, a vital component of self-directed learning lies in the on-going evaluation of the methods they have employed on tasks and of their achievements within the...programme" (p. 170). Whatever the context or method, it is important for L2/FL learners to have the chance to reflect on their language learning and LLS use.

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One example of implementing LLS training within a normal L2/FL class from my experience in teaching. After studying my teaching context by considering my part-time, evening college students (most of whom were working) and their LLS, the course textbook and other materials, and my own teaching, I became convinced that I should not only introduce LLS but also teach them and encourage learners to reflect on them and their own learning. To make this LLS training specific and relevant to these ESL students, I gave a short-lecture early in the course on the importance of vocabulary and learning and using English, and then focused on specific vocabulary learning strategies (VLS) by highlighting them whenever they were relevant to class activities. In practicing listening, there were exercises on multi-definition words, and after finishing the activity I introduced ways students could expand their vocabulary knowledge by learning new meanings for multi-definition words they already know. I then talked with students about ways to record such words and their meanings on vocabulary cards or in a special notebook, in order for them to reinforce and review such words and meanings they had learned.

In order to encourage learner reflection, later in the course I used a questionnaire asking students about their vocabulary learning and VLS in and outside of class, and the following week gave them a generic but individualized vocabulary knowledge test where students provided the meaning, part of speech, and an example sentence for up to 10 words each person said he or she had 'learned'. I marked these and handed them back to students the next week, summarizing the class results overall and sparking interesting class discussion. For more information on the research that I carried out in conjunction with this activity. What became obvious both to me and my students in that attempt at LLS training was that vocabulary learning is a very individualized activity which requires a variety of VLS for success in understanding and using English vocabulary, whether or not one is eventually 'tested' on it. Though this is just one example of implementing LLS training in a normal L2/FL class, hopefully readers will be able to see how this general three step approach to doing so may be adapted for their own classroom teaching.

7. Conclusion

This paper has provided a brief overview of LLS. It has also outlined some ways that LLS training has been used and offered a three step approach for teachers to consider in implementing it within their own L2/FL classes. In my experience, using LLS and LLS training in the L2/FL class not only encourages learners in their language learning but also helps teachers reflect on and improve their teaching.

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Language Learning Strategies for English (Second Language) Teachers

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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An Overview on How to Utilize Authentic Language Input for Language Teaching

Taher Bahrani
Rahmatollah Soltani

Abstract

Today, the application of various audiovisual mass media programs such as films and cartoons has gone beyond the boundaries of entertainment. As a matter of fact, various types of audiovisual programs can be used as a rich source of authentic language input for language teaching. The pedagogical values of authentic materials have been emphasized by many researchers. In fact, many researchers agree on the fact that authentic language input from various audiovisual programs has the potential to provide the necessary language input for language learning. In the same line, the present paper aims at highlighting the pedagogical values of films and cartoons as two types of programs which have the optimal potential to enhance language learning if they are utilized properly in language classrooms.

Key words: Authentic language input, Sources of authentic language input, Language teaching Language in India www.languageinindia.com

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Authentic language input

Considering to the concept of authentic language input, Gilmore (2007) defined authentic language input as the language carrying a real message which is created by a real speaker or writer for a real audience. Taylor's (1994) also considered authentic language input as any material in English which has not been specifically produced for the purpose of language teaching. In fact, authentic language materials are spoken or written language materials that have been produced in the course of real communication and not specifically produced for the very purpose of language teaching (Nunan, 1999).

According to Nunan (1999), authentic language input can be drawn from various sources of audio-visual mass media technologies including TV. Linguistically, authentic language input refers to the use of authentic materials from the target culture which is presented in the target language such as different programs, for example, news, movies, songs, soap opera, and comedy as audio-visual mass media materials provided by various technologies. The important point to be considered is that these materials are not initially made for language teaching purposes.

In the same line, there are varieties of authentic teaching sources and materials available from various audiovisual technologies that EFL/ESL teachers can employ for different needs for various teaching situations. Accordingly, various audiovisual mass media materials can include different print materials followed by related video and audio, audiotapes and CDs with accompanying textbooks, and videotapes with textbooks.

Considering the integration of various audiovisual programs that provide authentic language input into language learning, many studies have been conducted (Martinez, 2002; Gilmore, 2007; Nunan, 1999; Gebhard, 1996; Brinton, 1991; among others). These studies all underscore the point that audiovisual materials are pedagogically valuable to be utilized for language teaching. According to Gebhard (1996), there are unlimited sources for authentic language materials from TV programs such as TV that language teachers and learners can utilize for the very purpose of language learning.

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The advantages of utilizing authentic materials for language teaching

There is an agreement among foreign/second language instructors that authentic language input can be utilized as an essential part of second language learning. According to many scholars (Martinez, 2002; Gilmore, 2007; Nunan, 1999; Gebhard, 1996; Brinton, 1991; just to name a few), there are many advantages associated to authentic language materials which make these materials pedagogically valuable to expose language learners to the target language. In this regard, Martinez (2002) provided a number of sound advantages for using authentic language materials for language teaching. An important advantage is that authentic language materials provide a wide range of language change of the target language. For example, by listening to songs and stories in the target language, language learner will be able to hear dialectal differences of various countries that speak the target language (Martinez, 2002). This can be used for a class discussion.

According to Brinton (1991), authentic materials and media can strengthen the direct relationship between the language classroom and the outside world for students. Gebhard (1996) considered authentic materials as a way to contextualize language learning. When lessons are focused on comprehending, language learners tend to concentrate more on content and meaning rather than the language itself. This offers the language learners a valuable source of authentic language input, so that they are not exposed only to the language presented by the text and the teacher.

In the same manner, Brosnan et al. (1984) put forth that by simplifying the language or changing it for teaching purposes, the task may become more difficult. According to Brosnan et al. (1984), authentic language offers language learners the opportunity to deal with a small amount language input which contains complete and meaningful messages. Moreover, authentic language materials help language learners to notice the immediate relevance of what they do in the classroom to what they need to do in the real world communication. It is essential for language learners to listen to and read different kinds of authentic language material because it helps motivate the language learners by bringing the content and the subject matter to life for

them, and enable them make the important connections between the classroom world and the real world outside the classroom setting.

Another advantage of using authentic materials is the comfortable environment that these materials create for young children. Authentic language materials are more appealing to the language learners than non-authentic language materials because of their objective to communicate a message rather than emphasize particular aspects of the target language (Gilmore, 2007). Another advantage of using authentic language material is the focus on every feature of the language (Gilmore, 2007). In contrast, the artificial language materials tend to cause continual repetition of certain grammatical constructions, certain elements of the vocabulary, or certain combinations of words.

Cartoons and films as sources of authentic language input

The use of various films and cartoons as sources of authentic language input to provide the necessary data for language learning have been the focus of some studies. In this relation, Chapple and Crutis (2000) carried out a study on the utilization of different films as a source of authentic and appropriate teaching materials in content-based instruction approaches in EFL classrooms in Southeast Asia. The study emphasized how intrinsically motivating materials such as films for with content-based instruction can be to help improve language learning. According to Chapple and Crutis (2000), films have many cross-cultural values, provide excellent basis for the development of critical thinking skill, provide a rich source of content for language learners, and offer linguistic diversities. These features of films along with the motivating feature facilitate language learners' oral communication (Chapple & Crutis, 2000). Similar studies conducted by Ryan (1998), Heffernan (2005), and Gebhardt (2004) also considered films to have the potential to increase language learners' motivation and enhance their language learning.

Similar to films, cartoons as a type of audiovisual program has also been the focus of a limited number of anecdotal studies (Clark, 2000; Doring, 2002; Rule & Ague, 2005). According to Clark (2000), cartoons can engage the attention of the learners and present information in a non-

threatening atmosphere. Moreover, cartoons can encourage thinking processes and discussion skills (Doring, 2002). Rule and Ague (2005) also provided evidence of the students' preferences to use cartoons in language learning. Similar to cartoons, songs are also preferred because they create a high degree of motivation for students to recognize humor, enhance memory, and they enable students to make connections between the new materials and the prior knowledge through the use of analogy. Rule and Ague (2005) also claimed that students who use cartoons can improve different language skills and achieve higher test scores. However they did not specify which language skill(s) can be improved through the use of cartoons.

How to utilize authentic language input

One of the essential factors to be considered in utilizing various audiovisual mass media programs as sources of authentic language input is the choice of the programs that should be based on some criteria that can serve the purposes of the teacher. Accordingly, some important criteria for selecting the appropriate segments of various films or cartoons can be:

1. The students' language proficiency: cartoons can be beneficial for low level students while for intermediate and advance levels films with English subtitles are preferable. The reason behind this is that the type of language which is used in developing the utterances of cartoons is modified to facilitate comprehension. In contrast, films rarely contain modified input.
2. Choose stories that are relevant to students' lives.
3. Ask the students about their preferences regarding different cartoon or films.
4. Choose stories that motivate the students.
5. Use various broadcasts that provide exposure to various accents and cultures.
6. Choose stories that are proficiency-level appropriate; political and science related stories are often too difficult for many students to understand.
7. Use stories that lend themselves to many learning activities and the integration of the four skills.
8. Use cartoons or films that are interesting to the students.
9. Include various segments of different cartoons or films to keep the variety.

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10. Let the students view a short segment of 2-3 minutes first for understanding the general topic. Replay the selected segment if the students have difficulty comprehending the general idea by the first time.
11. Let the students share what they understand from their viewing.
12. Ask the students to watch selected segments before the class meets.

Helpful Teaching Tips

After outlining some of the criteria for selecting and preparing various audiovisual programs, the following several teaching tips that will help make teaching with various authentic materials easier and more enjoyable for both the teachers and the language learners should be taken into consideration:

1. Offer students a choice in the content of the materials you show in class. Take an inventory of their interest.
2. Prepare extension activities to fill the space between the first and last students' finishing an activity.
3. Get feedback from the students: It is important for teachers to get feedback from students regarding their comfort level on the various four skills assignments, processes, and procedures used in conjunction with the stories.
4. Ask your students regularly about their feelings about activities in class. You could give them a formal feedback form to fill out or ask them informally to give you a thumb up or a thumb down.
5. All four skills activities should include opportunities for students to play an active role in their own learning. When preparing for a task, help students become aware of any relevant strategy, from their own language, that might help them to perform the task successfully. For example, you may want to ask the students to think about positive interpersonal skills in their culture before they interact with or participate in small groups when talking about the story.
6. Recycle, recycle, and recycle! Language learners need to see and use the language

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numerous times before it is acquired. Thus, it is essential that teachers reuse and include language taught in previous lessons in their current lesson. Thematic units are a useful method of recycling language in any lesson.

Conclusion

The pedagogical value of utilizing various authentic audiovisual materials to provide the necessary language input for language learning has been emphasized by many researchers. In the same line, authentic materials have proven to have the potential to increase learners' motivation because they are intrinsically more interesting and motivating than conventional materials which have been designed for the very purpose of language teaching/learning. Accordingly, the use of various authentic materials helps the language learners at diverse proficiency levels to have exposure to real world dialogues similar to that of the native speakers which includes all the characteristics of natural language.

However, the points which have been highlighted by the present research were around how to give some room to authentic language input in language classrooms. In a nutshell, we believe that utilizing authentic materials is more fruitful than some instructors and practitioners believe.

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Strength for Today and Bright Hope for Tomorrow
Volume 12 : 2 February 2012
ISSN 1930-2940

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**Effectiveness of Program Monitoring and Implementation Unit
(External Monitoring) in Controlling Teachers'
Absenteeism in Punjab (Pakistan)**

Ziarab Mahmood, Saeed Anwar, Ph.D., Saeed Khan, Ph.D.

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Abstract

The present research was conducted to know the effectiveness of external monitoring in controlling the teachers' absenteeism in Punjab (Pakistan). Among 36 districts, 4 districts of Punjab were selected randomly. All 4 DMOs and 4 DEOs secondary of selected districts were taken as sample. Ten Monitoring and Evaluation Assistants and 10 Head Teachers were selected randomly equally from urban and rural areas of each selected district of Punjab. 30 teachers (15 urban and 15 rural), were selected purposively, from each selected district so that the accurate data may be obtained. Data were collected through semi-structured interview managed by researchers through personal visits to the respondents. External monitoring was found regular and effective in controlling the teachers' absenteeism. The respondents propose to

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restructure the external monitoring mechanism with new posts and qualified and relevant staff.

Key Words: Monitoring, External monitoring and teachers' absenteeism

Introduction

Pakistan is an Islamic country, located in South Asia. With 160 million population and about eight hundred thousand square kilometer area, it has four provinces (Punjab, Sind, Baluchistan and Khyber Pakhtoonkhaw), a Capital (Islamabad Capital Territory), Federal Administrative Tribal Area and Federal Administrative Northern Area. With 90 million people, Punjab province is the largest in Pakistan (Government of Punjab, 2007).

Monitoring is a tool of management which provides the basic information about the implementation of program or project. To check the smooth running of the program, every organization developed its own monitoring mechanism. Some organizations rely on internal monitoring (conducted by officers of the organization as it is duty of every manager to monitor the activities of its subordinates and execution of the program) while others depend on external monitoring (a third party independent of organization, monitors the program).

Regulatory bodies of the states also monitor the concerned departments through some monitoring system. Education is the key area in this respect because it is agent of change and the future of the nation depends on its education. Historically, education was monitored through inspectors (senior officers of the department visit the school which was known as school inspection). Monitoring is refined form of inspection in which the functions of inspection and supervision are included.

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In education, Teachers' absenteeism is a serious problem in schools. Teachers' absenteeism is very harmful for future of nation. The findings of the research conducted by Mary (2009) indicate that higher teacher absenteeism lead low performance of the students. She also found that there is positive relationship between the teachers' absenteeism and students' absenteeism. Teachers' absenteeism also affects the other teachers as they feel that attendance is not important matter. She concludes that due to teachers' absenteeism, the pupils lose the desire to learn.

Unfortunately Pakistan is also included in the list of those countries that are facing the serious problem of teacher absenteeism. It leads the low quality education, negative motivation to students, high dropout rate and low retention rate. According to World Bank, Teachers' absenteeism is found even 30 % in some areas of Punjab (World Bank, 2004). In McCutcheon's report, twenty percent (20%) teachers were found absent (2007). In survey conducted by government of Pakistan, the teachers' absenteeism was up to 35 % in Northern Pakistan and 22 % in province of the Punjab (1997). Teachers' absenteeism is higher in girls' schools. These statistics shows the alarming situation of education of Pakistan. It can be compared with 5 % teachers' absenteeism in United States (World Bank, 2004).

The absenteeism of teachers can be stop through proper monitoring. That is why the government of Punjab had introduced the external monitoring system parallel to internal monitoring system in the name of Program Monitoring and Implementation Unit (PMIU) in the largest province (Punjab) in 2003. Office of this PMIU was established in the capital of Punjab "Lahore". Head of this institution is director general and he/she is assisted by directors. It works under the supervision of chief minister of Punjab. It monitors education program along with other government programs and projects.

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This research was conducted to know the effectiveness of external monitoring system in controlling teachers' absenteeism either it is fruitful in this respect or not. If it is successful in controlling teachers' absenteeism then how much success was gain?

Objectives of the Study

1. To study the Program Monitoring and Implementation Unit (external monitoring) in Punjab.
2. To obtain views of stakeholders about the effectiveness of external monitoring to control teacher absenteeism.
3. To recommend steps to the researcher for further researches.

Delimitation of the Study

The study was delimited as follow.

1. The present study was delimited to Punjab province only.
2. Only opinions from male respondents were obtained.
3. The data were obtained through interview only.

Significance of the Study

This research will be helpful for government and policymaker to understand the role of external monitoring for controlling teacher absenteeism. Findings of this research will help them to make future decisions to meet the task.

It will also be beneficial for donor agencies like world bank and UNESCO. To provide them the true picture of the situation. Hence the donor agencies will be able to decide for further donation.

It will also help the chief monitoring force and education department by providing them the factual positions of the performance of external monitoring.

Review of Literature

Importance of Teacher

The founder of Pakistan Quaid-e-Azam Muhammad Ali Jinnah (Rahmtullah Aleh-e) said in his message to first educational conference held in Karachi that the future of Pakistan depends on education which we will provide to our younger generation (Government of Pakistan, 1947). Teacher is the most important person in teaching learning process. An effective learning cannot take place without the effective and efficient teacher. Teacher is also considered the most important indicator of quality of education. Basically teacher is implementer of educational policies (Government of Pakistan, 1998). If teacher is not competent and committed then no any policy can be fruitful. Competency of teacher depends on his qualification, teaching skill and effective motivational and communication skill (Government of US, 2010). These things can be improved with the help of in-service training. That is why refresher courses are arranged for teacher all over the world. Commitment is the factor which is difficult to improve. To create commitment in teacher, incentive in the shape of reward, performance certificate, advance increment and promotion may be helpful tools.

Teacher Absenteeism

Teachers' absenteeism is worldwide problem. It was found 16 percent in Bangladesh, 14 % in Ecuador, 25 % in India, 19 % in Indonesia, 11 % in Peru, 15 % in Papua New Guinea, 27 % in Uganda and 17 % in Zambia (World Bank, 2004, p.143). Like other parts of the world, teachers' absenteeism is crucial problem in Pakistan as well as in Punjab. It is found in Language in India www.languageinindia.com

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many shapes, as complete absent, on leave, late arrival, and early departure and present in school but absent in classroom. There are number of reasons of teachers' absenteeism. Bad health, insecurity of female teachers, long distance of duty station from residence, lack of commitment, low salary, lack of availability of transport, lack of motivation by seniors and political involvement are some of the reasons of teachers' absenteeism in Punjab (Haroon and Sabir, 2010). The study of the world bank shows that teacher absenteeism was found greater in numbers than in rural area than that of urban area, schools near the road than away from road, teacher got recent training than not got training within 5 years, low poverty area than high poverty area and school has good infrastructure than poor infrastructure etc. (World Bank, 2004; pp.145, 146).

Causes of Teacher Absenteeism

The main causes of teachers' absenteeism are as under.

1. According to World Bank (2004), Poor monitoring and supervision and lack of accountability is the major reason of teacher absenteeism in Punjab.
2. Political involvement in education sector is the second major reason of teachers absenteeism, like transfer, posting etc. (World Bank, 2004).
3. Civil Servant act is another reason of teachers' absenteeism in Pakistan as it protects the employee whenever the employee is struck off from services. It encourages the employee that higher authority cannot do anything against them except transfer (World Bank, 2004).
4. Pakistan is facing a number of diseases like T.B, Cholera, Typhoid, Cancer and many seasonal diseases. The ill teachers are unable to attend the school hence they remain absent from schools.

5. Domestic Chores also become the reason of teacher absenteeism. As Pakistan comprises the 67 % of population in rural areas. In harvest seasons (twice in a year) the teachers also have to do work in field, hence mostly teachers remained absent from schools in May and November. Although female teachers are encouraged in Pakistan, they still form only 35% of the profession. Female teachers have many routine works to do. So they are found absent in first period of school timetable.
6. Due to little salary, the teachers are forced to do part time job to meet the economic needs. So they left the school before the school close time especially in urban areas. There is no one who checks them (Masooma, 1998).
7. Distance from home to duty station also reason of teachers absenteeism. Some teachers are appointed other than the area of their residence or the duty station is away from their home. So they remain absent due to long journey from home to school daily or weekly. Transport problem also disturb them to ill performance in duties.
8. Absence of motivation by the higher authority is also the cause of teachers' absenteeism. Unfortunately, teachers are behaved equally either their performance is 100 % or zero per cent. Practically there is no concept of punishment or reward.
9. Another reason of teacher absenteeism is poor training of teachers. The training of teachers in Pakistan is only one year, in which the teachers are taught some pedagogical skills and some knowledge of teaching, education and school administration. They are not motivated well to perform their duties.
10. Education is neglected sector in Pakistan. Only 2 % of Gross Domestic Product (GDP) is consumed on education as a result, the salaries of teachers are very low and little facilities are available to

teachers. It causes teachers absenteeism. For example due to low salary, the teachers pass their time in hand to mouth position. Mostly teachers have to do part time job to meet the needs. The government has not provided the transport facilities to teachers, so it is very difficult for them to reach the schools in time (UNDP, 2009).

Program Monitoring and Implementation Unit

The Government of Punjab has set up a parallel system of monitoring to monitor the project and program by the name of Program Monitoring and Implementation Unit (PMIU). Department of education is also in the jurisdiction of PMIU. Due to decentralization of power in 2001, the education is managed at district level. Hence to monitor the education department at district level, a separate cell of monitoring was created in each district headed by District Monitoring officer (DMO).

District Monitoring Officer

The District Monitoring Officer (DMO) is overall district head of external monitoring system in Punjab. He/she monitors the schools with the help of Monitoring and Evaluation Assistants (MEAs). His/her office is responsible to collect the monitoring proforma from MEAs. The collected data is feed in computer software and processed on daily office. Hard and soft copies of information are sent to PMIU on monthly basis for consolidation at the provincial level. Copies of monthly assessment report are also sent to EDO-Education for taking necessary action (Shah, 2009).

Monitoring and Evaluation Assistant

Monitoring and Evaluation Assistants (MEAs) are recruited from retired Army Junior officers (JCOs) so that they can perform well external to education department. They have been provided motorcycles to visit at least

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three schools in a day. The data is collected on prescribed Proforma. The collected data is submitted to DMO's office.

Duties of Monitoring Evaluation Assistants (MEAs)

1. Visiting each government school of cluster at least once in a month.
2. Getting of required information through head of School or representative of head of school.
3. Restricting themselves to their monitoring Proforma.
4. Limiting themselves in girls' school due to Parda culture.
5. Should visit schools during the working hours of school suggested by Punjab Government.
6. Avoid writing anything in school record.
7. Confidentiality of information (they should not share information provided by head-teacher to any other person except related monitoring district officer or provincial officer of Chief Minister monitoring force).
8. Signing of the Performa by himself and from Head of school.
9. Submitting of the filled Performa to District Monitoring Office as per schedule (Government of Punjab, 2007).

Duties of Head Teachers in Monitoring Program

1. Provision of correct information to MEAs
2. Make available the record (teacher attendance register, funds record and School councils) to MEAs to fill the monitoring Proforma
3. The head-teachers are responsible to show record according to MEAs Proforma.
5. Signing on the filled proforma of MEAs

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6. To facilitate the field staff of external monitoring system (MEA)
(Government of Punjab, 2007).

Punjab Education Sector Reform Program

In 2003, education sector reforms were introduced in Pakistan. Access to school, equity and quality were the major areas of these reforms. Quality of education generally depends on quality of teachers, quality of educational officers and definitely on the quality environment of schools. Quality education cannot be achieved without quality of teachers and schools. Attendance of teachers is the basic need for the quality education in schools. Unluckily, the situation in this respect is not good. To control teachers' absenteeism, to increase students' attendance and enrolment and to minimize dropout ratio and to improve the quality of education, Punjab Education Sector Reforms were introduced in Punjab in 2003. To meet the targets of Punjab Education Sector Reforms Program, a monitoring mechanism was formulated in Punjab. It was named Program Monitoring and Implementation Units (PMIU).

Methodology

The research was conducted by applying the following procedure.

Population

All the secondary school teachers, head teachers, DEO secondary, DMOs, Monitoring and evaluation assistant.

Sampling

Multiple sampling stage technique was applied to take sample.

1. Attock, Jehlm, Multan and Lodhran districts were selected randomly for sample. All four DMOs and 4 DEO secondary were taken in sample.
2. Selected districts were divided into two parts (urban and rural).
3. Ten Monitoring and Evaluation Assistant (5 urban and 5 rural) were selected randomly, from each selected district.
4. Ten head teachers (5 urban and 5 rural) were taken as sample randomly from each selected district.
5. Thirty secondary school teachers (15 urban and 15 rural) were selected purposively from each selected district.

Hence total sample size was 208.

Research Instrument

Semi-structured interview technique was used to obtain views of stakeholders. This technique was applied because it is observed that the respondents hesitate to give response in black and white. Secondly it requires time to fill the questionnaire while it was easy for respondent to tell something orally. In interview the questions were asked about the school visit of field staff of external monitoring, their performance in controlling teachers' absenteeism, the need of external monitoring and need of restructuring the external monitoring mechanism.

Data Collection

For collecting data, the researcher visited to the respondents personally so the response rate was cent percent.

Results and Discussion

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1. Seventy (70) % teachers were found against the external monitoring. As the monitoring and evaluation assistant who visits schools are irrelevant person. The teachers consider them an extra check on them. According to views of 60 % teachers, head teacher is sufficient to monitor their performance. 65 % teachers think that attendance is not much matter on quality of education. Some teachers show nearly 100 percent attendance and they could not show the results while other show 90 % attendance but they show 100 % result. All DMOs, 80 % DEOs and 100 % MEAs are agreed that external monitoring is need of the time. 60% head teachers also favor the external monitoring.
2. Hundred percent (100 %) respondents agreed that field worker of external monitoring (MEAs) visit each school once in month. It shows that external monitoring is regular as well as more periodic. It is positive sign of the effectiveness of external monitoring in Punjab.
3. Cent percent (100 %) respondents of external monitoring (MEAs and DMOs), 63 % District Education Officers and 59 % Head Teachers are in favour of the external monitoring as it has minimized the teacher absenteeism by monthly monitoring visits in schools. DMOs and MEAs think that by their proper monitoring, it is feared among teachers that their absenteeism will be reported to higher authority and action may be taken place against them. So they remain present in schools. DEOs considers that due to the official burden and lack of transport facilities they cannot visit each school of their jurisdiction even once in a year so it is better that MEAs visits each school within month. According to head teachers, due to close relationship with teachers, they cannot take strict action against the teachers, hence it is good to be monitored the school by third party in regular interval. Due to fear of external monitoring visit, the teachers remain conscious about the attendance matter. It is also supported by the findings of World Bank's reports which indicate that monitoring

had also showed some positive results in Punjab (2004). It shows that external monitoring has positive impact on increasing teacher attendance as a result the quality of education has also improved due to better teacher attendance.

4. Seventy two percent (72%) respondents are in favour of restructuring of the external monitoring system. DMOs and MEAs are in favour of restructuring the monitoring system within PMIU with no major change while teachers, head teachers and DEOs are in favour of major changes, new recruited staff consisting on educationist and they also think that external monitoring cell should be the part of department of education but independent in responsibility and authority. These findings match with the findings of research conducted by UNDP. It is needed to strengthen the monitoring system to minimize the teacher absenteeism so that educational targets can be chased (2009).

Recommendations

1. External monitoring may be strengthen by providing them more facilities like cars and power like authority of dismissal of services of absent teacher.
2. External monitoring may be restructured and educationist may be appointed to monitor the schools. As District Monitoring Officers (DMO) may be highly qualified like Ph.D and M.Phil with specialization in educational leadership and management.
3. Posts of Deputy District Monitoring Officers (DDMOs) may be created in all sub-districts of the Punjab. Professional qualification of DDMO may be MA Education Planning and Management, MA Education and M.Ed.
4. Visits by MEAs in each school may be twice in month to get more results instead of once in month as practice today.

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5. Teachers may be given incentive to increase teachers' attendance and to motivate the teachers. Incentives may be in shape of cash prize, advance increment, service seniority transfer in choice station and performance award by the hand of prominent personality like prime minister and president. For incentive, there may be developed a criteria in which attendance of teacher may be added.
6. There may be applied any formula of punishment for educators like stop of the annual increment, stop of the promotion, transfer in less privilege areas and finally dismissal from service. These punishment may be done on the base of quality criteria of teachers in which teachers' attendance may be one variable.

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Human Predicament and Meaninglessness of Life in the Novels of Arun Joshi

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Abstract

Among the Indian English Writers who qualify as existentialist, Arun Joshi is one of the supreme novelists whose novels are strongly influenced by the existential philosophy. His journey of fictional works is characterized by a sense of alienation and existential predicament. His novels consistently record the sensitivity, assessment and declarations about life. Joshi's fictional work comes across with nothingness and the tenuousness of human existence of modern life and depicts that man is shocked to find that he is no longer the master of his destiny and there are forces, which threaten to wither his life and all its joys and hopes.

Introduction

Joshi's protagonists are angst-ridden characters who are searching for dignity of life, which is ugly and painful. All the heroes suffer from restlessness and to escape this feeling they make relentless efforts, looking for a purpose in life.

The present century has seen the closure of old certainties and dogmas as, Paul Brunton observes: "never before were so many people plunged in so much uncertainty, so much perplexity and unsettlement". (7)

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Human Predicament and Meaninglessness of life

In his first novel *The Foreigner* itself, Joshi analyses the problem of meaninglessness in life. The protagonist Sindi's alienation is of the soul and not the geography. Right from the beginning, he is oppressed by a desire to find the meaning of life and his entire life is geared around his quest for performance in life.

In the very beginning of their encounter June tells Sindi:

There is something strange about you, you know. Something distant. I'd guess that when people are with you they don't feel like they're with a human being. May be it's an Indian characteristic, but I have a feeling you'd be a foreigner anywhere. (33)

Living in a World of Intense Pleasure

In his eagerness to find out meaning of life, Sindi lives in a strange world of intense pleasure and almost equally intense pain. Sindi's sufferings are manifestations of a spiritual crisis, which all sensitive people have to face today. He does not "fit in" in the world and his way of life becomes intolerable and he even contemplates suicide. The feeling of his nakedness in the hands of existence grew with every passing day. Sindi's sense of detachment and rootlessness is evident when June asks him where he was from. Sindi reaction to the question provides a clue to his existence.

"Everybody always asked me the same silly question". 'Where are you from? As if it really mattered a great deal where I was from.' (23)

Foreignness in Life

Sindi is the kind of foreigner who feels the pangs of his foreignness in 'any circumstance and any country'. He has merely learnt to be detached from the world.

I saw myself as I had always been an uprooted young man living in the latter half of the twentieth century who had become detached from everything expect myself. (195)

Increasing Sense of Alienation through the Process of Personal Suffering

Sindi is upset at the death of Babu. His sense of alienation becomes acute and he wants to move away from America in search of mental peace, it is unbearable for him to stay there anymore. The feeling of his nakedness in the hands of existence grew every passing day and a strong urge possessed him to once again roam the streets of the world.

Seeking Companionship

Diagnosing Sindi's sense of loneliness, a physician advises him to have a girl for companionship. His love for June does remedy for his loneliness but his love is detached and consequently he feels alienated from her. His relationship with June is objective and he tries constantly to avoid any type of involvement with her. When Babu gets ready to marry June, Sindi has a word of caution for him:

Women are desirable creatures but they can also hurt you... In your part of the world you marry only once in a lifetime. It is quite a serious matter. Don't just rush into a wrong thing for a temporary need. (134)

Sindi realizes that for about twenty years he has moved whichever way life has led him and has merely learnt to be detached from the world.

Theme of Meaninglessness

Joshi deals with the same theme of meaninglessness in "**The Strange Case of Billy Biswas**" also. Billy, the protagonist feels terribly unhappy with his life and runs away to jungle. Even before his physical disappearance into jungles, Billy ceased to belong to the world. It is not an escape from life and its realities but an escape into what he considers being the real life, far from the maddening crowd and the sordid, meaningless existence in the civilized world. He often wonders whether civilization is anything more than making or spending of money. Billy's strange case represents the universal myth of primitive in the heart of man ever alienating him from the superficial banalities of modern civilization.

Unexplained Strange Sensation

Billy's case has been strange from his very childhood. When he was only fourteen saw the tribal dance, drink, and sing, a strange sensation took over him and he became restless since that time and the civilized men are estranged to him and also have an intense hatred of them.

Closer to madness, the terrible madness of a man who after great sin and much suffering finally finds himself in the presence of his god." (142)

Billy Biswas is by training and by his natural aptitude an anthropologist. Renouncing his past, his family and the everyday world, Billy goes in search of meaning of life and feels like a fish out of water. Romi Sahai meets Billy after a lapse of three years and is surprised to find him in a mental condition:

The Plight of Modern Man

Joshi's "**The Apprentice**" also represents the plight of the modern man. Ratan Rathore's experience in life is humiliating. Ratan is almost invariably in a high strung mental condition,

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which threatens to ravage his soul and deprive him of his personality and identity. Ratan's dilemma is typical of an average product of this highly sophisticated civilization with a troubled conscience. He goes to place to place without finding any peace or solace. He confesses to Himmat Singh:

That is a terrible sensation ... the realization that one's life has been a total waste, a great mistake: without purpose, without results, there are many sorrows in the world, but there is nothing in the three worlds to match the sorrow of a wasted life. (140)

Devoid of Individuality

Ratan is so much devoid of his individuality that he compares himself with a blotting paper, which becomes black if the ink is black and red if red. His real nature is well summoned up in the word of Himmat Singh when he says:

You are bogus, Ratan Rathor. Bogus from top to bottom. Your work, your religion, your friendships, your honor, nothing but a pile of dung. Nothing he said, but poses, a bundle of shams. (186)

Absolute Humility and Genie Acceptance of Life?

Himmat Singh conversion may sound somewhat unnatural and rather extreme, an absolute humility and genial acceptance of life as it is an undoubtedly create an inner center of peace and serenity for the individual.

Himmat dreams of achieving material success and in the process is alienated from his own self. It takes him, his whole life to realize the futility of everything. Ratan suffers from discontent and that becomes a way of life and the most shattering thing is the breakdown of faith.

The Meaningless of Life

The problem of the meaninglessness of life is again focused on "**The Last Labyrinth**". The novel raises many pertinent questions about the meaning of life and the unresolved mysteries of God and Death. Som Bhaskar realizes that the greatest dilemma of human life is its ultimate reality-death and questions about life and death which continue to haunt him throughout his life. Som has no explanation to life's problems and he once said to Anuradha:

I will tell you what is wrong ... I am dislocated. My mind is out of focus. There is something sitting right in front of me and I cannot see it (107)

Som is urged on by a keen desire to know the meaning of life but fails to make any progress in this regard. The psychologists whom he consults fail to give a solution to his

problem, for, as one of them say to him, “psychiatry doesn’t allow certain approaches to problems like yours.”

Som’s covetous and faithless attitude towards life, compels him to enter into the unending struggle, his struggle, however, is rendered ‘futile’ by his nagging, enervating doubts, Som struggles hard to come to terms with life and find out its meaning, but to no avail. Som does not possess a believing mind and fails to comprehend life and its dilemma and the world remains to him a mysterious one, as pretentious and as meaningless.

Conclusion

Thus, the prominent characters in the novel, suffer from existential predicament for different reasons. Arun Joshi exposes the stretch of this sordid society, by ripping of the masks and exposing the inner core of a human being. In his search for new themes, Joshi has renowned the larger world in favour of the inner man and has engaged himself in “a search for the essence of human living”. Most of the characters of Arun Joshi’s novels totally give the impression of loneliness, separation, hypocrisy, and absence of individuality.

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Language in India www.languageinindia.com

12 : 2 February 2012

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Human Predicament and Meaninglessness of Life in the Novels of Arun Joshi

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 12 : 2 February 2012

ISSN 1930-2940

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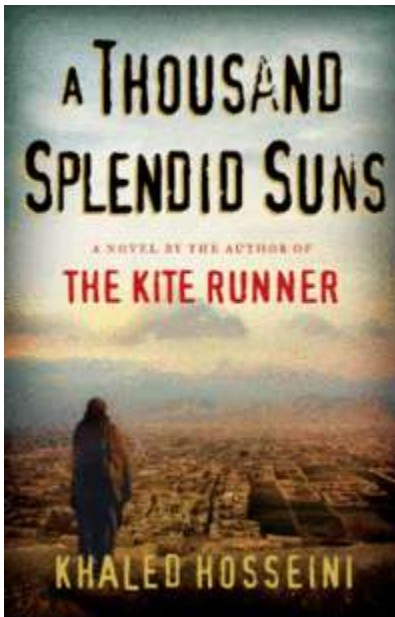
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A Thousand Splendid Suns of Khaled Hosseini

Selvi Bunce



A Heart-wrenching Novel about Two Women

A Thousand Splendid Suns is a heart wrenching novel that takes place in Afghanistan from the time period of the Soviet Occupation, in 1959, until 2002 when the US enters the country.

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A Thousand Splendid Suns of Khaled Hosseini

This book really opened my eyes about the impact of the war and how it affected everyone, not just the soldiers.

The Story of Miriam

A Thousand Splendid Suns is a novel about two women in Afghanistan. The book starts out with the childhood of one woman, Miriam. She is the illegitimate child of her rich and well to do father Jalil. She lives with her mother in a hut separated from society. Jalil visits Miriam once a week and is extremely kind towards her. This makes Miriam love him very much, even though her mother warns that Jalil will break his promises and will break Miriam's heart.

For Miriam's birthday, Jalil promises to take her to the movies but Miriam's mother does not approve. So, when Jalil does not show up Miriam goes to town to look for him, only to come back home to find her mother hanging from a willow tree, dead. Since Jalil is Miriam's only remaining family she goes to live with him. Jalil claims that Miriam is a "burden" to his household and marries her off to a man, Rasheed, who is 30 years older than her. At first, Rasheed is kind, but as Miriam has miscarriage after miscarriage, with a grand total of six, he gets tired of her. After the last miscarriage he will not talk to her, but when he does it is only insults and words of hate.

The Story of Laila

When Miriam is about 30, a girl named Laila is born across the street. She is a beautiful little girl but is neglected by her mother because her mother is depressed by the deaths of Laila's older brothers in the war. As Laila grows up she begins to fall in love with her childhood playmate, Tariq. Everything is great between them until he announces that he is moving out of Afghanistan since things are getting so bad there. He asks her to marry him and come with him, and even though it kills her, she says no because she can't stand the thought of leaving her father behind.

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Two weeks after Tariq leaves Laila's family decides to leave as well. They are packing up their things when Laila takes a box out to their car and a rocket hits her house, killing her mother and father. She is found by Rasheed and nursed back to health by Miriam. Secretly, Rasheed hires a man to come and tell Laila that Tariq is dead, so that Laila has nowhere to go, because Rasheed wants to marry her. When he asks for her hand she says yes because she is pregnant with Tariq's child. The baby is a girl and is named Aziza. Rasheed is not happy that it's a girl so he neglects Aziza and does not provide for her.

Since Laila has disappointed him he starts treating her badly, so she starts stealing money from his wallet every week so that she, Miriam, and Aziza can run away. They make it to the bus doors before they are caught, sent home, and beaten by Rasheed. After some time Laila is pregnant again, this time with Rasheed's baby. A baby boy is born and is given the name Zalmai. Aziza is put in an orphanage as they are in the middle of a drought and all of Rasheed's money and attention goes towards Zalmai. Three weeks after putting Aziza in the orphanage Tariq appears at their house. Laila cries and hugs him and they talk for a very long time. At dinner Zalmai tells his father about this "strange male visitor". Rasheed gets so angry he violently beats Laila and then tries to actually choke her to death until Miriam runs out to the shed, grabs a shovel, and hits him so hard that he dies.

Laila then makes plans to go to Pakistan with Tariq, Aziza, Zalmai, and Miriam. But Miriam refuses to go because she knows she will only be a burden and she knows she must turn herself in before the Taliban find Rasheed's dead body and kills them all. In the end, Miriam does turn herself in and is killed for her crime. Tariq and Laila get married and live in Pakistan but they move back to Kabul a few years after the fighting has ended.

Khaled Hosseini's Passionate Story Telling

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A Thousand Splendid Suns of Khaled Hosseini

It takes a lot of skill to make a reader “feel” the emotion in a piece of writing, and Khaled Hosseini does a great job of that by using very detailed sense of place in this book. One example of this was when Miriam describes how plain her house was and how it was built. Miriam says “they raised it with sun-dried bricks and plastered it with mud and handfuls of straw. It had two sleeping cots, a wooden table, two straight-backed chairs, a window, and shelves....where Nana placed her clay pots...”. This was our first chance to see what Miriam’s house looked like, and we can tell by this description that it was definitely very plain. Another example of a sense of place was when the author was describing the setting in which Miriam and Laila share their first cup of tea. He says, “as gunfire cracked in the hills, they watched the clouds slide over the moon and the last of the season’s fireflies charting bright yellow arcs in the dark.”

From this description you can tell that the setting was peaceful in the midst of the war. One last example of how the author uses sense of place was when Laila went to Herat to see Miriam’s old house she saw that there was “only half a single rotting, splintered board ... the floor is carpeted now with dry-edged leaves, broken bottles, discarded chewing gum, wild mushrooms, and old yellowed cigarette butts.” You can see from this that Miriam’s house was in very bad shape and that Laila must have understood Miriam in a new way for living in such a sad place for so long.

Full of Great Quotes

This book is full of great quotes, but here are three that meant a lot to me. The first quote that I liked was: “Not so bad. This was a legitimate end to a life of illegitimate beginnings.” Miriam says this when she was about to be shot in the head and she was reflecting on her life. What she means was that though she came into this world as a *harami* or illegitimate child, she was leaving with a bang, seen by everyone. This quote shows that she was proud of the life she lived, and was able to see her death in a slightly positive light.

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The second quote that I found outstanding was: “One last time, Miriam did as she was told”. I thought this quote was especially important because at this point in the book you know Miriam, and you feel like you have lived her whole life. So you know that she was always very obedient, and corresponding with the first quote it just exemplifies what a life she had lead.

The last quote that was important to me was: “Laila has moved on. Because in the end she knows that’s all she can do. That and hope.” I thought this was a significant quote because although it truly applies to Laila, it can apply to anyone who has gone through a terrible time.

Lasting Importance for Humankind

This book has a lasting importance for human kind because it captures the lives of two people that we would never understand without this book.

For example, even though all of us students have been “involved” in the war by watching the news once or twice, we never really understood why the US went into Afghanistan and what was actually going on there. Also it is a great book to share with younger generations who might not know about what happened in Afghanistan. Since this book is so perfectly honest it will definitely at least give them a taste of what life was like for some people.

Read It, Even though It is a Sad Story

I would still recommend this book to other students even though I had to force myself to finish reading *A Thousand Splendid Suns* because it was so sad and I couldn’t handle the pain. I would only recommend it if the person was looking for a good cry. I will always remember this book as the saddest, or at least one of the saddest books I have ever read. I don’t think I would choose to read it again even though it held so much meaning. Overall, this book was a great one with an uplifting ending and I think everyone who is well prepared should read it.

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